Bangor University

DOCTOR OF PHILOSOPHY

Incorporating and considering fans: fan culture in event film adaptations

Parke, Maggie

Award date:
2014

Awarding institution:
Bangor University

Incorporating and Considering Fans:

Fan Culture in Event Film Adaptations

By

Maggie Parke

Presented to Bangor University in fulfillment
of the thesis requirement for the degree of
PhD Film Studies

School of Creative Studies and Media
College of Arts and Humanities
Bangor University
September 2012

Abstract

The Incorporation of the Fan, and Fan Culture in Event Film Adaptations

This thesis explores the specific cross section of two fields of study: fan culture, and 'event film' adaptation (Margolis, 2009). Here, I put forward evidence of the shifting relationship between filmmakers and fans of a popular adapted work, and present new modes of engagement for the fans to the adaptation process facilitated by the Internet. This is an investigation of the pertinent research in the fields of adaptation studies (Naremore, 2000; Stam, 2005; Hutcheon 2006), and fan studies (Jenkins, 1992; Bacon-Smith, 1992; Jancovich, 2003; Booth, 2010) in the digital age. I also present my own practical, ethnographic research from film sets, working with a production company and a film funding body, The Film Agency of Wales, interviews, and fan events for analysis of practical application to provide evidence of the dialectical shift in the fan and filmmaker relationship due in large part to the Internet.[1]

Fans now have unprecedented access to the filmmaking process due to digital media applications such as Facebook, Twitter, Pinterest, Tumblr, and the various fan sites and discussion boards that provide immediate information dispersal. The information-sharing abilities and marketing power of fans as well as their immediacy in organizing events and movements can be harnessed and utilized in the adaptation process of the event film. This is affecting filmmaking processes, as many are beginning to incorporate new practices for fan management into their procedures.

This study uses existing research, as well as new, ethnographic investigation from the set of *Twilight* (2008), multiple fan-focused *Twilight* events, and from industry creators in games, merchandise, literature, and film from additional event film adaptations. Through these events and resources, this thesis examines relevant research on participatory communities, fan culture, and fan management, to argue the new and developing modes of fan interaction and fan influence on event film adaptation.

This thesis concludes that the dialectical relationship between the fan and the filmmaker has shifted, as evidenced in the production of the event film, *Twilight*, due to the immediacy of information dispersal on the Internet, and the participatory fan culture. Fans can be highly organized, and may have extensive influence on an event film adaptation. Therefore, filmmakers are adapting their practices to consider and incorporate the fans in the process, to present actual or implied efforts for fidelity, and to illustrate their efforts on digital platforms to support and inform the fan base of an event film.

---

[1] This thesis has been reviewed by a departmental ethics officer, and has met Bangor University's ethical guidelines. A description of these processes appears on pages 116-121.

Contents

Acknowledgements

I would like to thank my supervisors: Stephanie Marriott for her time and feedback, and Samantha Rayner for her endless encouragement, enthusiasm, and her purple pom poms, always at the ready. I would also like to thank the members of my supervisory committee, Astrid Ensslin and Nathan Abrams for their support and advice, and the NIECI Junta for their camaraderie. I would also like to thank Peach Parke, Jennifer Myers, and Amy Chambers for their editorial support, calendar mastery, and endless encouragement. You were with me. Completely.

My thanks also go to all of the industry creators and fandom members who welcomed me into their informative and enlightening circles: Jennifer Lameroux, Laura Cristiano, Kaleb Nation, Kimmy West, Andrew Sims, Greg Mooradian, Gillian Bohrer, Wyck Godfrey, Catherine Hardwicke, and Peter Silberman. I would like to thank Thandi Gilder, Taylor Brady, Susan and Dan Kemp, Amy Shorey, Richelle Geist, Sarah Jones-Morris, Chris Tanner, Lindsey Farquharson, Steve Mannings, David Pari Huws, Jen Burnet, Fiona Grant, Meghan Dmytriw, Elaine McDonald, and Anne Russell for their wonderful friendship and encouragement. I would like to thank Ally, Dave, Chance, and Brinnie McDowell for their cooking skills, walks, wine, and sanity-saving. Thanks to Megan Tanner, Rio Talbot, Sheila Halligan, Sandra Gorel, Cat Cooper, and Rick Walker for their finish-line support, and my helpful voices of reason: Ashley Benning, and Warren Rochelle.

Thanks to the countless trains, planes, friends' sofas, cafes, hillsides, GGs, GMs, The Albion, St. George's, The British Library, Townshend's, Powell's, McMennamin's, Blue Sky, Oregon, and Boston—particularly the Boston Public Library. Massive thanks also to my extended, global, and camp family. Their love and support made distances small, opportunities immense, and this research an adventure in scholarship.

Lastly, I would like to thank my family: Ann, Bill, Tom, Sarah Amy, Tripp, Ray, and the nephew to come for their endless support, love, and for their firm grounding in a land entirely devoid of vampires.

Declaration and Consent

Details of the Work
I hereby agree to deposit the following item in the digital repository maintained by Bangor University and/or in any other repository authorized for use by Bangor University.

Author Name: …………………………………………………………………………………

Title: …………………………………………………………………………….………..………

Supervisor/Department: ....

Funding body (if any): ....

Qualification/Degree obtained: ………………………………………………….

This item is a product of my own research endeavours and is covered by the agreement below in which the item is referred to as "the Work". It is identical in content to that deposited in the Library, subject to point 4 below.

Non-exclusive Rights
Rights granted to the digital repository through this agreement are entirely non-exclusive. I am free to publish the Work in its present version or future versions elsewhere.
I agree that Bangor University may electronically store, copy or translate the Work to any approved medium or format for the purpose of future preservation and accessibility. Bangor University is not under any obligation to reproduce or display the Work in the same formats or resolutions in which it was originally deposited.

Bangor University Digital Repository
I understand that work deposited in the digital repository will be accessible to a wide variety of people and institutions, including automated agents and search engines via the World Wide Web.

I understand that once the Work is deposited, the item and its metadata may be incorporated into public access catalogues or services, national databases of electronic theses and dissertations such as the British Library's EThOS or any service provided by the National Library of Wales.

I understand that the Work may be made available via the National Library of Wales Online Electronic Theses Service under the declared terms and conditions of use (http://www.llgc.org.uk/index.php?id=4676). I agree that as part of this service the National Library of Wales may electronically store, copy or convert the Work to any approved medium or format for the purpose of future preservation and accessibility. The National Library of Wales is not under any obligation to reproduce or display the Work in the same formats or resolutions in which it was originally deposited.

Statement 1:
This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree unless as agreed by the University for approved dual awards.

Signed …………………………………………….. (candidate)
Date …………………………………………..

Statement 2:

This thesis is the result of my own investigations, except where otherwise stated. Where correction services have been used, the extent and nature of the correction is clearly marked in a footnote(s).
All other sources are acknowledged by footnotes and/or a bibliography.

Signed …………………………………………. (candidate)
Date ………………………………………….

Statement 3:

I hereby give consent for my thesis, if accepted, to be available for photocopying, for inter-library loan and for electronic storage (subject to any constraints as defined in statement 4), and for the title and summary to be made available to outside organisations.

Signed …………………………………………. (candidate)
Date ………………………………………….
NB: Candidates on whose behalf a bar on access has been approved by the Academic Registry should use the following version of **Statement 3:**

Statement 3 (bar):

I hereby give consent for my thesis, if accepted, to be available for photocopying, for inter-library loans and for electronic storage (subject to any constraints as defined in statement 4), after expiry of a bar on access.

Signed …………………………………………. (candidate)
Date …………………………………………

Statement 4:

Choose **one** of the following options

a) I agree to deposit an electronic copy of my thesis (the Work) in the Bangor University (BU) Institutional Digital Repository, the British Library ETHOS system, and/or in any other repository authorized for use by Bangor University and where necessary have gained the required permissions for the use of third party material.	
b) I agree to deposit an electronic copy of my thesis (the Work) in the Bangor University (BU) Institutional Digital Repository, the British Library ETHOS system, and/or in any other repository authorized for use by Bangor University when the approved **bar on access** has been lifted.	
c) I agree to submit my thesis (the Work) electronically via Bangor University's e-submission system, however I **opt-out** of the electronic deposit to the Bangor University (BU) Institutional Digital Repository, the British Library ETHOS system, and/or in any other repository authorized for use by Bangor University, due to lack of permissions for use of third party material.	

Options B should only be used if a bar on access has been approved by the University.
In addition to the above I also agree to the following:

1. That I am the author or have the authority of the author(s) to make this agreement and do hereby give Bangor University the right to make available the Work in the way described above.

2. That the electronic copy of the Work deposited in the digital repository and covered by this agreement, is identical in content to the paper copy of the Work deposited in the Bangor University Library, subject to point 4 below.

3. That I have exercised reasonable care to ensure that the Work is original and, to the best of my knowledge, does not breach any laws – including those relating to defamation, libel and copyright.

4. That I have, in instances where the intellectual property of other authors or copyright holders is included in the Work, and where appropriate, gained explicit permission for the inclusion of that material in the Work, and in the electronic form of the Work as accessed through the open access digital repository, *or* that I have identified and removed that material for which adequate and appropriate permission has not been obtained and which will be inaccessible via the digital repository.

5. That Bangor University does not hold any obligation to take legal action on behalf of the Depositor, or other rights holders, in the event of a breach of intellectual property rights, or any other right, in the material deposited.

6. That I will indemnify and keep indemnified Bangor University and the National Library of Wales from and against any loss, liability, claim or damage, including without limitation any related legal fees and court costs (on a full indemnity bases), related to any breach by myself of any term of this agreement.

Signature: ……………………..………… Date : …………………

INTRODUCTION

Bitten by **Twilight:** *Event Film Adaptation, and Fandoms*

      Twilight is a work of contemporary supernatural fiction adapted into a phenomenally popular film that demonstrates a shift in the relationship between fans and filmmakers through its 'remediation'[2] in merchandise, fan culture, and digital space. The adaptation effectively accessed the fan culture, and it utilized popular digital media applications via the immediacy and broad access of the Internet during the remediation process. I argue that this aided its ability to retain its fan base over the five years and five films of the franchise's adaptations, and to maintain its perpetuation as a franchise. The nature of the interchange between fan, author, and creator makes a cyclical 'dialectical' relationship (Baxter, 1988), which I contend is one of the key points of new research this thesis brings to the field fan studies and event film adaptation. Filmmaking processes are changing because of the empowered fan, the incorporated author, and most significantly due of the immediate dispersal of information on the Internet.

      In this thesis, I examine the relevant research on participatory, online communities, fan culture, and fan management, in order to demonstrate new and developing modes of fan interaction and influence on event film adaptation. I argue that the fan has a prominent role in the adaptation process, and that the relationship between fans and filmmakers is shifting. I utilize existing research, as well as my own ethnographic investigation initially from the set of *Twilight* (2008), and then through various fan-focused *Twilight*, and other event film sites and events. The

---

[2] "Remediation" is a term coined by Bolter and Grusin (1999), and is explored more thoroughly in the following chapter.

intersection of academic investigation with industry practice and process in this thesis bring a unique perspective to this specific event film's adaptation, and the vital role of the fan, and the power of utilizing the fan in an adaptation of popular literature in a digital age.

What is a fan?

There is diverse terminology for people who enjoy a popular culture artifact. For example, Hills (2002), and Abercrombie and Longhurst (1998) discuss these terms at length with various fandoms, entry routes, and interactions defining if a person is a fan, follower, cultist, or enthusiast. Abercrombie and Longhurst argue that 'fans' are disorganized; that they may be akin to 'followers' for enjoyment of a work, but they are not like the 'cultist' or the 'enthusiast', interchangeable terms for those who are media-derived and organized. They go on to discuss *fans* of *Star Trek*, however, using that as their term: fans (1998, p.132); even though they are media derived, they are highly organized with online clubhouses, conventions, and methods of information sharing and dispersal, and they share a common, cult-like central focus: *Star Trek*.

For the purposes of this study, a 'fan' refers to an individual with a fervent interest for a media artifact like a television show, film, or book, but is also someone who engages with the artifact in various ways: online, in person at fan events, interactions at premieres, conventions, and release parties, and who gathers information from other fans and resources. I am using the term 'fan' throughout this work, as it is the common term utilized in the fandom itself. They rarely call themselves cultists, enthusiasts, or followers; they refer to themselves as the fandom, their online clubhouse as the fan site, their creative works as fan art and fan fiction, and often partake in discussions on who is the bigger fan. I recognize the academic

incongruity of the term 'fan', but as this emerging vein of academic investigation is referred to as 'Fan Culture' and 'Fan Studies', it is the term commonly used within the fandom, and in conversations with the filmmakers for this particular group of movie-goers, it is the term I will use throughout this work.

Fans: Book fans vs. Film Fans

There is a difference within the fandom between the fans of the books and the 'created' fans of their films. I say 'created,' as many readers and film-goers are exposed to the texts once the film goes into production, and marketing techniques place books like *Twilight* on the covers of entertainment and news magazines, create movie tie-in covers, actors make appearances on television and give interviews online. The expanded exposure of the text to a new audience creates buzz, but it also creates fans. People otherwise unexposed to the text, and its adaptation to film, encounter the story and may then engage with the work and its remediations. As fans, as they may be passionate, participatory, and engaged with the text, but the book fans often view themselves as *more* dedicated due to their longevity with the works.

Bertha Chin and Jonathan Grey (2006) contend that the book fan views the film as a correlating element to the original work. Not merely representational, and never a replacement, but complementary; as "accessories to the product that is the book" (p.8). These "pre-viewers" had preconceptions of *The Lord of the Rings* prior to viewing, thus skewing their experience to one of comparison; they described themselves as open to alterations and excited to see the work, but that an inevitable comparison of expectation to reality would occur when viewing the finished product. Thompson argues that the fan base of *The Lord of the Rings* was deemed vociferous enough to cause a negative impact if they found the adaptation to be too out of spirit with Tolkien's original work, and Hunter argues the lengths director Peter Jackson

went to in order to satisfy fans and create a clear, and faithful text, but one that would satisfy the unfamiliar audience member with no emotional investment (156-7). I agree with Hunter in particular, as he claims the necessity for Jackson to appear as a fan, and Thompson who recognizes the power that an anonymous avatar online can have over the entire fandom. I add to these assertions that in order to have a satisfied fan base who may positively contribute to box office intakes, filmmakers must recognize the strengths, expectations, and powers of the film fans and the book fans, and they must also access the fandom in their 'natural habitat' on the Internet.

The filmmakers of *Twilight* handled book and film fans effectively. The filmmakers consulted the existing fans active within the digital spaces of the *Twilight* fandom, such as at *The*Twilight*Lexicon.com* and the MySpace and Facebook pages, for their film knowledge. Additionally, the filmmakers shared exclusive content through these outlets, and they invited fan site owners and moderators onto the set of the films to participate in the real-world production of their beloved fictional world. With new fans, the filmmakers ensured that they had numerous points of traditional movie marketing to access a new audience via popular entertainment magazines, TV coverage, and online media. They also utilized their established, existing fan base as the *Twilight* filmmakers would actively point "newbies" to the fan sites via interviews and tweets, thereby encouraging support for the newer members of the fandom by introducing them to other fans and branches of the adaptation, while also celebrating the fan sites as authorities, and centres for information.[3]

Fans and Filmmakers: In This Thesis

This thesis expands the discourse on the parallel studies of fan, film, and

---

[3] In multiple interviews producers Godfrey and Mooradian reference *The* Twilight *Lexicon*, as does Meyer herself on her website, in the books, and in live appearances.

media studies, which continue to explore the avenues of interest in adaptations, but it also investigates where these studies intersect. In this work, I aim to locate, explore, and investigate the confluence of two areas of study within event films: fans and adaptations, and argue how the fan can be utilized and incorporated into the adaptation process. Using *Twilight* (2008) as my primary case study, I investigate the ways in which filmmakers partake in fan interaction and involvement, how they secure fan participation during the adaptation process, and how it contributes to the ever-evolving fan culture and franchise development of the film through its ancillary remediations such as merchandise, fan fiction, conventions, and games. I am investigating the changing relationship of the fan to the filmmaker, through the lens of adaptation studies and fan studies, utilizing a framework of academic investigation such as Jenkins's research into participatory culture (1992), Camille Bacon-Smith's ethnographic work on fandoms (1992), and Robert Stam's investigation on theoretical and practical film adaptation (2005).

The Event Film

The event film is not a new phenomenon,[4] but it is only recently that it has entered into closer, academic investigation as a distinct classification for film (Beeton, 2005; Margolis et.al. 2009). The interconnected and digitized elements of event film marketing, fan culture, merchandise, and franchise development are becoming more common due to the growth and pervasiveness of the Internet, thus requiring academic investigation to expand the discourse on event films. Harriet Margolis defines the event film as follows:

> The event film can never be just a film. It is a conglomeration of
> activities, including film production, film marketing, merchandising,
> tourism, entertainment journalism, and scholarly endeavors. The

---

[4] Thompson (2007, p.4) discusses *Star Wars* as an early example, and Altman (1992) investigates the film event, but it is Margolis's work (et.al.) that examines what is now known as "the event film" specifically.

event film, by definition, involves large sums of money: money for salaries, for equipment, for technicians, for facilities, for stars, for marketing that engages international media involved in promoting international entertainment (2009, p. 2).

The event film transcends one media. It has a large fan population prior to its filmic representation that participates in various acts of remediation from its online fan site memberships and fan fiction, to fan art, conventions, clubs, and merchandise production.

Margolis argues that the "economic aspect is a critical identifier of the event movie" (2009, p. 13), with which I agree, but she fails to list and expand upon various points beyond the financial implications. As an event film covers multiple realms of business, research, industry, and popular culture, it is not surprising that Margolis did not expand upon every aspect of the process. Also, as the definition of the classification of event film is still developing, topics such as the extensive fan base have yet to be considered. Here, I contend that the fan base is integral to the study of event films, however, as events are dependent upon attendees, and attendees at these events are comprised of fervent and participating supporters of the original work who made the effort to travel to the location, and may spend vast amounts of money on tickets to more specialized events. Therefore, fans, and filmmaker interactions with fans of popular event films, are the central focus of this thesis.

Event film fans are those who have attached themselves emotionally and aesthetically to an artifact of 'popular culture'. Scholars of popular culture argue that the investigation is an aspect of 'mass culture'[5] that can help define the human

---

[5] "Popular culture" is the collection of mainstream ideas, images, and artefacts within a specific culture. John Storey (2006) provides a six part definition, illustrating the issues inherent in defining popular culture as it can denote classes within a society, and distinguish 'high' from 'low' culture. Mass culture, although sometimes used as an equivalent term, has a stronger focus on the consumer aspects of that popular culture artifact in that society; the movement urges a purchase through participation, entertainment, or merchandising and is "consumed unthinkingly by the uneducated

experience (Storey, 1994; Jenkins, 2011; Miller, 2011). Some also contend that it is a study that can recognize prevalent, celebrated themes in a culture, suggesting it provides a common influencing agent on society as it is "exposure to the same cultural activities, communications, media, music, and art" (Miller 2011, p.166). Taking these view points into consideration, I argue that by exploring a popular culture phenomenon like *Twilight*, one may gain insight into additional fields of influence that bring the artifact beyond the pages of a book or the confines of a cinema, and into popular conscience as a cultural influence, particularly when investigating the influence of the remediated object into practice within the film industry.

Context for this Research: Necessary Information for Changing Processes

The research questions I propose to answer through this study stem from the cross-textual analysis of event films, the practical processes utilized in their adaptations, and the changing relationship of the filmmaker to the source text's fan base. The starting point for the examination was an interest in the relationship between adaptation and production practices, as this manifested itself in relation to fan involvement and management. After completing my preliminary research on event films and adaptation practices, I recognized a gap in the research between fan studies and film adaptation studies; more specifically in the ways that filmmakers manage the existing fan base, and how they utilize or incorporate the fandom of a popular work of literature into the adaptation process, thus changing the relationship between filmmaker and fan to an interactive, participatory and dialectical relationship. During my ethnographic research on the set of *Twilight* in 2008, I observed filmmakers interacting with the owners and moderators of the largest online *Twilight* fan site, The

---

majority" (Storey, 2006, p.4).

Twilight Lexicon. The relationship of the fans to the filmmakers was paramount in supporting and nurturing the existing and expanding fan base, thereby retaining the fans throughout the adaptation process, and securing their support both at events and through financial support, via ticket and merchandise purchases. Fans' real-life and digital interactions provided me with new insight into the research gap, and is what I investigate in this study. I argue that this research illustrates a fundamental shift in the filmmaker and fan relationship, and I present examples of the fans' influence on filmmakers' practices.

Preliminary background on Twilight*: Summary and Origin of the Phenomenon*

Before examining the literature on adaptation, fan culture, and digital media, the three areas of study which contribute to and encompass the event film, it is necessary to provide a summary and background information on the *Twilight Saga*, which is comprised of four novels: *Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn*. This is in order to provide appropriate context for the prolific information to follow: from the outset of the novel to its visualization on screen, and the extensive remediation and popular culture infiltration of the series. By understanding the history of *Twilight*, it enables comprehension of the references I make in this thesis: from the inception of *Twilight*, and through the examinations of the processes involved in its adaptation, as nearly every step from the idea for the novel to the DVD release includes influence from, or acknowledgement of, the fan.

Prior to the powerful fan emotions, shattered box office records, and the extensive merchandise that is now associated with the *Twilight* franchise, the novel originated from first-time author, Mormon housewife, and mother, Stephenie Meyer. According to the author, the initial idea for the *Twilight Saga* originated from a dream

Meyer had on June 2, 2003 (*Twilight*, Stepheniemeyer.com). In the dream, Meyer described a boy and a girl having a conversation about the fact that they were falling in love, and the problems that arose with that situation, as she was human and he was an immortal, blood-loving "monster...not even human" (*Twilight,* 2005, p.184). Whether true or the fictitious creation of a publicist, it has become a focal point for interviews with the author, and a revered fact within the fandom, who place something close to divine influence on the occurrence. Regardless of the validity of the dream's occurrence, it is the use of the dream that is of interest. Anastasiu (2011) argues, "of more importance than the fact that the story began as a dream, therefore, is the attention Meyer paid to it" (pp.42-43).   I agree with Anastasiu that the personal focus on a creative idea supposedly inspired by a dream initiated the development of Meyer's mythos suggests that Meyer's *focus* on her dream may reflect the popular appeal to myth, and therefore resonate with her large and zealous readership.

The fantasy-like dream of the author developed into a full draft of a novel about Bella Swan, a normal girl, moving away from her newly remarried mother in Phoenix, Arizona to her single father in Forks, Washington. There, she meets the beautiful, one hundred and eight year old vampire, although perpetually seventeen-looking, Edward Cullen. He and his family live secretly as vampires, and appear as normal humans to the rest of the town. Edward and Bella fall in love, but he does not wish to make her immortal like him, as he has a moral dilemma about his existence: he considers himself part of the undead and without a soul, and therefore he does not wish to endanger his beloved's own soul. Bella, however, does not want to age, and thus grow older than Edward physically. She cares little for her own soul, as long as she is with him.   This dilemma spans four novels, and includes external threats such as the ruling vampires, the Volturi, who threaten the Cullen family, the constant risks

of discovery of their true, vampire nature, an angry and territorial group of local werewolves, and threats from nomadic vampires.

Publication of the Novel and Early Involvement of the Fandom

Meyer wrote *Twilight* within six months of the initial dream. Literary agent Jodi Reamer contacted Meyer about representing her, and through Reamer, Megan Tingley of Little, Brown and Company negotiated a three-book contract for Meyer (*Twilight*, stepheniemeyer.com). Her story gained notoriety amongst ambitious first-time authors as information spread online about her contract, adding preliminary exposure for Meyer's works to an online-savvy readership. Her publication journey further depicts Meyer as ordinary, but also as someone who has now risen to extraordinary levels, which I argue aids her 'normal person' persona which was highlighted throughout the adaptation, making her relatable to her fans. She did not come from a background of writing or previous publication; instead, she started as many aspiring novelists now do: practicing and sharing writing online before getting a substantial book contract; she began by participating with other people online, who were the earliest fans of the works.[6] Her books have now sold more than 116 million copies earning more than $1.6 billion in sales (statisticsbrain.com, 31 July 2012), translation rights are sold for almost 50 countries, and the books have been on multiple bestseller lists for more than 150 weeks (flicksandbits.com, 2011). The popularity of the books, the Internet presence of the author, and the Internet-savvy fan base created a fandom primed to participate with filmmakers in an event film adaptation.

The Accessible Author: Building the Event Film Audience

Before the film's midnight release to thousands of fans, and the following box-office success, *Twilight* had a small but strong online fan base who assisted in

---

[6] Little, Brown, and Co. offered Meyer a three-book deal and $750,000; a substantial offer for a first-time author (bookmarket.com).

expanding the event film's profile in real life and online. In the case study of this thesis, I expand on the suggestion that this is due, in part, to the enthusiasm and participation of the saga's author, Stephenie Meyer, in the adaptation process. Whether by design as an act of publicity, or a sincere depiction of the author's personality, Meyer's normalcy was highlighted throughout the books' and films' marketing, portraying her as familiar, friendly, and like her readers. This provided an early opportunity for the readers to relate to the author, and by extension the story, as the author can act as an accessible discourse creator. An author can affect the online, active fan base, as seen in David Lynch's authorial influence within the fandom of *Twin Peaks* who "tapped into the network of previously circulating cultural materials" of the fans in his creative process (Jenkins, 1992, p.127); he participated *with* the fans, considered their interests and desires, and like Meyer, could be perceived as a peer, creating discourse on the story that reflected fan activity. In a 2008 interview with *USA Today,* Meyer commented on her growing fame: "I think that after 30 years of being the most normal person in the whole world, it's really hard to become ungrounded. When I'm not out on tour or doing photo shoots, I tend to just forget about it all. The nice thing is that 95% of the time, I'm just Mom, and we're just doing the normal thing" (Memmott, 2008).

In addition to the "normal person" depiction, I contend that Meyer had two other qualities that assisted in her gaining a large and loyal fan base. The first is her religion. Meyer is Mormon, a religion that "requires nearly every member to contribute to the common cause. Mormons worship together for hours on Sundays, perform spiritual and economic outreach to members of the Mormon community, and pay a tithe (one tenth of their income) to the church" (Kirn, 2011, p.2). This, then, may suggest that there is also an economic obligation for Mormon fans to support

Meyer's writing, as they have extensive success in business, and a "vast network to take care of their own" (*NBC*, 2012). Meyer herself admitted that her "strongest fan base is probably in Utah" (stepheniemeyer.com), the state with the highest percentage of Mormons and home to the Mormon-supported Brigham Young University, which Meyer attended.

Meyer's Mormonism may not be of universal appeal to every reader, however, and it has become a point of contention with some fans, fed by user comments. Critics comment on the negative aspects of the Mormon religion, which projects a stereotypical and "traditional" female lead (Aleiss, 2010). This reading places Bella in the traditional role of homemaker, cooking and cleaning for her father, and of submissive partner to her powerful boyfriend, who Melissa Miller describes as "controlling", and bordering on abusive (2011, pp.168-9). However, the majority of the Mormon fan base is unaffected by dissenters, as Meyer presents a romance novel with all of the attraction of a stereotypical first love: swooning, kisses, and proclamations of undying love, but she does it within the confines of a Mormon-influenced lifestyle, meaning no sex. It is a chaste love, referred to as "the erotics of abstinence. Their tension comes from prolonged, superhuman acts of self-restraint" (Grossman, 2008). This provides the build-up of an engaging tale of physical first love, but without the actual act of sex, making it accessible to the PG-13 Mormon reader.

There are no hard statistics about the percentage of readers who are Mormon, but it is possible to recognize the specific fans in positions of power[7] within the fandom who are Mormon. The series has spawned a number of Mormon-focused fan groups. One example is the Twilight*Moms*, one of the largest and most active *Twilight*

---

[7] There is a hierarchy to fandom, discussed in detail in chapter four, with powerful fans having significant influence on the information available to the fan.

fan sites, founded by Mormon mom Lisa Hansen. There is also the blog

NormalMormonHusbands.com, a site geared towards the *Twilight* husbands, whose

wives are enamored with a vampire and a werewolf.   Kaleb Nation, known as 'The

Twilight Guy', and whose celebrity I examine in chapter five is Mormon, and his

63,000 Twitter followers and viewers of his multi-million hit YouTube series are

exposed to the *Saga*, as he shares his *Twilight* experiences with them. These active

and influential media producers and sharers broaden the media coverage to the

Twilight fan base, and as it is a tight network with the common element of

Mormonism, a religion known for diligence and supporting one another (Kirn, 2011;

NBC, 2012), they can provide a strong and powerful foundation for a fandom.

The Shifting Relationship of the Author and the Fans

In addition to her religion, Meyer herself has always been an accessible

author, with a strong, easy, conversational presence online with her fans, which began

with the initial MySpace fan page in 2005. Meyer's interactions with, and

relationship to, the online fan base altered as her fame grew, however, [8] as she spent

less direct time commenting online and instead participated in more structured events

such as interviews and Q&A sessions by fan site owners, moderators, and media

providers, but it continued nonetheless throughout *Twilight's* remediations. This shift

did affect the relationships with the author, and I argue that it contributes to the value

of the strong relationships Meyer does have with the fans in power, and assisted in

developing Meyer as a god-like authority on all things *Twilight*. As she became less

---

[8] For example, by the time *Breaking Dawn* was released in August 2008, *Twilight* had gained
such a significant following that the book release was turned into a book release
concert tour starting in New York City with a day of fan activities in the city (including
the Borders Bookstore Panel Discussion I was a part of, covered by MTV), followed
by an interview concert at the 2,100 seat Nokia Auditorium, where Kim Stolz of MTV
interviewed Meyer for the first part, and then Meyer interviewed musician Justin
Furstenfeld of the band Blue October, who Meyer said inspired a number of moments
in *Breaking Dawn*. This was then followed by a midnight release event at Borders
Books.

accessible, the information that *was* divulged to the fandoms through these select fans was devoured, discussed, and analyzed. To the few fans in positions of power within the fandom who do have a strong relationship with Meyer, such as Lori Joffs from *The Twilight Lexicon* who was one of Meyer's first beta readers, this is a relationship that is now nearly impossible to forge due to the lesser accessibility to the author, thereby adding to the fan's profile within the fandom. Although access to the author did become more limited as her fame grew, Meyer continued to project her apparent efforts to interact with the fans, which I contend assisted in feeding the fandom reliable information, and incorporating them into the process through a peer-like lens, as Meyer began as a participating member of the fandom. In a 2010 fan-led discussion with the author, the interviewer, and owner of *Twilight*SeriesTheories.com celebrated Meyer and her involvement in the fandom:

> I like how aware Stephenie is of the fans. … She knows what's going on in the fandom. Whereas another person in her position might deem themselves "too busy" to take notice of what's going on, you can tell Stephenie's got her finger on the pulse of the fandom (Ross, 2010).

The fandom noticed the author's presence in their community, and applauded her knowledge of it. This kept her active in the expanding life of the novel, and supports the argument that Meyer is a central, unifying figure between the novel and its remediations. She demonstrates that she is present in, and knowledgeable about, the fandom, and she is also advertised as personally involved in all of the texts' adaptations to screen. This presence can play a vital role in incorporating the fan base into an adaptation, as I will argue in the case study chapters, thereby capturing a key box office demographic.

I argue that it is vital to use the author in retaining the audience of an event film in order to continue the authorial presence in the franchise development and

adaptation. The online activity and community of an event film fandom thrive on information, the most authentic of which is seen to come from the authors themselves, as they are the ultimate authorities of their created worlds. The argument of the author as a vital part of the process is an unusual action when considering traditional concepts of the author. For example, Foucault's belief is that:

> as our society changes, at the very moment when it is in the process
> of changing, the author function will disappear, and in such a manner
> that fiction and its polysemous texts will once again function
> according to another mode, but still with a system of constraint—one
> which will no longer be the author, but which will have to be
> determined, or perhaps, experienced" (1984, p.119).

The author, however, does not disappear in the event films discussed here. He or she may, instead, become a vital influence on efforts to retain the fan base in the transition from book to film, or to condemn an adaptation, particularly in a digital age. This alters the relationship of the creators and the fan base, as the digitally active author can easily access his or her fans, and I contend that this can alter how the creators interact with the author, as I demonstrate with Meyer and *Twilight* in the second half of this thesis. The nature of the interchange between fan, author, and creator makes a cyclical 'dialectical' relationship (Baxter, 1988), which I argue is one of the key points of new research this thesis brings to the field fan studies and event film adaptation.

Foucault argues "the author function is therefore characteristic of the mode of existence, circulation, and functioning of certain discourses within a society" (p.108). This implies that authorship is not necessarily attributed to the person behind a text, but instead, the author becomes a method for a society to enter into and experience a discourse, like the one surrounding *Twilight*. In this light, Meyer herself, as a participatory and relatable author, provides an easily accessible entrance into a vociferous community for shared experience. She created and participates in a

platform of experience in which fans can partake, and she maintained a presence with the fandom online and in real life as her relationship with the fans shifted. She continued her presence as an omniscient god or mentor who manages, creates, guides, and encourages the expanding life of the adaptation as she still blogs, comments, and interacts with her fandom.

New Research: Unique research on fan management and event film Adaptation

In Paul Booth's study of fandoms in a digital media environment (2010), he argues the need to reexamine previous categories and modes of media studies using fandoms as the case study for the argument. I agree with the need for re-examining previous categories in a digital age, and his work is comprehensive with regard to media studies and for investigation on fans' use of digital platforms, however it is mostly centered on gaming platforms such as alternate reality games (ARGs), and he does not consider the event film fandom thoroughly. He does acknowledge that a film's success, as with *The Lord of the Rings*, is due in part to the film makers' efforts to seek the "advice and support" of the fans, but he provides little expansion on that topic.

Booth contends that media studies are no longer distinguished by clear terms such as convergence, new media, or mass media, and that instead, the studies need to look beyond these terms into the changing media environments (pp.1-2). I agree, as contemporary digital platforms encourage cross-textual interaction: a fan's iPhone application connects to their laptop, Facebook page, Twitter feed, iPad, and e-reader, which transfers media across multiple platforms thereby distorting the clear methods of previous reception, and the clear fields of influence. He contends that a combination study of these elements coming together is needed when investigating a

fandom in a digital space, with which I agree, as it supports my processes in investigating *Twilight*.

Adaptation studies are able to progress because adaptation practices are constantly evolving with new technologies and modes of production. Additionally, as new distribution and promotional practices develop for event films, incorporating online media sharing, and platforms for fan interaction, the investigation itself needs to adapt continuously in order to remain current.

Why Twilight *in this Study?*

I use *Twilight* (2008) for my primary case study because I was invited onto the set in March 2008 with nearly unlimited access to cast and crew for interviews and observation. Although I enjoyed my first reading of *Twilight* and engaged with the text upon this investigation, I did not enter this study as a *Twilight* fan. After the set visit, my topic developed, and I continued to be exposed to multiple aspects of the adaptation process from both the fan and filmmaker perspective which contributed to my knowledge of this particular adaptation, and demonstrated to me the importance of the fan base, the value of incorporating them into the process, and the changing relationship of filmmakers and fans, particularly through interaction on the Internet. From this set experience, I also had extensive access to ancillary events including: participating in a panel discussion at the book release and concert tour for *Breaking Dawn* in August 2008; being a red-carpet representative for Nokia at *Twilight's* London premiere in December 2008; I was head of academic programming at TwiCon, *Twilight's* biggest fan convention in 2009; I acted as media manager at Vampire Baseball in July 2009, where members of the *Twilight* Cast played baseball to raise money for charity; and I observed various smaller-scale fan interactions such

as Springfield, Massachusetts's *Twilight* prom (2008). I also created a blog[9] of my observations, which became a vital tool in my ethnographic research, and will be discussed in more detail in the second half of the thesis.

This broad access allowed for a unique and informed perspective on the adaptation practices of a specific event film from both the filmmaker and fan perspectives. In addition to my work on *Twilight* and with its creative team and fandom, I will also compare and contrast practices used on other event film adaptations in my investigation, based on access and exposure to other media, professionals, and creators in the field. These additional experiences include my observations as a visiting researcher to the set of *Captain America* (Joe Johnston, 2009), an adaptation from the popular Marvel comic. Additionally, I have worked in film development for Elfin Productions since 2009, and consult with The Film Agency for Wales and freelance as a script editor on various professional, industry projects. This experience provides me with hands-on insight into industry practices, and it gives me access to multiple filmmakers and their processes as well. I also spoke with members of the creative teams for the adaptations of *The Hunger Games* (2012), *Harry Potter* (2001-2012), and also many of the game designers at Turbine Inc.: creators of *The Lord of the Rings Online*, a massively multi-player online role-playing game (MMORPG). I exchanged personal email correspondence with Sean Astin, actor from *The Lord of the Rings* who is currently adapting *Number the Stars*, and Susan Cooper, author of *The Dark is Rising Sequence*– a Newberry Award fantasy series, with one book adapted to film in 2007. By investigating both the relevant academic research, and completing ethnographic investigation on the practices utilized in industry as a participating observer, which I will cover in more

---

[9] See appendix C for examples from my blog.

detail in my methodology in chapter five, this provided a balanced and comprehensive investigation on event film adaptation and the changing role of the fan in the process.

Statement of Intent: Structure of this Thesis

To examine these individual areas and how their combination can allow for better understanding of *Twilight's* fandom as an example of the shifting dialectical relationship of filmmakers and fans, I have organized my research into two halves. The first half of this thesis explores the literature that should be considered when analyzing fans and event films. The second half provides practical examples of event film adaptation primarily through *Twilight*, but with reference to other relevant event film adaptations.

The first half consists of four chapters, discussing pertinent research, theory, and examples that contribute to the creation of an event film with a participatory fandom. In the first chapter, I provide introductory information on the history of adaptations and relevant theory pertaining to the transition of book to film. In chapter two, I explore genre and classifications; the emergence of contemporary supernatural literature, a further definition of the event film, and an investigation into the growth and development of the event film classification that supported *Twilight's* phenomenal reception. I present the defining characteristics of an event film, and look at the differences between the cult, blockbuster, and franchise film, and argue the audience as the main criterion for the distinction of event films, thereby bringing the fan into a place of influence on a film's adaptation. In chapter three I engage with research on fan culture and argue its fundamental role in adapting event films. I specifically investigate the structure of fandoms, argue the concept and importance of 'fan capital' within a fandom, and contend its transference to filmmaking and the shift in the

relationship between fans and filmmakers in event film adaptation. Finally, in chapter four I argue the importance of the Internet and real-time interactive media in fan culture and event films: the use of the Internet by fans to locate and interact with a digital community, and their use of the Internet as a tool for industry influence. Investigating the subjects of these four chapters can allow for better understanding of the confluence of factors that came together to create an event film and fandom like *Twilight's*, in a digital age.

The second half of this thesis is a case study of these fields in practice on an event film adaptation. Chapter five begins with a detailed discussion of my methodology, with ethnography as my main methodological tool. The majority of my empirical research was collected via interviews, fan site polls and discussions, and through observation within the filmmaker and fan communities on film sets, with game design companies, and at fan events; this section also includes details of the ethical considerations taken in the ethnographic research, as so much of it incorporated observation and interview. In chapter six, I explore fan adaptation and filmmaker responsibility. I provide analysis on event films that either involved or ignored the fan base and argue its potential effects on box office results; I also present the issue of fidelity and argue reasons for fan involvement in adaptation, with examples of multiple event film practices and receptions. Chapters seven and eight are specific examinations of *Twilight*. Chapter seven investigates the inception of the fandom, the environment surrounding *Twilight's* publication and subsequent adaptation, and filmmaker efforts for fidelity and to align themselves with the fandom. Chapter eight demonstrates specific instances from the film that suggest efforts for fidelity, their involvement and incorporation of the fan on digital platforms, and arguments supporting the involvement of the fan in *Twilight's* marketing. Finally, there

is my conclusion, which presents a concise overview of this research, where I argue the implications of this research on the film and entertainment industry, and I provide suggestions for future studies on fan management and event film adaptation.

Summary

In this thesis, I argue how *Twilight* shifted the dialectical relationship of filmmaker and fan. I present examples of the characteristics of this relationship, such as how the filmmakers demonstrated their efforts for fidelity, and aligned themselves with the fans. I contend that they accomplish this through the combined efforts of engaging with the fandom in real-life and in digital spaces, by presenting themselves to the fans as fans themselves, and by incorporating the author in the creative process and advertising her involvement. By adapting their practices to consider and include the fan, and due to the convergence of multiple variables including: the popular appeal of contemporary supernatural literature and the vampire, the emergence of the event film, and the advances and expanded use of participatory, digital media primarily via the Internet, the *Twilight* phenomenon infiltrated popular culture, and changed the relationship of the filmmaker to the fan in event film adaptations.

This study aims to further the conversation surrounding adaptation research by examining *Twilight* through the lens of fan studies and event film adaptation, and arguing ways to utilize the fan in the process; clarifying the two areas of investigation and researching how and where they intersect, through unique access. For as Russel Letson suggests:

> Academics know something of fandom... [but] relatively few have experienced it first hand through conventions or fanzines. This is a serious shortcoming, since those who ignore fandom and its products and activities not only miss an invaluable source of information... but may be fooling themselves about the very nature of the field (1994, p.229).

CHAPTER ONE:

ADAPTATION STUDIES: HISTORY AND PRACTICE

Introduction

In this chapter, I provide the background information and theory on adaptation studies that are relevant to this study. I explore some of the prevailing issues when adapting a text from one medium to another, and introduce terminology and concepts referenced through the rest of this work. This introduces some of the key elements of film adaptation, the arguments prevalent in the field, and presents a context for this study in the current discourse on the translation of a popular written text to the visual medium of film.

Existing literature is a common source of inspiration for adaptations, and has been from the early inception of film production. For example, there are seven film versions of *A Christmas Carol*, four of *Alice in Wonderland* beginning as early as 1903, three of *David Copperfield*, and two each of *Oliver Twist*, *The Pickwick Papers*, *Tom Sawyer, The Prince and the Pauper*, and *Treasure Island* (Street, 1983, p.xix). Initially, using literature as a basis for a film in the early 1900s "became a way to achieve a kind of legitimacy for film going" (Desmond, 2006, p.15), as it was an artistic medium utilized predominantly by the lower social classes, and that attending literary adaptations may bring credibility to the otherwise common entertainment. Robert Ray (2000) supports this argument on early cinema and also highlights the issues of legitimacy and class. He argues the popularization of cinema, and that cinema:

> appealed to a proletarian audience accustomed to vaudeville, melodrama, circus … it did not satisfy the bourgeoisie's taste for the representational. The movies could do so only by adopting the bourgeoisie's preferred arts, the nineteenth-century realistic novel

and drama (p.66).

During this time, films based on classic novels grew in popularity, were recognized for their entertainment value, and they provided the film industry with a seemingly limitless supply of inspirational material from which to recreate stories through a different medium (Ray, 2000, p.66). Desmond (2006) argues that film adaptations also act as a pedagogical medium, expanding the reach of classic literature that is useful for "introducing literary masterpieces to contemporary audiences" (p.15). I agree with this statement, and it is evident in the popular translations of the works of Jane Austen, Charles Dickens, William Shakespeare, the Bronte sisters, and Tolstoy, among others to film, and also to television and online media.

The Popularity of Adaptations

Films adapted from novels, plays or comics account for nearly three-quarters of the Best Picture winners at the Oscars since the award began, illustrating the continued popular appeal of the adaptation in Hollywood (Cartmell, 1999, p.24). For example, in 2003, all five Best Picture nominations at the Academy Awards were adaptations, and in 2004, adaptations accounted for four of the five nominations (pro.IMDB.com). Linda Hutcheon argues that novels are consistently produced into films for "truism is derived from other art, stories are born of other stories" (2006, p.2). This may appeal to an audience as a recognizable story, but I argue that it can also provide a successful investment from conservative studios that may be more likely to green-light adaptations before other original projects. Adaptations, like sequels, can have a proven market with an identifiable, preexisting fan base that could provide positive box office earnings and a return on their investment in the film.[10]

---

[10] Summer 2011 has been referred to as "The Summer of the Sequel" with a discussion on a

Additionally, with event films, the publicity of the source text is often well established: the title has been circulated in bookshops, magazine adverts, newspaper reviews, and through word of mouth (Major, 2008, pp.47-8). If it is popular as a book, it may already have a readership familiar with the text, and therefore a potentially well-established fan base willing to invest time and money via ticket and merchandise purchase in the text's adaptation.

Adaptation can also distribute a text to a much larger audience. The audience will be familiar with the "repurposing" (Bolter and Grusin, 1999, p.45), or use of the source text in another medium, based on their knowledge of the original source text. Beyond the established audience, Hutcheon also argues that "new consumers will also be created" (p.5), and may be drawn into the cinema based on its prior literary presence, as I argue happened with *Twilight*, where fans flooded midnight releases of the films based on its previous textual presence and fanbase. Adaptations can have additional pressure on their productions due to an audience's expectations, and a filmmaker's emphasis on fidelity, as I argue throughout this study, and I provide multiple examples of this throughout this work. I contend that this additional pressure can be compounded by audiences familiar with the source text who may encounter "conceptual flapping" (Hutcheon, 2006, p.139), which I argue divides the audiences' attentions between what is seen and what is known from their previous familiarity with the source novel, and is an aspect of which filmmakers of popular texts should be aware and handle carefully.

Text to Film: Theorists

Adaptation can be a delicate balancing act for the filmmakers between the text

---

tenuous economic climate producing "safer" options in film production with sequels such as Kung Fu Panda 2, The Hangover 2, Harry Potter 7, part 2, Pirates of the Carribean 4, and Fast and the Furious 5 (Alexander, 2011).

and the story that they are trying to tell. Naremore (2000) argues that "some of the best movie directors deliberately avoid adaptations of great literature in order to foreground their own artistry" (p.7), with which I agree, as some artists may see it as a pre-existing construct dictating their actions. This is particularly true in an event film adaptation where the existing world may be very clearly described to the fans based upon book descriptions or information provided by the author, as with Meyer providing information on her website including images of the area around Forks, Washington, pictures of the cars the characters drove, and examples of actors that she imagined as her cast. Adaptations walk an undefined line between telling the filmmaker's story and telling the original author's story. Some authors consent to give up the project of adapting their work to another medium, such as Gregory Maguire, the author of *Wicked* (1995). He said, "I knew I didn't know how to make a film. That's their job. I think I know what works on a page, and their job is to know what works on stage or screen" (2008). For filmmakers who do undertake adaptations, a vital element of the process of translation from one medium to another is using film language to depict written text. Theorist Robert Stam (2000) argues that the "novelistic character [is] a verbal artifact, constructed quite literally out of words, [while] the cinematic character is an uncanny amalgam of photogene, body movement, acting style, and grain of voice, all amplified and molded by lighting, mise-en-scene, and music" (p.60). While adaptation may begin with the written word, it is a combination of elements that are capable of telling the story on screen. Therefore, filmmakers of adaptations may need to consider the depictions and projections of the story through other means, but with an awareness of the specific information craved by the audience.

The study of adaptation is not new, with Bluestone's *Novels into Film*, the

seminal text on the subject published in 1957. It is a field that invites new investigation, however, as there are multiple areas of study that may enter into the discourse of adaptation. For example, adaptation may involve areas of study from marketing to finance, technological advancements in production, authorship, celebrity, audience reception, visual representation, or geographical considerations, amongst others.   This is a broad field with few distinct boundaries, thereby creating numerous fields of research. There is extensive research on adaptation theory, which focuses on topics such as literature to film, authorship, and issues of fidelity, but despite the pervasiveness of literary adaptations in popular culture, the academic research into the actual film practices of bringing a text to the screen is minimal, and even less so for the specific investigation of this study: the processes with regard to fan culture and fan incorporation.

As event film adaptation involves multiple fields of study, in order to explore this topic in a systematic and clear way, I first needed to research the areas that contribute to creating the event films discussed here: adaptation studies, the appeal and rise of the contemporary supernatural genre and the re-emergence of the vampire in popular entertainment, the prevalence of the event film, fan culture, and the online platforms that permit these areas to converge. Academic research into fan studies, while still minimal, has grown significantly in the past twenty years, due to foundational work by "Acafans" (Jenkins 1992). These researchers proposed new investigation into the fields of fan studies, such as Camille Bacon-Smith (1992), Henry Jenkins (1992), John Fiske (1992), Nancy Baym (2000), and Matt Hills (2002) who investigate specific fandoms, and apply a methical exploration to fan culture and fan interaction. There has also been more recent research on the fan in a digital context by Henry Jenkins, 2006 and 2010; Kristyn Gorton, 2009; Carl Plantinga, 2010;

and Paul Booth, 2010, all of whom are referenced throughout this thesis. Similarly, adaptation studies have progressed since Bluestone (1957), to incorporate areas of study beyond literature to film analysis, such as Brian McFarlane's theoretical investigation on adaptations (1996), or Deborah Cartmell and Imelda Whelehan's look at adaptation practice, particularly in popular event films such as *Harry Potter* (1999). James Naremore (2000), Robert Stam (2005), Linda Hutcheon (2006), and Thomas Leitch (2007), also explore multiple areas of adaptation practice and theory, with a particular focus on contentious issues that arise with popular adaptations, the language of adaptation, and digital media and adaptations. Despite the extensive information regarding fan studies and adaptation studies, existing investigation on the intersections between the fields of fan studies and adaptation is sparse.

Adaptation Studies

In Bluestone's *Novels into Film* (1957), he investigates six classic literature adaptations. He argues that the nature of adaptation is alteration, as "changes are inevitable the moment one abandons the linguistic for the visual medium" (p.5). Now, more than fifty years later, it is still a text used and discussed in current adaptation studies, and one that has initiated multiple branches of academic discourse, although I argue that this is in a narrow perspective. I contend that this is seen in the progression of adaptation studies in some ways, and in its inertia in others. For example, the study of adaptations can prove extremely difficult as there is no singular fixed process for investigation. Lawrence Venuti (2007) investigates this point, and similarly acknowledges that there are difficulties in adaptation studies due to a lack of fixed methodology in the research and analysis (pp.25-6). Various processes yield varying results, which do not provide a level of consistency within the study. Venuti also

contends that a central issue of the study of adaptation is the innate associations of authorship, which can complicate the analysis of the piece as an independent artistic work (pp.25-6) as seen in the works discussed here which I illustrate throughout this thesis. For example, I argue throughout this thesis that the element of authorship is pertinent in the examination of event film adaptation due to a loyalty often exhibited by the fan base for the author of the source texts. In the adaptations of *Harry Potter*, and *The Lord of the Rings*, for example, fans scrutinized the filmmakers' efforts to incorporate the author's original text or opinions on the adaptation; or, conversely, in *The Seeker* (2007) or *The Golden Compass* (2007), where fan comments and input were ignored.[11] By ignoring the fan, the fan culture, and the expectations of the

Constant Research for a Continuously Changing Field

Studying event film adaptations involves familiarity with multiple areas of research from the writing process, to the practical elements of publishing and film production, and the marketing techniques utilized to distribute the films to its target audience; all of which is constantly changing as entertainment and reception becomes more digital. This creates multiple modes and methodologies for investigating adaptations. Adaptation research consequently requires constant development to accommodate new modes of thinking, as the source material becomes increasingly intertextual with relation to various re-inventions of the text: an image from the novel may be recreated in merchandise, or turned into fan art and shared on Twitter. These are examples of the "remediations" of a text. Bolter and Grusin (1999) define a remediation as a process where one media replaces another, by borrowing and re-

---

[11] These examples are explored in the second half of this thesis with the adaptations listed here, and more in-depth with *Twilight*'s adaptation.

incorporating some of the elements of the previous media, and that "the rhetoric of remediation favors immediacy and transparency" (p.60). The continuous technological advances which allow for more immediacy when dispersing information, or sharing remediations, can alter how fandoms interact with each other, and with the adaptation on these platforms, as I will discuss more thoroughly in chapters three and four. Therefore, investigation into the quickly changing fields within adaptation studies needs to develop alongside the technological and participatory changes.

Existing Research

Before exploring the changes in adaptation practice and theory, an examination of the existing research is vital to discovering the foundations of production processes and audience reception. Here, I will introduce relevant research that impacts this project, although as the reach of this topic goes beyond adaptation and into popular culture, fan culture, and online, interactive media, each chapter will examine contributing theory in turn.

In adaptation studies, Brian McFarlane (1996) provides a historic investigation on adaptation in mainstream cinema, and delivers a systematic analysis on the process of adaptation, illustrated in specific book-to-film adaptations. This introduces key concepts and provides an historic context for contemporary adaptations. Robert Stam's research (2005) offers a comprehensive investigation into the theories and practices of film adaptation, and the academic discourses that revolve around the practice. He also makes extensive contributions to the dialogics of adaptation (2000), which I explore later in this chapter, and he proposes new terminology for analytical discussion. Linda Hutcheon (2006) investigates adaptation practices, and the negative reception of adaptation studies in academia. She investigates the cultural importance

of translating stories, and also contributes to the conversation on the language of adaptation, focusing on adaptation instead as 'translation'. Thomas Leitch (2007) introduces concepts on adaptation analysis beyond the literature-focused examinations, and he provides "a study not so much of specific adaptations, as of specific problems adaptations raise" (p.20). This introduces a new lens through which to study adaptations, as he argues adaptation could have further implications in social structures and popular culture. Finally, the research from Deborah Cartmell and Imelda Whelehan (1999, and 2005), as well as contributions from I.Q.Hunter (1997, 2007), is particularly influential to this research, as they discuss fans and film adaptation. They consider the role of the audience and the issues of fidelity on fan reaction, while Hunter (2007) introduces the topic of filmmaker efforts to incorporate fan expectation into filmmaking, and the projection of the filmmaker *as* a fan.

This is not a conclusive list of adaptation theorists, but these are the key ones used in this study as they provide substantial context to the study of event film adaptations. They discuss the issues inherent in adaptation, the historical progression and contemporary popularity, as well as introduce schools of thought and methods of analysis when investigating the processes and study of adaptation.

Degrees of Adaptation

This section discusses the levels of adaptation with regard to fidelity, as it is a central focus within adaptation studies, and a main point in this investigation as it relates to fan expectation and filmmakers' processes. Films can be adapted to varying degrees in terms of their fidelity to the source material. They may range from 'inspired by' to 'based upon,' a novel, which Michael Klein and Gillian Parker (1981) classified into three categories. The first is a ***close adaptation***, where the words from the text are literally translated to the new medium. There are inevitable changes due

to this shift, such as: the visual dimension, mise-en-scene, and performance. In close adaptations, however, the script, locations, characters, and events are generally kept painstakingly close to the words and information from the source text, providing an adaptation that is highly faithful to the original. This is often seen in the works of Shakespeare, where each word translates to the new medium, keeping the original play intact, as in *Much Ado About Nothing* (Branaugh, 1993) or *A Midsummer Night's Dream* (Hoffman, 1999).

An ***intermediate adaptation*** is where the remediated work "retains the core structure of the narrative while significantly reinterpreting the…source text" (Klein and Parker, 1981, pp.9-10). This type of adaptation is more common than the close adaptation, and is what I examine in event film analysis. This classification is arguably what most event films attempt to do: keep the main points, main characters, and "spirit" or "essence" (Stam, 2005, p.15)[12] of the original work, yet eliminate and adapt elements that may read well on a page, but may not translate well to film.

Finally, there is the ***loose adaptation***, which generally regards the source as "raw material, or simply the occasion for an original work" (Klein and Parker 1981, 9-10). These films tend to have loglines such as 'inspired by true events'. A loose adaptation may have the same title as a popular work of fiction, and perhaps the same main characters and locations, but large chunks of the narrative are altered, characters are removed or added, and entire plot lines may not exist, while new ones are created to suit the story that the filmmakers aim to tell. Conversely, retellings of popular stories could also be considered loose adaptations. For example *Never Been Kissed* (Gosnell, 1999), is based on Shakespeare's *As You Like It*, or *10 Things I Hate About You* (Junger, 1999) on *The Taming of the Shrew*. These films are examples of what

---

[12] Stam refers to "spirit" or "essence" as the same as what Stanley Fish calls an "interpretative community," and refers to the "critical consensus about the meaning of the work." (Stam, p.15).

Richard Burt calls a "teensploitation movie" that takes familiar plots from classic literature, and places them within a framework of contemporary teen films set in a high school, or revolving around prom (2002, pp.205-32).

It is important to recognize the variations of an adaptation to better understand the fidelity debate. Also, for this research, as it is the degree of faithfulness that decides the reactions of many of the fans to the text's adaptation, knowing the characteristics of the varying degrees can assist in film analysis, and in explaining fan reception.

Issues of Fidelity: The Language of Adaptations, and the Bastardization of a Text

Fidelity, or how faithful a film is to its text, is a central issue in adaptation studies, and it can be a contentious topic for researchers. There are complicated implications with fidelity, such as if being faithful is a marker for success, and to what extent a filmmaker is capable of fidelity when changing mediums for storytelling, as there may be creative restrictions in place when fidelity is paramount in adaptation (Cartmell and Whelehan, 1999; Stam, 2000; Hutcheon, 2006; Kranz and Mellerski, 2008; MacCabe, Murray, and Warner, 2011). Academic research covers a number of fields regarding fidelity, ranging from why filmmakers make great efforts for fidelity or disregard it, to more recent developments in adaptation theory that question *to what*, exactly, a film is faithful. This is because adaptations are a conglomeration of influence across multiple media (Newell, 2010, p.80). For the purposes of this research, however, I will focus on event filmmaker efforts to maintain fidelity to the source text, and how they *project* that fidelity to event film audiences.

The fidelity debate is a long-lasting discussion amongst academics, and is the key focal point for audience reaction when evaluating an adaptation. The argument

that "the book was better" is a phrase commonly used by adaptation audiences, and it illustrates the attachment of adaptation studies to literature. It also suggests that the viewer's expectation is for the film to be accurate in depicting the story of the source text, and suggests the text's dominance over that of its adaptation (Naremore, 2000, p.2). Venuti discusses the relationship of adaptation to literature, as he presents a concern that the study of adaptation has limitations based on the existing links to academic departments that are literature based (2007, p.25). This is also illustrated in Leitch's suggestion (2007) that the first generation of adaptation scholars were trained in literature, and then branched into film, thus projecting a literary slant on their investigation (p.3). Albrecht-Crane and Cutchins (2010) argue that it is an oversight of literature-focused scholars who only compare the book as "different" from the film; that it limits the study of adaptation (p.13).

The literature-focused analysis of adaptation suggests a historical perpetuation of the idea that the film should be the same as the written text. The focus on the faithfulness of an adaptation maintains the research's "stubborn insistence on fidelity … [that] has kept adaptation theory from maturing" (Crane and Cutchins, 2010, p.13). The fidelity debate has been described by Andrew (2000) as "unquestionably the most frequent and most tiresome discussion of adaptation" (p.31), as it perpetuates the subject which has no clear answer at the expense of discussing new developments in adaptation studies. Stam questions if strict fidelity is even an attainable goal in adaptation, as "it assumes that a novel "contains" an extractable "essence," a kind of "heart of the artichoke" hidden "underneath" the surface details of style" (2000, p.57). He instead proposes a discussion of "translation" instead of "fidelity," as the linguistic implications of the word "fidelity" can present extensive issues as to what is being faithful, and for what purpose?

The Language of Adaptation Studies: Issues with Fidelity

Stam's statement introduces the contentious connotations of the term fidelity. The lexicon of adaptation analysis includes words with significant negative connotations, such as: betrayal, bastardization, infidelity, violation, desecration, unfaithful, and disgrace. These words provide an inherent problem attached to the language of discussion for adaptation studies, as it continuously denigrates the film, and places it as subordinate to the text. Stam describes the connotations as:

> *Infidelity* resonates with overtones of Victorian prudishness; *betrayal* evokes ethical perfidy; deformation implies aesthetic disgust; *violation* calls to mind sexual violence; *vulgarization* conjures up class degradation; and *desecration* intimates a kind of sacrilege toward the "sacred word" (2000, p.54).

The emotional connotations of these words can be understood, as the solitary experience of a reader with a novel can create a bond, particularly if the reader becomes so engaged that there is an emotional connection to the text. Stam discusses Christian Metz's observation (1977, p.12) that "when we are confronted with someone else's phantasy, we feel the loss of our own phantasmatic relation to the novel" (2000, pp.54-55), which he asserts as equal to a betrayal, or a breach of trust. This may be true particularly with event films that are so well loved and well known, as the fan will have a constant "conceptual flapping" (Hutcheon, p.139) between their knowledge of the book and the experience of viewing of the film. Fidelity may be a "tiresome" topic in adaptation studies, but it is a necessary one to consider, as it is the central factor that can ignite or satisfy a fandom. This creates an added element of difficulty for the filmmakers in their adaptation processes. As Stam writes, "authors are sometimes not even aware of their own deepest intentions. How, then, can filmmakers be faithful to them?" (2000, p. 57).

The intersecting fields of study within the investigation of adaptation may

cause a cyclical discourse that is "hesitant to move beyond literary formalism and ask more interesting questions" (Naremore, 2000, p.9). Albrecht-Crane and Cutchins (2010) argue that adaptation theory has progressed little since the 1950s, with the majority of the discourse on the issue of "fidelity," and not on new processes and considerations in practical adaptation (pp.11-12). The fidelity debate may be repetitive and without forward progression if the examination is on literature to film alone. However, like Naremore, I argue that a broader platform for examination is required in the study of adaptations in order to "provide a more flexible, animating discourse" (2000, p.9). For example, examining fans' participation with, and reaction to, an adaptation, and their *perception* of fidelity, can provide a new lens through which to study the issue. As I illustrate in my case study, with event film adaptations it is not just faithfulness to the text, but also the *projection* of a filmmaker's efforts for fidelity, or their *implied* desire to be faithful, that may affect the adaptation's reception in popular culture.

Film as Text: Audience Expectation, and "Conceptual Flapping"

Film adaptations provide the visual interpretation of details from texts with which a fan may engage. They also present a field for comparison for fans to see if filmmaker-imposed visuals match the fan's pre-imagined image; and if not, to analyze how, and perhaps why, it is different. This analysis is a popular exercise on online message boards, and topics of discussions at fan conventions like 2009's TwiCon for *Twilight* fans, and at Leaky Con 2011, for *Harry Potter* fans. At both cons, I participated in panels that discussed the films' adaptations. The conversation during these panels consisted primarily of questions regarding fidelity and the adaptation process. I speculated as to why filmmakers made the decisions that they did when

adapting the text to the screen, and fielded fans' anger and confusion at the omissions. It can a be rewarding exercise to examine and compare both films and texts, as evidenced by the fans who engage enthusiastically in the discourse, but it is also problematic as interpretation varies from person to person, and from each person's imaginings of the text to its visual depiction on screen, thereby creating a divide between interpretation and reception.

For example, Desmond (2006) argues that the language of text is unfixed; that the reader can construct the scene within their imagination (p.35). For example, when a line in a book describes character movements such as, "Harry picked up the *Daily Prophet* and read the headline," subconsciously, readers are able to construct the room that the character is in, the smell and feel of the paper in his hands, the look on his face, and the peripheral details of the scene. Desmond (2006) describes film language, however, as fixed: "the unfixed language of the literary text will become fixed in exact screen images … so the viewer may see a departure from the mental images conjured when he or she first read the passage" (p.35). He contends that in film, audiences are presented with the visual depictions. They are shown Harry leaning over the paper, with the paper's presentation decided by the director and his or her crew. This is a valid point for discussion, as this takes the immediate creative control away from the viewer, and the responsibility instead is with the filmmakers' decisions for interpretation and visualization. However, he does not take into consideration the variables of individual experience. I contend that there are still extensive opportunities for varied interpretation of the images imposed on an audience based on the information processed by the solo viewer (Staiger, 1992; Gorton, 2009). This may allow for varying opinions, interpretations and viewings of the film, as evidenced by the extensive fan discourse surrounding their thoughts on the film, and reactions to

filmic elements such as dialogue, costume, set construction, or actor performance.

Catherine Hardwicke, director of *Twilight*, said "one look from the actors can encompass pages and pages of Stephenie [Meyer]'s writing," (personal interview, 2008). This can provide a fluid moment in the film by transferring narrative to actor performance, but it can also create gaps between what the fan knows is in the text, and what is shown on screen. This may facilitate further opportunities for Hutcheon's "conceptual flapping" (2006), taking the fan from one medium to another as they reconcile the images on screen with their knowledge from the text. For example, there may be a shot of Bella looking at Edward in the hallway with a look of longing on her face, but the fan may recall that in this moment in the novel Bella is comparing Edward to a Greek god, thereby placing known textual reference to the filmic representation. Wolfgang Iser (1974) provides analysis of these gaps, and discusses how the reader decides to fill them; this element of creative interpretation from the audience member allows for multiple readings of the same text (p.280). Leitch agrees, as do I, that the gaps can be the essence of the film's appeal, "for it is precisely the business of fictional narratives to create a field in which audiences are invited to make inferences about what the characters are feeling or planning, where the story is going, what particular details will mean, and how everything will turn out" (Leitch, 2003, p.159). This suggests that while a film shows the viewer specific depictions of character, setting, costume, and props, it is the engagement with both the seen and unseen elements of a film that engage a creative interpretation from the audience.

Adaptation as Intertextual

In this chapter, I provided introductory information on the theoretical investigation of issues surrounding adaptation studies. This investigation argues the

popularity of adaptations, and the varying degrees of adaptation processes. It also

presents the major issues of fidelity in adaptation, the cyclical arguments in fidelity

research, and the problematic language of adaptation analysis. These topics suggest

the different variables filmmakers may consider when adapting an event film, such as

fan reaction due to expectation, and the difficulties of a literature based process of

analysis on the visual interpretation of a medium.

Methods of adaptation analysis vary, and there may be difficulties within the

systems utilized. For example, Stam focuses on adaptation as hermeneutic; the

reinterpretation of a previous source as investigated through the various steps of the

process (2005, p.17). Whilst looking at the chronological steps of an adaptation can

be an organized and methodical way in which to investigate adaptations, I argue that it

does not allow for the convergence of these processes, nor the flexibility required

within them; for example: where casting meets marketing, or where location scouting,

authorial consideration, and script development converge at the same time, which I

contend are necessary considerations for event film adaptations. Due to fans'

immediate access to information via the Internet, an element like casting may need to

be examined concurrently with script development and marketing, as fan reaction may

influence audience reception, as evidenced in the case study of this thesis.

Investigating adaptations requires comprehensive awareness of the media that

may influence a filmmaker and the audience. For example, it is nearly impossible to

separate the film from the source novel, particularly with event film adaptations where

the original material is so well known and meticulously studied by the fans. Their

base knowledge may again result in Hutcheon's "conceptual flapping" (2006, p.139)

from source text to its visual depiction, and therefore affect their engagement with the

remediation. I contend that the adaptation does not stand independently, but instead it

is constantly connected to the peripheral elements, remediations, and preconceptions based on the source text. As Venuti agrees, it "consists of numerous intertextual and intersemiotic relations to prior materials, not just the literary text it adapts" (2007, p.27). It can even become circular, with the adaptations leading film viewers back to the novels, as many event films re-release the novels with movie tie-in covers featuring the images and actors from the films, thus attaching a visual signifier to the film.

I argue that this relationship is evident in *Twilight* by its associations with previous vampire literature like the classic vampire story, *Dracula* (1897), to the more recent *Interview with the Vampire* (1976), or *The Vampire Diaries* (1991-92). *Twilight* also has a connection with classic literature allusions such as the Byronic hero of *Wuthering Heights* (Groper, 2011), and the forbidden love of *Romeo and Juliet*, both works that are referenced in the *Twilight* novels themselves, thereby supporting the affiliations with the written work. Aside from literary connections, the audience member may have a preconceived expectation based on the generic signifiers, which I will discuss in the following chapter, and therefore may not easily separate the remediation from the original source material, nor the vast materials that inform and influence the source texts' production.

Much of the current thinking on adaptation studies acknowledges the need for more research; for investigation beyond literary comparison, and away from singular efforts to legitimize adaptations as independent works. This study aims to add to the discourse as it investigates the fields of fan culture and adaptation through practical application, and argues the practices and benefits of considering the fandom in an event film adaptation. By taking the fidelity argument into a realm of fidelity practice, and combining it with the other fields of influence examined in this study: genre and

the event film, fan culture, and digital media, one can gain a more clear insight into

the practice and process of adaptation in a digital world through the lens of

participatory fandom and the positive repercussions they can bring to a popular

adaptation.

<div align="center">

Chapter Two:

The Emerging Fields of Supernatural Literature, and The

Event Film

</div>

Introduction

In this chapter, I examine two media elements that contribute to *Twilight's* popular reception, and assist in understanding its place in popular culture. First is the emergence of supernatural literature and its popularity in contemporary culture, with a specific focus on the popular re-emergence of the vampire as a sympathetic character. I then explore the development of the event film in the field of academic investigation and film production. I expand on Margolis's (2009) definition of an event film, and provide a list of characteristics that identify films with this distinction. By investigating similarities and differences between the event film, and how it has its place with familiar terms such as the blockbuster, cult, and franchise film, there are specific distinctions that make it a category to consider separately when adapting, producing, or investigating an event film. By discussing these distinctions, I argue that one can better understand the place of the *Twilight* phenomenon in adaptation studies and fan culture, the vital role of the fan in its remediation, and how the fan-filmmaker relationship is changing.

Genre and Audience Appeal: Problems with Distinctions

Before discussing supernatural literature and the re-emergence of the vampire in popular culture, it is first necessary to discuss genre, and the implications that a classification can present on a media object. Classifying any work under a specific heading can be problematic, and has resulted in various connotations and discourses

surrounding genre, which can be a contentious and charged issue within literary theory (Feuer, 1992; Buckingham, 1993; Stam, 2000). Genre denotes a classification or type; a category in which to put works of literature, and it can distinguish one work from another in a seemingly organized order (Frye, 1957). For example, there are basic literary divisions of drama, prose, and poetry, and even further subdivisions into horror, comedy, and biography. Although Frye proposed a code for categorizing the entire library corpus (1957), there remain no clear criteria for how a singular work fits consistently into one genre, as it can be influenced by reader opinion, cultural distinctions, and geographical reception. Regardless of how clear the code, many works fall into an inexact category depending on their subject matter, tone or characters.

Farah Mendlesohn (2008) argues, "genre is a dialectic, not a rubric" (p.246). It is not a set of rules to be followed, as seen in much of the research on genre, which centers on the contentious and fluid issues surrounding the nominal function of genre, or the naming of the categories (Allen, 1989, p.44). This is due to its unfixed nature, which Gledhill (1985) argues is "without rigid rules of inclusion and exclusion" thus providing ambiguous distinctions within the genre (p. 60). Within event film adaptation, categorizing the original text can be particularly problematic as distinctions for the classifications consistently fall into gray and changing areas of various genres. For example, *Twilight* is an example of a "generic hybrid" (Jamieson and Campbell, 1982), as it could be classified as supernatural, mystery, fiction, or young adult, and each label may convey an idea to the reader or provide predisposed connotations and expectations that they may have towards the classification. This is worth noting, as I argue supporting and acknowledging the fan base begins with people becoming fans of works; the genre helps to identify whom the audience may

be, thus creating a starting point for fan access to a work.

Placing works into genres is a way to bring organization and order to literature, but often, this can prove to be ambiguous as works may be forced to conform to a genre, or may be a hybrid of multiple genres and sub-genres, which Miller suggests, may "depend on the complexity and diversity of society" (1994, p. 36). As an example, some may not read *Harry Potter* because it is a "kid's" book, appearing on young adult bestseller lists, and they are generally found in the children's section of a book store. This may explain why Rowling's series has multiple covers appealing to different audiences. There are British covers, American covers, and also "adult covers" with photographs instead of cartoons on them, in an apparent effort to expand the readership beyond the child reader, who could be considered the more clearly associated reader of the text.

Genre suggests that the works included within it all have something recognizable in common, or what John Swales calls a "family resemblance" (1990, p.

49). This could be a similarity in iconography, the settings, styles or themes, like comedies, romances, westerns, or gangster films.[13] These classifications can rarely be seen as absolute, as they often cross into other subcategories as well, such as the romantic comedy, which could have elements of drama, biography, or horror.

---

[13] See Robert Stam for an examination of classifications presented in film, their interpretations and variations in *Film Theory* 2000, Stam and Miller eds., pp. xiv-xviii.

Nicholas Abercrombie claims that authors and filmmakers are purposely encouraging this crossover in order to appeal to a wider audience, and that "the boundaries between genres are shifting and becoming more permeable" (1996, p. 45). I agree, and argue that this permeability opposes the clear-cut classifications of works within a given genre, and while that may introduce new readers to a previously unexplored genre subdivision, it also argues the difficulties in classifying and defining any work with one label. A number of films attempt to do this purposely in an apparent effort to expand their audience and appeal to several demographics, and I discovered that *Twilight* was one of these. Generally considered a teenage-girl romantic, supernatural drama, the earliest trailers for the film emphasized the action sequences, the hostility of the enemy vampires, and the high-tech stunts in an effort to "appeal to the boyfriends dragged along, or the uncertain vampire fan" (Hardwicke, personal interview, 2008), thereby expanding the demographic of the potential audience beyond the assumed teen girl.

Audience Expectation and Genre: A Contract

High expectations associated with genre form what Livingstone (1994) describes as contracts between the viewer/reader and the work. She argues, "different genres specify different 'contracts' to be negotiated between the text and the reader... which set up expectations on each side for the form of the communication" (252-3). The agreement could include communicative elements, which I argue may influence or encourage further modes of remediation and interaction depending on the expectations of the reader for the genre, and their satisfaction with the text. For example, a fan of *Twilight* who participates in the fandom online may be likely to read *Shiver*, from the *Wolves of Mercy Falls* trilogy by Maggie Stiefvater (2009-2012). It is similar to *Twilight,* as it has a supernatural element as the central conflict:

werewolves and teenage love. There are also new British covers of Stiefvater's

trilogy that reflect *Twilight's* black, white, and red color scheme, thus visually

aligning it with the *Twilight Saga*. Additionally, free copies

were distributed at TwiCon fan convention in 2009, thereby

specifically targeting *Twilight* fans as the new audience for this

series. The fans' expectations may be high due to the

heightened affiliation of this new book to a beloved text, and

this may aid further readership, but it may also cause more

expansive backlash if the text does not fulfill the preconceived expectations of the

fan; particularly if those fans then collate their vociferous opinions online in forums,

message boards, and social media outlets, spreading a negative reaction to the text.
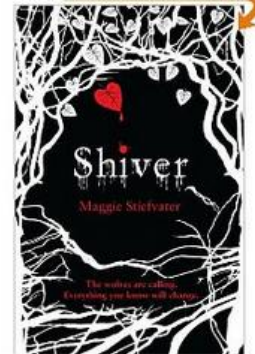
The contract metaphor is not a new concept (Jenkins, 1992; Livingstone,

1994). Creators are aware of the need to entertain and sustain the attention of the

audience without distraction, and working within the boundaries of genre holds part

of this continuity of attraction, as authors also play with the heuristics of genre for

surprise or shock. Larry Niven, a science fiction author who applies this theory to

his practical exploration of genre, continues the metaphor and argues that if the

reader "quits in the middle, or puts the book down feeling that his time has been

wasted, you're in violation [of the contract]" (qtd. in Jenkins, 2007). Engagement of

the audience is vital to the contract's sustainability, because if distracted or removed

from the narrative by a break in the audience's expectations of the text, there is no longer interaction with it, thus breaking the audience's commitment to the story. What the audience may expect can depend upon multiple factors, such as their understanding of the source material, trailers, or printed material marketing the project, and the form that media takes; one can generally expect different elements of pleasure or entertainment from an animated feature than a live-action documentary.

Austin (2007) examines the legal theory that informs the contract element of this understanding, as an:

> agreement (explicit or implied) between two parties in which each takes on the obligation to provide the other with some form of consideration. An arrangement where one party provides the other with something; for nothing can't be a contract, as there is no exchange.

The audience is party number one who provide their time, their focus, money, and attention to the entertainment; the creator is party number two, and is the filmmaker or remediator who offers the audience the entertainment in the delivery structure that they expect. The implications of this contract in event film adaptation are that the preconceived expectations are heightened due to the expansive popular awareness. Livingstone asserts that "if different genres result in different modes of text-reader interaction, these latter may result in different types of involvement: critical or accepting, resisting or validating, casual or concentrated, apathetic or motivated" (1994, p.253). The filmmakers may attempt to fulfill each fan's expectations to avoid critical, resisting, or apathetic involvement, but as Cartmell and Whelehan (2005) argue, this can create a flat, unimaginative film due to the restrictions created by staying exceptionally faithful to the source text, thus impacting the filmmaker's artistic freedom and creativity, and alienating the knowledgeable and loyal fan.

Genre can supply and require expectations from both the media creator and from the media receiver. This leads to a discussion of what factors contribute to creating those expectations. Jane Feuer argues that "genre criticism is cultural criticism" (1994, p.143), as it is the universal dilemmas in enduring genres that access and inform "deep psychological needs" (Konigsberg, 1987, pp. 144-5). This compels the researcher to examine the growing interest in the contemporary supernatural genre and the re-emergence of the vampire in popular culture, as it may provide support for explanations of the genre's heightened and continued appeal.

Supernatural Literature: The Re-emergence of the Vampire

The vampire has been a popular subject in myth and entertainment for centuries, and appearing from prehistoric times (Frost, 1989, p.3) as a creature neither living nor dead, and who had supernatural powers. It was not until the 18th century, however, when the myth entered mainstream entertainment production and distribution. Although popular in the 1830s, it was Bram Stoker's *Dracula* (1897) that presented the definitive characteristics of a vampire such as drinking blood, turning into a bat, and having no reflection in a mirror (Silver and Ursini, 1993, p.43). These are all concepts that contributed to the myth of the vampire, and have continued through its many reinterpretations in popular culture.

In addition to the popular appeal of vampire literature, the subject has also proven a popular field for academic investigation, as it can engage in multiple fields of study. For example, Gelder (1994) argues that the continue appeal of the vampire may be in their ability to reflect ethnic societies (p.1-23); that the vampire can embody the good and the bad within certain cultural groups. Hallab (2009) contends that it is their lifespan which is the element that most contributes to their continued

popularity, as he argues it is their immortality, the ability to transcend death, and thus appear all knowing, and godlike (p.47, 91). Tony Thorne (1999), on the other hand, claims that it is a psychological need of a society that perpetuates the supernatural creature; that the power of the vampire character is that it can become "whatever our society shuns, but secretly demands" (p.4). The vampire is also stereotypically highly skilled in the art of seduction and sex (Gelder, 1994, p.71). This takes their appeal beyond terms of life and death, and into an area of fascination, attraction, and popular appeal (Butler, 2010). I argue that these last two arguments by Thorne and Gelder are particularly interesting to investigate when discussing the vampires of *Twilight*, as the appeal of the vampire suggests something that the reader, or perhaps is something that *Twilight's* Mormon, PG-13 author craves but is, perhaps, subversive and therefore not permitted. I believe that *Twilight's* use of the vampire may be an element of something not allowed in society or in religion; a desired aspect of sexuality, or an acceptance and exploration of the fantastical. The re-emergence of the vampire is not from *Twilight* alone, however, as there has been a steady shift in the depiction of the vampire such as the works from Anne Rice, Charlene Harris, and of course the vampires of Joss Whedon's creation in *Buffy the Vampire Slayer* and the spinoff TV series, *Angel*.

The Sympathetic Vampire: Reframing the Vampire in modern Television and Film

The research on vampires in literature and film is vast, and the academic investigation covers complex fields on the semiotics of the vampire and its implications on society, literature, and entertainment. It is not necessary to explore the depths of this research in this project, but it is important to acknowledge the appeal of the vampire, provide suggestions for its persistence in popular culture, and

to illustrate the re-emergence of the vampire and the reframing of its character from its monstrous beginnings. In the last twenty to thirty years, a new 'breed' of vampire has emerged from the traditional image from Stoker of a pale-skinned monster in a black cape who turns into a bat at will, and who "embodies the depersonalizing forces of modernity" (Butler, 2010, p.17), in a more relatable, and often even kind, character with a strong, modern sense of morality.

This new, sympathetic vampire fights his natural urge to kill, and often retains the morals and humanity of a contemporary mortal being. The early mentions of the sympathetic vampire in popular literature are from Anne Rice (DeKelbe-Rittenhouse, 2002; Gelder, 1994), where she presented a relatable vampire. The sympathetic is not the norm of their kind from previous media artifacts; instead, the modern sympathetic vampire shuns the 'traditional' lifestyle, thereby connecting further with their lost humanity than previous depictions of the vampire. Although he or she may dislike their human aspects, such as Emmett Cullen's detestation of repeating High School in order to upkeep human appearances in *Twilight*, they more often detest the monstrous ones. This shred of humanity to which he or she clings has become a major appeal for the audience, who I argue can relate to the vampire, making him a sympathetic protagonist in many works in the latter half of the 20th century up to *Twilight*.

This type of vampire is seen in the soap opera *Dark Shadows* in vampire Barnabas Collins (1966-71, and again in Burton's 2012 film) who befriends humans and works alongside them for common goals; Louis de Pointe du Lac in *Interview with the Vampire* (Rice, 1976, and Jordan's 1994 film), who was overcome with guilt for centuries, clung to his human sensibilities of morality and duty, and eventually even killed one of his own kind; and the immensely popular Angel, from Joss

Whedon's *Buffy the Vampire Slayer* ,who feasted on rats, pig's blood, and donated blood to spare humans. His goodness was so sincere that the Vampire Slayer herself fell in love with him, and could look past the monster he believed himself to be (1997-2003). In *Buffy*, there is also Spike, who began the series as a monstrous villain, cloaked in traditional stereotypes of the attractive, 'bad boy' vampire: sexual, leather-clad, swearing, and crass, but he was also hiding unseen hurt, hinted at by the writers, and an element latched onto by fans who created extensive fan fiction about Spike; his past, and the 'tortured soul' aspects of his character. Williamson (2005) argues that this makes Spike a "metatext for vampire fans who draw on textual cues to interpret vampires sympathetically, even when the text itself does not" (p.289). I agree with this statement, as over the course of seven seasons, Spike transitions from bad to good, back to bad again, and ends somewhere in the middle. The fans, the Slayer, and Spike himself, are not sure about the validity or consistency of his goodness as they observe this vacillation; he is a mix of good and bad, like most *humans*. He becomes a victim, a love interest, a partner, and a companion to the Slayer. The traverse of Spike on the spectrum of the moral code creates a complex character who appeals to the audience, as evidenced by his continued popularity in the fandom, within copious fan fiction, and numerous fan-activities online and at fan conventions.[14]

We have seen the sympathetic vampire in multiple recent television and film characters. One example is John Mitchell, from BBC's *Being Human* (2009-13), a vampire who rejected consuming human blood, projecting the image that he has a higher moral code than his barbaric, historic counterparts. Another is Bill Compton in HBO's *True Blood* (2008-2012, based on Charlene Harris's novels (2001-13), who

---

[14] This is seen in multiple cross-media panels at TwiCon 2009, as well as fan-created texts on fanfiction.net, and multiple academic articles such as Serina (2002), Havens (2003), and Hammonds (2004).

drinks True Blood (a synthetic blood), and protects his human love, Sookie from other vampires who thirst for her magical blood. Williamson (2005) argues this as a merely a new stereotypical vampire; that the sympathetic vampire is becoming iconic. Her focus was on Spike and Angel, from *Buffy*, who preceded Edward as the tortured victim/monster character. With Spike and Angel, they even mock the common use of the sympathetic vampire in an ironic reference when Angel says he fooled Buffy by using the "puppy dog, I'm all tortured act", to which Spike responds, "People still fall for that Anne Rice routine?" (*Buffy*, season 2, episode 3). This presents an intertexual reference for fans to recognize on various levels. It allows them to relate to the ironic, but still sympathetic vampire as Angel really *is* a tortured soul, but also to identify the reference to Anne Rice's vampire novels of decades previous, which set the stage for the now-familiar reluctant monster archetype embodied by Edward Cullen in *Twilight*.

The filmic vampire is also changing. *Dark Shadows* (2012) was made into a feature film starring Johnny Depp as the sympathetic, humorous character, revived from the character from the 60s soap opera. The film depicts him as caring for his human family, and protecting them from a threat to their home and livelihood. They adopt him into their family, thus creating a synthetic family unit. And of course there are the vampires of *Twilight*, who refer to themselves as 'vegetarians,' as they survive on the blood of animals instead of humans. Even Bella, while she is pregnant with the half-vampire Renesmee, consumes donated blood only for the sake of her child, which makes drinking blood something necessary to nurture a growing child, as opposed to a monstrous act. The rejection of expected natural urges suggests strength of character, and the desire to be good; it also signifies a survival of humanity over monstrosity. These vampires make deliberate decisions to turn away from their

instincts and not to kill humans, thereby shunning their monstrous natures.

I am not arguing that the vampire is a completely changed character. There are many additional recent filmic vampires who reflect the more traditional attributes of Stoker's vampire such as those in *Daybreakers* (2009), or *Abraham Lincoln: Vampire Hunter* (2012). They are still unpredictable, supernatural creatures who satisfy a threatening stereotype: the filmic monster. However, I submit it was the sympathetic vampire, and the audience attachment to characters such as Louis from *Interview with the Vampire*, Barnabas from *Dark Shadows*, and Angel and Spike from *Buffy*, that reinvigorated the recent popular resurgence of the Vampire in television and films, including *Twilight*. The filmic vampire may fill many roles discussed above, and recent characters illustrate the continuation and popularity of the archetype, but also the fundamental shift of the vampire from a purely antagonistic character, to one that is a protagonist; relatable and sympathetic.

The Event Film: Definition and Criteria

In her introduction to *Studying the Event Film*, Margolis initially argues that the topic of the event film is a recent phenomenon, and although she does not specify in which field, I will venture that it is in the realm of academic discussion, as the elements of event films have existed for decades, and certainly since *Star Wars* (Lucas, 1977). With the development of sharing information online immediately, the event film is an entity that has the capability of extensively dispersing its remediations and interpretations via its digital capabilities. I argue that this is an explanation as to why event film discourse is now more prevalent in academic research than ever before. It combines multiple areas of current academic investigation including digital media, participatory culture, film production practices

in a digital age, and recent marketing techniques within the film industry and its contemporaries. As stated in the introduction, Margolis defines the event film as follows:

> The event film can never be just a film. It is a conglomeration of activities, including film production, film marketing, merchandising, tourism, entertainment journalism, and scholarly endeavors. The event film, by definition, involves large sums of money: money for salaries, for equipment, for technicians, for facilities, for stars, for marketing that engages international media involved in promoting international entertainment (2008, p. 2).

I agree with this definition, but argue that an event film is also one with an active, participatory fan base who engages and participates in the events created by the adaptation. Therefore, event films are dependent upon the audience, production practices, *and* finances involved. The second half of Margolis's definition could describe nearly any big-budget, Hollywood film, but the first half proposes some of the criteria that I argue make a film an event film. Her summary, and the academic definition I have summarized from her contributors , is that event films are big-budget, high-profile films that transcend one media whose releases are phenomenal media events unto themselves[15].

In addition to these criteria, I argue that the definition needs to expand to focus on the fans and the participatory culture that attend the 'event' element of this definition. Event films have a **participatory fan base with a strong, online presence**, who also engage in real-world events like fan conventions, film and DVD releases, themed trips, and themed events like *Twilight's* Vampire Baseball event in

---

[15] Daniel Biltereyst and Philippe Meers (2006) contend that the 'media event' is historically under theorized (p.74-75), and he references Dayan and Katz (1992) as an example; they define media events as "high holidays of mass communication" and a genre of media communication that acts as a festive celebration and covers multiple areas of communication (pp.1-14). Dayan and Katz's references are mainly television and live events, so it is difficult to transfer this to film, but Biltereyst and Meers differentiates *media events* as an act of discourse, an episode in a community, *marketing events* as organized media events associated with a specific production, and *societal events* where fans interact socially but with references to the object of the fandom, as in fan conventions (2006, p.75).

Portland, Oregon in July 2009, or the many *Twilight*-themed proms that are held all over the United States beginning in 2006 with a prom organized by Stephenie Meyer herself.

Event film adaptations are ones that originate from a text with a large following whether from text, game or comic book. The popular Marvel and DC Comic films like *Superman*, *Spiderman, Batman, Thor*, or *Captain America* can all be considered event films in addition to the ones discussed here like *Harry Potter*, *The Lord of the Rings*, and *Twilight*. This is because they fulfill all of the criteria listed above with reference to big budget, marketing techniques, and merchandise, but also that there is a high expectation from the fans regarding the adaptation. The production practices of these films inform the fans about the adaptation, but it is a controlled release of information that is dispersed to the fandom as evidenced by my work with *Twilight* and *Captain America,* which I discuss in part two, thereby protecting the process. The releases of event films are large in size, both in number of theaters in which they are released and in the number of attendees there, and they may include midnight release parties, themed and costumed premieres, and extensive media coverage.

In addition to these aspects of this definition, I argue event films can also impact trends for literary, film, and television production, as well as infiltrate realms of tourism, game design, and merchandise. For example, in **literature, film, and television**: one popular work may influence the production of similar materials, or affect the cover art design of text to reflect another popular work as I argued earlier, and as I will again in chapter seven with *Twilight's* red, black, and white color scheme infiltrating YA literature. Similarly, there can be additional production of related television and films, as in the popularity of *Twilight*, *True Blood*, and *The Vampire*

Diaries all appearing in the same time period. All had a huge popular reception

spurning merchandise production and DVD sales. Event films can influence **tourism**

as Thompson (2009) discusses with *The Lord of the Rings* in New Zealand, and Erzen

(2011) examines with *Twilight*. The locations associated with the texts become sites

for fan pilgrimages, as seen in the organized trips to Forks, Washington for *Twilight*,

around Scotland, Oxford, and London for *Harry Potter*, and throughout North

Carolina for *The Hunger Games*. Erzen (2011) presents a study on fan pilgrimages to

the town of Forks, and provides an analysis on the impact to the town, both positive

and negative, and both financially and aesthetically. She explains the evolution of

the small, quiet town to one where vampires feature in every shop window, and maps

to fictional locations can be picked up at the local tourism office, changing the small,

logging town to a site for a fantastic, supernatural pilgrimage.

Fan Trips Travel, a company known for themed travel since 2004, designs and

executes trips and events revolving around popular works of fiction such as *Twilight*

and *Harry Potter* (Baressi, personal interview, 2009). The company organizes trips

throughout the United Kingdom with exclusive events for *Harry Potter* fans such as a

robed dinner or wand instruction, and also fantasy-type events like 2009's "Vampire

Baseball" in Portland Oregon, where the cast of *Twilight* played baseball for charity.

Fans participated in games as well, had coffee with a *Twilight* star for an additional

fee, and got pictures and autographs with them after the game. Fan Trips also

organizes elaborate tours of Forks and the surrounding areas that feature in the

novels. They take fans en masse to the real-life locations from the fictional novels

where fans can physically enter the world of *Twilight*; they can take pictures by the

Forks High School sign, park in Carlisle Cullen's reserved parking space at the Forks

hospital, and eat a 'Bella Burger' at a local sandwich shop (Erzen, 2011, p. 13). The

popularity of a media artifact therefore influenced tourism, but also created tourism where there previously was no attraction. The small logging town of Forks is now a destination holiday that support the fans' desires to explore the real-life locations of fictional places, bringing economic production into fan culture.

In **game design**, event films initiate the production of games surrounding the source text and its remediations, and it can encompass various forms of games from board to video, computer, and console. For example, *The Lord of the Rings Online* is a digital, interactive platform for fan engagement with the text where they are able to explore Tolkien's Middle Earth and participate with characters in the world. There are also console games like *Harry Potter* for Wii, or the Xbox360 games for *The Lord of the Rings* or *The Golden Compass*. Additionally, there are board games from event films such as the *Twilight* trivia game, or the popular DVD board games, *Scene it!,* which are available in both *Twilight* and *Harry Potter* editions. Finally, with **merchandise**: there are traditional reproductions of actors and images from the film on posters and t-shirts, but there are also stickers, badges, buttons, and pins available to visually display a fan's connection to the text on their car or backpack. Studios may treat event films as "brands…by licensing the use of the name and likeness of the film and various characters within the film to consumer-products companies" (Blume 345). For example, individual elements from the films are reproduced in merchandise and promotional imagery from the expected items such as action figures and posters, to the more obscure *Hunger Games* nail polish line, or the *Twilight* brand hairbrush. Wasser (2001) claims that the scope of merchandising and advertising of an event film is so great, that "one is isolated from

the popular culture discourse if one knows nothing about these films" (168). There are also prop replicas so the fan can own a piece of the film like those produced by the Noble Collection, and there are one-of-a-kind productions on sites like Etsy.com or sold at craft fairs and fan conventions; these latter examples are samples of fan production, discussed in the following chapter.

Later in this chapter I describe cult, blockbuster, and franchise films, and the event film can be all of these things; they are not exclusive categories. However, I argue that it is *the audience itself* who attend, create, and participate in the events in real life and through digital spaces that is the signifying factor of the event film distinction. The participating audience is what populates the events associated with these films, and their online presence can affect media production, and adaptation practices, as I demonstrate throughout this thesis, and particularly in the case study chapters.

The Event Film: A Financial Distinction

Margolis provides few concrete descriptors for what exact elements create the distinction of an event film, but one criterion that she discusses in detail is the big-budget and financially high profile aspects of event film productions. She acknowledges the "aesthetic component" of an event film, and concedes that while there are possibilities for additional research (2008, p.14), her primary focus is on the fiscal attributes, production locations, and the infrastructure that supports the existence, remediations, and influence of the event film on other areas and industries. I agree with Margolis's statement about the event film's financial criteria, as event films are evaluated, discussed and categorized by media, fans, and the film industry by their monetary elements. All financial aspects of these films become a focal point:

how much the rights cost, the budget of the film, the salary of the stars, the ticket sales in the first weekend, and the overall box office earnings.

Each number is a discussion topic in popular media and in film industry publications when referring to the film, and Wasser contends that they have become "an object of attention themselves," (p.168). The definitive event film certainly requires large sums of money in its production budget for marketing and merchandise production, for securing popular actors, and for special effects, but its box office success or failure does not affect its status as an event film. An event film can have a massive budget, and still not break box office records. It is not necessarily the box office earnings of the film, but instead it is the funds going into the production, the breadth and degree of its infiltration into other media and industries, the focus on tourism, and in particular, the presence of an extensive fan base and participatory culture surrounding the adaptation that distinguishes the event film.

For example, *The Golden Compass* was the first installment of the adaptation based on Philip Pullman's popular *His Dark Materials* trilogy. The budget was high at $180 million, which puts it on par with *Harry Potter*, and $60 million more than *The Lord of the Rings: The Fellowship of the Ring*. It had significant star-power with a cast comprised of Nicole Kidman, Daniel Craig, Freddie Highmore, Kathy Bates, Ian McKellan and Christopher Lee. The film showcased cutting-edge special effects, including shots of a gilded city, and realistic CG animations of the magical companions of the leading characters. The film's marketing and merchandising was also widespread as it opened on 4,035 screens in the United States and United Kingdom, comparable to 3,829 sites for *The Fellowship of the Ring* (IMDBPro). *Compass*'s merchandise ranged from playing cards depicting scenes from the films, to the upscale prop replications from the Noble Collection, who make a reproduction of

the heroine's Alethiometer for $195.00. There are also video games for a PC, Xbox 360, and Playstation 3, and it had a large fan base with an online presence involved in blogging and discussion boards. Due to these characteristics, it was an event film, but it did not have impressive box office records in the US Box Office. It only made approximately $70 million during its entire US theatrical release, which is just $1 million more than *Twilight* made in its opening weekend (IMDBPro).

Other Distinctions: The Blockbuster, Cult, and Franchise Film

While the event film is a relatively recent distinction for films, it could be considered just the newest term in a line of titles. These distinctions may be attributed to a film with a particular production practice, fan-following, or one with a specific effect on popular culture, such as the blockbuster, the cult film, or the franchise film. All of these terms struggle to have one clear definition, as described below, but have consistent qualities which I will highlight and which I argue are distinguishing characteristics of that distinction.

The event film is not a genre itself, although some genres seem to lend themselves more easily to the event film category. Margolis believes that "certain genres (romantic comedies, or documentaries, for example) are unlikely ever to produce an event film" (2008, p.2). Although she does not give her reasons for this statement, I argue that it is due to their more-limited audiences, the lack of a popular source novel, and therefore no previously established fan base, and the marketability of the film may not be as pervasive as a popular franchise film. Recent films discussed here have their roots in fantasy, science fiction, or the supernatural, as I illustrate with *Twilight* and similar event film adaptations. For example, *Spiderman* (2002-2012), *Superman* (2006, 2012), *Batman* (2005-2012), *Iron Man* (2008-2013),

and *Captain America*, (2011-2014) have all had significant box-office successes, and are examples of blockbuster and franchise films, but with a cult following that generally have a built in audience of pre-existing fans that I argue aides their transition from page to screen. Here, I will expand on each distinction, and discuss the distinguishing characteristic that signifies each classification.

The Blockbuster Film

'Blockbuster' is a term originally used for a bomb in World War II that destroyed city blocks, and the film industry adopted it in the early 1950s as a term that applies to box-office hit films, usually with big budget productions (Neale, 2003, p.47). It was during this era that there was renewed investment in films, widespread releases, expansive marketing campaigns utilizing dramatic words like "epic" and "colossal" that described the scale and cost of the film (Neale, 2003, p.48-9). Arguably the blockbuster can be defined by multiple elements from its production budget to its audience, cast size, or locations, but for clarity in this study, I contend that it is the **economic element** that distinguishes a blockbuster film.   They are films such as *Star Wars* (Lucas 1977) or *The Godfather* (Coppola 1972), an adaptation based on a 1969 novel, whose box office earnings eclipse other films in the cinema and their opening weekends broke box office records. Therefore, I argue that the blockbuster distinction refers to its monetary intake more than any other factor. Prior to the Godfather, film releases were focused at a few premiere theaters for a period of time in order to gain word of mouth momentum from a viewing audience. *The Godfather*, however, had a built in fan base from the those who read the novel, and the film changed the tactics of theatrical release, which put it on as many screens as possible for a widespread release, in order "to make the film's opening weekend an event" (Prammaggiore and Wallis, p.389).

Blockbusters are films with a large distribution and a focus on high box office returns that engender major media coverage. It has become a common practice of film blogs to discuss the weekend box office intakes, and is a regular fixture on industry sites like IMDBPro, and publications such as *Entertainment Weekly*. Neale defines blockbusters as "opening on at least 500 screens either in the summer or during the course of the Christmas period … [they are] marked not only by their scale and their cost, but also by the amount and type of publicity they receive and by the ways in which they are distributed and shown" (2003, p.48).

The blockbuster film garners large audiences and extensive media coverage, thereby expanding its popular impact in print, online, and television coverage. This is evident in the event film, but the difference is that the blockbuster film may not have the participatory culture and extensive fan presence. Its remediations are generally contained to tie-in merchandise, and not necessarily to fan interpretation in conventions and art reproduction. Event films may be blockbusters, and blockbusters may be event films, but they are not interchangeable terms; a blockbuster film must break records, whereas an event film may not surpass its own budget, but it will have a fervent and participatory fan base.

The Cult Film

The cult film refers to a film commonly associated with underground viewings and a non-mainstream audience, but can also be one with an "enduring cultural presence and its enduring fandom" (Hills, 2003, p.178). Both of these definitions suggest that the cult film distinction refers to its **production, audience, and viewing practices** more than any other factor. The physical acts of creating and viewing the film. It arises from the art-house cinema movement in the post World War II era where it was marked by midnight viewings, limited releases, and also by

its cultural geography as referenced by Orr and Taxidou's work (2000). As many of these showings were in cities, there was a larger population who provided more opportunities for a growing, subversive film culture, but it also created a cult audience, specific to a more metropolitan location (Zukin 1995, Gomery 1992, and Jancovich 2003). In *Defining Cult Movies* (2003), Jancovich et. al. do not provide a singular definition for a cult film is, as they state it "covers a multitude of sins" (p.1). They do, however, acknowledge that often, the distinction is less about the film, and more about its production practices, authorial and filmmaker ideology, audience, and reception. This supports my argument that it is the unique practices of the filmmakers, and the subversive audience of the cult film that distinguishes it, as it "is not defined according to some single, unifying feature shared by all cult movies, but rather through a subcultural ideology," (Jancovich et. al., 2003, p.1).

Cult films can provide a sense of community and belonging that comes through shared experience, similar to event film fandoms, but from a different platform. For example, midnight showings in city cinemas of *The Rocky Horror Picture Show* are iconic for the individual, and yet simultaneously shared, experience of the cult film scene. Viewers typically dress in costume and flamboyant attire in order to share the interactive elements of a costumed, community viewing. They participate in the film by shouting out fan-scripted lines during the film, re-creating raindrops with squirt guns, and throwing toast at the screen when a character proposes a champagne toast (Paszylk, 2009, p.137). [16] These activities are learned at an interactive showing, and the finesse with which the participants demonstrate these

---

[16] Talking to the screen during *The Rocky Horror Picture Show* supposedly started with Louise Farese Jr., a teacher in Greenwich NY who started yelling phrases at the screen in order to interact with the characters (Hoberman and Rosenbaum 1983). This caught on, and soon involved audience members dressing as characters, and interacting with props such as toast, newspapers, and water guns to "feel the movie" (Paszylk, 2009, p.137).

actions-- with their timing and their preparedness with props, reveals their knowledge of the film, or perhaps their attendance at multiple screenings—is proof of their commitment to the media object. This can encourage other fans to attend multiple showings in order to become similarly knowledgeable about the interactions, thus raising their profile at the event as an expert and experienced fan, and accruing what Fiske (1992) calls "fan capital" (p.452). The amount of capital that a fan possesses can raise their profile within the community, thus placing them at a particular point in the hierarchy of that fandom. It permits members of the fandom to be able to recognize a true fan, as opposed to a 'tourist' (or 'virgins' in the Rocky Horror world). The true fan will know and perform each intricacy of the interaction confidently and without cues, whereas the tourist to the experience will learn as they go. Fan capital is a complex and vital element in the study of event film fandoms, and will be discussed in more detail in the following two chapters.

Contemporary cult cinema is also expanding into the realm of experiential cinema, which provides participatory experiences for a viewing audience. An example of this is Secret Cinema, whose nostalgic, film-noir styled website describes it as a "growing community of all [who] love cinema, and experiencing the unknown" (secretcinema.com). Founded in 2007, their first event was a screening for 400 people of Gus Van Sant's *Paranoid Park* under London Bridge. Secret Cinema events thrive on secrecy and insider knowledge, which are both elements that feed a cult film community as it aides their viewing and interactive practices. The audience member rarely knows the full details about the event they will attend, but they can anticipate costumed actors performing live scenes in front of the film on screen, as well as opportunities for interaction with the cast, thus bringing them physically into the film experience. These showings are not focused on garnering millions in

revenue, but instead providing a unique viewing atmosphere in a receptive and participatory community.

The cult film has also generated growth in print media with the emergence of fanzines aimed at the cult film fan. These are publications such as *SFX,* which appeals to the fan specifically in a celebratory way, as "discerning consumers" (Hunt, 2003, p.194). The magazine provides fans with additional access to information, trivia, photos, and insight, thus enhancing the discourse surrounding the film, but also appealing to the cult fans' interest in non-mainstream entertainment as the magazine is "highly consumer-orientated … [and] the consumption of fandom is valorized" (Hunt, 2003, p.194). It hails the fan and the surrounding fan culture, and celebrates their preference for non-mainstream entertainment.

Cult films can also be blockbusters, such as *Star Wars*, whose production and viewing practices encouraged audience engagement as seen by the popular costumed viewing employed by fans (cosplay), or performing choreographed light saber fights in theatre foyers. This is an example of a hybrid distinction called the "cult blockbuster" in academic discourse (Schatz, 1993; Hills, 2003). Clearly the event film does not depend on secret codes, little-known theaters, and learned interactions in order to attract viewers, as some of the criteria of an event film are widespread publicity and high, attention-getting budgets. There are features from the cult film that are similar to the event film, however, such as: ownership of the text as demonstrated through fan capital, the importance of knowledge and trivia, and the consumption and collection of merchandise that ultimately contributes to a fan's capital.

These examples support my statement that these terms are not exclusive, and it also illustrates the crossover of these distinctions. These elements from the cult

and event film also translate into the franchise film, known for its infiltration into various markets. This exposes audience members to the source text through a variety of avenues.

The Franchise Film

The franchise film is also a crossover term, as it may be an event film as well as a blockbuster. Like the blockbuster, one of the distinguishing characteristics is the money associated with the film, but with the franchise film, the funds also come from ancillary intakes associated with merchandise purchase or other financial engagement with the franchise, and not necessarily through box office intakes alone (Thompson, 2007, p. 4). Franchise films are films with sequels, or ones that are part of a common theme, such as the Marvel or DC Comics films. Owczarski (2007) notes that the advertising campaign of a film can be what distinguishes it as a franchise film, as the schemes are multi-pointed with a large online component, which includes various opportunities for one to enter the franchise. He states that the "fans do not need to interact with the film, per se; any interaction with the franchise as a whole is sufficient, so long as a purchase is made" (2009, p. 47). This can be regarded as a cynical view, but it is accurate as the franchise film's focus is on **merchandising and additional revenue** earned beyond its theatrical release and distribution from the source text. It "is meant to be a launching pad for future movies, tie-in video games, and merchandise available at local department stores" (Owczarski, 2009, p. 56).

The Lord of the Rings trilogy is considered an "ideal" franchise (Wasko and Shanadi 2006, p.24). It has a pre-existing audience from 40 years of the books' publication, extensive merchandise potential and its appeal can easily extend over multiple demographic groups from children to adults, and also over multiple

remediations from novel to film, video games, a traveling museum exhibit complete with concept art, props, and costumes, conventions, and tourism. There were also corporate tie-ins, like collectable mugs from Burger King meal deals, and action figures, costumes, and prop replicas available for purchase.   Laura Holson (2003) claims that approximately 10% of the *Lord of the Rings*' budget was from merchandisers and another $11 million from Burger King, JVC Electronics, Barnes & Noble, and other toy merchandising companies. Its financial success also extended to the source texts. The trilogy originally sold 32 million copies in the 37 years between 1965 and 2001, and in just four years between 2001-2004, the years in which the films were released, it sold 25 million copies (Wasko and Shanadi, 2006, p. 30). This demonstrates the franchise film's ability to rejuvenate the source literature, creating ancillary revenue and acquiring new fans for the source material based on its remediation to the screen.

At times, the films and accompanying merchandise tie-ins can draw new fans to the franchise, but it may also alienate pre-existing fans and provide divisions within the fandom, as was the case with the copious merchandise produced depicting the character Jar Jar Binks in the newer trilogy of *Star Wars* films (1999-2005). Hunt identifies Jar Jar Binks as a "sacrilege" to fans, and that "the character served as a difference between fans and non fans" (pp.190-91). Fans used their dislike of the character to identify themselves within the fandom. If they hated Jar Jar Binks, they were considered a "true" fan (p.190-91). The franchise's merchandise provided peripheral monetary gain, and although it alienated fans, they could find solidarity, credibility, and potential fan capital through their disowning of elements of the adaptation they considered to be out of canon.

Franchises are not a new phenomenon. As Thompson notes, the *Felix the Cat*

cartoons began in the 1920s and had multiple tie-in products, as did Disney films, with Mickey Mouse rising in popularity in the 20s (2007, p.4). The studio regularly released animated features keeping familiar characters in the eye of the audience, and expanding that familiarity to the viewer's new ability to exercise ownership of a part of the work. Audiences could purchase stuffed animals, posters, or in later decades even visit the characters' homes and meet them in person at Disney World and Disneyland, thus feeling as though they were a part of this imagined world.

Franchise films rose in popularity during the 60s as many film series were born from the multiple studio mergers beginning in 1962 when MCA (Music Corporation of America) bought Universal (Thompson, 2007, p. 4). Franchise films became a more reliable avenue for the potentially high revenue and ancillary intake needed to cover the more expensive costs associated with films. The extended relationship that can develop between the audience and the films of a franchise may create long-term, loyal fans. This is evident with the *Star Wars* fandom that stretched from the three original films' releases in 1977, 1980, and 1983, up to the three more-recent releases in 1999, 2002, and 2005 and a forthcoming seventh film. Their zeal continued, and the viewing audience grew over the years, thereby arguably aiding the films' success more than thirty years after its initial release which included the re-release of the original trilogy in 1997, prior to the new trilogy's theatrical premiere. In its re-release, the original trilogy made $1.9 billion in worldwide box office, and the new trilogy made $2.53 billion.

With *Star Wars'* initial success in the 70s, there was a stream of franchise films closely following in production: Stephen Spielberg's *Jaws* (four films from 1975-87), *Indiana Jones* (four films from 1981-2008), and *Jurassic Park* (three films from 1993-2001). There were also the *Superman* films (six films from 1978-2013),

and more recently the *Harry Potter* films (eight films from 2001-11), *The Lord of the Rings* trilogy (2001-2003) as well as *The Hobbit* films (2012 and 2013), *The Twilight Saga* (five films from 2008-12), and *The Chronicles of Narnia* (three films from 2005-10).

The Franchise Film and Gaming: Intertextuality and Interaction

The franchise film expands into multiple markets from film to book, merchandise, and video game, and therefore provides multiple points of entry for a viewer into the world of the novel, and, perhaps, its fandom. For example, a gamer not familiar with the source text can enter through gaming, without a need to have access to, or interest in the novel. This is seen with *The Lord of the Rings* or *Harry Potter* on xBox, Wii, or Playstation, or by playing a game like *The Lord of the Rings Online*, an MMORPG (Massively multi-player Online Role-playing Game). This game, similar to the popular *World of Warcraft*, allows players to interact with the world of *The Lord of the Rings* in a fictional-meets-real world setting. There are the non-playing characters (NPCs) with which to interact, as expected from general video game play, but there are also human-controlled avatars on their own quests through a digitized remediation of Tolkien's Middle Earth with whom the player can meet, speak to, and join in quests. The game is interspersed with the lore, myth, history, and small details from the appendices of the trilogy and also from the Middle Earth creation story, *The Silmarillion* (1977). Knowledge of the text is not necessary for the player to participate or to enjoy the game, however. Because of this, those unfamiliar with Tolkien's texts can be exposed to Middle Earth through gameplay, and thereby interact with the source texts and its remediations through their chosen point of entry.

There are similarities between the game and Jackson's films that perpetuate a

visual familiarity for the player. This provides recognizable elements of the text in its various forms, smoothing the transition from one medium to another. The game designers discussed these allusions from the game to the filmic adaptations: "we certainly don't mind if the player draws any connections to the film... it does have a similar look, and that's good" (Clay et.al, personal interview, 2007). This creates an easy connection for the player from the game to the film, and also to the attached, similarly styled remediations of the game such as the film, merchandise, and original source text thus uniting multiple media with only one exposure, and illustrating the intertextuality of one work within a franchise.

The intertextuality of the work also assists in the marketing of the source and its remediations. The EA games of *The Lord of the Rings*, for example, were released prior to the film, creating a symbiotic relationship between the two products so that they advertised and reflected each other. Similarly, the game makers from *EA* worked closely with the concept artists for *Harry Potter and the Deathly Hallows* in creating the games associated with that film. The artists provided sketches of characters, creatures, and locations so that the game designers could accurately portray elements from the film in the game (*EA* Keynote, LeakyCon, 2011). This created a familiar platform between film and game, and can bring the player into the source text and its remediations as they act through an avatar in the fictional world in a visually accurate space.   Additionally, the games could contain promotional and participatory material that players would then be able to see in the feature films, such as an extended, interactive trailer. Rick Porras, co-producer of *The Lord of the Rings*, stated in an interview with Kristin Thompson (2007) that the games "also meant that we were always wanting to make sure that there were certain things that people saw for the first time on the big screen". This ensured that the audience's interest was

piqued to see additional material after the game, but that many aspects of the adaptation would only be revealed in the film.

Summary: The Event Film

Adding to the discussion of genre from chapter two, this chapter explored the emergence of two different classifications. First, was the re-emergence of vampire literature from traditional vampire stories, and second, the development of the event film classification building from three comparable and contributing distinctions, the cult, blockbuster, and franchise film, but with its own characteristics that differentiate the event film from those three. Simply stated, the blockbuster is distinguished by its box office intakes, the cult film by its audience: the community surrounding the film and the subversive practices of creating and distributing the film, and the franchise film is differentiated by its financial intake in multiple ancillary areas to the central adaptation, and not necessarily just by box office earnings. The event film is comprised of various elements of the franchise film, the blockbuster, and also the cult film. What separates the event film from those distinctions, however, is a combination of economic considerations, popular influence, multimedia marketing campaigns, peripheral merchandising, and ultimately, **its participatory audience**: the existing, active fan base both online and in real-life events. It is the convergence of multiple media and the ancillary elements that become events with sometimes thousands of people in attendance. The event film depends on its audience, as the events associated with event film (i.e. theatrical releases, DVD release parties, and fan conventions) cannot be successful without an audience. In the following chapter, I therefore turn my attention to the participatory audience, which needs to be explored in more detail.

Chapter Three: Fan Culture

"Fans are not true cultists unless they pose their fandom as a resistant activity, one that keeps them one step ahead of those forces which would try to market their resistant taste back to them." (Taylor, 1999, p.161)

Introduction

Fans have been depicted as mad, mob-like, and as following the latest trend with unequaled fervor; conversely they are also portrayed as engaged, critical, and passionate media consumers (Jenkins, 2006, p.1), and also as "naïve, overeager, and a little off-kilter" (Barbas, 2001, p.2). This dichotomy is evident in the early discourse on the nature of the fan (Bourdieu, 1986; Bacon-Smith, 1992; Jenkins 1992), and the contemporary re-evaluation of the fan (Booth, 2010; Jenkins 2010; and Zubernis and Larsen, 2012). The fan is a common topic in contemporary academic discourse, as the legitimacy of fan studies is growing, as is its progression alongside technological advances that nurture and facilitate fandoms, which is explored in the following chapter. Additionally, fans are a more visible presence in the film industry than they have been prior to the Internet, as they are more able to participate and comment on the subject of their enthusiasm in a forum that allows them to engage in speculative and analytical discourse.

This chapter explores the definition of a fan, and fan culture. I will first look at the historical context of fan studies to illustrate the progression of the fan in popular culture. I will then explore the social systems within a fandom that create an active, but also resistant community based on a hierarchy of engagement with the object of the fandom (Bourdieu, 1986; Fiske, 1992; Hills, 2002). Finally, I will present fans' cultural production and ancillary activities, which I argue feed and identify a fandom, and its effects within mainstream popular culture. Looking at these three elements will provide

information on the nature of a fandom, and I argue that it demonstrates the community values and processes that lend themselves well to a fandom like *Twilight's*, which is fed by events, sharing information, merchandise collection, and remediation.

The Fan and Fan Culture: What is it?

As stated in the introduction, a 'fan' in this study refers to an individual who has a fervent interest revolving around a media artifact like a television show, film, or book. Fans may participate in group activities located in an online space or at real-world events; they may collect trivia and merchandise and utilize fanspeak to exercise their place in the fandom, and have been considered "commodity-completists" by contemporary industries for their consumption and production (Hills, 2002, p.19). "Fan culture" is the overall combination of these ancillary events that include the fans' creative production, the merchandise created for them that they purchase and consume, as well as fan-created art, and fan fiction. Since Jenkins and Bacon-Smith's publications in 1992, there has been an increase in research regarding the fan and its surrounding culture. This has assisted in legitimizing the study of fan cultures, and it provides extensive recent research on the fan.

Initially, however, fan studies was subversive, as fans were viewed as "marginal … ridiculed in the media, shrouded with social stigma, pushed underground by legal threats, and often depicted as brainless and inarticulate" (Jenkins, 2006, p.1). A fandom was "typically associated with the cultural forms that the dominant value system denigrates," such as popular music, comics, video games, and novels (Fiske, 1992, p.30). Continued investigation into the fan and their impact in culture, however, assisted in interrogating this representation, and while the fan can still be subversive, non-conformist, or non-mainstream, being a "geek" has entered the realm of the publically

accepted (Barter, 2012), and the fan is a sought after commodity for multi-million dollar films, as I argue in the case study section of this work.

The research on fan culture is complex, as it investigates studies including sociological (Bacon-Smith, 1992; Jenkins 1992 and 2006), educational (Gee, 2004; Buckingham, 2000), gender (Bloustein, 2004), legal (Coombe, 1998), digital media (Booth, 2010), and the economic implications of the fan (Kozinets, 2001). Fan culture provides a platform for investigation within all of these fields, thus presenting various explorations on a previously closed culture for extensive academic and popular analysis. This can cause a fandom to be wary, as Jenkins points out (2006) that the fans of *Star Trek* did not particularly like being called "Trekkies," but they didn't "want to open the closet doors" to dismiss the term, either (p.1). By investigating the creation of a fandom, its functions and structure, however, popular movements with a phenomenal reception like that of *Twilight*, can be better understood.

Like the cult film fan, a fandom often celebrates and supports a subversive, or underground artifact and its surrounding culture. This may potentially project the fan as abnormal, or different from the mainstream society. The difference from society, however, becomes a similarity to other members in the fandom, thus creating an identifying feature for one to become part of a group of many (Hunt, 2003, p.186), and a community of resistors who collectively are confident in their knowledge as greater than those of the remediators (Taylor, 1999; Baym, 2000). If one is labeled as a 'fan,' it implies a certain level of knowledge, passion, and a link to the text that a 'normal' person does not possess; it is this difference from the norm that defines their culture as a select club where the knowledgeable and the dedicated are accepted (Hunt, 2003).

Creating the Group: Fan Capital and Fandoms

Seeking a fandom, and evaluating it, is a vital element for building a fandom's culture, as the community is built on a relationship of sharing information, but also "competing over fan knowledge, access to the object of fandom, and status" (Hills, 2002, p.20). This hierarchical system is defined by fan capital (Fiske, 1992, p.452). This is a concept that originates with Bourdieu's discussion (1986), which argues culture as a way to create a class hierarchy. Hills (2002) proposes it is a "way for theorists to analyze how fan 'status' is built up" (p.20).

Fan capital can be compared to economic capital: as one accrues stocks, bonds, and cash, his or her economic capital increases. Similarly, as fans collect knowledge, experiences, merchandise, and expertise, they gain significant fan capital, which adds to their social standing within this particular group. Fiske believes "capitalist societies [are] built upon accumulation and investment, and this is true of their culture as well as financial economies" (1992, p.45); in fandom, however, the investment is time, energy and passion, and not necessarily purely financial. The appeal of fan capital is similar to that of official capital in that it "lies in the appreciation and knowledge of texts, performers and events", but that the object of fandom is "excluded from official cultural capital and its convertibility … into economic capital" (Fiske, 1992, p.45). Therefore, their official capital has little influence on their place in the fandom, as their position is defined instead by their fan capital alone.

One example of fan capital that is digitally based and visually accessible is through the merit/award based system on many fan sites that provide the opportunity for fans to rise through levels of distinction based on the number of posts they provide, the length of time as a member, the "likes" on their page, or followers that they have. For example, on the discussion boards of the *Harry Potter* fan site, Mugglenet.com, members

have stars that appear next to their usernames on each board post. They earn these stars based on how many posts they write, and how long they have been a member, and the final stars are awarded by a vote from the site's moderators. It is an icon next to the fan's created pseudonym, and becoming a five-star fan is the ultimate goal, as it provides a visual marker of rank that is respected and desired by other fans within the fandom.

Characteristics of a Participatory Fandom

Jenkins provides five characteristics that are prevalent in all participatory fandoms (1992, pp.277-80), and which Kristen Pullen (2006) discusses with reference to *The Lord of the Rings*, thereby applying these characteristics to an event film fandom. Jenkins's first characteristic is that the fan watches and re-watches the source text (or reads and re-reads), "looking for meaningful details, internal contradictions and ambiguity, in order to find the gaps that suggest a space for intervention" (Pullen, 2006, p.173). These gaps provide an entry point for the fan to communicate with the fandom, and engage in fan discourse. This can assist when evaluating other fans in the fandom: how well their counterparts know the object of the fandom, if they are knowledgeable about the source text and its paratexts, ancillary interviews, published and unpublished materials, and if they engage with the material by looking for meaning, layers, and inconsistencies.

Secondly, fans create a "meta text" with additional information on the characters and texts, but one that Pullen (2006) describes as "derive[ing] consistency from the shared values and reading practices of the fan community" (p.173). This is seen in the *Twilight* fandom through the multiple fan sites that provide timelines of the novels, extensive character biographies and chapter discussions, and they invite organized discussion on the objects through proposed questions and moderated forums. Thirdly, fans are active consumers. They do not watch and purchase alone, but they also

participate. They may petition studios about plot lines and characters, and lobby for what they deem to be significant elements of the source text to be incorporated into the film in order to keep the film content as desired.

The fourth characteristic that fan communities share is their cultivation and creation of cultural production such as fanzines, fan art, reading guides to the books, gossip about the author or actors, fan fiction and videos and music associated with the source text. Lastly, they create their own social community of similar understanding and acceptance, based on their mutual interest in the source text. Originally these were fan clubs that people could join and receive a physical membership card, which still exists[17], but this device has been overshadowed by the massive online movements of fan communities who share their opinions, expertise, and reactions online.

Before expanding into the contemporary fan community and its place in event film adaptation, I will explore the historic progression of the fan. This is in order to argue that fan culture is not a new topic, but that film fans have existed since the inception of film. Fans are seen more clearly in the popular consciousness due to expanded coverage of film premieres, midnight releases, and fan conventions, but the interest of the fan and their desire to become closer to and participate with the object of the fandom is an enduring desire. The historical progression of fan culture can illustrate how the vociferous and influential fandoms visible in popular culture are the most recent incarnation of a participatory fan base.

Early cinema and the Emergence of the Film Fan

With the advent of cinema and the extensive growth of the film industry in the early 1900s, a surrounding fan and participatory culture also emerged. The retail

---

[17] When one joins the Billy Gilman fan club, for example, they can submit a photo online and have a laminated ID badge sent to them. Many fans wear these at fan events, covered in badges and stickers from their concert experiences as a visual marker of time and experience in the fandom.

company Sears began marketing "Moving Picture Kits" from 1897-1910 that allowed the average consumer to become an amateur filmmaker themselves (Fuller, 2001). Filmmakers, merchandisers and authors sought ways to continue engaging the audience in filmmaking, and one such effort targeted a younger demographic with multiple book series about filmmaking. Edward Stratemeyer's Syndicate was famous for producing the *Bobbsy Twins, Nancy Drew,* and *The Hardy Boys* series, and also produced *The Moving Picture Boys* (1913-1922), *The Motion Picture Chums* (1913-1916), and *The Moving Picture Girls* (1914-1916) (Fuller, 2001, p.125). These series tell stories of children who solve crime with the help of film footage of the culprits, and provided an example of a normal person engaged in the process of making a film.

Soon, media producers took note of the audience's desire to interact and be a part of the process. In early cinema, this began with the photoplay scenario writing contests, which Fuller describes as popular in the Nickelodeon era where anyone could submit a script to be developed into a short film. It was a popular success amongst fans in the 1910s and 20s, and was second in the number of submissions only to jingle-writing contests (Fuller, 2001, p.126). I argue that this illustrates an increased interaction between the fan and the media creator, but there was also increased interaction between the fans themselves around this time. Arnie Katz commends Hugo Gernsback's magazine *Amazing Stories* (1926) as the first place where fans could talk to fans, using the editorial columns to begin discussion, comments, and response (ctd. Hellekson and Busse, 2006, p.42.). By providing the first opportunity for fans to interact with each other, *Amazing Stories* became the first fan message board, now a vital component for participatory fan bases of event films.

Favorite stories and stars emerged from the films in the early cinemas, and publishers recognized the market for a fan magazine to inform the movie-going

audience. By the 1910s, the material in the magazines was being pitched at the young, female fan base, and in the 1920s, there was a movement from James Quirk, the editor of *Photoplay* magazine to "reshape the public perception of movie fans as the widely lamented mobs of giggling, autograph-seeking girls to a view of them as respectable, knowledgeable middle-class film patrons" (Fuller, 2001, p.xiv). Echoing a contemporary mentality, these fans suffered from gender generalizing and a negative, mob stereotype. Quirk, however, referred to them as ideal consumers who paid repeatedly for films, even during difficult economic times.

While the fan base of an event film like *Twilight* is arguably comprised mostly of females, as evidenced by the attendance at TwiCon 2009 where 85% of attendees were female (Graspy, personal interview, 2009), it was the opposite in the science fiction and fantasy audiences in the 1930's and 40's where there were virtually no women in the fandom (Coulson, 1994, p.3-9). Coulson believes it was not until *Star Trek* began broadcast in 1966 that both genders participated in a singular fandom, and women in particular entered into a more organized fan world of conventions, discussions, and fanzines than had been present in the previous decades. Bacon-Smith presented a foundational investigation on female fandoms of soap operas (1992), and she also proposed broader perspectives on participatory fandoms that, along with Jenkins, legitimized ethnographic research in the study of fandoms. Bury (2005) sheds additional light on the female fandom, particularly in a digital space. She conducted ethnographic research on female fandoms of two television shows, investigating gender, class, and how these fandoms interact, form their community, and negotiate the discourse of fandom.

These examples demonstrate the increased attention to ethnographic research on fandoms, and also the particular investigation on the female fan. This is important to

acknowledge as the female audience member is also gaining additional attention in the filmmaking industry, as:

> The female audience is … potentially more powerful than it has been for years, but it wasn't until 2008 that studio bosses came up with products to satisfy it. First came the surprise success of *Sex and the City*, which was initially dismissed as a result of simple brand loyalty. Then came *Mamma Mia*!, whose barely believable figures - it is the fastest-selling DVD ever in the UK - are less easy to explain away. And, turning a blip into a trend, schoolgirl vampire flick *Twilight* made $70m on its opening weekend in the US, from an audience highly dominated by young women (Shoard, 2008)[18]

Shoard goes on to discuss the involvement of this audience as like awakening a "sleeping giant" of multiple demographics as the target audiences of these films range from teens to over 50s. She also quotes Bruce Snyder, head of US distribution for Fox, who acknowledges these films are not just providing female entertainment, but they also encourage interaction, and the popularity of the movies turns them "into *event titles*" (Shoard, 2008, emphasis mine).

The history of the female fandom on the film industry is a broad and developing topic, and therefore it is not discussed in great detail here. What is important to recognize from the research and popular reception, however, is the empowerment of the female audience and its influence on film production and reception. This is evident in recent female-led films and their box office intakes, such as *The Girl with the Dragon Tattoo* which made $233 million in the Worldwide box office, and *The Hunger Games* which made $645 million; both films are also the first in a trilogy, whose sequels are in production at the time of writing. The predominantly female of audience of *Twilight* is assisting in this cinematic shift of female-led films, due to their interaction with each other, and with the object of the fandom. They are creating events, participating in the fandom, engaging in discourse, and contributing to the productions within the fandom,

---

[18] Worldwide box office results for these films: *Sex and the City*: $401 million; *Mamma Mia*!: $601 million; *Twilight*: $351 million.

discussed in the following section.

Knowledge Collection and Dispersal: Modes of Fan Productivity

A criterion of fandom is their collection of information and merchandise (Hunt, 2003), and also cultural production (Jenkins, 1992; Pullen, 2006). These have previously been discussed as identifying factors of a fandom, and are used as currency, codes, and as objects of fandom themselves. This is particularly true with a participatory, event film fandom as there are more opportunities for interaction and therefore more occasions to share information, purchase and display merchandise, and to accrue fan capital.

Contemporary fans have many avenues for participation with the object of the fandom as they can attend conventions, join online communities, purchase commercial merchandise, and they can immerse themselves in ancillary production activities. These can include those described by Fiske (1992) as semiotic, enunciative, or textual productivity. Semiotic productivity in a fandom creates "meanings and pleasures" (1992, p.30) from the process of reading and from their social situation in the fandom, making it a solitary exercise within the fandom. Enunciative productivity comes from fan consumption and fan interaction through communication, or through self-expression, such as dressing up as a character at a convention to reveal a fans' allegiance to a character or element. Lastly there is textual productivity, which leads to a physical product. This may be fan art, fan fiction or YouTube videos, or it may expand into academic discourse by presenting a panel at a convention or contributing a chapter to an edited collection.

Fans' semiotic production "can take the form of meanings of social identity and of social experience" (Fiske, 1992, p.453), as it can provide a means for self-discovery and reflection through a rediscovery of the text. In the same way, fans can use popular

texts in order to discover and demonstrate a personal stance on a social issue through their remediations. Radway's foundational examination of romance fans (1984) provides an example of this as she investigates fans who justified their feminist positions against a patriarchal framework through romance novels. They used the text and situations within it, such as domineering men and gratuitous sexual encounters, in order to analyze their own positions on femininity and feminism. These realizations can contribute to their enunciative productivity, or the public form of their interior realizations like art, fan fiction, or via their language.

A major enunciative production practice is the language of a fandom, known as "fanspeak" (Bacon-Smith, 1992, p.300). Fanspeak is a knowledge-based communication where fans use words, phrases, and facts known or understood within a fan community (Baym, 2000). This fan interaction allows only those with the required knowledge of lesser-known elements of the source text and the fandom to understand the vocabulary and references made. An example of this in the form of merchandise collection is the popular "I grok Spock" t-shirt from the late 60s that referred to the fictional word "grok" from Robert Heinlein's *Stranger in a Strange Land* (1961), which means to understand something, and the shirt also references the character Spock from *Star Trek*. Those who understood the shirt could recognize other fans of a media object. Communication like this allows fans to establish their level of knowledge based on their understanding of the fanspeak utilized. It acts as a code meant to "facilitate social interaction between community members and to obscure social secrets from outsiders" (Bacon-Smith, 1992, p.300). Fanspeak can provide entry into a fandom if the speaker is familiar enough with sufficient elements of the fandom to be fluent in conversation to evaluate the level of the participants speaking. As fans share information, they see who understands it, evaluate

who has more knowledge, and thereby establish the hierarchy within that group.

Fanspeak can highlight the knowledgeable fan, and can contribute to their elevated status in the fandom. For example, Hunt (2003) describes fanspeak as an "area of fandom … trivia are also used to create a sense of inclusion through shared knowledge, but they are also used to exclude outsiders, to produce and maintain the boundaries of the subculture" (p.187). It functions as a yard stick by which fans can measure each other and distinguish a hierarchy in a highly competitive manner.

For an example of this in online fan discourse, when the trailer for *Harry Potter and the Deathly Hallows* was released on June 28, 2010, Mugglenet.com posted it online with a simple, unemotional report of what was included in the two-minute trailer. Beneath the concise summary, however, are 331 comments by fans about the trailer. Most revolve around exclamations of praise and excitement with an abundance of responses such as, "Awesome", "epic", and "amazing," but there is also a dialogue between the fans in the comments that alters subsequent fan posts and perceptions of the trailer, turning it into a real-time discourse impacting fan reaction:

> **Fan 1:** Looks good but I see we still have the problem of Yates totally disregarding the meaning of wands connecting. Apparently whenever Voldemort has a duel with anyone, priori incantatem happens. Harry is not using his wand at this point so this should not be happening. What's more important though is that the immediate backfiring of Voldemort's avada kedavra due to his use of Draco's wand apparently will not happen in this film. I also wonder when Voldemort could have possibly grabbed Harry and asked "why do you live?" (this scene does not take place in the forest) Even if he were to have the opportunity to do this, I think he would prefer to just kill Harry and be done with it
> (Micah, 2010).

To which another fan responded:

> **Fan 2:** …what are you even talking about? Priori Incantatem happened in Goblet of Fire and that's it. You're confusing it with two spells colliding, as Dumbledore's and Voldemort's did in OotP, and Harry's and Voldemort's are in DHP2. And why don't you think the backfiring won't happen? Nothing suggests it won't. (Michah, 2010).

This exchange allows the fan to share their knowledge in an informed forum thereby illustrating their ownership of the source material to their peers in the fandom. They can also exercise dominance over one another based on their expertise, thereby gaining fan capital. This interchange raises a question about the intentions of the screenwriter in the adaptation process, the fidelity of the film to the source material and the knowledge of the director. It also allows fans to engage in speculative discourse in response to the filmmakers' decisions with valid references to support their statements. This analysis, via their fan speak, is what reveals their capital and knowledge, and what gives fans authority within the fandom.

The last production practice I will discuss here is the textual production within the fandom that includes fan fiction, art, music, and digital video production. The work produced is created with little or no intention of fame or professional gain except, perhaps, within the fandom. One fan fiction writer said, "It's just a way for me to interact with the characters, and participate in some small way with the books" (Shearn, personal interview, 2010). These works are rarely seen as a creation of high artistic merit, mostly because they are subordinate to the original artist, although they present elements of "official culture" as Fiske discusses:

> it is not surprising then that the dominant habitus, with its taste for official culture, denigrates and misunderstands both the production and the reception of popular culture. It fails to realize that many industrially-produced texts have producerly characteristics that stimulate popular productivity in a way that official artworks cannot (1992, p.449).

Fans do not aim for official culture approval, such as in critical acclaim or gallery showings, as their intentions are generally an expression of their passion for the source text alone, with their main critical audience as other fans. Through these productive outlets, fans become creators themselves and thus gain capital based on original production, although inspired by the object of the fandom.

Fan Fiction and Fan Music

Through fan production such as fan music and fan fiction, fans have the power to form their own community of followers as their productivity creates a new fandom. For example, StarKid is a *Harry Potter* musical satire company founded in 2009. They have sold-out performances, their own line of merchandise, and their own fans who create art and videos about them. The troupe, however, are fans themselves. They are a group of musical theater students from the University of Michigan who wrote *A Very Harry Potter Musical* for school, put the performance on YouTube, and now have a lucrative career at *Harry Potter* fan conventions and engagements across the United States performing for fans.

There are also fan bands within most event film fandoms, like The Bella Cullen Project: a teen-trio band, or The *Twilight* Music Girls: five individual artists who combined their productive efforts during the height of *Twilight* popularity to play conventions and fan events. There are also many *Harry Potter* fan bands known collectively as Wizard Rock. Wizard Rock is composed of bands like Harry and the Potters, Draco and the Malfoys, and The Whomping Willows, and is a fixture at each year's Leaky Con, a *Harry Potter* fan convention. The musicians share their creative interpretations of the original source material online and in person, through fan events of their own, thus mimicking but also establishing their own original representation. This is what Bolter and Grusin (1999) discuss as both the multiplying and erasing of media. It is the reinterpreting of media based on a certain source, but also the attempt to create unique material.

Fan fiction is another form of textual production, and refers to stories based on the characters and situations of the source novel that may fill in the gaps of the narrative, or create new situations based on known elements of the story. Stories can be 'in canon'

or 'out of canon' depending on the author's preference. In canon refers to text that remains within the standard of the literature and retains the key characters, storyline, and concepts. Or, they can go out of canon, also called 'alternate universe,' and use the novel simply as inspiration for their own textual creation. These new situations are often subversive in nature, creating crossover, 'out of character', hate fiction, and slash fiction. Slash is the unconventional sexual combination stories, called 'slash' for the '/' dividing the characters' names in the title of the story such as Sam/Frodo or Bella/Jasper. It is an intensely popular faction of fan creation as evidenced by the number of views and comments on these stories on fanfiction.net, as well as in discourse both popular and scholarly regarding slash fiction (Jones, 2002; Woledge, 2005; Bury, 2005).   There is also a term specific to fan fiction called "fanon" which refers to the "events created by the fan community in a particular fandom and repeated pervasively throughout the fan text" (Hellekson and Busse, 2006, p.9).   This suggests that within fan text, official text can be created, as fan-produced elements of story become the "norm" for a fan fiction community. It is still not canon, as it is fan-created, but within the fan culture it is viewed as commonly agreed upon, and understood information.

Fan fiction is gaining popularity as a mode for writing to become official culture, as it can gain an online following and an industry publisher, and then enter mainstream media. An example of this is E.L. James's *Fifty Shades of Grey* trilogy, which began as a *Twilight* fan fiction. Her two main characters are Ana and Christian, based on Bella and Edward. However, all supernatural elements are removed in this story, making it an alternate universe *Twilight* fan fiction. In the story, Ana is a recent college graduate trying to establish herself as a book editor in Seattle, and Christian is a handsome billionaire with a tortured childhood, and a proclivity for subversive sexual behavior. James's fan fiction gained such a substantial following online that she set up the story,

which was then called "Master of the Universe," into an e-book trilogy for fan consumption. When sales of the trilogy rose, it was picked up by publisher Vintage Books, part of Knopf Doubleday Publishing Group, and re-released in April 2012 (Bosman, 2012). It has now become the strongest blast from the "lightning bolt new genre, called Mommy Porn" (Morrison, 2012), and has sold thirty-one million copies in thirty-seven countries (Singh, 2012), the film rights have been sold, and the popularity of the novel is even being credited for an increase in rope sales at New York City hardware stores (Bost, 2012), making this textual productivity into an economic and cultural artifact of its own.

Investigation into fan capital, engagement, and production reveals motivations and societal structures within a fandom that assist in creating and sustaining the event film audience. A power of texts within a fandom is its ability to "carry meaning that articulates fans' identity and their objective and subjective position within society" (Sandvoss, 2005, p.32). This suggests that fans can illustrate the extensive lengths through which they engage and interact with the object of the fandom. They can also use fandom as a way of belonging to a group, and to encourage self-discovery. Finally, fans can produce physical products, which may widen the reach of the original work, and provide official, economic capital as well.

Physical Collection: Merchandise, Ownership, and the Legalities of Fandom

Beyond textual productivity is the fans' accumulation of merchandise. Hunt (2003) believes that "a major part of fan culture is consumption, with the watching of movies and the purchasing of books and other merchandise constituting an integral and indeed central aspect of fan activities" (p.194). Fans purchase items ranging from action figures to costumes, prop replicas, posters, clothing, and fan magazines, or fanzines.

Official capital and cultural capital may be combined and have a cyclical effect in the

fandom and in the industry as Hunt observes that authorized merchandise adds to fan

capital:

> trivia are a form of cultural capital and, as in any other marketplace,
> they are a commodity that can be turned into economic capital. In
> essence, then, the information or trivia contained within fan media
> are currencies used in a combined economic and cultural exchange.
> Fans buy the magazine to acquire competences, competences that, in
> turn, provide the necessary currency for acceptance and participation
> within fandom
> (2003, p.198).

Merchandise collection shows the merging of the social and economic capital of

fans that contributes to the economy of what Genette (1997) refers to as "paratextual"

reproduction, or the ancillary elements of a work that become associated with it. Fans

interact with and purchase merchandise inspired by the original source, and gain capital

within the fandom by accumulating physical memorabilia, signifying their devotion.

Merchandising and Fan Production: Not as Expected

Filmmakers are aware of this trend and capitalize on it by creating

merchandisable elements of an adaptation. For example, *Star Wars: Return of the Jedi*

(1984) capitalized on the marketable Ewok character when merchandising. The fanzine

SFX observed that, "You cannot deny that the Ewoks were a merchandiser's dream. They

were cute and fluffy and, with their more than faint resemblance to teddy bears, a sure-

fire hit" (*SFX*, p.9). However it was also noted in that article that the production of that

merchandise was considered out of canon, as the toys "were designed purely to make

money, and hold little resonance with the rest of Lucas' vision" (p.9). While Lucas has

not stated that the Ewoks were a purely money-gaining venture, Nathan Hunt (2003)

observed that Ewoks did not help this particular marketing aspect of the film. Hunt

considers Ewoks to be a divisive element in the fandom of the *Star Wars* universe, like

Jar Jar Binks, discussed in chapter three, and put the fandom in a position of power to declare what was 'good' and what was 'bad' in a fandom (2003, pp.192-93).

The *Star Wars* fandom and fan production is a particularly interesting case to investigate as it was arguably the first event film (Thompson, 2007, p.4), and therefore introduced a number of processes regarding fan interaction had not yet been encountered in the film industry. Fan production and remediation raised questions about intellectual property, fan management, and participation due to the issues associated with Intellectual Property Rights (IPRs)[19]. Jenkins investigated the issues *Star Wars* faced with IPRs and the extreme positions taken within the film industry on fan production. He argues this contentious relationship as "Hollywood has sought to shut down fan fiction, later, to assert ownership over it and finally to ignore its existence" (2010, p.134). Fan production can quickly become of note to the studio, and they may see it as both free advertising and enthusiasm over their film, or as a threat, and copyright infringement.

For example, Jenkins investigates the aggressive approach Viacom, the mass media conglomerate, took in attempting to control the *Star Wars* fandom in the late 1990s. Initially, Viacom proposed a site specifically made for the fans that would allow them to communicate and post their art, stories, and discussions online. What appeared to be a supportive move by the studio to the fans actually came with strict guidelines placed on their activities, and rules that the fans needed to follow in their creative practices (Jenkins, 2010, p.151). It would theoretically give them a forum to present stories, artwork, and fan fiction to each other in a friendly and like-minded, community atmosphere, but it soon became evident that it was a mode of control for the studio. Part of the guidelines included the stipulation that anything posted on their web space became their intellectual property. Fans warned each other against joining this mode of creative

---

[19] Intellectual Property relates to the rights placed on an intangible object: patents, ideas, copyrights, trademarks, and trade secrets, which could apply to the re-creation that occurs in fan-made media (Maskus, 2000, p.ix).

sharing, as their work could be taken by the studio, or censored by them on the site.

Current relations between studios and fans are generally more tolerant, as there are extensive pieces of fan fiction and fan-inspired works on the Internet without drawing legal action, and an argument in the *California Law Review* recognized that if a creative work reflected the source material in comment or critique, it is still considered fair use as it is a unique body of work (Chander and Sunder, 2007). I argue that this divide illustrates the fine line that fans need to walk between enthusiasm and infringement, and that studios need to walk between supporting and alienating what Pullen (2006) argues is their strongest demographic of consumers and repeat film-goers (p.176). George Lucas himself has since sponsored a contest for authorized fan parodies and documentaries, thus positioning himself as supporting fan creation. Similarly, Stephenie Meyer publicly congratulated author E.L. James's *Fifty Shades of Grey* success: "Good on her—she's doing well. That's great!" (Prinzivalli,2012).

Contemporary Fan Culture

As I have argued in this chapter, semiotic, enunciative, and textual productivity are characteristics of fandoms. These modes of production are prevalent in event film fandoms, and the digital platforms from which these fandoms function provide an ideal space for sharing fan production, for information dispersal, and they also enable fans to engage in fan discourse, thereby building the fan community as a participatory center. Therefore, I will now turn to a consideration of the digital platforms utilized by the fandoms of event film adaptation.

Chapter Four: The Internet and Participatory Media

Introduction

In this chapter, I examine the online participatory components of event film fan bases. I first investigate the access the Internet brings to fans and its alteration of fan culture, and practices of fan culture exercised online. I discuss the immediacy of the Internet and the emergence of digital platforms as a primary resource for information and news, and argue the importance of blogs and fan sites for fan interaction. I also argue fan influence and impact on mainstream media production via the Internet, highlighting how this online, digital space has significantly shifted the role of the fan in entertainment interpretation and production.

As the presence of a participatory fandom is a component of event films, the interactive elements of the films' official and fan sites are paramount to the thriving fan base as the central hub of fans' online information receiving and sharing. Interactive spaces for event films cover multiple platforms of digital media from blogs, to Tumblr, Facebook, Twitter, and the fan site, the primary "clubhouse" of a fandom. There are blogs that cover different modes of reception and interpretation from the photo blogs on Tumblr, to analytical academic blogs like Natalie Wilson's *Seduced by* Twilight, or personal blogs such as Kaleb Nation's, who charts his own journey as a guy reading *Twilight* in *The* Twilight *Guy* blog, or my own blog, used in this research.[20] Both Facebook and Twitter can allow for interaction with the fans, and draw fans into the object of the fandom from the official *Twilight* posts. These may be highly commercial, marketing new, authorized material and media to the fan base, or conversational, asking fans about their favorite character or line. The online element of event film adaptations

---

[20] See Appendix C for examples from my blog.

can more easily locate and engage the audience (Sifry, 2007). It can build from the 'old' media of print, television, and radio coverage, while adding a participation element that brings the fan closer to the production processes of adapting.

Internet Accessibility and Fan Participation

Lev Manovich (2001) suggests that a criterion of digital media is that it includes an interactive element, as well as an allowance for random access, meaning the ability for the user to connect to a piece of information not associated with his or her previous search (p.49). This interactive element is evident in fan culture participation, as accruing fan capital depends on gathering information, and sharing it via fan-to-fan interaction. The random and immediate access is also applicable to fans' use of the Internet, as extraneous information online provides a wider scope of knowledge for the fan on associated topics. Participatory, digital media, therefore, is an ideal platform for a fan base, as it allows for inclusive access, and provides a resource for fans who crave immediate and unlimited information in a shared, interactive community.

The Internet has changed the nature of cult films, discussed in chapter three, as viewers are not required to seek out the community and the venue in which to participate with the media. Instead, they can experience the film on their laptop, order it into their living room through on-demand channels, download it directly to a digital device, or watch it at their convenience on online sites like BBC's iPlayer or Hulu. A positive aspect of this access is that it diffuses the exposure to the cult film, widening the audience and introducing more consumers to the work. The interaction with the media is less dependent on location, meaning fans can be created away from the cosmopolitan centers generally associated with Cult films (see chapter three, p.70). Jancovich states that "this has made possible the creation of large niche audiences that may be spatially

diffuse, [but can still] constitute a powerful market force" (2003, p.4). By expanding the audience beyond a central, real-life location, however, and opening the access to a wider audience, "it also threatens the sense of distinction and exclusivity on which cult movie fandom depends, and threatens to blur the very distinctions that organize it" (1993, p.4).

Fans can, however, still have elements within their fandom that mimic the cult experience. They can attend real-life events, conventions, screenings, and DVD release parties to create a location and experience-based interaction. Due to online developments, what was previously a "week-end only world"[21] is now one where homebound and geographically isolated fans have access to a community, a shared discourse, and interaction hourly, or even instantly, and where they can engage in conversations and debates with other fans via discussion boards (Jenkins, 2006, p.142). The Internet has also provided user-friendly modes of information gathering, allowing the individual to accrue capital based on their searching practices. Helleckson and Busse (2006) note that through the use of hypertext, fans can access a plethora of information previously considered to be "specialist" knowledge (p. 173).

The Participatory Digital Fandom: Interaction and Immediacy

As discussed in chapter four, gaining fan capital is an automatic process when participating in a fandom, but it is a useless commodity unless it is shared; digital media is an ideal platform from which fans can engage to share with other fans, as it provides the space for fan interaction, and immediacy. Nancy Baym notes in her study of online soap opera fandoms that this is partially because fans have a desire to "show off" (2000, p.127) to one another, but it is also due to the desire to share information. Jenkins (2006) writes that fans are driven to exchange information, and are "motivated by

---

[21] See Jenkins, 1992 *Poachers*, for a discussion on "week-end only world" where fans only had the opportunity to interact with their community of fans on the weekends at fan events and gatherings.

epistemaphilia-- not simply a pleasure in knowing but a pleasure in exchanging knowledge" (Jenkins, p.139). Digital media has significantly altered the way in which fans are able to relate to their favorite show, film, or book, as well as how they are able to relate to other fans. Previously, fan interaction and participation consisted of a network of posted letters in the traditional mail or a telephone conversation from one fan to another. Now, fans have the ability to share opinions, information and interpretations instantly, with a large, international audience. It is comprised of individuals who all share a common interest and a similar knowledge, and who engage in real-time conversations, which can develop their opinions. This increased activity has raised the fandom from something of a "cult status toward the cultural mainstream" (Jenkins, 2006, p.142).

Sharing information on discussion boards may revolve around trivia or knowledge, and it can develop into a conversation where fans provide analysis on the text, debate characteristics or plot points, and propose alternative storylines. The majority of this discourse remains on the fan site, but this interaction existed in fandoms prior to the advent of the Internet. For example, Jenkins (2006) discusses the fan base of *Star Trek* in the 1960s, which took an active role in their enjoyment of the series. They organized movements to keep the show on the air, and were "advocating specific changes in the program content" (p.138). Although active, Tulloch referred to them as a "powerless elite" (1995, p.144), as they did not have the power to change the *Star Trek* world directly, but they were "actively reshaping the reception context" of the series (Jenkins, 2006, p.138). They made themselves participants in the process, and soon, clubs were established with leaders, membership criteria, planned events, and agendas to follow. This is seen in a number of fandoms, and I will present two examples later in this chapter from the television show *Xena: Warrior Princess* (1995-2001), and *Firefly*

(2002).

The speed of information sharing online is another component that makes digital media an ideal platform for fan interaction. As soon as a show airs, a trailer is released, or a game is played, fans can instantly engage with a like-minded community; or even sooner as episodes can be downloaded before broadcast, or spoilers leaked online. Fans also now have the impression of closer proximity to the object of the fandom through primary access to creators' websites, blogs, and Twitter accounts. For example, author Shannon Hale utilized her blog during the filming of her 2007 novel, *Austenland* (2012) to share the process with her fans (*squeetis.com*). She presented nearly daily updates from the set, including photos of the sets, costumes, and herself in them, and personal reactions illustrating her enthusiasm for the process. She also linked a Twitter account to the blog, providing immediate information to the fans of her novel, constantly illustrating herself as involved with the film's adaptation, thereby illustrating authorial support, which I argue in the case study section of this thesis as an important component for *Twilight* in retaining the fan base.

Blogs are rising in popularity (*Technorati*, 2011), and one potential reason for the increased use of blogs, as opposed to a traditional news source such as the newspaper or television broadcasts, is the speed at which the information is distributed, as blogs rarely have the same editorial requirements as mainstream media. Fans thrive on a quick release of information, multiple updates daily, and first-hand reporting on the lives of actors, film developments, and ancillary activities of the films' remediations. Fan sites and blogs are able to do this, whereas magazines and other print sources need editorial approval, multiple drafts, or print time, and they are unlikely to devote extraneous pages to the minute details on a film's adaptation. Fan sites focus on these details, however, and continuously look to the site for new, constantly changing, and usually accurate

information as evidenced by the emergence of Andrew Sims' fan site *Hypable*. The

mission statement of this innovative site, discussed in more detail in the following

chapter, includes, "Hardcore fans want to know all the latest news of their favorite

movie, TV show, book series and so on, regardless of how big or mainstream it is. And

they want it as quickly as possible" (Hypable.com).

     An example of the immediacy of information distribution in digital media not

available via print or broadcast is seen in the dissemination of the news of Michael

Jackson's death. TMZ, a popular Hollywood gossip site, broke the news of the pop

music star's death on the 25th of June 2009 at 2:20pm, before it had hit any major

television news programs. *TMZ* stated, "earlier this afternoon," and as it was 2:20pm at

the time of posting, it can be reasoned that this was announced within two hours of

Jackson's death (*TMZ*, 2009). When the story did appear on television later in the

afternoon, newsreaders referenced *TMZ* as their source until traditional media confirmed

the information via police or family statements, which Weinberg (2009) contends is

becoming a normal occurrence (pp.87-88). Additionally, by 4:13pm that day, when

television newscasters were officially reporting the story, *TMZ* had already progressed to

auxiliary stories that utilized additional online platforms such as "Michael Jackson Dies--

Celebs go to Twitter," followed by a list of celebrities and their tweets including their

condolences and tributes to Jackson (*TMZ*, 2009).

     The immediacy with which readers can get information via the Internet brings

many readers to the digital platforms first, as the information will be online before it is in

traditional print or broadcast media. It may not yet be confirmed, and is therefore

considered less credible, but the familiar interaction of a blog and the personable,

conversational statements by the writers such as "we will keep you updated as this story

develops," (*TMZ*, 2009) allows the reader to be informed, and to understand that the

information may not yet be official and confirmed. It projects the blogger as merely a conduit, while still being a voice of assumed authority who reporters can acknowledge as an informed source for breaking news. Conversely, it also provides enough of a gap to negate the story if the information later proves to be false.

Modes of Interaction: Blogs and Fansites

A fandom's participatory culture "is always shaped through input from other fans and motivated, at least partially, by a desire for further interaction with a larger social and cultural community" (Jenkins, 1992, p. 76). Participatory, online media allows for a broader community to provide this input, and a wider audience with which to interact digitally. Two examples of major points of entry into a digital fandom are through blogs and fan sites. While there are official blogs for media products, and films have tried to create interactive, industry fan sites for event films,[22] the ones most closely associated with a fandom are those run by fans and for fans. They are sites where the individual's interest in a subject is shared with others for presentation of knowledge, or for an open discussion with an invitation to participate via comments or discussion boards. This section will look at both blogs and fan sites as a method for fan participation, and explore ancillary interactive applications that support the digital fandom.

Blogs

Blogs, short for web logs, have been a part of the social dialogue since 1998, and were generally associated with the idea of a personal journal, or as a site for product review (Weinberg, 2009, p.86). I argue that the statistics released by *Technorati's* yearly report on the progression of the blog and the "State of the Blogosphere" illustrate the contemporary popularity of blogging. Many readers and viewers are using the Internet

---

[22] TheLordoftheRings.net (*The Lord of the Rings*), TwilightTimeCapsule.com (*Twilight*), and TheCapitol.net (*The Hunger Games*) all created an official website with space or intention for fan interaction, but it was secondary to the fan site which existed sometimes years prior to the film tie-in site; therefore they rarely carry the same weight within a fan's estimation with regard to the central hub, or "clubhouse" site.

as their primary mode of gathering news, and 40% report that they trust bloggers, while their trust in mainstream news is dropping (*Technorati* 2010).   The number of blogs is increasing, with three million new blogs added each month. The large number of bloggers and readers reveals the population which Weinberg calls the "huge market of individuals to tap into by blogging" (2009, p.86). In film production and marketing, this means that the location of a film's audience is shifting to the interface of the Internet, and the blog in particular, which can provide immediate information, may appear more personal, and more catered to the reader as they engage with specific blogs that interest them. Traditional modes of advertising are still utilized such as posters, TV spots, and trailers, but it is on the Internet and digital, interactive platforms where filmmakers can "find the people formerly known as their audience" (Sifry, 2007). It is a cheap or free route to access opinions of the fans, and a forum from which filmmakers can present their practices, and invite participation in the creative production from fans.

Technorati's report (2011) also focused on *how* blogs were used in a survey of 7,200 blogs.[23] The study concluded that the majority of bloggers, 64%, are considered hobbyists who do not blog in order to earn money, but purely because they are passionate about a topic and "blog to express themselves" (*Technorati*, 2011), and only 8% of the blogosphere are from corporate blogs, such as official movie blogs.[24] Within all categories it was found that blogging increased over the course of 2011, and that three of the top four reasons why bloggers blog, involve participation and interaction: 1) To share … expertise and … experience with others (68%), 2) To become more involved with … passion areas (62%), and 3) To meet and connect with like-minded people (52%)

---

[23] Although *Technorati* track more than 78 million blogs, this study was an in depth investigation of 7,200 blogs.

[24] This number is up from 4% in 2007; an increase in the use of corporate blogs (*Technorati*, 2011).

(*Techorati*, 2011). I argue that this illustrates that the blog can be a personal exercise, but in a public arena for interaction and reader consumption.

Barlow believes blogging became popular when people realized that they could interact with the media; that they "stopped being passive and grasped their participatory possibilities" (2008, p.47). The popularity of blogging is increasing, and it is seen as a more legitimate media outlet in general (Weinberg, 2009, p.87).[25] Finally, *Technorati* reports that blogs now can have "influence on mainstream" media (2011), which supports the importance of interactive media on official interaction and marketing.

The increased use of blogs, particularly in professional and academic fields by educated bloggers[26], provides an interactive, adapting metatext from which to explore a topic from a community-like platform. The interactive elements can provide a 'quality control' element to research, and also inform research processes during the investigation, as I found by utilizing my blog with my work on *Twilight*. I was able to present my informal thoughts on a topic, and incorporate critiques, questions, and responses from readers and other bloggers that assisted in forming my research questions, and, at times, changed how I looked at a situation. This made my blog an enlightening space for readers to gain new insight on *Twilight's* adaptation, and also an adaptive, informing tool which promoted my further research.

The Fan Site: Prime Digital Real Estate

Similar to the blog, the event film fan site provides immediate information, but with a specific focus on the object of a fandom. Beyond a blog, it may also provide personal interaction by engaging in fan discourse on discussion boards. It encourages users to become official members by signing in and creating a profile on the site, which

---

[25] 73% of those polled agree that blogs are being taking more seriously (*Technorati*, 2011).

[26] 30% of bloggers have a college degree, and an additional 50% have some level of a graduate degree (*Technorati*, 2011).

provides a sense of belonging, linking the user to the site in a visible way, and encouraging interaction with media, news stories, and discussion boards. It is in a constant state of update, due to news stories, user interactions, and the immediacy of fan reaction, and can therefore provide more opportunities for fans to engage than in print media, or official sites, which have minimal opportunities for interaction.

Mugglenet.com is the oldest of the fan sites I investigated. It was created in 1997 by Emerson Spartz when he was twelve years old as a hobby to express his passion for all things *Harry Potter*. As the readership grew, so did the site (Gunelius, 2008, p.99). Now, Mugglenet has a staff of fifteen with multiple posts daily, and describes itself as "the #1 *Harry Potter* fan site" (Mugglenet.com). This is a familiar story with most of the biggest fan sites: it begins as a hobby, and becomes a movement, and for some, a profession. The *Twilight* Lexicon has a similar history which I will discuss in more detail in the case study, but like Mugglenet, it started as a personal fan exercise for owner Lori Joffs to consolidate and share ideas with other *Twilight* fans in 2006, and now receives more than two million hits per week (The*Twilight*Lexicon.com, 2012), making it the most visited *Twilight* site online. Spartz and Joffs both have careers from this interaction, as they contribute to books, appear at fan conventions in an official capacity, and have become celebrities in their respective fandoms, seen as experts in their "field".

Fan site owners are also possessors of key fan real estate: the site itself. This digital real estate has unique features: exclusive images, videos, contacts, and links making the site a central hub from which fans can access information from the author, and in-depth studies of the texts, characters, and locations of the books and films. The site also provides immediate access to news updates connected to the source text, and an avid, active community continuously reacting, interpreting and responding to the object of the fandom and its remediations. Baym (2000) reiterates the importance of fans'

accumulation and distribution of information, as "a large group of fans can do what even the most committed single fan cannot: accumulate, retain, and continually recirculate unprecedented amounts of relevant information" (pp.115-16). This is a wealth of information for both filmmakers and fans, as it provides insight into fan preferences and desires, and I argue that it also illustrates the relationships from fan to fan, and from fan to text. The site is a central hub of information and interaction for the fandom, and therefore those in a position of power to influence the information placed on the fan site can act as authorities and a resource for filmmakers.

Official Websites and Transmedia Storytelling

Event films can consist of multiple sequels (eight in total for *Harry Potter*, three for *The Lord of the Rings*, *Twilight* has five, and six for *Star Wars*), which allow the story to grow beyond the confines of the page. It expands to film, merchandise, and games, as well as to the fan elements of Internet participation, social events, and conventions based around the original text. There is extraordinary power in the multi-media elements of franchise film official websites (Sickels, 2009, p.44), as visitors may be drawn to what appeals to them personally on the screen: readers to information about the books, film fans to stills and clips, gamers to play platforms, or technology fans to new filming techniques. The appeal of a work across multiple media and industry efforts to coordinate production of one text across numerous platforms is an example of "transmedia storytelling" (Kinder, 1993).

There are several points of entry in transmedia storytelling such as those that focus on visual effects like *Avatar* (see Vallis, 2007), or those that focus on the ability of fans to interact and share their creativity (see Miller, 1994). Jenkins (2003) argues that using multiple platforms to tell a story can develop characters and plot lines and make

them more compelling, but that even though "the technological infrastructure is ready, the economic prospects sweet, and the audience primed, the media industries haven't done a very good job of collaborating to produce compelling transmedia experiences" (p.1). Now, after almost ten years from that statement, there is evidence that the industry is recognizing and enacting new methods for transmedia engagement.

The official websites of the event films discussed here encourage the site visitor to explore the multiple remediations of the work via links on the site. This allows the visitor to expand their media interaction to another area and for the franchise potentially to capitalize upon the fans' consumer tendencies should they purchase games or merchandise. The visitor may enter the site from a route familiar to them: i.e. through gaming website review, if they are a gamer, or via a fan site if they are fans of the source text, and through imagery that is familiar across multiple platforms that the user will recognize.

For example, *The Lord of the Rings* site, thelordoftherings.net, accesses multiple demographics through familiar imagery as a unifying point of entry, before opening the interests to additional remediations. There, the site opens with a spinning image of the One Ring: an icon familiar from the covers of multiple editions of the original books, from the films where the Ring was often a central focus of multiple shots such as when it spins in the air and onto Frodo's outstretched finger, or is held lovingly in the hands of Gollum. It is also seen in the games inspired by the novels such as such as *The Lord of the Rings Online* (*LOTRO*). In this popular, online role-playing game, non-playing characters have tasks for the player to complete, and are identified by a spinning gold Ring above their heads. When a player sees the Ring, they approach that character to receive their next task in the digitized, online Middle Earth. Some site visitors may even possess their own version of the One Ring such as that from the Noble Collection, known

for their detailed reproductions of props and jewelry from event films like *Harry Potter*, *The Lord of the Rings*, and *The Golden Compass*. In this case, the One Ring is a replica for fans to purchase; the sterling edition for $129.00, and the solid gold edition costing the fan $395.00.

Once the visitor clicks on the spinning Ring to enter the main site, the knowledgeable user sees the shards of Anduril, the hero's sword in the novels, coming together to indicate that the page is loading, whereas the non-fan will simply see a sword reconstructing itself. This initial impression provides an element for fan recognition and identification that a layperson clicking on the site would not see. This immediately appeals to the fan's desire to accrue and exhibit fan capital, as they possess insider knowledge into the backstory of the image. Once on the main page of the site, several things happen simultaneously: music begins, and Howard Shore's score from the trilogy plays. The screen then fills with images of the Ring, the characters, the sketches from concept art of the film, and the site visitor can find links to games based on *The Lord of the Rings*. There are also multiple links on the site to bring the viewer to the 'shop' page where they can purchase the films on DVD or BlueRay, as well as other merchandise from prop replicas to t-shirts.

The recognizable elements from the multiple remediations of *The Lord of the Rings* may provide familiarity to the site visitor, and perhaps encourage further investigation of the site. Film fans may click on hypertext that links them to the game page, and readers to clips from the films, thus expanding their frame of reference on the material, and introducing them to multiple remediations in just a few seconds in one location. Thus, the transmedia elements become intertextual, and they provide a pathway for fans of one mode of story reception to experience additional remediations.

Fan Influence: Online Movements and Industry Production

The Internet provides a platform from which fans can interact, and enter into fan discourse, but also one from which they can engage in media production and movements that can affect industry production. They can start petitions to support their favorite actor remaining in a role from one film to the next of a franchise, as seen in the fandom of *Twilight* when they petitioned for Taylor Lautner to remain as Jacob from *Twilight* to *New Moon*. Fan fiction, a popular form of textual production discussed in the last chapter, can also be an influencing factor on industry production. Levy (2008) states, "the recipients of the open work are invited to fill in the blanks, choose among possible meanings, [and] confront the divergences among their interpretations" (p.125). Readers of fan fiction are exposed to side plots, alternate endings, and missed moments from the original text or series, and the fan writers become creators, able to fill in those gaps or propose alternate story lines.

There are instances where fan production is read by industry creators, and then affects industry production, as Jenkins (2006) discusses with the fandom of *Xena: Warrior Princess* (1995-2001). The producers were aware of the existing fan discourse, and they recognized that a significant population of the fan base was looking for a homosexual subtext between Xena and her sidekick, Gabrielle. Jenkins (2006) states that the producers "began to consciously weave subtext into the episodes" (p.145), thereby incorporating fan creation into official production. This made the interchange a dialectical process where fanon and canon impact and influence each other.

Fan organization can also have an impact on original production, as seen in Joss Whedon's *Firefly* television series, which was cancelled before the end of its first season. The fan dedication was so great, however, that they organized online movements to keep the series in popular circulation. Eventually, Whedon credited the fans as the motivating

factor behind the $40 million Serenity feature film produced in 2005 by Universal Pictures.

The series is set in the future, and revolves around nine subversive characters ranging from space cowboys to clergy on a spaceship. The captain, played by Nathan Fillion, was a high-ranking member of a rebellion. The rebellion, members of which are referred to as Browncoats, led a failed uprising against the mega-government, the Alliance: a mix of Chinese and American cultures, who have supreme ruling over the universe and its inhabitants. The series followed the passengers on the ship Serenity, through their adventures. The show was cancelled after only the eleventh of its fourteen produced episodes aired, with little notice to the cast and crew of the show, or to the fans. During its airing, Fox aired episodes out of order, making it difficult to build an audience (IMDBPro.com). Although the fan base was loyal, it was small, with the show garnering only 4.7 million viewers per episode, and was 98th in the Nielson ratings at the time of cancellation (Haberman, 2002).

Prior to the show's cancellation, fans collected funds to purchase an ad in *Variety* magazine requesting that the show continue (Browncoats.com, 2002). They also initiated a postcard-writing campaign to UPN in an effort to convince the television network to pick up and continue the show as it did when *Buffy the Vampire Slayer*, Whedon's flagship show, was under threat of cancellation (Browncoats.com, 2002). After *Firefly* officially ended, the fandom did not disperse. Instead, they initiated movements to support Firefly's DVD sales, which sold more than 500,000 copies by 2005, [27] was ranked #4 in DVD sales in Science Fiction on Amazon.com at the time of writing, and is consistently in the top 500 most searched shows or films on

---

[27] At Amazon.com the DVDs had average daily rankings of between 1st and 75th in 2003, 22nd and 397th in 2004, 2nd and 232nd in 2005, and 2nd and 31st in 2006 as of June 27, 2006. By 2005, it had sold 500,000 copies.

IMDBPro.com.[28] The fan base also raised more than $14,000 to place 250 DVD sets on board US Navy ships for their entertainment (Mueller, 2004), which publicized the series, and also placed it in locations with larger numbers of potential viewers.   The series gained a cult following, and an active, online fan base who initiated a movement for a feature film for *Firefly*, that attempted to wrap up the TV series' loose ends. Chonin (2005) acknowledged: "*Serenity's* existence is a testimonial to the tenacity of fans and the power of the Internet," as Universal Studios recognized the fan enthusiasm and financed *Serenity* with a $40 million budget.

Prior to the film's general release, pre-screenings were held throughout the United States to create a buzz around the film. At these viewings, before the film began, Whedon appeared on screen and addressed the gathered fans in the cinema, applauding them for the power of the fan in creating an industry product. He said:

> It was ignored and abandoned, and the story should end there--but it doesn't. Because the people who made the show and the people who saw the show--which is, roughly, the same number of people--fell in love with it a little bit. Too much to let it go. . . . In Hollywood, people like that are called unrealistic, quixotic, obsessive. In my world, they're called 'Browncoats.' This movie should not exist. Failed TV shows don't get made into major motion pictures--unless the creator, the cast, and the fans believe beyond reason . . . It is, in an unprecedented sense, your movie (qtd. in Russell, 2005).

In this statement, Whedon acknowledges the strength of the fan base, appeals to their dedication, and the cult community that surrounds the series. He also brings fans closer to the work as he calls it *their* movie, and he refers to them as 'Browncoats,' the noble, but failed rebels of the series itself. This gives the fans a respected, honorable, and revered position in the real world, and it references their place in the fictional world of *Firefly* and *Serenity.* The movement has also produced *Done the Impossible* (2006), a DVD subtitled as chronicling the "rise and fall and rebirth of the cult TV show *Firefly*

---

[28] At the time of completion of this thesis, *Firefly* was the 336th most searched project on IMDBPro.com.

told from the perspective of the fans who helped save it." It is an artifact of official textual fan production, bringing the fan's story of *Firefly* into the realm of mainstream merchandise, and crediting the fan as an influencing factor on the successful production of *Serenity*.

The zeal of *Firefly* fans and their proactive participation continues. In an interview with *Entertainment Weekly* (Hibberd, 2011), actor Nathan Fillion who played the captain on *Firefly*, responded to a question about restarting the series: "Yes. Yes. … If I got $300 million from the California Lottery, the first thing I would do is buy the rights to *Firefly*, make it on my own, and distribute it on the Internet". This led to a fan-initiated undertaking online called "Help Nathan Fillion Buy *Firefly*" (HNBF), with the fans collecting pledges. Under the banner of "Browncoats Unite!" it quickly became a viral online movement with more than 110,000 members joining their Facebook page within three weeks, and more than $10,000 pledged in a single day (Kuhn, 2011). Even the organizers showed their surprise at the support: "we managed to get it all in under two weeks, we're feeling pretty good about the movement!" (Vyska, 2011).

This movement has since closed its efforts, as allegations were raised against their methods for gathering funds, and Whedon and Fillion could not give their support to the project. The site continues however, and pledges given to HNBF are donated to Fillion's charity.[29] It was a fast-paced and enthusiastic movement with no end-result in terms of production, but it was an illustration of the power of the fan, and the speed that the Internet can provide for organization and involvement.

Conclusion: Fans, Films, and Digital Media

The preceding chapters provided a close examination of research areas involved

---

[29] They site has raised more than $21,000 for charities through donations and through the purchase of Browncoat inspired merchandise sold on the site.

when discussing an event film adaptation like *Twilight*. *Twilight* was well-received as a popular culture phenomenon due to multiple factors, including: the rise of supernatural fiction, the emerging event film classification, the active and informed fan base, and the online platforms that merged fan interaction and official production. With unprecedented access to the process, the fan is becoming an entity difficult to ignore, particularly with event film adaptations that depend on the audience's attendance at the events. The advances in technology and the widespread use of participatory platforms for fan interaction enable the fan to have immediate access to information. It also supports a community that is able to participate in the remediations of the object of the fandom, encouraging interaction, and creating potential opportunities for fan production.

Industry creators are enacting practices in event film adaptations in order to incorporate the fan, fan production, and their influence into the remediation process, as I observed on the set of *Twilight* (2008), and its ancillary events such as premieres, DVD and book releases, and fan events and conventions. The following chapters provide an in-depth investigation into the adaptation processes of *Twilight*. I provide a detailed description of my methodology, a further look into *Twilight's* fandom, and investigation into event film adaptation practices and *Twilight's* use of them. I also present and argue the unique practices that suggest the filmmakers' efforts for fidelity, and the filmmaker and fan interactions of a particular popular culture phenomenon in a digital age.

Part Two:

Methodology and Case Study

Chapter Five: Methodology

Introduction

The first half of this thesis provided research on event film adaptation and fan culture. This included an investigation into the pertinent theory and research on adaptations, fantasy literature, and the evolution of the event film, fan culture, and participatory media. In this half, I investigate the intersections of these areas and their practical applications in the film industry. Because of my unique and comprehensive access to the production of *Twilight* in spring 2008, through to the digital media remediations during 2012, I was able to view the intersections of these areas of research. Here, I provide background information on the *Twilight* phenomenon including the filmmakers' intentions and motivations, both stated and observed, in considering the fandom in *Twilight's* adaptation. I will also demonstrate the substantial shift in production practices during and after production to involve the fandom, as well as a fundamental shift in the dialectical relationship of the media producer and the audience.

In the following sections, I will first discuss my methodology for this practice-led research, as I was able to observe filmmaker and fan communication directly when undertaking ethnographic research on the set of *Twilight* in 2008. I will describe my unique positioning within the fandom, as I had access at the initiation of a pop culture movement, and was able to enter the adaptation as a participating observer. I will provide a description of my ethical considerations during data collection, which included conducting interviews with the filmmakers, cast and crew, and observing the on-set practices of fan interaction. I also witnessed their continued involvement with the fans following the film's release through my participation with the events in New York City for *Breaking Dawn's* 2008 all-day book release celebrations, at the UK premiere of

Twilight, at the TwiCon fan convention in Dallas, Texas in 2009, and at Vampire

Baseball: a fan-led event in Portland, Oregon in July 2009. At this final event, members

of the cast played baseball for charity, and I served as Media Manager conducting

interviews, photographing, and observing fan interaction. By becoming involved with

the initial remediation of a five-film franchise through to its final remediation, I was able

to observe the initial practices on set, and how they adapted through the life of the

franchise.

Following the methodology, I will present and discuss the now-changing

practices of adaptation, and the possible effects of considering the fan in event film

adaptation. Finally, I will provide a production study of the event film *Twilight,* from its

inception through to its phenomenal explosion in popular culture in order to explain how

numerous factors came together to construct a financially successful event film

adaptation. This happened at a particular moment in film history, where production

practices altered due to fan participation in real and digital spaces, and fan relationships

with media creators also altered, changing the dialectical relationship of the audience to

its media.

Methodology: Ethnography

As explored in chapter three, films can be referred to as event films when they

possess a fervent fandom with a strong online presence, and when the elements

surrounding the films' productions are big-budget, highly anticipated, and real-life events

such as large-scale, red-carpet premieres, parties, or concerts accompanying DVD

releases. This can also include peripheral fan events like conventions, or fan tours of

film and text locations. In order to investigate the interconnected and converging fields

of film production and academic study on adaptation, a structured but adaptable

methodology was required, through which I could conduct analytical, participatory observation. Therefore, my methodology was based on ethnography as an observational and data-collection method of research, as it allows professional observation of informal interactions; it is a "disciplined and deliberate witness-cum-recording of human events" (Willis and Trondman, 2000, p.5). The term 'ethnography' has gray semantic boundaries, and can encapsulate a number of similar methods, as Hammersley and Atkinson (2007) discuss, such as qualitative inquiry, fieldwork, interpretive method, and case study (p.1), but has proven effective for social and anthropologic research, which this investigation into fandom parallels. Additionally, there are various branches of ethnography that are particularly appropriate for certain modes of investigation, such as virtual ethnography, which includes only those things that can be received from the Internet (Markham 1998, 2005; Hine 2000; Mann and Stewart 2000).

Ethnography's data-intensive method allows the researcher to study a culture in its native habitat, and to participate in it (Bacon-Smith, 1992, p.299). It is often associated with language acquisition and cultural anthropology (Geertz, 1973; Hymes 1996), the latter of which applies more immediately to fan culture studies, as it involves a broad gathering of information to be analyzed and organized within a specific culture, community, or subset of people. Ethnography utilizes the methods of looking, listening, and writing down as much as possible, based on observation and participation within that culture (Bacon-Smith, 1992, p.302). This is then followed by extensive examination of the data to deconstruct exchanges, relationships, and patterns within the community.

Due to the nature of this interdisciplinary study, the research could not be obtained from one field of study alone, and as ethnography generally "draws on a range of sources of data" (Hammersley and Atkinson, 2007, p.3), it is an appropriate method for this investigation. In order to report the current practices and interactions of the

filmmakers with the fandoms accurately, the physical processes of the production need to be observed in conjunction with research and data analysis. The objective researcher must be able to collect and examine information from practical film production, as well as observations, interviews, and to participate with those involved as the event happens. For data collection, ethnography "usually involves the researcher participating, overtly or covertly, in people's daily lives for an extended period of time" (Hammersley and Atkinson, 2007, p.3). In the field, and through repeat interactions with the *Twilight* community over four years, I was able to observe, interpret, and gain first-hand, unique information during the inception of the phenomenon, and through its multiple remediations. This is a process similar to the one used by Camille Bacon-Smith (1992, 2000), when she applied the ethnographic method to her research on the fan fiction writing circles of female fandoms by interacting with the fandom and exercising various methods of data collection, as did Henry Jenkins in his foundational study on participatory culture (1992), and Nancy Baym in her investigation into soap opera fandoms (2000).

This research could not come from event interaction alone, however, as the fandom exists primarily online, and is a fluctuating, evolving community. Therefore, a new mode of ethnography, coined "netnography" by Robert V. Kozinets (2009), requires the ethnographer to enter and investigate the fandom from a digital platform. Kozinets states that due to the social interactions that are constantly engaging users with a digital source (email, Twitter, Facebook, etc.), "social scientists … are finding that to understand society, they must follow people's social activities and encounters onto the Internet" (p.1).

For this study, the 'fields' were events and experiences primarily from *Twilight*, but also with other accessible event film remediations, which provided a comparison for

practices and fan interactions. The fields of research were the film sets of *Twilight*
(2008) and *Captain America* (2010), a game design studio for *The Lord of the Rings
Online* (Turbine Inc., 2008), face-to-face conversations with authors, cast, crew, and fans
at all levels of fan capital, and also at fan events such as the London premiere of *Twilight*
(2008), *Twilight* Prom (2008), Vampire Baseball (2009), Twicon (2009), LeakyCon
(2011), and the book and DVD releases of *Breaking Dawn* (2008, 2012). The digital
access for this research was through multiple fan and industry blogs, and also through the
fan created and maintained websites, which will be explored in the following section.
Additionally, I utilized fan interaction through my own blog, where I recorded my
reactions, reviews, and interpretations of my experiences within the fandom. The
research occurred where the processes happened. This allowed for first-hand observation
of the choices made, and the steps taken in adapting an event film. It also revealed the
permeation of the adaptation process into the fan universe. This required a preliminary
area of interest for entry to ethnographic research, followed by the physical access to
research based on credibility and acceptance into the two participating cultures: fans and
filmmakers.

Practices for Data Gathering: Ethnography in Film and with Fans

Entry into Twilight: Not a Fan or Enthusiast from the Start

Initially, *Twilight* was not a work under investigation in this thesis.   This thesis was
originally an examination of five works of popular, fantasy literature, and how the hero
evolved or differed from book to film. This changed, however, when I was presented
with the opportunity to observe an adaptation in action in the spring of 2008 on the set of
Twilight. I had approximately three weeks' notice from when it was first mentioned as a
possibility from a contact who was second assistant director on set, to the day that I was

given permission by the unit publicist and sent the call sheets to arrive on the set of *Twilight* in Oregon. In those three weeks, I immersed myself in the texts. I read three books in three days (the fourth book, *Breaking Dawn,* was not yet published), and also drove to the actual locations on the Olympic Peninsula to see the real inspiration of the fictional work. I enjoyed my initial reading, and thinking like a stereotypical *Twilight* enthusiast, I sought ways to expand my knowledge and experience with the novels, mainly through online interactions with other readers. Once exposed to the online fandom, I was interested in the communication models and social structures of the community surrounding the text; their devotion to information sharing and the promotion of all things *Twilight*. I researched the extensive material published online from author interviews to deleted chapters; fan fiction to chapter analysis. By the time I arrived on set, I was knowledgeable about the text, familiar with the leading fandom sites, moderators and the information presented on each, and I was able to refer to elements of the text and fan culture with ease, thus minimizing the need for notes or physical items that could distract myself or speakers during an interview or conversation.

This knowledge also provided me with fan capital, as I had an informal and natural access to this information. This easily placed me in a role as an ethnographer; as Bacon-Smith states, "when community members 'forget' that the observer's purpose is to observe, and begin to treat her as a knowledgeable insider, she has learned enough of the basic interactive system to begin the next step" (1992, p.299). This allowed for relaxed interactions with filmmakers and fans, and provided a framework through which to collect data on filmmaker and fan interactions on the adaptation of an event film. As I progressed further into the fandom and the filmmaker camps, I further had to remove myself emotionally from the fan experience in order to stay as objective as possible to the work under examination. I would consider myself passionate about the topic, and I

enjoy the enthusiasm of fans and fan events, but there was a conscious effort to remain analytical in my practice throughout *Twilight's* five adaptations.

Ethical Considerations

In this thesis, all instances of direct quotes were taken with permission via verbal confirmation, or via email. In all instances I had permission to be on-set/on-location, and the quotes taken from online are from public forums, not member-only or password forums. In these cases, where the quotes are anecdotal, the sites have been clearly referenced, and the names have been changed where names were given, or avatar names have been used. Only two subjects asked for anonymity or confidentiality, and I have changed their names to 'Fan 1' and 'Fan 2' with their permission, as described later in this section. My ethical considerations were always forefront in my mind when gathering the information, and I kept all quotes within my notes and personal documents. These notebooks stayed with me, or were in my home office, and all personal details were kept within my email folders, which are password protected. No subjects were underage, and all were aware of my research aims and objectives either prior to speaking to me, or immediately after their conversation when I introduced myself, and asked for permission to use what they had said. No one has had access to my notes, interview files, which are kept on my laptop and my hard drive, nor to my emails.

Subjects

The subjects quoted and interviewed through the course of this PhD research were found in a number of locations at various events, as well as online. They were attendees, participants, employees, writers, bloggers, and fans. In many cases, I overheard conversations, or was talking with them myself, and if there was

information I thought would be useful to document and perhaps use in this work, I then introduced myself, described my work, and I asked for their names and permissions to use the quote in my PhD research, which included a blog, as well as the thesis, which may be published in the future. The quotes I use are from sources credible to the statement made. i.e. some are anecdotal; not requiring extensive evidence of credibility or authority within the *Twilight* universe, such as passersby, fans at events, or those in lines for films. Others, however, hold weight as influential and creative forces, such as when I quote the producers or director. It is important to notice which quote appears where, as fans have validity within the fandom, and creators within the entire remediation's universe.

My method of knowledge, conversation, and permission-granting allowed for authentic quotes in a non-interview setting. My template conversation was always similar to this:

> 'Hi, I'm Maggie Parke. I'm a PhD student at Bangor University in Wales, studying fans and film adaptation. I just overheard your conversation, and I wondered if I could talk to you about it and your thoughts on _____ (*Harry Potter, Twilight*, etc.).' <gain permission> 'You said _____, is that correct?' <gain confirmation> 'and are you happy for me to use this in a blog, in my thesis, or potentially to have it be published after I complete my degree?' <gain permission>. 'What are your names, and do you mind if I write them down and cite them in my work?' <gain permission and information>.

> Or

> '<engaged in conversation> So I'm a PhD student at Bangor University in Wales, studying fans and film adaptation. Do you mind if I mention this in my research? Particularly where you said ____ <gain permission>. Is it okay for me to use this in a blog, my thesis, or potentially to have it published after I finish my degree? <gain permission>. What are your names, and do you mind if I write them down and cite them in my work? <gain permission and information>

Any subsequent conversation would also be punctuated with comments like 'and you're happy for me to use this information' as well as a confirmation of statements where possible.

Email conversation was usually based on previous interaction (i.e. a follow up email or continued conversation with *Twilight's* producers, fan site owners, or actors), with the project explained in detail prior to the email quoted in this work, and with verbal permission gained in person. For emails not based on a previous interaction I introduced myself, and gained access and permission through writing. For example, in my emails with Sean Astin, I first explained my project to his wife who I met through a mutual friend. I described the potential uses for the research, and then attached questions for him to answer. He answered these on a word document and returned them via email, ensuring accurate quotes and understanding that these would be used in research. Of course this created a much more aware and edited version of gaining information from a source than the quotes in conversation or overheard at a fan event, but the quotes I use in this thesis regarding Astin refer to anecdotal information on fans and *The Lord of the Rings*, and therefore serve as an informal example only of fan consideration in action. In all cases, these emails are kept in my personal email inbox, which is password protected, and the email addresses never shared.

Twilight*: On Set Practices, and Ethical Considerations*

For my first on-set interview with the unit publicist, Peter Silberman, I held a tape recorder in my hand while we chatted. This, however, proved to be a hindrance to natural conversation as twice, Peter said, "Oh, you can edit that out, right?" illustrating that he was fully aware of the fact that he was being recorded. It also created what felt like an unnatural relationship and exchange between myself and the subject of the interview. I knew that I was interviewing, and the interviewee knew that they were being recorded. This was also found problematic by Hayes and Mattimoe as the presence of the machine presented an artificial situation (2004). Therefore, I explored additional

methods of information capture used by other ethnographers including Jenkins, and Bacon-Smith, and quickly turned to what Willis and Trondman (2000) called a method of "disciplined and deliberate witness-cum-recording of human events" (p.5).

I always kept a mini notepad in my possession, but not in view. When I was first introduced to someone or introduced myself, I'd be certain to describe what I was doing on set, and ask, "Would you mind if I asked you some questions for my PhD?" or "Is it okay if I sit here and observe for my PhD?" in order to obtain verbal permission to observe and use the information gathered in my work. I soon got into the habit of removing myself from the creators, cast, or fans from in order to record information I'd just seen or heard. After more intense or lengthy conversations where it was required that I summarize events rather than document each word said, I would later return to those in the conversation to clarify a comment or quote, usually at the end of an experience to maximize the subject 'forgetting the observer's purpose', and then reiterate its use in my PhD research, thereby obtaining validation and permission. A number of emails were also exchanged after my on-set experience, and again with implied permission based on earlier verbal confirmation and their knowledge of my research for me to use the information in my work. Again, these emails are password protected, have not been shared nor has access been given to any other person.

After each day on set, I compiled notes on my conversations of the day, interesting moments observed, or surprising elements of the book's adaptation to screen. I revisited the photos taken during the day, all taken with permission from publicist Peter Silberman, and I then compiled these elements into a daily report. If there was anything unknown or unclear from the previous day, I sought to clarify that before my time on set had ended. From these daily reports, I generated a blog post, which served as a close-to-the-event reporting of what was observed and thought of on the day.

Fan Events

Fan events presented different parameters in which to gather information, as *Twilight* was a closed set with creators and fans in positions of authority, therefore making them credible sources for quotes and information. This was not always the case in fan events, so the focus there was more generally on observing the event itself, and collecting quotes for anecdotal use in my research. As discussed earlier, I sought permission to use an overheard quote or comment, generally after the conversation had finished, or occasionally during a conversation if I was a participant. For example, I overheard a conversation at Twicon and another in line to see *Harry Potter and the Deathly Hallows: Part 2*, on pages 12 and 22. I noted the key elements of the conversation that piqued my interest as an ethnographic researcher on this subject, and after they'd finished their conversation I introduced myself, asked if I could use their conversation in my work, and I asked for their names. For the conversation on page 22, they preferred that I not use their names, but agreed it was fine to write "Fan 1" and "Fan 2" and quote them.

Online Information

Information obtained online is either in the public domain, or taken with specific permission from fan site moderators and owners. No quotes were taken from a 'members only' area, thereby ensuring that the writer was aware that the quotes were available to the public. In the instances where I do quote an online post, I have changed the names of the fans, or used their avatar name. Information from websites and web articles are quoted and referenced appropriately.

Interviews: Kaleb Nation and Andrew Sims

There were two formal interviews, where I made previous arrangements with the subject to meet. Therefore, they were aware that it was a situation where they would be recorded and quoted. This created a certain amount of self-awareness which presents a

different environment for obtaining information as the one from the set of *Twilight*, for example. However, both interviews were with blogebrities with whom I had a prior introduction, and a friendly, familiar relationship. Andrew Sims and I had worked together at Vampire Baseball and LeakyCon, and I'd written an article posted on his site, hypeable.com. Our interview was via Skype, and recorded using Garage Band so that I could refer to it at a later date. Kaleb Nation and I had worked together at Vampire Baseball, *Breaking Dawn* release events, and TwiCon. He is also a family friend of a friend, and our interview was informal, in their home, and also recorded on Garage Band. The locations of the interview added to the informal familiar environment for data gathering as well, which as Cassell (2005) asserts, can affect the tone and reception of the interview itself, thereby potentially affecting the information gathered from it (p.174), and in this instance I believe assisted in creating a relaxed, and natural interview space. In both instances, I have permission to use elements of the conversation in my research, and both files are stored on my computer and on my hard drive, with no shared access.

Point of Interest for Entry

The point of interest for my entry into this ethnographic research was initially based upon personal reactions when seeing a film based on a favorite book. Immediate questions arose as to why filmmakers cut certain elements, added additional scenes, characters, or plot points not from the source text, and how the steps of the adaptation process went together. During my initial investigation into existing texts on the adaptation process and my exposure to fandoms of the specific works examined here, the questions sharpened into a series of entry points:

- How is the fandom of an event film source text-developed during a books'

adaptation to film? What is the process, and who is involved?

- How does the filmmaker manage the fan, both in person and online? How is the

fan managed with relation to events?

-What techniques are used and platforms accessed in adapting, and in fan

management?

- Is the author involved in the adaptation process, and if so, to what degree?

-If the author is involved, is there evidence of that relationship either positively or

negatively affecting press coverage, box office returns, and the filmmakers'

reputation and reception within the fandom?

From this starting point, I had key areas on which to focus when conducting ethnographic research to enhance and support my participatory observation on the existing and shifting processes in event film adaptation, and the shift in audience interaction with the remediated object.

As mentioned previously, I was never an official member of this or any fandom. I enjoyed the texts, and my interactions with fans at events and online, but particularly after my first exposure to the fans gathered on the periphery of the *Twilight* set, it was clear that a certain limit for emotional engagement must be kept in order to retain a level of objectiveness in the observations. My role and position in the fandom evolved with each activity in which I was involved or piece of knowledge I attained as my capital rose and I took on a leadership role in many situations, which required a greater emotional detachment from the situation so that I could professionally and objectively participate in the present event or scenario.

Credibility and Access: Necessities for Ethnographic Research

Hymes methodology in his use of ethnography was "if you want to know, ask!"

(in Bacon-Smith, 1992, p.299). [30] This was also the main motivation for investigation

for me with this research. However, as Bacon-Smith points out (1992), in order to

understand the answers of the questions asked, the researcher needs to be able to engage

in fanspeak with fluency. It is the "special, symbolic dialect … of the community"

(p.299), and the researcher must be able to engage in conversation, and to understand

fully the answers received and apply them to his or her investigation. This involves an

extensive immersion into the fandom, and into its source materials, as well as multiple

readings of the original texts, and encyclopedic knowledge of the lesser-known details

from the official and fan websites, interviews, and articles. Prior to engaging in the

ethnographic research for this specific project, I sought and read interviews in print and

online in addition to primary sources in order to participate with the symbolic dialect.

My credentials within the film industry were sufficient enough for entry, as a 'PhD

research student' on set was a generally understood position; it was clear who I was, and

it allowed for the understanding that I had a base knowledge of film and film production

practices.

It is important to acknowledge the potential relationship building tactics that may

have been exercised by the filmmakers at this point. A factor in this thesis's central

argument is an investigation on how filmmakers treated the fans on the set of *Twilight*,

and how that differed from how they treated me, as it illustrates their efforts to engage

with the designated fandom vs. a film student without a recognized attachment to the

Twilight fandom specifically. Therefore, I believe it necessary to look at the potential

behavioral relationships displayed here. It was clear to me that the filmmakers were

'wooing' the fans. They invited them onset, provided them with press packs, thanked

them for coming, made themselves available for interviews, and allowed the fans access

---

[30] Bacon-Smith cites two of Hymes's most famous works ("In Vain I tried to Tell You" (1981),
     and Foundations in Sociolinguistics (1974), but attributes most of her interpretation of
     his methods and theories from working with Hymes for many years.

to actors for interviews all day. They continued this wooing by deferring to the fans'
knowledge of the source text in conversation and thanking them for their input, thus
making them appear knowledgeable and helpful to the filmmakers. These fans were also
incorporated into marketing events such as red carpet interviews at premieres, they ran
DVD release parties, attended studio after parties, and participated as emcees and
authorities on the official *Twilight* convention circuit. I acknowledge that this 'wooing'
may also have taken place with me. They treated me differently, and as what I gauged to
be 'equal' to them at the time. I sat next to them in video village, and engaged in
conversations not directly relating to *Twilight* nor the current production elements. I sat
with them in the catering tent during the lunch break, and we all looked through the
script pages in use together. This may have been in a specific effort to make me feel like
part of their group, thereby swaying my own perspectives, and being wooed, but in a
different way than the fans. Although I personally do not believe this was a deliberate
tactic, as from my continued work in the film industry I recognize that this level of
access is rarely, if ever, granted to a non-industry person. I argue that this supports their
view of me as 'in industry' and like them. Similarly, I do acknowledge that it is possible
that their treatment of me in this fashion secured a positive experience for me as a
researcher who could provide a different perspective of the adaptation. My work, it was
understood, would be shared with a wider audience, and therefore with a different
demographic of audience than the stereotypical teen girls of *Twilight*. I endeavored to
remain as objective as possible, however, taking these possibilities into consideration
during my observation. Due to my continued work within the film industry, I contend
that I was not viewed as a fan, but as an industry professional, and I was offered the
experiences of a filmmaker whilst on set.

My relationship to, and role within, the fandom was more difficult to obtain,

however, as the fandom was more immediately discerning, and as they exercised a hierarchy of position based on information acquisition and retention, a course or academic title would not assist in proving that I was as much of an expert on the details of the source material as they were. Therefore, my initial research was extensive, and once completed, I could knowledgeably conduct extensive interviews with actors, authors, filmmakers, and enthusiasts who had inside experiences in the adaptation process of *Twilight*, thereby gaining unique information that bridged the two camps with a stake in *Twilight's* adaptation: the filmmakers and the active fans. Filmmaker investment could be for financial return via the box office receipts, distribution, and merchandise sales, or for the fans through the emotional and time investment on the object of the fandom.

Through fanspeak (Fiske 1992), I gained significant credibility and entrance into the fan community. This is conversation that contains insider-information and references to lesser-known trivia, which is discussed in chapter four, and it assists the speaker in obtaining fan capital. This occurs by establishing the rank of those in the conversation, and where they fall in the hierarchy of the fandom depending upon the level of their knowledge; it can also dictate their behavior in a situation. I viewed many examples of this; one of which was at TwiCon, the first and biggest *Twilight* fan convention held in Dallas, Texas in July 2009. There, fans could come face to face with the fan site owners, blogebrities, and fans-turned-authors, idolized during the previous months surrounding *Twilight's* production and release, due to their knowledgeable online presence. As many of these attendees are faceless on the Internet, represented by an avatar and a made-up screen name, their anonymity is mostly protected. Within a few short minutes of conversation with fans, however, the fan site owners would divulge elements of their capital through fanspeak, uttering a phrase like, "Well Stephenie always said that the

Cullens were well-off, but didn't divulge their methods until our interview…"
(Lamoureux, 2009). Statements like this demonstrate a proximity and familiarity with
the author through the use of her first name, and that they are in a position of power
giving information to the fandom as a member of a media source by pluralizing it as "our
interview." This caused the listening fan to wonder who the speaker was, what position
they occupied with regard to Meyer, and when the question "Who are you?" arose, as it
inevitably did, the fans turned from participants in the conversation to audience
members, deferring to the more knowledgeable fan in their presence to lead the
conversation. This facilitates information exchange, with the person with the highest
capital divulging information. This adds to the listener's knowledge, and awards capital
to the speaker as the listener respects and defers to their authority. They obtain solitary
access to the blogebrities with additional capital and information, and may thereby
garner knowledge that they can impart in later conversations to other fans with less
capital, creating a fluctuating give and take of capital within the fandom.

Access to the Production, and Access to the Fandom

I was invited onto the set of *Twilight* (2008) as an independent researcher for a
three-day observation, each day consisting of 12-16 hours. The first day was at Ecola
State Park on the Oregon coast; the second in St. Helen's, Oregon; and the third in
Vernonia, Oregon. It was in an apparently high-ranking, knowledgeable role that the
film's publicist, Peter Silberman, introduced me to the owners and moderators of the
largest *Twilight* fan site of the fandom, *The* Twilight *Lexicon*, whilst on the set of
Twilight in April 2008. Because of my proximity to a high-ranking member of the crew
(i.e. the publicist, one with access to the main actors, producers, and the director) and my
presence on the film's set prior to their arrival, I had immediate credibility in their eyes

for being in an apparent inner circle of the process. Also, as I could converse fluently in fanspeak on the lesser-known elements of the novels and its remediations, they could identify that I was knowledgeable, and therefore a credible fan as well, which was later confirmed by Lameroux who said, "well you were clearly a fan, but not like us…" (personal interview, 3 March 2010), inferring that I had the knowledge to participate in the fandom, but on a different entry point or interaction point then the fan site owners and moderators.

After my initial introduction to the fan site owners by Silberman, they seemed to possess a desire to befriend me based on their continued proximity to me, and their initiation and continuation of friendly conversation; and concurrently, they assessed my status and knowledge level of the text. By doing so they could establish my status within the fandom, based on multiple conversation-starters and coded dialogue. Once confirmed as knowledgeable and acceptable, I was welcomed into the circle, thereby giving me a position in this group to observe. This gave me the opportunity to obtain access and information in a group that could 'forget' my role as a researcher. This acceptance allowed me to gain a comfortable physical location near the fans and the filmmakers, thus providing me with the opportunity to obtain unique research from both areas during the practical, on-set adaptation process, as well as continued access at subsequent events.

For the filmmakers, I gained observational and intellectual access due to my credibility as a PhD student in film. I was not a reporter, and I therefore did not have "an angle" on set, nor was I searching for sound bites. Instead, I was there for the specific investigation of my research questions, via non-invasive observation, over the course of approximately 45 hours. Although not labeled as a fan, I had an appreciation of the process and an enjoyment of the text, but also the knowledge of the steps that needed to

be taken in a popular adaptation, which allowed for fluid and easy conversations throughout my time in Oregon.

My continued involvement with the fandom came from my experience and relationship with the fan site owners while on set, as well as due to the capital I already established with set experience and proximity to the filmmakers. I had a personal, shared experience with the fan site owners from their set visit, and I had continued interactions with the filmmakers through a longer set visit (three days to their one), and continued communication with the producers via email. The most successful criterion in this research method was being able to maintain a distance from both camps, while participating in them as well. I was able to work within the fandom, but not be seen as a member of it due to my relationship with the filmmakers, and my set experience. Conversely, because I understood the fandom, but was not a member of it, I was able to have open conversations with the producers about the adaptation process and their interactions with the fans.

This careful balance of professional investigation as well as personal knowledge and interest in the source text allowed insight into the fandom as a knowledgeable participating observer in the text's remediation. It also provided access to the filmmakers as a knowledgeable link between them and the fandom, but without belonging to either camp. The producers and publicist asked me about the fandom, specifically if I had any particular interactions with certain fan sites, as well as my opinions on situations that they had encountered with a few of the more enthusiastic fans. I can reason that they sought my opinion as I had informed knowledge, but without the allegiance and heightened defensive qualities that could accompany my association with the fandom. In fact, before I was allowed access to the set, Silberman asked me via email if I were a member of any fan site, which I was not. I asked if it would it be beneficial for me to

join any of these sites officially before I came to the set, and I received the answer, "Not at all," (Silberman, personal email, 2008) implying that I was more likely to be approved for a site visit if I had no specific affiliation to the fan base. Conversely, the fandom members asked me about the intentions of the filmmakers: decisions being made, and which scenes they were filming; whether Edward gave his coat to Bella or not; or whether she was eating the "correct food" as stated in the book. The fans were able to enquire about additional information from me, but without their own agenda for gaining proximity to the filmmakers and the process, as I could not provide that. They could also ask questions about adaptation decisions without protective and defensive responses that might have arisen in a conversation with the filmmakers directly, as they had already accepted me as like them: in a different division of the fandom, certainly, but an accepted member nonetheless. As an informed ethnographer, I was able to observe both communities, while still not being officially affiliated with either.

Access and Fan speak

Ultimately, what enabled me to obtain information was the ability to speak the language, and here it was the language of the fan as well as of the filmmaker that played a vital part in obtaining access to information, but also the ability to discern some of the social constructs and authoritative positions within the fandom through the verbal code. Bacon-Smith demonstrated that a language code in a fan community is used "to facilitate social interaction between community members and to obscure social secrets from outsiders" (1992, p.300). As discussed in chapter four, the verbal code is what separates the casual audience member from the fan, and the casual fan from the expert. It is the language that initially allows acceptance and credibility within a specific culture. This was true with relation to my access to *Twilight*, and in what I observed on set of filmmakers' efforts to utilize it as well.

The filmmakers' discussion with each other was less coded;[31] their positions in the process were already established and they were theoretically on the same level with each other. When they spoke to fans, however, they would increase their fanspeak, referencing elements of the characters' histories, conversations with Meyer, or their own appreciation of the source novel. They even referred to lesser-known elements of the text, in what proved to be an effort to demonstrate their own fan capital to the fan site owners.[32] The fan relationship and the filmmakers' efforts to align themselves with the fans allowed for a reciprocal relationship between the otherwise divided camps. Access to the process was provided for the fans, and the filmmakers gained valuable capital and allegiance from the fan site representatives through a brief, code-laden conversation.

The filmmakers' fanspeak appeared naturally as well, and not just in their conversation with the fans. I was listening to a specific scene via headphones, wired into the set microphones, which allowed me to hear the actors, the director, and the script supervisor talking to each other. In the scene, Edward Cullen has to recite the square root of pi, and actor Robert Pattinson was not able to remember the long number. After multiple attempts, during a break when the director called "cut", the script supervisor, Judi Townsend said under her breath, but loud enough for the microphones to pick up, "he has two medical degrees; you'd think he would know this…" (2008). The fact that Edward Cullen has two medical degrees is never discussed in the novels. Either this is common information shared on set, illustrating someone has conducted extensive research into an interview Meyer gave to the *Lexicon* in March 2006, or Townsend was a

---

[31] Filmmaker conversation included an average of one textual/fan reference per *Twilight*-centered conversation. Most were in reference to the current scene being filmed, so it was a practical reference for use in that scene.

[32] Conversation with the fans could include up to five references per statement. They also made efforts to express information beyond the text; i.e. the unpublished chapters on Meyer's website, background information from the author herself, and also information from the extensive interview posted on *The* Twilight *Lexicon's* own website, thus illustrating their knowledge of the fans' own site, and aligning themselves as 'fans' of the Lexicon.

fan herself, and aware of that little-known fact. Regardless, she gained capital from my perspective by stating that fact when not in the presence of fans, or other media personnel.

Narrative Considerations and Fanspeak

The topic of narrative is highly discussed in academic discourse, and there is extensive literature on its implications in literature and film, far beyond the contexts of this thesis. In a general sense for my purposes, however, it refers to a method of "recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred" (Labov, 1972, pp.359-60). It is the retelling of temporal events via fanspeak or coded for the lay-person; the retelling is verbal for Labov, but it can be in any communicative way so that the story of the event is shared logically.

The code and communication within the fandom on its various platforms comprises a narrative of that community. It is "language … conjoined with culture—the traits, symbols, and structures that express a group's social relationships with its members, its environment, and the ineffable" (Bacon-Smith, 1992, p.302). The narrative of fanspeak allows the textual knowledge, the personal experience with the culture, and the visual representations of the remediation to combine through verbal language. Dell Hymes's study on Native American children and their adoption of language argues that there are patterns in the languages of all communities, called the "grammar of experience" (1996, p.121). He contends that one can learn these patterns and utilize them in conversation, and it was the grammar of experience that took me further into the environment of the fan and filmmaker culture, their procedures, and their community. The narrative allows one to have a language that others recognize and it "satisfies because it expresses cultural experience in a form that resonates with other

structures throughout the cultural system... the cognitive hunger for order drives the narrator to take hold of the contextual world with language" (Bacon-Smith, 1992, p.303). The narrative of a fan fits into their cultural world. There are codes, terms, and speech patterns that establish the culture and the fan's place in it. It is this narrative, through fanspeak, that I accessed for my ethnographic research with the fandom of *Twilight*. It is also, as I discovered, what the filmmakers accessed during their conversations with the fan site owners, or through their on-set references to Edward's background as a certified medical professional.

A fanspeak assisted narrative can continue into various realms of fan consumption and entertainment, such as shared jewelry inspired by the novels, shared music by associated or fan bands. The following is an anecdotal example of fanspeak from two *Harry Potter* fans who I stood behind in line at the cinema to see the final film that shows their knowledge to the informed listener. This is an example of how fans can evaluate other fans, as it provides informal evidence of their established positions within the fandom, and demonstrates their fan capital:

> Fan 1: Which time did we listen to Starkid on the way here?
>
> Fan 2: You weren't here. It was when you were on the tour in Scotland.
>
> Fan 1: Oh right, back in July when I was tromping through the Great
>
> Hall and by the Black Lake. (*Fan Conversation*, 2011)

This conversation, observed at a screening of *Harry Potter and the Deathly Hallows: Part Two* late in its theatrical run, illustrates multiple elements of knowledge, hierarchy, and experience through a few words of fanspeak. Fan 1, in her first statement, reveals that this is not the only time they have seen this film, thus projecting a level of dedication through their repeat film-going. She also includes a reference to "Starkid," the group behind *A Very Potter Musical*, mentioned in chapter four, that is loved within

the fandom, and has a strong cult following, thus demonstrating her inner knowledge of the *Harry Potter* universe. Following that, her friend inferred that the discussed event occurred when she was away. With the mentions of "Scotland," "the Great Hall," and "the Black Lake," the knowledgeable observer can infer that she participated in one of the Fan Trips tours of Scotland to see *Harry Potter* filming locations. Added to this were Fan 1's clothing, which consisted of a Gryffindor t-shirt and scarf, and a time-turner necklace, all elements from the novels. This simple interchange made it clear that Fan 1 had extensive capital, which was displayed through three lines of conversation, assisted by setting and appearance.

Entry Routes of Fans: Books, Films, Games, and Merchandise

Just as there were various modes of entry for me within the film industry and fandoms, there are multiple routes for entry for the fandom to the adaptation that I would like to acknowledge here. The entry route of a fan can be a defining characteristic of that fan, as well as a gateway to additional interaction opportunities of the fan to the remediated object. For example, if a fan read the books when first published, and joined *the* Twilight *Lexicon* at its inception, immediately after the establishment of the online fan base, this can provide the fan with capital from their loyalty and longevity with the fandom. This may allow them to be more involved than the 'newbies', as they have a long history as a member of the fandom. Alternatively, new fans can enter the franchise through popular, official media such as *Entertainment Weekly*, or *MTV.com*, and then expand their interactions with the text and perhaps find a community online. As discussed in the first half of this thesis, book fans and film fans may be one in the same, but may also be defined by which work they encountered first: the book or the film.

The entry routes of fans for *Twilight* are particularly interesting as they are extensive, and fans could access the saga through various points. The film production

team for *Twilight* was fluent in online and digital media, thereby exposing fans to the saga through Facebook, Twitter, Tumblr, blogs, and fan sites; through sites that existed at the books' initial publications through to newer, official websites, Twitter feeds, and Facebook pages. This expanded the reach of the entry points, creating gateways for fans to enter into the fandom from a point with which they were familiar. Gamers entered via gaming sites; film fans via film sites, and copious teenage girls, as well as their minority counterparts, through social media; information shared from their friends and peers. *Twilight* capitalized on these entry points, providing clear, informative information and exclusive content to the fans once in touch with the source materials for the *Twilight* fandom.

Blogging

Beyond fanspeak, the narrative of the fandom provides access to opportunities through which the ethnographer develops her own practices to clarify and focus the data gathered. For Bacon-Smith (1992), this was through anonymous articles written to fanzines, and the fans' comments on the finished piece made her realize "how poorly [she] had internalized the aesthetics of the group;" however, the comments readers made on those articles corrected her mistakes and informed her subsequent process with "specific information about [her] errors" (p.301). The narrative process requires checks and balances, as does the ethnographer's position within the process. With blogs, media studies tend to focus on the blog post almost exclusively, and the comments appear to be an afterthought. They can be seen as superfluous to the text that is not by the original author, and therefore not a part of the same text (Blood, 2000; Booth, 2010). This, however, is an oversight when it comes to fan blogs and fan studies, as it is through this act of participation and commentary that my blog became an ethnographic tool in my research.

Fans constantly check each other, with the more knowledgeable fan with more capital correcting those within the group as required. In this project, my major ethnographic tool was an online blog, which Booth describes as a "new form neither wholly intertextual nor individual" (2010, p.6). There is an individual posting along with fans commentating, which provides a statement followed by interaction, therefore aligning the blog with a fandom of its own (p.6). It is "between a work and a text" (Booth, 2010, p.35) as it does not fit comfortably into either description. The blog post proposes a concept for thought, reflection, or knowledge transfer, but it is continuously informed by the comments below the post. Lessig's work argues that "comments are an integral part of blogging," which, due to their interactive and participatory elements, also change how blogs are read and interpreted by the reader (2008, p.59). The comments take the post from something static to something interactive, where the participants of the post become informers and commentators, circulating new information and expanding the influence of the initial post's information. Because of this, Booth argues that there is no singular writer of a blog, but instead it is a group effort with the comment intrinsically tied into the post, reflecting or correcting it, thus making it an "amalgam of post and comment" (2010, pp.35-36). This automatically includes fan participation into this aspect of interpretation.

My blog was initially established to provide a space for me to record and process elements of practical adaptation immediately after the experience in an attempt to capture the moment; the "disciplined and deliberate witness-cum-recording of human events" (Willis and Trondman, 2000, p.5) mentioned earlier. The blog soon took on another purpose for a wider audience, however, and not just for myself as a research tool. My readership grew as my blog offered insight into processes that fans had heard from gossip and fan sites, were happening, but that had not been discussed or shared elsewhere

in an organized, methodical format.[33] It provided immediate, first-hand information with extensive exposition, as I was personally involved in the experience described. Additionally, I had no editor or studio censoring my observations, which is something that other entertainment sites could not provide. Therefore, I projected my initial findings as a knowledgeable fan: excited about the process and keen to expand upon interesting elements and details that fan sites and popular media may overlook, or to which they may not have access. In doing so, I gained fan capital, a fan following, and I experienced a fragment of what it is to be a blogebrity in the vivacious fandom of *Twilight*.

The Blogebrity in Fan and Official Culture: Kaleb Nation, and Andrew Sims

A blogebrity is a member of the digital fandom who gains a following of their own based on their textual, enunciative, or semiotic productivity. Their interaction may begin as a personal engagement with a text, or as an exercise in analysis, but via participatory media outlets, like blogs, others may also engage with the blogger. They may treat the blog as a primary source as they read posts, commit details to memory, and participate with the text via the comments. This creates a discourse and a community based on the blog, and the bloggers (or podcasters, YouTubers, etc.), may become objects of celebrity themselves, referred to in the fandom as a blogebrity.   The empowerment of the fan in this context can also translate to mainstream, official media as the methods for information distribution are shifting due to the Internet. A blogger's role in the fandom can change to one of influencer, and not just commentator. As is evidenced by what has happened with blogger Kaleb Nation since *Twilight's* release. They may also become official outlets for entertainment news, as with Mugglenet's Andrew Sims, and his site,

---

[33] See Appendix C for examples from my blog.

Hypable.

Kaleb Nation, famous in the *Twilight* fandom for his blog *The* Twilight *Guy*, mentioned in the introduction and chapter five, has signed a deal with YouTube to create a series online called *60SR*, which stands for *Sixty Second Recap/Review/Rant*. In these short, online shows, he examines an element of popular culture, such as an instance where a fandom was incensed about an element of an adaptation, referred to here as an 'episode', and discusses it knowledgeably as a fan. He connects it to other elements of popular culture, rants about it for fan consumption, and then reconciles the situation for himself.   In doing so, however, his rational reconsideration of the emotional response to the episode is also projected for the fan.

For example, in one *60SR* episode (2012), he discusses the permeation of *The Hunger Games* publicity in print and online media, and he reviews fans' angry and dramatic reactions to photos from the film that had leaked on Tumblr. In the opening shot of the episode, he notes a silk dress worn by actress Jennifer Lawrence on the cover of a gossip magazine and states, "I'm not exactly sure how helpful that suit would be in protecting Katniss in the Hunger Games;" thereby joking about the situation, but also establishing himself as a knowledgeable fan, able to make a criticism about the functionality of her dress in the context of her fictional story. Nation then discusses the

violent reactions of fans to seeing leaked photos online from the "cave scene", a climactic moment in *The Hunger Games*. Nation follows this with a high-pitched, girl-like shriek, aligning himself with the fans as he comically emulates a fanatic, teenage girl. This leaked scene is a

pivotal, romantic moment of the text that Nation equates to a disaster comparable to "leaking the meadow scene in *Twilight*, or the Ron and Hermione kiss in *Harry Potter*, or [long pause] national nuclear launch codes" (Nation, 2012). This draws on equally engaging and popular scenes from other event films, and he comically uses hyperbole to demonstrate the extreme emotional extent of fan reaction. He notes:

> I literally saw death threats posted on Tumblr to people who reblogged the photo, and I completely understand why people don't want their experience of the movie being spoiled, but if you don't want to be spoiled for *The Hunger Games*, stop reading *Hunger Games* news!

He then analyzes the situation, urging fans not to overreact, and not to assume that seeing a photo ruins their experience, as it will not be the same as "seeing it on the big screen, in person, then reenacted with your Josh Hutcherson poster" (Nation, 2012). He notes the issue, comically analyzes the situation, proposes a realistic avenue of reaction, and encourages fan comments and interaction on the video, or through his Tumblr, blog, Twitter account, or Facebook site. Incorporating fans like Nation into filmmaker processes could be viewed as an example of a way for filmmakers to minimize fan episodes to textual omissions, or alterations in the adaptation process from book to film. By having a trusted fan like Kaleb presenting an episode, ranting about it for sixty seconds, and then comically explaining possible reasons for it, he acts as a mediator. He provides an emotional and entertaining examination of a popular culture episode, comments on it, and moves on.

Nation has turned his blogebrity status into a mainstream, official method of media production, with his own industry, and his own fandom. His fandom, called Nationeers, can now purchase Kaleb Nation wristbands or t-shirts, they can see him at VidCon, YouTube, ComicCon, and fan conventions, follow him on Twitter or Tumblr, like his Facebook page, and interact with his original material through the website for his

novels. He accessed the *Twilight* fandom at a specific moment in time utilizing their preferred media access points online, and created his own cult following. It is now expanding into a mainstream media movement, as he reported 2.5 million views of his YouTube channel in August 2012 (Nation, *Facebook*, 2012); the most he has ever had. This reveals the potential for a fan relationship to become an official media outlet via fan interaction and digital participation, and an example of the new modes of information dispersion to the fan base.

Similarly, Andrew Sims, a moderator for *Mugglenet* and Twilight*Source.com*, has shifted his focus from singular fandom interactions, and has started *Hypable*.com: a hub site for multiple fandoms. Users can build their own newsfeeds based on the fandoms with which they want to remain informed and participate. They can choose from *Doctor Who*, *Harry Potter*, *Twilight*, and *The Hunger Games*, amongst dozens of other popular media movements. This site combines fandoms, which increases information dissemination, and provides exposure to new media movements to fans. The site is described as "by fans, for fans" (*Hypable*.com), and Sims explains his participation on the site as a fan, reporting on multiple fandoms to "feed fan interest" (Sims, personal interview, 2011). Sims recognized a gap in fan interaction and entertainment news, and the site's mission statement echoes and validates a central focus of my research about the importance of fan capital, information accumulation, and immediacy:

> At *Hypable*, we firmly believe that entertainment news avenues
> should cater for all types of fans, and let THEM decide what they
> want and don't want to read. We don't buy into that philosophy of
> only posting the big stories! Hardcore fans want to know all the latest
> news of their favorite movie, TV show, book series and so on,
> regardless of how big or mainstream it is. And they want it as quickly
> as possible! (*Hypable*.com, "about").

The writers he manages write only for the fandoms in which they are interested, ensuring that information is provided for fans, by fans. When asked why he expanded

his coverage to fandoms beyond *Twilight* and *Harry Potter*, he discussed fans' "need" for information (personal interview, 2011). He posts breaking news at three a.m., when "required", because the "fans rely on it; it could really have an impact on their reaction" (Sims, personal interview, 2011). This supports my argument that fan reaction may impact other areas of industry, as Sims sees it as his responsibility to "inform the fandom, and, at times, assure and calm them" (personal interview, 2011).

Hypable is an example of a new digital platform bringing information to the fans, but also one that includes an interactive, personal element where the fan can filter the site to apply to their individual interests, and where they can receive extensive information on the fandom from a knowledgeable and informed fan. With the creation of *Hypable*, Sims placed himself high on the hierarchy of multiple fandoms. He produced a new, digital forum of entertainment news for the fan, thereby also creating a means of financial gain through advertising and site visits from the fan who is enthusiastic and eager for information. He has also gained extensive fan capital due to his access to multiple media resources, events, filmmakers and media producers, thus bringing him closer to the object of the fandom.

Nation and Sims's sites are relevant examples of digital locations where filmmakers could access their fans. They could gain insight into fan reaction and expectation, and also, through an example like Nation's *60SR*, where they could mediate fan reaction, via fan interception. I believe that Nation and Sims also demonstrate the changing platforms from which fans get their information, and where they can react and interact with each other regarding adaptations. In the following chapter, I will explore fan expectation and filmmaker interaction in a number of examples of event film adaptation.

Chapter Six: Film Adaptation and Fan Involvement

"Each product only contains one component. The elements react synergistically,
in combination." –Batman to Vicki Vale in *Batman*

Introduction

In this chapter, I explore fan expectation and filmmaker responsibility in event film adaptation, the shift in perception of the fan, and the engagement of the fan in the adaptation process. First, I will look at the filmmakers' fidelity to the source text, and suggest reasons they remain faithful, and the effect that fidelity may have on the relationship of the fandom to the remediated object. I provide examples to suggest why this relationship may be beneficial for the filmmaker, and why filmmakers may want to satisfy the fan demographic.

It is important to understand how a fandom functions, and how filmmakers conduct their practices in order to understand the shift in the relationship exhibited in *Twilight's* adaptation. The Internet is changing the way these two camps work together, and the creators of an event film adaptation are recognizing this shift, and are working with the fandom via their digital platforms and real life events. In this chapter, I examine production practices of other event films to illustrate the positive and negative effects of encouraging or impeding fan involvement. I suggest that establishing a relationship with the fandom early, and through their language, meaning that the creators have the knowledge to be able to converse in fanspeak, encourages fan support of the film's adaptation.

Fan Expectations and Filmmaker Responsibility

The motivations that may have encouraged the filmmakers of *Twilight* to produce a close adaptation of the source text can be distilled to three main factors. The first of

these is the economic return from a fan base, which may come when the production remains "faithful" to the source novel. Second, is the continuation of a goodwill relationship with the fandom, in order to secure the fans' continued attachment and support of the franchise through multiple viewings and merchandise purchases. And third, for fidelity, and the connotations and practices attached to remaining "faithful" to a text as discussed in chapter one. All three elements ultimately aim to garner economic returns, and to retain the audience. Here I will discuss each criterion.

The economic return of any project is a major focal point of big-budget studio productions. As Cahir notes (2006), writing involves little output of money (p.72); there is generally just one writer, and only their own approval is needed; they are their own critic and censor with perhaps only the occasional influence from an editor or beta reader. Event films, however, are extremely expensive and collaborative. There are the salaries of the cast and crew, the associated cost of location rentals, insurance, equipment costs, catering, and wardrobe. Once the film is completed, there are then additional expenses for music, digital effects, sound mixing, grading, and editing; all of which can turn even the most modest project into a multi-million dollar production. The production is put together by a number of financial backers who produce a project, and whose opinions, and sometimes demands, need to be considered (Cahir, 2006, p.72).

A popular film's success is often discussed and measured by its monetary intake. Media outlets reference the money made during its opening weekend, and there is constant reference to budgets and actor salaries that are routinely announced during the publicity of most big-budget films.[34] As illustrated in this chapter, when the fan base is

---

[34] It was widely advertised in popular online and print media that the Stewart and Pattinson's salaries went from $2 million each to $12 million from the first to the second film in the *Twilight* saga, similar to Daniel Radcliffe's rising salary from $1 million for the first Harry Potter film (2001) to $20 million for the first part of the final instalment of the *Harry Potter* franchise, and $33 million for the second instalment (Forbes 2010, pro.imdb.com).

supportive of an adaptation, and steps are taken to procure the approval of the author and project the goodwill efforts of the filmmaker, economic success may follow more easily.

A significant amount of fidelity to the source novel can also be beneficial for the filmmaker and the author. It may contribute to financial success, as the closer to the text the novel is, the more likely it may relate to the reader's visualization of it. This is illustrated by Chris Columbus's adaptation of the first *Harry Potter* film (2001).

> Columbus felt the need to preserve Rowling's book as much as possible… these books are being consumed as videos commonly are—viewed over and over again, and often with key sections committed to memory. With this in mind, the film had to cater to an audience who were against any free interpretation of the book (Cartmell and Whelehan, 2005, p.41).

Closer fidelity of the adaptation to the source text can provide fewer opportunities to disrupt the fans' preconceptions regarding plot, character, and style of the film based upon the novel (Cahir, 2006, p.14). Columbus kept close to the text for *Harry Potter and the Sorcerer's Stone* (2001), which Cahir would refer to as a "literal translation" (2006, p.41); so much so, that he was criticized for keeping the films too close to the original source text to the detriment of the film, with one critic referring to it as "watching a historical reenactment" (Nel, 2002). Columbus attempted to retain as much of *Harry Potter* as possible, even "extending the length of the film in order to ensure coverage of the text" (Cartmell and Whelehan, 2005, p.38). Cartmell and Whelehan believe that this "ostracized audiences" (2005, p.38) by being too faithful, and thus created a distilled film. While this tactic did not overwhelmingly impress the fans, it did seem to retain them. There was backlash regarding the quality of the film, particularly in the wake of the critically acclaimed adaptation of *The Fellowship of the Ring* (2001), but there was little anger regarding omissions. While the "film…tried too hard to be the book, and …was destined to suffer invidious comparisons" with *The Lord of the Rings* (Cartmell

and Whelehan, 2005, p.39), the early securing of the fans through a close adaptation may have contributed to the continued box office returns on the *Harry Potter* franchise, as the imagery did not depart from fan expectation. There was also no negative backlash from the author, which I illustrate later in this chapter may alienate the fan base and discourage them from supporting the film. The *Potter* franchise has steadily increased over subsequent years, with the first film earning $969 million in the worldwide box office, through to the final film, *Harry Potter and the Deathly Hallows: Part Two,* which made $1.3 billion (pro.imdb.com).

Fans in Real Life: Fidelity in Fiction and Fact

Fidelity in event films navigates the line between creating an independent, critically acclaimed film, and a film that satisfies the fans. Additionally, viewers who read the novel after watching the film may look to read a text that expands upon the images previously seen in the film. A complete departure from their expectations of the text based upon the viewing of the film could create a rift in audience satisfaction. Fans will often be extremely familiar with the original elements of a novel as Whelehan and Cartmell explore with *Harry Potter* (2005). Fans memorize entire sections of the text (2005, p.41), and beyond the text, they can constantly participate with the "real" aspects of *Harry Potter* by attending LeakyCon, visiting the Wizarding World of *Harry Potter*, joining The *Harry Potter* Alliance fan club and charity group, or taking a tour of the film locations in the United Kingdom.

This is also true of the *Twilight* saga. Fans can make pilgrimages to the actual locations from the novel, in Forks and Port Angeles in Washington State. They can also attend fan conventions, *Twilight*-themed balls and book groups, and they can engage with the numerous digital elements such as blog posts and fan site updates, which are full of vivid activity reports, photographs, and links to additional information. These

opportunities for engagement allow the fan to participate in the performance of the text in real life (Erzen, 2011, p.12). It allows the fan to be emotionally, and sometimes physically, closer to the source text and its remediations by turning normalcy into fantasy as they make fantastic elements of fictional novels part of their real-life experience (Stanley, 1998, p.17).

Erzen explores a different facet of the fidelity debate, seen in the disappointment of fans when they are confronted with an inaccuracy of the real-life experience on a tour visiting the town of Forks, Washington. Here, the fictional 'truths' of the books differed from fan expectation, where images of characters' houses or room layouts are different than what is described in the novels, and depicted on film (2011, p.16). This failure relates to what Kirschenblatt-Gimblett calls "the performativity of objects," where the object is expected by a user to hold specific meaning, and the failure is in their inability to represent the ideals of the fan (2008, p.12). There are risks involved in producing a close adaptation, such as limitations on creativity, protection of information and the secrecy of a production, and managing the disappointment that can affect the performativity of objects. It may, however, also result in retaining the repeat film-going fan base, thus aiding the financial return on a film's investment, and maintaining goodwill within the fandom based on its fidelity.

Fan Satisfaction and Financial Return: The Fan as Commodity

Maintaining a close adaptation for an event film can aid in procuring additional fans, expanding the readership, and extending the life of the fan base through sustained interaction and online "buzz". It may also create a situation where fans can become an economic commodity unto themselves. This is a shift in perception of the fan by the filmmakers, away from an uncontrollable mass, to a sophisticated audience whom

filmmakers may wish to involve when adapting a popular text. This new perception of the fan is evidenced in my observations and interviews, and specifically in a financial document that appeared online in 2011, which was a part of Summit Entertainment's financial prospectus, used to borrow $750 million.

At that time, Summit was refinancing after restarting the company as an independent studio and not just as a distribution firm, which was their focus prior to *Twilight's* release. *Twilight's* success subsequently turned the company that suffered a loss of $76.5 million in 2008 to a "Cinderella story with $340.9 million in profits" in 2010, (Lang, 2011). The document includes extensive financial analysis, but interesting for this investigation are the projections that the studio made for *Breaking Dawn* parts 1 and 2, based on their previous successes, and with clear credit attributed to the fan base; this makes the fan a commodity, with power and influence on financial gains, and acted as evidence for funds to be loaned to the production company.

The budget for *Twilight* was a modest $37 million, which by the fourth installment of the saga ballooned into $127.5 million for part 1, and $136.2 million for part 2 (Lang, 2011). The studio projected that it would "receive revenues of $1.2 billion related to just those two pictures… they are projecting a profit of $228 million for the first film, and $219 million for the second for a total of nearly $450 million" (Lang, 2011)[35], illustrating the enormous funds associated with this franchise. The document cites the successful performance of the previous films, and predicted that it would continue for *Breaking Dawn* "based on the strong response from the franchise fan base and the positive momentum in the franchise" (Anon., 2011, p.22). One of the reasons why "*Breaking Dawn* 1 & 2 are positioned for success" is that key members are returning from the "original cast … [which] will ensure continuity within the franchise

---

[35] Actual intake of Breaking Dawn: Part 1 as of February 2012 $662 million in the worldwide box office.

… [and the] growth of the talent's celebrity has increased, directly supporting awareness and publicity" (Anon., 2011, p.22). This illustrates the actors' popularity within the fandom, and I argue that it also supports that fans' loyalty to the cast will translate into loyalty to the franchise. Further, and more significantly, it is stated that the "continued strength in *Twilight* book sales underscores a growing and attentive *Twilight* fan base" (Anon., 2011, p.22). This confirms the increased fan base as a significant commodity, and the necessity of its continued support and growth as a reason for backing a loan of $750 million.

Fan studies scholars have long recognized the importance of the fan as a topic through which to study popular culture (Penley, 1991; Fiske, 1992; Jenkins, 1992). This may be, as Pullen (2006) argues, that it is because fans are a "key site for mapping the limits of hegemony within mass media texts," (p.172) meaning that the fan allows insight into the extent of influence of a popular culture movement. Now, with their closer proximity to a production, and their organization due to their Internet presence, fans have a new position within the adaptation process. They can be a positive influencing force on the reception of the adaptation when they are acknowledged and incorporated by the media creators, and they can assist in the perpetuation of the fandom, and therefore the continued interest in a film franchise.

Where previously the fan was an external element of a film's adaptation, they now have immediate influence on a production due to the Internet, which makes them organized, and potentially powerful. In the following section, I examine recent event film adaptations that did or did not involve the fan in the adaptation process, and illustrate the films' box office results, suggesting a possible correlation between fan involvement and financial return.

Fan Interaction in Event Film Adaptation: Fan Involvement and Box Office Returns

In this section, I will explore the practices of utilizing fandoms in event film adaptation, and the effects of this participation on the dialectical relationship of fan to media object, and fan to filmmaker. This examination will illustrate the potential power of the fan through examples of event film adaptations when filmmakers (the studio, director, screenwriters, and producers) either incorporate or ignore the fan base of the source novel. I propose that the fan may have an effect on box office returns of event films, as multiple viewings of the source text remediations is a way for fans to gain capital within a fandom as discussed in chapter four, and become more knowledgeable about the remediation. Repeat-viewings can equate to substantial box office earnings, but alienating the fan base and disrupting the relationship between the fan and the media object may negate those earnings.

First, I will explore Peter Jackson's *The Lord of the Rings* trilogy (2001, 2002, 2003), as it was a pioneer in the successful utilization of event film digital and actual fan culture. Then, I will examine three event films that did not consider the fan-base in the adaptation process: *Eragon* (2006)*, The Seeker: The Dark is Rising* (2007), and *The Golden Compass* (2007). This will provide context to illustrate the more detailed examination of *Twilight* in the next chapter.

There are multiple elements that may have an effect on attracting and retaining an audience that must still be explored within the field of event film adaptation such as artistic impact, critical response, and authorial intent, but they are beyond the scope of this research. This section, therefore, will focus solely on box office returns with regard to fan interaction.

A Film **FOR** *the fans? The Troublesome Path of Event Film Adaptation*

Hutcheon (2006) provides a comprehensive study on adaptations and digital media interactions within a historical context, and she proposes that a known adaptation is capable of illustrating expectation to the audience member quickly and clearly (p.121). This is similar to a genre signifier discussed in chapter two, where a genre such as romantic comedy supplies implicit expectations of the film. The film clearly states "based upon" or "inspired by" the novel, immediately calling up preconceptions and expectations of the adaptation based on its previous state, and by giving it attached connotations and identifiers if it is a fantasy film, fairy tale, or drama through "a set of norms that guide our encounter with the adapting work we are experiencing" (Hutcheon, 2006, p.121). The interpretations of these expectations by the filmmakers can assist in a film finding an audience and a market. For example, *Twilight* was set in a high school, is from the point of view of a teenage girl, and the central theme is a story about forbidden love; this immediately suggests the main audience is female, and perhaps that the audience is a teen demographic due to the setting and topic of first love. The filmmakers focused on this and courted the teen, girl, fan audience member throughout the development and adaptation process.

Creating an adaptation that caters specifically to fans' expectations of a work can be a difficult route to negotiate, and it can be artistically limiting as Ian Hunter, Deborah Cartmell, and Imelda Whelehan (2005) acknowledge in their discussions regarding the first *Harry Potter* film which was a faithful "photocopy" of the book to film, thus stifling the film as a stand-alone work (Hunter, 2007, p.157). However, incorporating the fan base into the process and keeping the fans included and acknowledged while adapting a popular work for the screen can provide filmmakers with the freedom to make plot and artistic changes to the film without incensing the fandom. Alienating the fan base may negatively affect box office intakes, as in the examples explored here; fans have

boycotted films that they or the author of the original source novel have deemed "unfaithful," and have circulated negative remarks on the project via online outlets thereby negating digital viral marketing. This removes the potential for free and positive press from the fandom who can create "buzz" about a film, expanding the audience and raising the film's profile, and it removes a large group of repeat film-goers, thereby removing box office earnings.

With a popular event film adaptation, there will be the recognition of the title, and the connected expectation of what fans will undoubtedly be looking for. This may add pressure to the filmmakers to be faithful, and to create a visual product that matches their personal impressions of the text. This is seen in a quote from Christopher Columbus, director of the first two *Harry Potter* films, when he acknowledged, "people would have crucified me if I hadn't been faithful to the books" (quoted. in Whipp, 2002). That expectation is heightened, particularly in what Bolter and Grusin (1999) call a hypermediated world where imagery and depictions are remediated in merchandise, costume, game, and digital advertising. It is a challenge for the filmmakers of an event film to satisfy themselves as creative, collaborative artists, and also to satisfy fans' high expectations.

The Online and Digital Fan: Involvement on a Budget

When the rights to the source novel of an event film are purchased, the adaptation often departs from being a project for the filmmakers alone, and quickly involves the fan-base whether the filmmakers desire their involvement or not. Jenkins argues that "thanks to the Internet, fan[s]…are more visible; fan traditions are discussed on the front page of *The New York Times*, and aspects of fan practice are influencing commercial media in a much more direct fashion (1998, pp.2-3).

Jennifer Lamoureux, a moderator on *The* Twilight *Lexicon*, believes that fan attachment to the source is because "the fans of these popular works often feel a sense of ownership to the original source text, like it's theirs" (2010); this may be due to the fans' first experience of the world of the novel as solitary readers, reading the text in a solo exercise of interaction. Michael Goldenberg, screenwriter for *Harry Potter: and the Order of the Phoenix*, echoes this mentality as a challenge for filmmakers: "you start with something that's intensely private, an image in your head that then gets translated as best you can. There's always something lost in translation" (qtd. in Traister, 2007).

After the solitary reading experience, however, fans may seek other fans and participate in the fandom through discourse or fan production. In Bielby, Harrington, and Bielby's research on the fandoms of soap operas (1999), they describe that due to technological advances, the fandom has gone from being a:

> fan-fan interaction … [only, to] an arena whose interactants routinely include not only fans but soap journalists, actors, writers, and producers. Increasingly, fans' claims to ownership of the narrative are heard (if not heeded) by those who have actual control over the soap story line (2003, p.116).

This is because media creators can, and do, access fan expectations and desires now via online message boards, as illustrated in chapter five with the incorporation of fan storylines into *Xena: Warrior Princess*.

Once involved in the online fan world, a community with a shared experience replaces the fan's solitary experience. With regard to adaptation, their involvement may contribute to a 'strength in numbers' mentality as fans have the facilities and opportunities to let their ideas be known on various topics relating to the adaptation process, from casting choices, such as a petition to retain actor Taylor Lautner as Jacob Black in the subsequent *Twilight* films, to locations, plot points, and necessary quotes to

be retained. With the use of digital platforms, event film fans can be incorporated

inexpensively and with relative ease into the adaptation process. These practices are

beginning to emerge within the film industry, and the information dispersal and goodwill

toward the filmmakers is carried into the fandom.

For example, *The* Twilight *Lexicon* created "Fan site Fridays", which was new

and exclusive information released on the fan site every Friday. The majority of this

exclusive content came from their one-day set visit to *Twilight,* where the filmmakers

invited the owner and three moderators on set. However, *The Lexicon* staff paid for their

flights, hotel, rental car, and food themselves, thereby not costing the production

anything except perhaps an hour or two of the publicist's time introducing them, and

providing them with basic instruction for observing and interviewing on set. The photos,

interviews, and blog entries gleaned from this one-day visit sustained the fandom for

months, as the Lexicon spaced out their release, and continuously made it look as though

the information came from more than a one-day experience.

The information maintained a buzz in the fandom as anticipation built prior to

each Friday's release, and it also brought the fan closer to the adaptation process by

gaining additional information through photos and interviews. In most cases, the posts

also projected the filmmakers' actions as sincere, and suggested that they honored the

source text, thus projecting the adaptation process as a positive thing. Even if it is

merely perceived to be a sincere action on the part of the filmmakers, the appearance of

supporting the fan, honoring the author, and involving the fandom in the production may

satisfy the fans at little cost to the filmmakers themselves.

The Lord of the Rings*: A Pioneer for Fan Involvement and Management*

A precursor for *Twilight's* involvement with the fan base is the production for *The*

Lord of the Rings films directed by Peter Jackson (2001, 2002, 2003).[36] Sean Astin, who played Sam in the films, noted that an extensive amount of their marketing consisted of Internet interaction; that "there was a whole Internet strategy, … [which] started with Peter interacting with Harry Knowles" (personal email, 2011), who is a popular writer for *Ain't It Cool News*, and known for his fan-like interviews, and strong online presence.

The interaction with Internet based advertising spread during production, as in the initial stages of filming, one of the owners of TheOneRing.net (TORn), the leading *Lord of the Rings* fan site, was "escorted off the set," (TheOneRing.net, 2010) after repeat attempts to get close to the production during its filming in New Zealand, and eventually was "graciously invited back" to meet director Peter Jackson during its initial filming in 1999" (TheOneRing.net, 2010). Kristin Thompson's research on the production practices and franchise expansion of *The Lord of the Rings* investigated this experience, and said that a number of "spies received trespass notices, but New Line [the studio behind *The Lord of the Rings*] soon realized that controlling rather than thwarting such activity would generate invaluable free publicity" (2007, p.55). This meeting began a partnership for information sharing during the months prior to the films' release. On their website, the owners explain their contact with the filmmakers as a "relationship," and describe how that relationship, and subsequently the site, "thrived" during the years following the filming and during the films' releases. Astin acknowledged the pervasiveness of the fan site on the popular awareness of *The Lord of the Rings*, and he also acknowledged his relationship with the site creator: "I couldn't *help* but be aware of a lot of the sites, and I am friends with the creator of theonering.net" (personal email, 2011).

On TORn, they describe how these relationships "enabled TORn to bring its

---

[36]*The Lord of the Rings* trilogy consists of three films, but as they were filmed concurrently, I
will refer to them as one work, and discuss their processes during the one, long shoot.

readers some exclusive news and night-of-a-lifetime experiences," such as details of their attendance at Oscar parties and at the films' premieres (TheOneRing.net, 2010). The filmmakers offered the fans exclusive information for their website including personal interviews, photos, and breaking news regarding the adaptation. In return, the fan site was involved and incorporated into the adaptation process, making the owners and moderators key players in the films' marketing to the fans, whilst also adding to the individual fan's capital as they had a close proximity to the process and its creators.

TORn provided extensive positive, free advertising for the film, delivered by the site owners who were trusted voices within the fandom, and possibly considered more reliable than the filmmaker, as the fan site owner has more established capital, and longevity within the fandom; "fans trust fans. Filmmakers could potentially just be in it for the money, but fans get fans" (Nation, 2012). The site owners projected their good relationship with the filmmakers through blog posts on their site, which gave the studio an enthusiastic and well-informed online 'street team'[37]. *The Lord of the Rings* was relatively limited in their outreach due to the more basic technological modes and more limited use of social interactions; Facebook did not launch until 2004, Twitter did not exist until 2006, and fans were not able to gain as much access through various modes of entry nor be constantly connected by iPhones, which were not released until 2007; instead, fans converged almost exclusively on TORn, so securing the allegiance of those who ruled TORn, helped to secure the fandom.

Aside from inviting the fan site owners onto the set in New Zealand, the filmmakers sought to involve fans all over the world in an unprecedented act of fan inclusion and cooperative marketing in the extended DVDs. These DVDs showed:

the film-making process and the choices involved in adaptation the

---

[37] A 'street Team' is so called as they are a group of fans who "spread the word on the street" promoting an event, product, or service to the public (Palmer, 2007).

novel. They encourage multiple viewings, absorption into the details of adaptation and film production, and allow consumers a sense of participation in the phenomenon … all of which help turn a blockbuster into a mass cult film" (Hunter, 2007, p.164).

Within these extended DVDs, there was also a new marketing technique in the creation of a film fan club that provided financial gain, and also allowed the fans closer access to the film. To join, fans paid for their registration to *The Lord of the Rings* fan club, and in addition to the textual merchandise they would receive, they could also submit their names to be included in the credits at the end of the extended edition of *The Lord of the Rings*.[38] Actor Elijah Wood, who plays Frodo, was the first to sign up:

> I think what they're doing with the fan club is really wonderful.
> Since I started working on these films, I've been amazed by how
> many people have been impacted by this story and how much they
> care about it at a deep, emotional level. The fan club creates one big,
> worldwide society of *Lord of the Rings* fans and I am proud to be part
> of that. Besides, I want to be sure Peter puts my name in the credits
> of the film's DVD (TheOneRing.net, 2001).

There is a list of fans' names in the films' credits, thus acknowledging their contribution to the adaptation as filmmakers, literally incorporating the fans into the film as members of the creative team, and also providing a financial return for the fan club as they paid a membership fee. It also set them as equal to Wood, a high-profile Hollywood actor who portrayed a beloved character from the novel, as they are all part of the same club. This creates an environment and community where fans feel included as official members of a club, and a physical part of the filmmaking process. It also encouraged

---

[38] From the site (anon, 2001): *The Lord of the Rings* Fan Club launches today with an innovative charter membership program on LOTRfanclub.com. In addition to having their names appear in the film's credits on the DVDs, charter members receive an annual subscription to the bi-monthly movie magazine; special-edition, widescreen-format collector's lithograph (featuring scenes from The Fellowship of the Ring); a 10% discount at the Fan Club's online store and catalog; preference (two weeks before the general public) in purchasing exclusive, limited-edition collectibles; a fan mail service to link fans directly to the stars of the trilogy; and more.

higher spending for a more significant involvement: $69.95 for a two-year membership and the fan's name in the first two films, and $99.95 for a three-year membership with their name in all three films, thus encouraging more spending, and also additional fan capital, as the fan would be included in all three films.

Filmmakers as Fans: **The Lord of the Rings**

The Lord of the Rings trilogy set many precedents for managing the fandom of an event film, and comparable methods and actions are evident in subsequent adaptations such as *Twilight*. Both groups of filmmakers for *The Lord of the Rings* and *Twilight* pitched themselves as fans, perhaps in an attempt to identify and align themselves with the fan-base, reinforcing Kaleb Nation's earlier quote about fans trusting fans (2012). If the filmmakers could be seen as fans, they might provide a relatable element of their own personality, their connection to the source novel, and might illustrate a passion for the text that the fan could relate to and appreciate, thus contributing to the alleviation of the fans' concerns regarding the faithfulness and filmmaker intentions for the adaptation.

For example, in *The Lord of the Rings* cast, Sir Ian McKellen, who played the wizard Gandalf, adapted his personal website to include information about the films in one of the earliest online blogs. Here he provided "brief accounts of the planning, shooting, and postproduction of the three films…these were titled, collectively, *The Grey Book*, after his character in the first film" (Thompson, 2007, p.55). He reorganized the site so that the posts now appear chronologically, as he wrote them beginning in 1999 with casting. He acknowledged this change and spoke directly to the fans: "I hope reading them in or out of order will convey the fascination and excitement [of the process]" (McKellan, 2001). He has also now added a "Gandalf the White" section, which are posts written after 2002, following the worldwide success of *The Fellowship of*

the Ring. This firsthand account allows fans closer access to the process, and depicts McKellen as an avid fan of the production himself.

Additionally, Peter Jackson was seen as "a genial, tubby, bare-footed hobbit" (Hunter 2007, p.157), and on McKellen's website, the actor described Jackson as committed to fan site observation: "I don't know where Peter gets the time but he seems to be au fait with the Tolkien sites and often refers to them in detail" (McKellen, 16 June 2000). McKellan admitted to visiting the sites anonymously, and that he was "sometimes tempted to correct the wilder speculations in the correspondence columns… [but] I keep quiet. And so, it seems, does Peter" (16 June, 2000). Producer Barrie Osbourne provides further evidence of Jackson's keen Internet use: "Peter's a real Internet fan and he's on it all the time. I'd go by his house early in the morning and you'd see his lights on and know he's on the 'net" (qtd. in McDonald, 2000). Although this does not necessarily mean that Jackson was online, interacting with his fans, it projects a media creator who makes an effort to keep the Internet as a part of his life, as does the digital fan, and who understands the 'loyal fan's' desire for information (Jenkins, 2006, pp.74-79), who is likely to be the type of fan for *The Lord of the Rings*.[39]

The filmmakers' interest in the novels, and their apparent passion for the project, is also visible in the rest of the cast. Through the actors' commentary on the extended DVDs (2004), it is easy to see how familiar they are with the text and to recognize their apparent passion about their preparation for the film, filming itself, and the after-effects,. They are able to recall small details from the appendices of Tolkien's novels, such as

---

[39] Jenkins describes that loyals may "cherry pick those shows that best satisfy their interesting, they give themselves over full to them, they tape them and may watch them more than one time, and they are more likely to pursue content across media channels" (2006:74). This makes the loyal fan one who engages with the multiple arms of a remediation, and provides additional economic investment via repeat film-viewings and by purchasing merchandise like special edition DVDs.

when Billy Boyd comments on his character's son marrying Sam's daughter, or the history of the elves from Tolkien's creation story, *The Silmarillion* (1977)*,* which illustrates their comprehensive knowledge of the text, like fans (Jackson, *Return of the King*, 2004).   I also asked Astin if he read the books prior to being cast, and if he re-read them during filming and he answered, "Yes. All of the above. We re-read them constantly … they became a sacred text for us throughout the film," (personal email, 2011), projecting a dedicated and passionate attitude to the text, like that of a fan.

Visual Expectations of the Fans, and Filmmaker Efforts to Meet Them

Director Peter Jackson hired artists Alan Lee and John Howe to create the concept art for the film depiction of Middle Earth so it matched fans' expectations. Their art was familiar to the fan base and has been consistently associated with Tolkien's work (Errigo, p.125), as Alan Lee illustrated the anniversary editions of *The Hobbit* and *The Lord of the Rings,* (1991), and John Howe illustrated the 1991 calendar, which later contributed to the Harper Collins illustrated edition of *The Lord of the Rings* (2003).

Co-producer Rick Porras noted that it was "well documented how Alan [Lee] and John [Howe] were well versed in the worlds of Middle Earth ... they were a perfect combo who would not only do their own design, but also drift amongst the team making comments and giving inspiration" (qtd. in Thompson, 2007). This allowed their influence to infiltrate the entire design with a look that provided continuity from art to film, and that resonated with fans who already had preconceptions for the look of the films based on their art.

Alan Lee commented on Jackson's use of him and his art for the film trilogy and said, "I was impressed by the fact that he wanted to be true to the spirit of the books and try to create a believable world with real landscapes and places" (Sibley, 2001, p.25).

Lee, originally needed for twelve to twenty weeks, instead stayed on the project for a total of three years, thus connecting the visions of Tolkien with the visual reinterpretation of the films (Sibley, 2001, p.25). As a result of this, the films had a similar look to the images which fans had been purchasing in books and merchandise, and re-interpreting in fan art themselves for years. These efforts provided the visual manifestation of a fans' perceived depiction of Middle Earth, and provided an easy transition of the imagined world from the text to the realized world in the film. McKellan wrote of their involvement on his blog, and assisted in continuing the positive, and fan-like dedication of the production team; reinforcing the importance of Tolkien in the process, and including the vital role of Howe and Lee in creating his character:

> Peter Jackson has ensured that Tolkien rules the enterprise. So, in working out Gandalf's appearance we went back to the few terse descriptions in the novel. We agreed that the cover illustration of Gandalf on the Harper Collins complete edition of "The Lord of the Rings" had captured too much of our collective imaginings to be ignored. John Howe painted it and he has for 18 months been crucial to the "conceptual art" of the movie, along with that other formidably imaginative illustrator, Alan Lee (McKellan, 2000).

Discussion boards had largely positive fan reactions from the filmmakers' efforts to meet fan expectation on *The Lord of the Rings* such as, "kudos to the folks at New Line for creating a masterpiece worthy of Tolkien's world and words" (A-owl, 2001), and others that shared their enthusiasm, while also demonstrating fan hierarchy through fanspeak: "I spotted the stone trolls (circa Hobbit) … Who else picked up on the subtle touches? Let's share - me first: Whenever Frodo looks at the Ruling Ring, the voice he hears is saying the engraved incantation in Mordor speak (*ash nazg durbatuluk...*)" (with_a_k, 2001). The comments illustrate positive fan reaction, and also elements of criticism or discovery to illustrate fan capital, as evidenced here with the list of discoveries within the film that relate to insider knowledge.

All of these elements, from filmmakers as fans to fan recognition of visual

depictions of the fictional world, may not necessarily make the film successful, but it supports the argument that it does not harm the film financially. *The Fellowship of the Ring* (2001) made $90.3 million in its opening weekend and $968.7 million in the worldwide box office, as seen in the table below. The financial evidence and the anecdotal reactions from the fans are highly suggestive that the audiences drawn to the film were large, widespread, and perhaps saw the film more than once, suggesting that the fans were satisfied and enjoyed the film.

Film	Budget	Opening Weekend	Worldwide Box Office	US Box Office
The Fellowship of the Ring (2001)	$125 million	$90.3 million	$968.7 million	$317.6 million

Not All Adaptations are Created Equal: Event Film Adaptations without Fan Acknowledgement

Not all filmmakers make these efforts with the fandom in a film's adaptation, however. Three films that are considered to be poor adaptations by fans, and financial disappointments to their studios, at least in the United States domestic box office, are *Eragon* (2006)*, The Seeker: The Dark is Rising* (2007)*,* and as mentioned in chapter three, *The Golden Compass* (2007). I will briefly look at these adaptations in order to illustrate how *The Lord of the Rings* initiated the shift in the fan and filmmaker relationship, and began a trend for fan involvement. I will then discuss how *Twilight* continued similar practices, how those practices changed, and how they extended their interaction into digital spaces.

Fangmeier's Eragon *(2006)*

Eragon, a 2003 book by Christopher Paolini, was adapted to film in 2007. It was highly anticipated by its large, active, online fan base, whose "clubhouse" was at

shurtugal.com, the online epicenter for *Eragon* fans.[40] *Eragon* is the story of a boy who discovers that he is the last of an ancient dragon-riding knighthood who fight for the good of humankind to overcome an evil lord trying to take over the land.

Traditionally, book-to-film adaptations are in the hands of the filmmakers alone: the studio, director, screenwriter, and producers. The author sells the rights to the work, and the adaptation process is given to the filmmakers. Occasionally, the public hears about an author's involvement in an adaptation, particularly with regard to character development or plot continuation if it is a work in a popular series. Such was the case with J.K. Rowling, who retained final script approval and creative input in her deal with Warner Brothers for the *Harry Potter* films (2001-2011), though this is not typical (Kirk, 2003, p.94).

Paolini was not a member of the filmmaking team for *Eragon* as he, like many authors, sold the rights to the novel and was then no longer involved in the adaptation. Utilizing the author is not necessarily a definitive way to produce a financially and critically successful film, but as fans of these works may revere the author as a god-like creator of the universe, dictating what is acceptable within their world and what is not,[41] the authors are a prime influencing factor, who can affect their fan-bases.

---

[40] Description from their website: "Shurtugal.com is the world's largest and most comprehensive website for the Inheritance Cycle books and movie on the Internet. The staff work closely the with Paolini family, Random House (publisher), 20th Century Fox (movie), and Vivendi Universal Games (game developers) to bring the best possible content to site visitors. In 2005, Shurtugal.com was named the official destination fan website for members after the closing of Random House's official *Eragon* fan website. <http://shurtugal.com/site-stuff/about-shurtugal-com/>" Thus illustrating their proximity to the process, and their position of authority within the fandom.

[41] Tolkien Enterprises needs to approve any adaptation or remediation of *The Lord of the Rings*, and have allowed or forbidden 'unbelievable' aspects within the world, such as the existence of chocolate in *The Lord of the Rings*: *Online* game which was rejected, or they approved Elves' use of money when they are avatars working in society, as elves would not need money in Elven worlds (Personal Interview, LOTRO Game Designers, 2008).

For instance, during a live reading, J.K. Rowling revealed that a lead character, Dumbledore, was gay. This was in response to a question about the filmmakers' decision to give Dumbledore a love interest. For the film's production, Rowling wrote a note in the script's margin clarifying why this would be inappropriate to her canon. At the live announcement, she was first met by a shocked silence, but ultimately the audience burst into cheers, prompting Rowling to add, "I would have told you earlier if I knew it would make you so happy!" (Siegel, 2007). By revealing this new 'fact' as well as the extensive back-story of Dumbledore's romantic past[42], it became canonical within the Harry Potter universe, embraced by the fandom, and subsequently used in fan fiction and fan art. This demonstrates that the author of an event film source novel has extensive creative authority on the details of their fictional world, and is generally ranked above those of the filmmakers with relation to canon and fan reaction.

As information about *Eragon's* adaptation spread online, such as the casting decisions and plot synopses, it became evident that large chunks of Paolini's original story had been changed. For example, the filmmakers wanted to cast someone in his mid-twenties, when Eragon is supposed to be an adolescent, thus causing an "angry" discourse through the fandom (Godfrey, personal interview, 2008). Whether due to this unrest or not, the studio brought on veteran producer Wyck Godfrey, also a *Twilight* producer, to see what changes could be made at that point in the production. He acknowledged that the studio had wanted a "Christmas-spectacular film, but they were aware that fans were unhappy with the way the film was going" (Godfrey, personal interview, 2008). Godfrey described the minor story changes made after he joined the filmmaking team, such as casting the lead character for someone closer to the age of the

---

[42] Rowling went on to explain that Dumbledore fell in love with Gellert Grindelwald, his childhood friend with similarly brilliant wizarding skills. He eventually went into the Dark Arts and became the predecessor to the evil Lord Voldemort. That love, explained Rowling was Dumbledore's "great tragedy" (Siegel 2007).

character in the book. Godfrey supported the film, despite its negative reviews, and said

it was a "challenge, as all beloved adaptations are," but he also implied that there would

not be another film in the franchise in the near future, as "Paolini did not show much

enthusiasm for a sequel" (Godfrey, 2008), illustrating the power of the author in the

franchise, even after the rights are sold. One reviewer stated "this cut-and-paste 'sword

and sorcery' film is a painful reminder of what fantasy cinema was like before *The Lord*

of the Rings trilogy re-wrote the rules" (Floyd, 2009), acknowledging the progress that

The Lord of the Rings made within the genre.

Despite *Eragon's* financial success in its first weekend, attributed to its massive

worldwide release, it did not maintain its high placement in the box office, and therefore

did not garner additional box office returns (Beckett, 2009, p.205).[43] The novel and

film's main fan base is centered mostly in the United States and the United Kingdom,[44]

and during the film's sixteen weeks in theatrical release, it earned just $75,030,163 in the

United States, and just over £5,154,073 in the United Kingdom. These may appear to be

respectable numbers in terms of box office earnings, but they are comparatively low

when matched against a film like *Twilight,* which made nearly as much on its opening

weekend as *Eragon* did in its entire theatrical release. Outside of these fan-focused,

geographic areas, however, the film had substantial earnings with $245,230,163 in the

worldwide box office (pro.IMDB.com).

Film	Budget	Opening Weekend	Worldwide Box Office	US Box Office
Eragon (2006)	$100 million	$23.2 million	$245.2 million	$75 million

---

[43]*Eragon* was released in seventy-six markets worldwide and made more than $30 million in its opening weekend of December 13-15 2006.

[44] Both predominantly English-speaking countries with the highest numbers of books sold as well as the centers for the fan sites, which are also in English.

This worldwide number is a comparatively large earning, as similar fantasy adaptations with a large and popular following did not make nearly as much money in the worldwide market.[45] This illustrates that *Eragon* served its role financially as a spectacular Christmas blockbuster, but these numbers also show that it did not sustain the audience in the countries with the most fans, and therefore the most repeat filmgoers, where additional revenue could have been made. Their breeches in fidelity alienated the core fan base, as one fan said, "It was the worst movie I've ever seen in a theatre, it put Fox productions to shame. If they'd actually spent time making the movie for fans, they would have had a great showing, but they made it to make money, which screwed up the whole da** thing" (DragonGrace, 2007).

Since the film's release, a number of groups have appeared on Facebook, with names like "*Eragon*: We Want a Remake", or "*Eragon* was a disgrace to the book". This latter group's wall is covered with comments such as, "I hope someday, someone remakes the movie, and that Christopher is actually involved in the making of it!" (Facebook, *Eragon*, 2010), illustrating a desire for at least the appearance of the author in the adaptation process. Another wrote, "It was actually a decent movie. But it didn't follow the book. AT ALL. Which is why it sucked" (Facebook, *Eragon*, 2010), showing one fan's enjoyment of the film as a whole, but discredits the attempt due to its departure from the original work.

David Cunningham's The Seeker *(2007)*

 This research proposes that a rushed development process, and lack of knowledge of fan expectation, could contribute to a film's box-office failure as seen in 2007's *The Seeker: The Dark is Rising*, based on *The Dark is Rising* by Susan Cooper.

---

[45] One example of this is Matthew Vaughn's award-winning *Stardust* (2007) adapted from Neil Gaiman's novel, which made only $134 million worldwide, and Iain Softley's *Inkheart* (2008) based on the novel by Cornelia Funke made only $57.6 million. Both are popular adaptations of a successful original work, and earned less than *Eragon*.

Walden Entertainment obtained the rights to the story in May of 2005 (McNary, 2005),

and it quickly became clear that the cast and crew were unfamiliar with the source text,

as they openly admitted their ignorance of it, and their lack of passion for the film

adaptation (Douglas, 2007). In a promotional interview for the film, one of the leading

actors, Ian McShane, said:

> No, I never heard of them [the books, before being cast as lead
> Merriman Lyon]. I did try to read the book, but they were a little ...
> There's four of them apparently. Or five. Oh, god. That means I might
> have to do a sequel (Douglas 2007).

This conveyed his lack of knowledge, and his apparent disgust at considering a

sequel. He also acknowledged that he didn't, "think they've been very faithful to the

book. I don't know how many of you've read the book. I know they sold a few copies, but

I couldn't read it very well. It's really dense. It's from the '70s, you know?" (Douglas,

2007). Arguably, it is not the actor's job to be aware of the fan base or well-versed in

the source text, but as seen with *The Lord of the Rings*, the film can benefit when

filmmakers are seen as a kindred spirit; the fans look for them to be fans themselves, and

to trust that those adapting their beloved work of fiction take it seriously. When this

interview was published, the fans criticized it heavily, and there was extensive online

backlash about his comments.[46] McShane's comments were echoed by director David

Cunningham's remarks, as he admitted he had not read the book prior to being hired, and

when asked about the author's thoughts on the film he stated:

> I don't want to speak on her behalf, but I think that she has mixed
> feelings. She's thrilled that it's being introduced to a new audience,
> but of course she would love it to be truer to the book … she
> understands the difference between books and screenplays … she's

---

[46] LiveJournal Blogger, klandra_fire is well known in the fandom of *The Dark is Rising* for
her extensive analysis of the differences from book to film. This was then followed by
a post "Boycotting has never been easier" by CleoLinda, urging fans to boycott the
film, and highlighting the "laughable" comments from the actors and filmmakers about
their lack of knowledge of the series. This post on the article was followed by 153
comments from fans, most of which echoed her extreme anger. See appendicies A and
B.

been supporting us and it's got to be a tough position to be an author
and say, "Okay, let's make the movie version (Douglas, 2007).

However, when Cooper was asked about her thoughts on the film at a lecture at MIT in 2007, she said that this was "not her film" (Cooper, lecture, 2007), and later that it was "disastrous" (personal email, 2012). She initially gave the filmmakers a guidebook for the rules and mythology of the world she created, and then said that they "never looked at it again…[and] it didn't make any difference." (Cooper, lecture, 2007). She stated that she was not involved in the adaptation, and criticized it multiple times during this lecture, repeatedly separating herself from the film.

These statements continued the negative backlash in the fandom, as the script departed heavily from the source novel. Following these interviews, which were widely circulated online, anger erupted throughout the fandom. One fan wrote a blog post entitled "Boycotting has Never Been Easier," where she urged fellow fans not to see the film in the cinema, but instead to "support Susan Cooper" by buying her books, and to spread the books to a new readership that way (CleoLinda, 2007). She urged fellow fans to "vote with your wallet[s]--even if you don't want to spread the word, *not* seeing a movie is a pretty easy thing to do. This … cannot be allowed to stand" (CleoLinda, 2007). Another fan provided extensive information on the changes made from book to film including a chart of all alterations, information critiquing the film's online attempts at viral marketing, and there is a section entitled "ridiculously comical quotations" mocking the cast and filmmakers for their lack of knowledge of the novels (KLandra_Fire, 2007).[47]

Reviews of the film were consistently critical about the translation of the text, stating that this "off-the-shelf teen fantasy [is] not likely to satisfy the post-Potter/LOTR

---

[47] See Appendix B for this post, as it is a good example of a fan's analysis to an adaptation, and an example of textual production condemning the film.

crowd but [is] guaranteed to enrage fans of the source novel" (O'Hara, 2007). Another

acknowledged the exclusion of the book's core mythology, and noted that fans were

"appalled by what they see as this dumbed-down version, minus the Arthurian

mythology underpinning the original story, and their distress is understandable"

(Johnston, 2007). These anecdotal responses are highly suggestive that the lack of fan

support did not assist the production, as it had one of the lowest opening US weekends

ever for a fantasy film, earning just $3.7 million. Overall, it spent eleven weeks in

theatrical release, and made just $8.8 million in the US box office, and $23 million in the

worldwide box office, including the US and UK markets (IMDBPro, 2012).

Film	Budget	Opening Weekend	Worldwide Box Office	US Box Office
The Seeker (2007)	$45 million	$3.7 million	$23.6 million	$8.8 million

Weitz's The Golden Compass (2007)

A third film similar to *Eragon* and *The Seeker* is *The Golden Compass* directed

by Chris Weitz (2007). The film is based on the first book of Philip Pullman's *His Dark*

Materials trilogy, and was a high-profile adaptation due to its $180 million budget, its A-

list cast including Daniel Craig and Nicole Kidman, and widespread marketing

campaign.[48] Chris Weitz was known for his well-received adaptation *About a Boy*, and

as a literature major from Cambridge, one could reasonably expect a high quality script

and direction of the film. Similarly to *Eragon*, however, New Line Cinema wanted this

to be a spectacular Christmas release film, meaning family friendly and without the

heavy atheist undertones of Pullman's original work. In an interview with *Variety*

---

[48] *Variety* magazine reported on the extensive marketing campaign undertaken by New Line
for *The Golden Compass*. The total value of brand-backed marketing was estimated at
$120 million, and included big-name brand partners Coca-cola Co., Burger King, Wal-
Mart, Target, Sega, the World Wildlife Fund, Borders, Barnes & Noble, Amazon, Best
Buy, Emusic, FAO Schwarz, Corgi Intl., Toys R Us, Trans World Entertainment,
Circuit City, Marie Claire, and Scholastic (Graser, 2007).

Magazine, Weitz claimed that New Line stepped in during the editing process and that their edit resulted in losing nearly 30 minutes of footage from the film he envisioned, and neatly removed the atheist edge of Phillip Pullman's novel (Fleming, 2009); "It was an utter violation of my status as a director and the worst thing that has happened to me professionally ... I was treated badly, it was almost like they never read the books. They seemed frightened of offending the right" (Fleming, 2009).

In the worldwide market, where there was a less-focused collection of fans, the film did well, taking in $364 million. This is still less than *Twilight* or *The Lord of the Rings*, but it represents a respectable box office earning. In the fan-centered areas of the US and the UK, however, the film made only $70 million (US) and £25 million (UK) for its entire theatrical release (13 weeks). This is just over the amount that *Twilight* made on its opening weekend ($69.6 million). There are currently no sequels planned for Pullman's second two novels in the series.

Film	Budget	Opening Weekend	Worldwide Box Office	US Box Office
The Golden Compass	$180 million	$25.8 million	$364 million	$70 million

Weitz moving from Compass *to* New Moon*: An Apparent Member of the Fandom*

Weitz did not share his poor experience with New Line during the publicity for *The Golden Compass,* as he said that he did not want to upset the talent or sabotage the film (Fleming, 2009), but he has been increasingly vocal in the years following its release, particularly so after his success with *Twilight*: *New Moon* (2009), which he directed. He called *New Moon*, "a wonderful experience by comparison. [He] got to work with terrific young actors at the top of their game" (Fleming, 2009). He also emphasized his own dislike for what happened to *The Golden Compass*, thereby

separating himself from that adaptation failure. He described the studio as "appalled and frightened by it. At a certain point they considered cutting loose the author. They considered and executed the complete regearing and destruction of what I thought was going to be a pretty good movie" (Sperling, 2009). This aligns him with the author, with the books' fans, and against the studio that alienated the fans in the adaptation process.

Weitz also utilizes digital media outlets to interact directly with the fans. He projects himself as a fan, and communicates with them directly, thereby bringing the fan closer to the production. For example, Weitz posted on Twitter, "Welcome twihards and twisofts! Here's my favorite *Twilight* video from *The Onion*. I even get a name check!" (1 March, 2011). In this one tweet, he communicates directly with the fans, referring to them as "twihards", a known term within the fandom for fans of *Twilight*, thus awarding him fan capital by knowing and using this designation. He also states that he has a 'favorite' video regarding *Twilight*, implying that he has viewed many, and thereby taking in multiple remediations of *Twilight* via YouTube or something similar, just like a fan. Shortly after this welcome, Weitz began holding sessions on Twitter where fans could tweet questions and he would answer them. After Weitz posted a particularly negative tweet regarding *The Golden Compass* where he said, "Wish I had stayed clear of *Golden Compass* c'f,ck"[49] (13 March, 2011), one fan asked, "Why do you hate on *The Golden Compass* so much? Did you hate it that bad?" (13 March, 2011). Weitz then responded, "I don't hate it, it's just that I spent three years of my life making it, and the edit was taken out of my hands, the theme watered down, and a great book misrepresented" (13 March, 2011).

Weitz accesses his fans directly, and brings them into the process by sharing

---

[49] C'f,ck was Weitz censoring the word "clusterfuck", which urbandictionary.com defines as:
"a military term for an operation in which multiple things have gone wrong" (18 October 2003).

detailed, and personal accounts of his relationship to a specific event film adaptation,

thereby painting the studio as a villain and himself as a censored artist who was not

permitted to complete his vision as seen above. By balancing the fandom through online

interaction, Weitz was not tainted during his entry to the *Twilight* creative team for *New*

Moon.

There was concern at first,[50] when Weitz was chosen as director for *New Moon*,

prompting a supportive response from Meyer via her website where she points out

Weitz's previous experience, his support of the fans, and her enthusiasm for the project:

> Summit Films is moving forward with a new director for *New Moon*.
> They've asked Chris Weitz … to join us, and I am very pleased to
> announce that he's agreed to be a part of our *Twilight* world. I've had
> the chance to talk to Chris, and I can tell you that he is excited by the
> story and eager to keep the movie as close to the book as possible. He
> is also very aware of you, the fans, and wants to keep you all
> extremely happy. (Torches and pitchforks are not going to be
> necessary.) I'm excited to work with Chris and I think he brings a lot
> to the table, not the least of which for me is that he wrote the
> screenplay for and directed one of my favorite movies of all time,
> *About a Boy*. I'm really looking forward to seeing his vision for *New*
> *Moon*. (stepheniemeyer.com, 2008)

Weitz also wrote a letter directly to the fans, which was released to them via the

major fan sites. This outlined his attraction to the novels and movie, and recognizes the

passion of the fans saying he was "alternately entranced and left hungry for more. I was

also struck by the extraordinary passion for the characters, story, and theme that was

evident in the people sitting in the seats around me" (Weitz, The*Twilight*Lexicon, 2008).

He promised to "remain responsive to [fans'] hopes and fears," suggesting a participation

and interaction with the fans in the adaptation process, and projected that he was

---

[50] See my blog entry in appendix C, "New Director for *New Moon*? Aaaand Discuss…" 23
December 2008.

honored, saying "I thank you for this opportunity, and for your faith" (2008), putting the power in the hands of the fans, as this suggests that it was the fans who gave him the opportunity, and it is the fans who can help him succeed.

There was little backlash within the fandom after Meyer's support of Weitz on her website, and Weitz's letter. He also made the decision to side with the majority of the fandom, and keep Taylor Lautner in the role of Jacob after there were rumors of the studio replacing him. The fandom appeared to have disassociated Weitz with the issues from *The Golden Compass*, and accepted him as another champion of *Twilight's* adaptation team.   Weitz described this film as "*for the fans*, and if you don't get it, then you don't get it … I had this theory that if you stay true to the book, you would win. You would not only win with the fans, but other people will get what the fans care about" (Sperling, 2009, emphasis mine).

Moving Forward: **Twilight** *Dawns*

Extending from the positive example laid down by *The Lord of the Rings*, and as I will illustrate in the following chapter, *Twilight* incorporated the fan before, during, and after the adaptation of the novel to film. The creators managed the enthusiasm of the fan, and used it to their benefit during the adaptation by keeping the fan informed, and a part of the process, thus altering the dialectical relationship into a constructive partnership. The filmmakers' practices changed before and during filming to better involve the fan and the digital fandom, and therefore changed the relationship of filmmaker to the fan as well. With *Twilight*, this was accomplished through large and small acts, including the involvement of the author in the adaptation, working with the fan site owners and moderators, the depiction of the filmmakers as fans, and their continued use of digital media as a tool to speak directly to the fan base and to retain their support.

Chapter Seven:

Case Study: Popular Culture, and the Fandom of *Twilight*

"Media is capable of influencing and therefore affecting viewers and … viewers [are] capable of influencing and therefore affecting the media" (Groton, 2009, p.12).

Introduction

In this chapter, I examine *Twilight's* adaptation and remediation from source novel to popular culture phenomenon. I illustrate *Twilight's* presence in popular culture, the environment in which it existed, and how it influenced ancillary industries. I also provide extensive discussion on the inception of the *Twilight* fandom and the filmmaking team, and the relationship of the author to both filmmakers and fans in order to demonstrate the shift *Twilight* initiated in the relationship between fan and filmmaker, between fan and author, and fan and the remediated object. I first discuss the materials utilized in my research, followed by an examination of popular movements that illustrate the ready environment for *Twilight*, *Twilight's* impact on similar contemporary media, and illustrating its pervasiveness into popular culture. Second, I investigate the *Twilight* fandom: its inception and development, and its relationship to author Stephenie Meyer, as this relationship is a central influencing factor in the fans' allegiance to the adaptation. I also examine the filmmakers and their interactions with the fandom, in order to give context and insight into their relationship, and their exchanges. Thirdly, I examine the inception and development of *Twilight* the film: the history of Summit Entertainment obtaining the rights, the construction of the creative team, the efforts to incorporate Meyer into the process, and the development of the script.

Twilight's *Remediation and Dissemination into Popular Culture:*

The Need for Varied Source Materials

The following research was obtained through diverse sources: observation, personal interview, email correspondence, blogs, fan sites, the original source novels, film and script analysis, journals, published texts, magazine and newspaper articles, e-zines and online outlets of print media. It was also through the ancillary popular texts associated with the saga such as Catherine Hardwicke's *Director's Notebook* (2009), Stephenie Meyer's *Complete Illustrated* Twilight *Companion* (2011), and Mark Cotta Vaz's film companion guides (2008, 2009, 2010). These texts are aimed at satisfying the avid fan, as they provide behind-the-scenes photographs, concept art, quotes from the cast and crew, and details from multiple aspects of the production, thus bringing the fan closer to the production practices, but through a media producer who is controlled by an editor, or the studio itself. It is vital for the popular culture researcher to be aware of the various texts that inform the fandom of an event film. It is through these fan-texts that the fan base can gain primary access to the film's adaptation processes, although it is a highly censored avenue due to the studio overseeing its publication.

Multiple Sources for Changing Modes of Information Reception

It is necessary to expand the primary sources in this study to those which fans would first access, as well as to the multiple digital media platforms and extraneous fan-focused events, in order to see who participated in the process, and how they worked together to contribute to *Twilight's* phenomenal popular reception. The event film researcher can no longer analyze solitary media events without considering the other media accessed and utilized simultaneously, which are continually evolving and overlapping each other (Booth, 2010, p.8). For example, I was invited to *Twilight's* London premiere, a solitary media event, by the mobile phone company Nokia. They

requested that I blog, tweet, interview, and post photos to their live-feed website during the event using a newly released phone in order to advertise the product, and "actively bring the fan closer to the event" (Bee, 2008). It was a marketing tool to provide live, immediate information about the event to fans both present and distant, but who were connected to the event via the Internet on blogs, fan sites, and social media and networking sites. For *Twilight*'s premiere in London, Nokia constructed a site specifically for the premiere with their blogging 'reporter in the field' uploading information to the site live, during the event. From those posts, the information was picked up and dispersed by the fandom, as *The* Twilight *Lexicon* immediately reposted my updates to the fans; after the initial dispersion, my blog posts were highlighted and referred to as well:

First Report from London

DECEMBER 3, 2008 BY TWILIGHT_NEWS · 14 COMMENTS

Maggie just called from London and asked us to post this:

As I approached Leicester Square I could hear the crowd from three blocks away and was not disappointed with the fan enthusiasm in the UK. Catherine, Rob, and Kristen all looked great. Catherine excited, Rob manically running around, and Kristen freezing but all happy and energized. The folks from Nokia are brilliant and I will have a full report up soon.

Maggie

Be sure to check back here and Maggie's blog tomorrow for more updates!

This post was then followed up by additional information referring fans to my posts:

The impact of the initial experience transcended its original platform, and was able to expand the reach of the information exponentially as items were linked, re-blogged, or re-tweeted. This trickle-down effect is an example of what filmmakers can look to influence, and perhaps control, as shown in Boone and Kurtz's investigation (2007, p.488) into integrated marketing communications (IMC). Boone and Kurtz (2007) describe IMCs as a confluence of multiple platforms for information dissemination, and they recognized industry attempts to unify the information into a customer-focused message. Nokia arguably did this by centralizing their communication to the fans through me, as a remediating source to various platforms, but with one voice and one intention—to connect to the fans, either for sharing information or for advertising the phone. Mangold and Fauds (2009) contend that while the information dissemination is expanding exponentially, the processes and methods for industry use and influence of this rapid remediation is minimal, and that "therefore, many managers lack a full appreciation for social media's role in the company's promotional efforts" (p.358). This highlights the changing environment for media events and the fans' participation in them, and the need for continued research into the methods and practices

in contemporary, participatory media.

As a fandom is a multipronged entity that exists in digital realms and real locations, and centers primarily on texts, ancillary texts, and the supplementary elements of merchandise and online discourse, the message can be difficult to recognize, let alone control. Booth states that "media, like fans, are continually evolving, and it is only through a constant and vigilant observation of these changes that scholars, students, and practitioners of media can hope to stay current" (2010, p.8).

Twilight *in Popular Culture: Setting the Stage at a Moment in Time*

The sources used in this study are diverse, but they are necessary to illustrate the multi-pronged infiltration and suffusion of *Twilight* into various realms of entertainment. Regardless of the popular or critical reception of the franchise, its impact was felt in multiple realms of popular culture such as television, film and DVD production, and literature. These areas illustrate the existence of the audience, as the shows have a large following, and it brought the supernatural into wider realms of popular culture, appearing on magazine covers, extensive merchandise, and additional modes of entertainment put into production.

Television

HBO's vampire series *True Blood* and CW's *Vampire Diaries* emerged alongside *Twilight's* initial release in 2008, suggesting that the networks may have thought that through supernatural programs, they would find an audience. Shortly after *Twilight's* release, both television shows released promotional shots, featuring nearly identical poses to a climactic

moment in *Twilight* where Edward leans in to kiss Bella's neck. Bella is below him occupying the bottom half of the shot, with her neck fully exposed, and her mouth pointed up to the sky, near Edward's mouth. Similarly, *True Blood's* Sookie Stackhouse is prone beneath Bill Compton's fanged mouth, and with *The Vampire Diaries*, Elena is beneath the vampires Stefan and Damon. This is a traditional image in vampire literature and film, but the timing of their release is interesting as it was so soon after *Twilight* portrayed the same image. The image brought the traditional one back into currency in contemporary media.
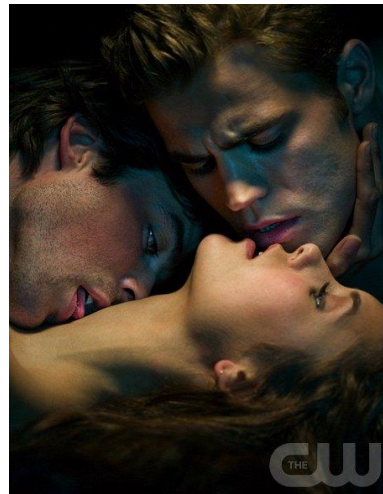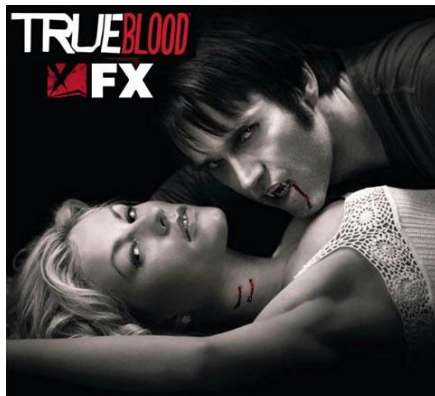
Film

Leslie Morgenstein, who is the executive producer on CW's *Vampire Diaries* stated, "The interest in vampires is cyclical … That being said, I've never seen a cycle have as much lasting power as the one we're in now, which [started] with *Twilight*" (Siegel, 2011). From 2000 to 2005 there were twenty-eight films featuring vampires produced and widely distributed, and since *Twilight's* re-ignition of the popular fascination with vampires, there have been sixty-three more (ranker.com, accessed 2012). These include popular, cult, and blockbuster films: *Daybreakers* (Speig Brothers, 2009), *Suck* (Stefaniuk, 2009), *Abraham Lincoln: Vampire Hunter* (Bekmambetov,

2012), *Dark Shadows* (Burton, 2012), *Hotel Transylvania* (Tartakovsky, 2012), and

Harker (Collet-Serra, 2014). Earlier vampire films are also capitalizing on *Twilight's*

success by re-releasing titles with updated cover art that, like *True Blood* and *Vampire*

Diaries above, ties them to *Twilight* visually, if not thematically. For example, Kathryn

Bigelow's *Near Dark* (1987) DVD cover appears as one image in 2003, and another,

almost a mirror copy of *Twilight's* DVD cover, in 2009, which may illustrate an attempt

to garner additional sales of *Near Dark* by marketing it as 'like' *Twilight*.

    Twilight has also inspired popular parodies such as *Vampires Suck* (Friedburg,

2010), and the Internet phenomenon *The Hillywood Show* (thehillywoodshow.com). The

Hillywood show is a group of friends who parodied *Twilight's* trailer, posted it on

YouTube, and gained a large following based on their textual fan production. The

original video now has more than six million views,

and they have created more *Twilight*-themed videos

for fan consumption. After their Internet success,

they were hired to travel the US and appear at

Twilight fan conventions, thereby creating a

profession out of textual fan production, where they

impersonate the cast of *Twilight* and re-create favorite moments.

Literature

The popularity of *Twilight* reflects a heightened presence, acceptance, and

popularity of contemporary supernatural literature. Young Adult

sections of bookstores are flooded with emerging authors on the

supernatural, as well as re-releases of classic literature associated

with the *Twilight* craze. Often, these novels have new branding

and cover art that associate the text with *Twilight*, reflecting its red,

black, and white color scheme. This is

evident in a re-release of Bram Stoker's

Dracula (1897), and also in a rebranding of *The Vampire*

Diaries, a series originally written in 1991-92, that was re-

released in 2007 with new covers and a hit television show.

Their new covers fit into the contemporary market with black,

red, and white covers similar to *Twilight*, and one has an apple

on the cover, just like *Twilight's*.

Twilight is also affecting the cover art of seemingly unrelated classics. One is

Emily Bronte's *Wuthering Heights*. It is briefly alluded to in *New Moon*, and, "the

publishers Harper Collins reissued *Wuthering Heights* last year, with a cover inspired by

the *Twilight* artwork and including the tag-line: Bella and Edward's favourite book"
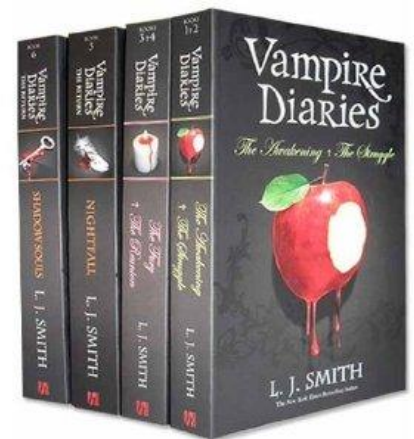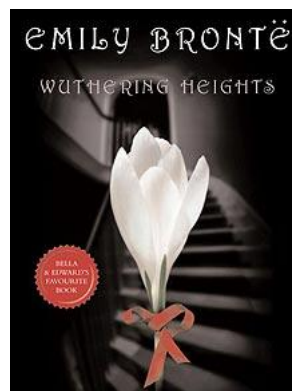
(Wallop, 2010). After

this re-release, sales of

the book with the

Twilight-like cover,

and *Twilight* tag line

quadrupled. Similarly there has also been a recent re-release of Jane Austen's *Pride and Prejudice*, also alluded to in *Twilight*, with a black, red, and white cover, and the tag line "the love that started it all;" and William Shakespeare's *Romeo and Juliet* in the same color scheme with the tag line, "The Original Forbidden Love," suggesting a connection between the novels.

The **Twilight** *Fandom Inception and Development: Fans and the Interactive Author*

Before pressing further into the realm of fan and filmmaker interactions, and the production practices of *Twilight*, the inception of the fandom should be examined, as it is these relationships, and the interactions of the fan community with the filmmakers of *Twilight* that I explore. I suggest it is the positive management of this relationship by the filmmakers that retained the fan support through all five film adaptations,[51] and over eight years since the book's publication. I will look at the fandom's initial inception as an online community, and the platforms created that enabled the fan to become a force in the adaptation process via digital media outlets, and one whose opinion and "sensibility … is being courted" (Booth, 2010, p.17).

The fan for *Twilight* is an individual, but as a collective the fans are generalized into the term "Twihard," *Twilight's* version of "Trekkie" (*Star Trek*) or "Browncoat" (*Firefly*). Twihards can also be associated with a location; not one of brick and mortar, but of digital space where fans congregate. This is an example of Lessig's description of the creative commons (2008), and Booth's expansion upon this, where he argues that the Internet can act as a shared resource for a collective gathering and sharing of information (2010, p.83). The organized community of the *Twilight* fandom visible in contemporary culture can be attributed mostly to the inception of *The* Twilight *Lexicon* in 2006. The

---

[51] *Twilight*, although it has four novels has five films, as *Breaking Dawn* is split into two parts.

site began when the founder posted a piece of fan fiction online about *Twilight* that told

the story from Edward's point of view. Stephenie Meyer read the piece, commented on

it, and a writer-friend relationship began with the author of the fan fiction piece, Lori

Joffs. In March of 2006, Joffs founded *The* Twilight *Lexicon*, now the largest *Twilight*

fan site. On the site she discusses the beginning of her relationship with Meyer, and *The*

Twilight *Lexicon*'s inception, with a conversational style and enthusiasm that clearly

projects Joffs as a fan. By sharing this information, she also establishes herself as a fan

with extensive capital due to her longevity in the fandom, and proximity to the author:

> Four chapters in[to writing the fan fiction piece] I got a review from
> Stephenie Meyer. Needless to say, I was both shocked and worried at
> the same time; shocked that she paid me such a nice compliment and
> worried that I was getting it all wrong. I contacted her and expressed
> how difficult I was finding writing in her AU,[52] as there was no
> lexicon. I asked if she would mind if someone would start one and
> she said she thought it was an excellent idea, offering at the same
> time to answer any unanswered questions.
>
> Basically from there on in, if I asked it, she answered it and then
> some. Often times she would answer questions I hadn't even asked. *It
> was as if she was begging to get this information out to her fans* and
> at long last someone was willing to help
> (*The*Twilight*Lexicon*,"FAQ", emphasis mine).

Meyer has advertised her enjoyment of fan interaction via the fan sites, and has

been described to spend time on "the message boards. She loves her fans and wants to

know how they're responding to her work" (Valby, 2008, p.26). In the same piece,

Meyer admits, "sometimes the feedback is helpful. I want to be a better writer…I read

these other authors and I think, 'Now that's a good writer. I'm never going to reach that

level, but I'm going to be a good storyteller; and what a thing to be!" (Valby, 2008, pp.

26-27). This emphasizes her projected self-deprecating normality, desire to improve, and

the apparent respect that she holds for the fans' opinions. Meyer is not an anonymous

being with a censored interaction with her readers; but instead, she interacts with them

---

[52] AU= alternate universe; a fan fiction term for a fictional world.

freely, encouraging communication. She also encourages fan fiction and fan art, and provides new elements to the *Twilight* canon as she produces "deleted chapters" on her website.

Meyer refers to *The* Twilight *Lexicon* in the acknowledgements of *Eclipse* as "the shining star in the *Twilight* universe" (2007). *The Lexicon* has also incorporated information from the *Twilight* MySpace page, which had been another fan center before it disbanded in 2007. *The Lexicon* provides the most primary information on Meyer and *Twilight* thus bringing a large number of fans together in one digital location, similar to TheOneRing.net for *The Lord of the Rings*. On *The* Twilight *Lexicon*, fans can access a chapter by chapter analysis of the texts; connect with other fans to discuss contentious and celebrated aspects of the novels on the discussion boards, or debate casting choices for the films, as well as plot alterations, location moves, and the multitude of additional topics which accompany an event film adaptation. The *Twilight* Lexicon's central focus is always *Twilight*, but they do connect the fan with ancillary elements of the Saga and have a specific policy on the site regarding linking to external elements:

> We are a Stephenie Meyer and *Twilight* fan site. That's always been our primary focus. Sometimes we have diverged, but there has always been a *Twilight* book or movie or Lexicon staffer connection. In our five years, we've only ever written a blog story about four authors other than Stephenie Meyer. Each of those authors had a very strong personal connection to Stephenie Meyer and/or and done some great service for the fans/Lexicon (The*Twilight*Lexicon.com, 14 March 2011).

Fans are able to obtain immediate information and news regarding the *Twilight* universe, with multiple updates posted daily about the author, the actors, secondary projects, music associated with *Twilight*, and print and online news articles which have some connection, even if minimal, to *Twilight*.[53]

---

[53] For example, actor Jackson Rathbone, who plays Jasper Cullen in *Twilight* is a member of the band 100 Monkeys and the tour schedule is shared via the *The Lexicon*.

Fan Site Hierarchy: The **Twilight** *Lexicon is Supreme*

Visitors to The *Twilight* Lexicon can read extensive interviews with Meyer, regarding unwritten details of the characters and plots of the novels. Meyer provided this information to the site due to their unique and personal relationship with the author. Fans then had access to inside information from the author herself, as Meyer would occasionally check the site, and comment with corrections or provide additional exposition to the site owners. For example, Joffs incorrectly labeled a vampire in the site's character bios section, and then posted:

> I received an e-mail from Stephenie today telling me that I had an error on the site. Eleazar, who I had listed as one of the Denali "sisters" is actually a man. Seeing as how I don't want an angry male vampire after me demanding that I restore what is rightfully his, I have made the necessary corrections" (The*Twilight*Lexicon.com, 21 March, 2006).

This comment illustrates a personal proximity to the author, thus providing fan capital and credibility, and gives updated information to the fan base from a knowledgeable and validated source, which other sites were not able to offer.

Because of this, *The* Twilight *Lexicon* projects a kind of ownership of Meyer, or at least conveys a sense of belonging to Meyer. For example, the site owners supplied Meyer with the top questions that the fans were asking about *Twilight* in October of 2006, seven weeks after the release of the second book in the series, *New Moon*. Although Meyer was busy with a book tour, *The* Twilight *Lexicon* announced that, "*Our wonderful author has managed to at least answer a few of our questions*" (The*Twilight*Lexicon.com, 25 October, 2006, emphasis mine). This provided new information, and also reiterated the *Lexicon's* direct access to Meyer. Many fans feel a similar ownership to the books and allegiance to the author. For example, one fan at the book release event for *Breaking Dawn* had a famous quote from the novel tattooed across her upper back; when asked why she got the tattoo she responded, "Stephenie Meyer

changed our lives, so we just wanted to show our dedication back to her" ('*Flick'd'*

podcast, 5 August, 2008). The relationship of the author to the fans has shifted as her

fame and the books' popularity increased, as discussed in the introduction; there are more

demands on her time, and a greater strain on her privacy so she has admitted to

decreasing her online interactions, but only marginally. She continued to work with

specific members of the fandom, however, with the Lexicon being her main link between

herself and the fans. The *Lexicon's* projection of ownership of the author and their early

allegiance to her, contributes to their continued credibility and seniority in the fandom of

Twilight, as knowledgeable conveyors of information. They are enthusiastic fans

themselves with extensive amounts of fan capital, and thus powerful contacts within the

fandom that can act as influencing agents; I suggest this makes them a vital contact for

the filmmaker, to serve as a bridge between the filmmakers and the fandom.

The site owners and moderators can alert fans to new information that may

contribute to the reader's own capital, such as a news post informing fans about material

deleted from the novels which has been placed on Meyer's site, which is similar to the

deleted scenes from a DVD "Special Features" menu. The owners and moderators

informed the fandom of the extra material that Meyer posted there regarding *New Moon*,

and also provided an emotional element by saying, "Get ready to cry girls. This stuff is

REALLY great!" (2 September, 2006), which illustrates their position as enthusiastic

fans of the work. This enables the site to be an accessible location for information

regarding the *Saga* and its ancillary activity, and also a familiar and friendly place of

like-minded fans to meet and share their enthusiasm in a knowledgeable space. It creates

an environment for fans to exhibit what Jenkins described as epistemaphilia (2006, p.44),

or the pleasure of exchanging information with other fans. This provides the setting for

fans to compare and prove their knowledge of the text and its remediations to each other,

and thereby establish a hierarchy based on their shared experience and capital.

The extensive information and ability to participate with the posted information on the site provided a platform for fan interaction, which continued throughout *Twilight's* growing popularity from 2005 to 2008, and then grew extensively from the film's success in 2008 onwards.[54] The online community flourished, and their close and positive relationship with Meyer continued to add credibility and prominence to the site. Because of this powerful position, these owners and moderators were invited on set for the first day of my on-set visit of *Twilight* in 2008. They have since become franchise celebrities themselves, invited by mainstream media to cover industry events. They were invited to: host trivia contests in New York City at Borders Books for the release of *Breaking Dawn* in August 2008, to ComicCon in California, to the red carpet for all of the films' US premieres, and to host fan and cast events at Creation Entertainment's official fan conventions. These conventions happen all year long, with 21 of them held in 2010, and Lexicon staff present at all but three of them (Cristiano, personal email, 2011).

From its inception, *The* Twilight *Lexicon* enabled the fan base to be centered in one Internet location with a common goal— sharing and expanding the exposure and information on *Twilight*. The site fostered a community of fans who were involved with *Twilight* from the novel's publication, through to the current phenomenal, event film. Through this long relationship with continued, unique access to the author, the fan base has had exclusive insight from its active, organized, and well-connected site owners. I argue that this has created a unique bond between the fan and the remediated object,

---

[54] In an email (11 May, 2011) with moderator Laura Cristiano, she wrote: In February 2009 when we started keeping track of traffic on the site, I can estimate it at 30,000 users prior to *Twilight's* release, and 50,000 unique daily users after. It rose with each film, and at the height of *Eclipse* frenzy we were at 100,000 hits a day. Now in a downtime, we are between 50-75,000 per day," which is higher than their recordings at the height of *Twilight's* popularity, showing the continued growth and interest of fan traffic and interaction with online fan sites.

which comes from belonging to a community based on mutual appreciation and knowledge of Meyer's works. This unique bond assisted in the phenomenal reception of *Twilight* in popular culture, as it has a large, active, and organized base with personal investment in the object of the fandom.

It is this organization that became apparent to the filmmakers during the production of *Twilight*. The actors and filmmakers admitted that they "didn't know what [they] had on their hands" (Godfrey, 2008), referring to the fervent fan following of the text. Similarly, Peter Facinelli, who plays Edward's father figure in the saga, said that during *Twilight's* production, "our main job ... was to make a good movie for the fans...we just didn't know it would explode the way it did" (Wieselman, 2009). Producer Greg Mooradian was optimistic about the project, and knew of its existing fan base, but even he said that he was not expecting the passionate reception that has become synonymous with the *Twilight* phenomenon (Mooradian, personal interview, 2008). Fans appeared on set daily to watch the actors walk to and from their trailers, they made signs declaring "Team Edward" or "Team Jacob," and many tried to get any information that they could out of the crew that was within reaching or shouting distance in an effort to accrue capital and increase their proximity to the film, as evidenced by my own interaction with the fans on set.[55]

The Twilight *Lexicon* is one of many *Twilight* fan sites online, but as "the brightest star in the *Twilight* universe" by Meyer's evaluation (*Eclipse*, 2007), it is the site with the most fan capital, author access, and *Twilight* authority, and also where filmmakers' access is most clear. It was the logical place to begin accessing the fans, and to bridge the gap between filmmaker and fan as *Twilight* entered development, through to

---

[55] In a conversation with a member of the *Twilight* Mom's fan site, she asked a barrage of questions about my days on set, specifics about scenes shot, lines uttered, details of how the actors interacted off camera, and at one point attempted to hug me in order to hear the conversation of the filmmakers that was coming from the headphones around my neck.

adaptation, release, and post-release franchise marketing.

Procuring and Protecting The Rights: Summit Entertainment Peaks

A number of elements had to come together at the right time to create the phenomenon now associated with *Twilight*. Because of the high expectations of the fandom and the active author, the film needed a studio, director, cast and crew to establish and maintain interest in the franchise over five films, unlike *Eragon*, *The Seeker*, and *The Golden Compass*; franchises that only lasted through the first film of the series. This process began in early 2004, when producer Greg Mooradian pitched *Twilight* to Karen Rosenfelt, who was president of production at Paramount Studios (Mooradian, personal email, 2008). It was then optioned by Paramount, an umbrella company for MTV films, in April 2004, and a writer was hired to produce a screenplay.

The first script did nothing to support the fidelity of the text to the screen as it was a very loose adaptation, and Mooradian admitted that he was "disheartened" by the direction in which MTV was taking *Twilight* (Mooradian, personal interview, 2008). Summit executive Gillian Bohrer described that in this original version, the plain, clumsy, and relatable heroine Bella from the novels was turned into a track and field sports star at Brigham Young University. Additionally, the vampire Edward from the novels was a human, bad-boy love interest, who was on the run from the FBI (Bohrer, personal interview, 2008). By drastically changing the characters that were beloved within the fandom, without consultation or collaboration with the author, or consideration given to the expectations of the existing fan base, the studio threatened their allegiance to the adaptation.

In 2004, Paramount studios, however, was reorganized and *Twilight* had an opportunity to change hands. There was a period where *Twilight* was not a production

priority, and it went into holding. Paramount struggled financially at this time due to

recent box office "flops" like *Elizabethtown* and *Aeon Flux* whose ticket sales failed to

cover production costs, and profits fell from $393.2 million to $129.5 million over the

course of one year (Picchi, 2006). The president of Paramount was replaced, the MTV

film arm of the company was "defunct" (Mooradian, personal email, 2008), and *Twilight,*

therefore, did not move forward. Summit Entertainment was known for international

distribution and co-financing, but the company had begun to expand into a

comprehensive, competing studio, and was therefore looking for new projects.

Rosenfelt met with Erik Feig, the president at Summit, and when Feig asked her "if there

was any project he should chase down that Paramount might let go," she recommended

Twilight (Vaz, 2008, p.20).

At this point, Paramount's option expired, and Summit took over the rights to

Twilight in February 2006, after Feig presented a unique contract to Meyer "guaranteeing

the writer that the film would be true to her vision, including a promise that no vampire

character will be depicted with canine or incisor teeth longer or more pronounced than

may be found in human beings. That did the trick" (Sperling, 2008, p. 30). Meyer then

announced *Twilight's* attachment to a new company via her website, and attached her

support for the studio stating that Summit was adapting it in the "right" way:

> The deal with MTV Film (and friends) lapsed in April, and since that
> time my agents and I have been negotiating with Summit on a great
> contract that I think will really protect the story. The people at
> Summit seem quite enthusiastic about doing *Twilight* the ***right*** way,
> and I'm looking forward to working with them (stepheniemeyer.com,
> 7 July 2007, emphasis mine).

Twilight became a flagship project for Summit. The studio expects the last two

installments of the *Twilight* saga to bring in $1.2 billion, while costing just $263 million.

This proposes a 456% increase over investment, and will maintain Summit's position as

7th largest domestic box office sharer at 5%, after: Warner Bros. (16.5%), Paramount

(16.2%), Twentieth Century Fox (14%), Buena Vista (13.8%), Sony Pictures (8,6%), and Universal (8.3%) (Anon., 2011, p.13). *Twilight* was in the "right" hands with Summit Entertainment, and it had a supportive author and fan base. At this point Summit began the search for *Twilight's* director, and the rest of the crew to continue the positive momentum of the project.

Filmmakers as Fans: Twilight

During the *Lexicon's* one-day set visit on *Twilight* in 2008, I observed the filmmakers as keen to illustrate to the visiting fan site owners their fan-like connection to the source novel, similar to what the filmmakers of *The Lord of the Rings* did. Mooradian, who originally secured the rights to Stephenie Meyer's debut novel in 2004, said he was "hooked" on the book ten pages into his first reading; he was "compelled" to pursue it, and that he has "been a fan ever since," thereby aligning himself with the fandom as passionate about the texts himself (personal interview, 2008). Mooradian's capital was the first, and perhaps the best, established of the filmmakers, as he had an attachment to it before it was widely available, projecting him as a long-time and committed fan. Similarly, while on set, I interviewed creative executive Gillian Bohrer from Summit Entertainment, and she described how the books took her back, to her first crush. She "loved them … I couldn't get enough of them, and read them so fast," which projects a fan-like enthusiasm for the novels (Bohrer, personal interview, 2008).

As additional members joined the production team with Mooradian and Bohrer, there were continued efforts to project a fan-like connection to the source text through the press and publications. For example Catherine Hardwicke "chose" to direct *Twilight*. Summit executives Patrick Wachsberger and Erik Feig had a meeting with Hardwicke in 2007 where they offered her a number of scripts to consider, and it was *Twilight* that

"jumped out" for her, utilizing suggestive language that projects an emotional draw to the text, like that of a fan (Vaz, 2008, p.20). Interestingly, this was an early draft known as the "MTV version" of the script where Bella was a star athlete and Edward was a mortal guy on the run from the FBI (Hardwicke, personal interview, 2008). Hardwicke wanted to direct *Twilight*, but said that the original script was "very, very different from the book… I read the novel myself and I thought, let's get back to *this* story; it's just so much better" (qtd. in Rafferty, 2008), continuing the desire of the fan-like filmmakers to remain faithful to the novel. She said *Twilight* was her "favorite of all of [the scripts proposed to her by Summit] by far" (personal interview, 2008), and that she was captured by the love story of a mortal girl and a vampire boy; that she was drawn to this "edgy script about forbidden love" (personal interview, 2008) which perpetuates her projection as a fan herself; that she was not taking the adaptation purely as a job, but that she was also passionate about it, and chose it over other options.

Hardwicke continued to project her enthusiasm and excitement for the text in her interviews leading up to *Twilight's* release, as well as in her book *Twilight: Director's Notebook* (2009)*, which provides detailed notes, sketches, photos, and ideas about the film. The opening page of the *Notebook* is a photo of her copy of *Twilight*, which she describes buying in January of 2007, and then she "devoured it" (2009, p.ix). She describes the book as full of "dozens of Post-Its, underlined passages, hundreds of hi-lited favorite lines with notes in the margin like, 'This has to be in the movie!' " (p.ix). She projects her enthusiasm and appreciation of the text, and states that she put this book together "to show fans and aspiring filmmakers the process that my crew and I went through while making *Twilight*" (p.ix), bringing fans closer to the production, and minimizing the perceived gap between the filmmaker and fan.

By identifying themselves as fans through multiple media sources, Mooradian,

Bohrer, and Hardwicke aligned themselves *with* the fans; they projected themselves as on the same team, and appeared to treat the text reverently as they focused on faithfully bringing the script back to the source novel, and honoring the author.

Twilight *from Book to Film: The Script Development*

After it was decided that *Twilight* would go back to the original plot, Melissa Rosenberg was hired to write a new script for Meyer's novel. She began by drafting detailed outlines that were "ten pages, single spaced" in order to have all members of the creative team on the same page, and so that everyone could "agree [on] what [was] the movie [they] want[ed] to make" (Rosenberg, makingof.com). This projects a team-like atmosphere on *Twilight*, as it emphasizes their collaboration for a unified vision during the creative development of the project.

Hardwicke described their process as taking "the book into film language. The novel had to go through the condensing machine for a movie; we had to boil it down to its essence. If there was a passive scene, we tried to find ways to make it visually active" (Vaz, 2008, p.22). There are inherent changes in an adaptation from one media to another, but this supports the argument that Hardwicke desired to maintain the original story. It also proposes that Rosenberg's process was carefully translating the text from a flat page to a comprehensive script. Hardwicke's comment, however, also provides an explanation that allows for elements of the story to change in order to support a visual medium. This projects the filmmakers' motivations that are not focused on "better" or "worse," but different.

Pauline Kael explains that "movies are good at action; they're not good at reflective thought or conceptual thinking. They're good at immediate stimulus" (qtd. in Stam, 2000, p.59). This emphasizes the lack of time for involvement and engagement

that is found in reading, which may suggest a reason for the additions seen in recent event film adaptations that look to incorporate and focus upon additional action sequences.[56] In *Twilight*, Rosenberg took a passive scene, such as the conversations in Bella and Edward's biology classes, of which there are four in the novel, and made it active. In the film, there are two conversations, and elements of the conversation from the two that were removed are found in a new visual scene inside a greenhouse. Here, an entire classroom of students is walking around, picking things up, and goofing around while the teacher discusses composting. The dialogue in these scenes is necessary in terms of plot progression, but instead of repeating the scenery and watching two people at a table talking for a third time, the scene was moved to a more active and visually interesting location thus engaging the active elements of the setting into an otherwise visually flat scene.

As seen in *The Seeker: The Dark is Rising*, changes are not always well received within the fandom. Meyer's relationship with the filmmakers, however, helped to bridge the gap between filmmaker and fan during *Twilight's* production. The filmmakers and Meyer both acknowledge the differences in the adaptation, and Meyer provides explanations to the fandom as to why some changes happened via her website and interviews. This illustrates her continued support of the film, and gives the fandom explanations as to the necessary changes from the novel.

Rosenberg projects a team atmosphere, a positive creator collaboration, her desire to include and work with the author, and she illustrates her process as one that honors the novel, thus assuring fans that it is not a massive departure from their expectations. Although Rosenberg's work appears to have been with the fan in mind, her own process

---

[56] For example, In *Harry Potter and the Goblet of Fire*, there is a scene in the novel where Harry battles a dragon within an arena at the Triwizard Tournament. In the film, this battle occurs throughout the grounds of Hogwarts, destroying buildings, flying over expansive landscapes, and taking the fight away from the protective gazes of his instructors thereby raising the suspenseful action of this sequence.

apparently had little fan influence. The other members of the creative team were aware

of the fan base and the fans' high expectations, so they were able to provide "quality

control" (Mooradian, personal interview, 2008), but Rosenberg made efforts to minimize

her exposure to the fan during development. She describes this stage of the process to

the fans in an online interview:

> I actually didn't know about the fan base when I started. I began to
> find out a little bit about it and I stopped looking because I just didn't
> want to be overwhelmed. So it was me in my little house with my
> computer, and giving Catherine pages and getting notes back. But as
> I finished it, and we were moving forward, then I started … [but
> originally] I wanted to stay in close relationship with the book and I
> didn't want to have a lot of outside influences that were going to shift
> me away from Stephenie's voice and her storytelling (Murray,
> About.com).

Even with her supposedly limited exposure, she projects an appropriate and

honorable intention to the author and the work that the fan may be likely to understand

and support.

During my conversations on set with the filmmakers, they emphasized many

times how many people were involved in the various drafts of *Twilight*, and Mooradian

was quick to provide assurance as to how many people were "protecting the story"

(Mooradian, personal interview, 2008).   This again illustrates the team mentality, and

projects an image of the filmmakers as caring and reverent of *Twilight,* as multiple

people applied their informed, professional, and at times fan-like passions to the script's

progression.

The Script: Visualizing the Text of Twilight

The development of *Twilight's* script began with Rosenberg producing a draft,

that was then circulated to director Catherine Hardwicke, as well as to the producers,

studio representatives, and to Stephenie Meyer herself. The film is focalized through

Bella's perspective, and is expressed from the same subjective position as the source

novel. Meyer was considered to have "a feeling for things Bella would feel and say better than anyone else" (Vaz, 2008, p.22), and therefore the filmmakers were keen to publically involve the author in the process. In an interview on-set with fan site moderator Andrew Sims, producer Wyck Godfrey said:

> Obviously you have a big responsibility to get it right, which is why Stephenie's been so pivotally involved in every step… In terms of the script, in terms of talking to her about the cast, she came up in pre-production, she's here now, she's very excited about what we're doing and feels like it's the life of what she created, so that's important (qtd. in Sims, 2008).

Here, Godfrey illustrates the filmmakers' enthusiasm to advertise Meyer's involvement in the development of the project, and insinuates their desire for her approval.

Rosenberg's decision to structure the narrative around Bella's perspective aligns the film with the novel, thus matching fans' expectations. There are only a few scenes that are not shot from her perspective, as in the novel, and therefore the plotlines progress similarly. The scenes not from Bella's point of view are those that are necessary to ensure narrative clarity. Scenes detailing the actions of the antagonists, such as the attack on Waylon by James, Victoria and Laurent, the nomadic vampires, are parallel edited between Bella's scenes to show the audience the main threat. It is also important for showing the relationship between Bella and these characters to suggest how they will have an effect on her later in the narrative. Hunter (2007) describes this as an adaptation practice that is also used in *The Lord of the Rings* to focalize the story so that the protagonist becomes "the source of most of the story information" (p.158).

The subjective nature of *Twilight*'s script, that reveres Bella's point of view, compels the audience to relate to her personally and emotionally, as the film is almost exclusively from her perspective. Rosenberg (2008) points out that Bella is a relatable character, as "she's every girl who ever felt awkward, uncomfortable, mortified, clumsy, and completely, hopelessly in love with the utterly unattainable. We've all been that girl"

(The*Twilight*Lexicon.com, 2008). The film proceeds from the individual perspective of

Bella from the novel, and the fan is able to continue their identification with the original

story.

The first viewing of the Cullen family is an example of the film projecting Bella's

thoughts and feelings as in the novel. It is particularly interesting, as the

cinematographic elements used indicate to the viewer the level of Bella's infatuation, and

encourages a similar attachment for the audience. The first shots of the Cullens are in

slow motion, accompanied by Jessica's explanation of the family and their relationships.

A tracking camera follows the couples (Rosalie and Emmet, and Alice and Jasper) as

they walk into the school's cafeteria, indicating that they transfix Bella. The non-diegetic

soundtrack remains at a low-level, allowing for a build up of anticipation as the viewer

waits for the final member of the family to appear. Finally, the reveal of Edward is

matched with a crescendo in the non-diegetic music before it minimizes into a soft

female voice singing.[57] Again, a tracking camera is used to align the camera with Bella's

eye-line, although the medium shot of Edward that shows him smirking at Jessica's

comments is unobstructed, and may be intended for the audience to get a good look at

him as the object of Bella's eye-line, and therefore the audience's. The evocative

introduction of the Cullens depicts Bella as momentarily mesmerized, and as the film is

from her perspective, the audience is given a similar insight. Considering that these

filmic representations of Bella's perspective align so closely with the source novel, the

audience may relate more easily to Bella's perspective, her infatuation with Edward, and

her interpretation of the rest of the Cullen clan.

Within script development and preproduction, this limited perspective can hinder

---

[57] The female voice at this moment is singing "The Day it Rained Forever" by Aurora, and is performed by Robert Pattinson's sister Lizzy, continuing the family connections within the *Twilight* cast and crew discussed later in this chapter. (The*Twilight*Guy.com, 3 January 2010).

the other actors trying to embrace their characters, as the novel provides a one-sided view of them through Bella's eyes. Stephenie Meyer supported the actors in this challenge during filming, as evidenced by Robert Pattinson identifying and encapsulating Edward. Pattinson was expected to portray this persona that Bella identified as "looking more like a Greek god than anyone had a right to" (*Twilight*, 2005, p.206) but who Edward himself found to be "a monster" (*Twilight*, 2005, p.184). Therefore, Meyer permitted Pattinson access to the unpublished and unavailable draft manuscript of *Midnight Sun*, which is the story of *Twilight*, but from Edward's point of view. Meyer began *Midnight Sun* as a character exercise, but the fandom continued to request to see it. This rough draft is now posted on her website after there was an unlicensed leak of the draft online. Instead of forcing fans to choose whether to support her and not read it or to give in to their desire for insight into Edward, she posted it on her own site with a disclaimer letter:

> I'd rather my fans not read this version of *Midnight Sun*. It was only an incomplete draft; the writing is messy and flawed and full of mistakes. But how do I comment on this violation without driving more people to look for the illegal posting? It has taken me a while to decide how and if I could respond. But to end the confusion, I've decided to make the draft available here (at the end of this post). This way my readers don't have to feel they have to make a sacrifice to stay honest. I hope this fragment gives you further insight into Edward's head and adds a new dimension to the *Twilight* story. That's what inspired me to write it in the first place (stepheniemeyer.com, 28 August, 2008).

This insight from *Midnight Sun* provided Pattinson with the depth and insight into the character that was impossible to glean from Meyer's original portrayal, as Bella believed him to be her savior; saint-like, and a tortured hero. Edward viewed himself as a monster: a creature with no soul that was intent on destroying her. Meyer allowed Pattinson awareness of this other perspective of the character, which may have assisted his character's development, and at the same time it illustrates the author's involvement

in the process.

The Filmmakers as a Team: Projecting a Unified Vision to the Fans' Satisfaction

As mentioned earlier with Rosenberg's creative development, the creators of *Twilight* projected their process as a collaborative, team-like effort. I have discussed how Mooradian, Hardwicke, Rosenberg, and Bohrer are portrayed as fans, and producer Wyck Godfrey made similar efforts when he joined the team. Godfrey is a veteran producer who worked on projects such as the event film *Eragon* (2006) and the big budget *I, Robot* (2004). Like others on the production team, he had a desire to revoke the initial MTV script. He also said that he wanted to return the film to its original story, and to keep it close to the source text (Godfrey, personal interview, 2008), which would align him with the fan base's wishes of a close adaptation. He stated that those involved in the writing and the development of the script "stayed almost slavishly close to the book" (Godfrey, personal interview, 2008). He, like others on the crew, realized the potential of the story with its existing fan base, and in the movie companion book, which is aimed heavily at the fan audience, Godfrey said that, "you start with your base, make sure they're happy, and then you can expand outward. Straying from a book doesn't inspire the most confidence from fans" (Vaz, 2008, p.23). This projects the implied importance, arguably financially and aesthetically, of the fan as a notable demographic whose opinions are considered in the adaptation process.

The team-like atmosphere perpetuated a positive depiction of the filmmakers. Godfrey had worked with Hardwicke previously on *The Nativity Story* (2006) and he publicly supported her on *Twilight*, saying that she was "the perfect choice to direct *Twilight* because her movies [*Thirteen* and *Lords of Dogtown*] always capture the emotional truth of adolescence, the rawness of that experience" (Vaz, 2008, p.23). A

number of the crew working on *Twilight* were also from Hardwicke's filmic past, and the relationships were highlighted throughout Hardwicke's *Director's Notebook*, widely published for fan consumption (2009). By focusing on the team-like atmosphere in a fan publication, I argue that it demonstrates an element of continuity, camaraderie, and goodwill to *Twilight's* adaptation. The director of photography was Elliot Davis from *Lords of Dogtown* (2005) and *The Nativity Story* (2006), therefore having worked with both Hardwicke and Godfrey; makeup artist Jeanne Van Phye, and hair stylist Mary Ann Valdes worked on Hardwicke's *Lords of Dogtown* (2005), and location manager James Lin was scouting for *The Monkey Wrench Gang*, a film no longer in production but originally slated for 2012 production with Hardwicke directing. Additionally, Hardwicke cast Nikki Reed as vampire Rosalie Hale, a member of the Cullen clan in *Twilight*, who Hardwicke notes she has "known since she was 5 years old" (Hardwicke, 2009, p.32), and who co-wrote and starred in Hardwicke's *Thirteen* (2003). In addition to the practical simplifications that can come from working with someone on a previous production such as known skills and work methods, advertising the previous relationships in a fan publication illustrates continuity of the crew and the family-like atmosphere as a positive aspect of the film's production.

This is similar to the positive working relationships on *The Lord of the Rings*. In the DVD special features and at various interviews, the cast is conveyed as working together on a beloved project for a common goal, and delighting in the hard work, but also deep camaraderie that accompanied the production. Elijah Wood described that although it became "massive … it was still a group of people that had spent that intimate time together in New Zealand. It kind of felt like a weird travelling circus, like a family" (qtd. in Still, 2011). *The Lord of the Rings* as a "family" extended to the cast and crew's actual family ties, as Sam's daughter in the film was played by Astin's own daughter,

Elijah Wood's sister was an extra in *Return of the King*, and Rosie's son was the actress'

biological son, bringing real family to the created one on set (2004, *Return of the King*

Commentary). The strong camaraderie felt on *The Lord of the Rings* even resulted in the

nine members of "The Fellowship" and director Peter Jackson getting matching tattoos

of the Elvish symbol for the number nine.

Whether the positive relationship is true or merely projected for publicity, it can

contribute to a celebrated team depiction, and the goodwill efforts reflect well within the

fandom, as Lameroux of *The* Twilight *Lexicon* gushed, "This is great. They get it.

They're all working together, and they get it!" (personal interview, 2008). Similarly, in

Andrew Sims's set report he wrote "Ashley [Green, who plays Alice Cullen,] says it

doesn't feel like work, it's like hanging out with your friends" (Sims, 2008). This is a

common answer from members of a film crew, but the fandom believed and celebrated it

as Sims commented, "I agree too. Having observed them throughout the day, their

family-like qualities go beyond their acting. The Cullen actors were always talking,

holding hands, laughing, and fooling around with one another" (Sims, 2008). The fans

dispersed the positive observations of the cast and crew via the fan sites, thus

maintaining a positive depiction of the adaptation process.

Retaining the Supportive Author: Collaborator and Consultant

The announcement of Catherine Hardwicke's attachment to *Twilight* appeared on

traditional industry sites such as comingsoon.net and imdb.com, and an announcement

also appeared on Meyer's own website (Stepheniemeyer.com, 2007). Meyer's first

update on the film's progress was in July 2007, where she stated that Summit was

moving forward with *Twilight's* production, and in August 2007 she posted an update

illustrating her support and enthusiasm for the production written specifically to the fans:

> Things continue to move forward with Summit, and I couldn't be
> more pleased. They have officially signed director Catherine
> Hardwicke and writer Melissa Rosenberg. I had a chance to sit down
> with Catherine and Melissa and many of the other people involved
> while I was in L.A. It was a fantastic conversation and they asked *all
> the right questions*—I even had a chance to mention a few of my
> favorite actors. I'm so excited to see what comes next, and I promise
> to keep you all in the loop when new things happen
> (stepheniemeyer.com, emphasis mine).

In this statement she shares information in a familiar tone. She projects her confidence in the project, she shares her hopes and expectations for the adaptation, and she also promises to keep the fans informed about the process. Her enthusiasm illustrates her support for the director and the processes of the filmmakers who "asked all the right questions." This implies that they cared about the same issues as Meyer and the fandom, which again projects everyone as on the same team. If Meyer had described a negative meeting with filmmakers who wanted to change the characters and disrupt the core of the story, it could have led to the removal of her support as well as the fans' support for the adaptation, as happened with Susan Cooper during *The Dark is Rising*'s (2007) adaptation.

Informing the Fandom: Meyer's Interaction and Fan Production

With *Twilight*, the preconceived images of the novel that feed fan expectation are aided by Meyer herself: an author who is active and participating with the fan base from the text's initial conception. She provided the readers with imagery and ideas about elements of the novels not covered in the published text. She ultimately created a DVD special features disc, but for the book, in print, through the *Official Illustrated Guide* (2011), and on her website. She has character expansion exercises published on the site, as well as extensive information about what she pictured when putting together the

characters and details involved in the *Twilight* world. This includes photos of the proposed cast members, and pictures of the cars driven by each character:
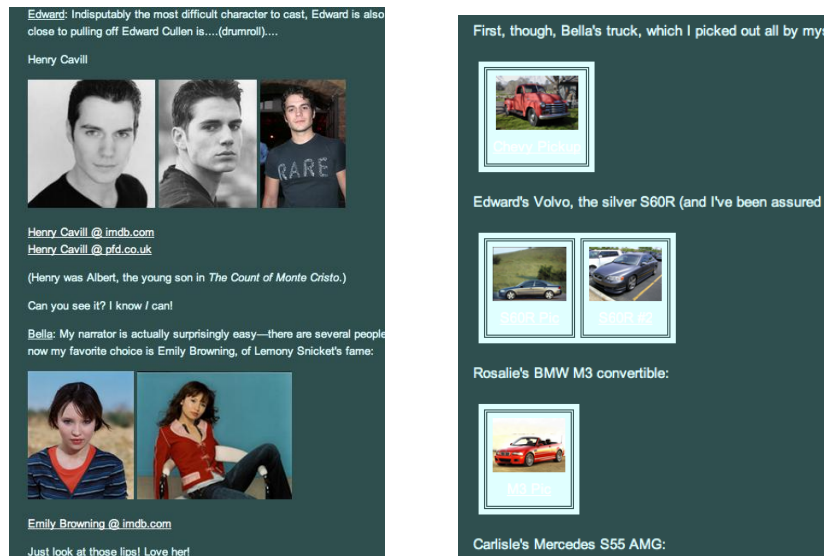
The individual fan may have their own ideas from their solitary reading of the novel, but it is further reinforced or replaced by Meyer's visualization, as she is the creator of that universe, and therefore her words create the canon; a canonical element of the fictional universe, as with Rowling revealing Dumbledore as a homosexual discussed earlier. As mentioned earlier, Meyer's relationship with her fans did change as the novels' popularity and Meyer's fame increased, but she maintained communication with the fans via the fan site owners, and retained her fans based on her previous interactions with them. She continued to share exclusive content with fans online, participate on message boards or answer fan questions via the fan sites, and she also supported non-traditional events for fan participation, such as the *Breaking Dawn* book release events (summer 2008) where she was interviewed on stage, and did a Q&A session with Justin Furstenfeld of the band Blue October; one of the bands who Meyer said inspired parts of *Twilight*. Fans were able to attend, photograph, record, post, discuss, retweet, and share their enthusiasm with other fans in person, and also online.

Meyer and Casting

With *Twilight*, Meyer expected to be on the traditional path for an author, which is mostly powerless in the adaptation process. For example, in the summer of 2007, Meyer provided an extensive list on her website for potential casting suggestions along with the warning, "Before I go any further, I need to put in a big disclaimer: My opinions on the movie matter to no one. I have no influence on what goes on with the movie at all. No one is going to ask who I think should star in *Twilight*" (stepheniemeyer.com). This statement proved to be false, however, as just a few months later, in November 2007, Summit began involving Meyer in the script development process and consulting her on the adaptation decisions.   Meyer then acknowledged on her website that casting was a challenging aspect of adapting a popular work to the screen, which projected the difficult casting decisions to the fan base. This came prior to the announcement that Kristen Stewart was cast as the heroine, Bella Swan. In preparation for the agreement or disagreement of the fandom that followed, Meyer wrote specifically to the fans to inform them of the process, and in doing so she also illustrated her support of the choice, and her continued support of the filmmakers:

> Summit's vision of the *Twilight* movie continues to dovetail very closely with mine, and I'm comforted to know that my "baby" is in the right hands. For every actress that has been suggested as Bella in the past few years, there are always a slew of critics that cry, "But she doesn't look like Bella!" (Which can often be translated thusly: "She doesn't look like ME!") To this I would like to say: "Of course she doesn't!" Bella is a fictional character, and she looks different to everyone. As is the same with every actor who will be cast in the next few months, no one is going to match up with your mental picture exactly—or mine. The thing to hope for is a really great actor who can make us believe she is Bella (or Alice or so forth) for roughly two hours. I think we've got that with Kristen Stewart, and I can't wait to see her step into the role! (stepheniemeyer.com)

There was minimal fan backlash, and no online movements organized in response to Stewart's casting, which may suggest Meyer's endorsement aided fan acceptance. To find who would play the leading vampire role of Edward Cullen, Hardwicke included Stewart in the decision when it came down to four final possibilities. In an interview in *GQ* magazine, Stewart stated, "Everybody came in doing something empty and shallow and thoughtless …Rob understood that it wasn't a frivolous role" (Pappademas, 2009, p.104). Similarly, in an interview with fan site moderator Andrew Sims, Pattinson said, "I just wanted to make it more serious than your average kind of teen romance thing" (qtd. in Sims, 2008). Hardwicke confirmed that Stewart and Pattinson "have gotten so far into it and trying to understand and be these characters. I mean it's radical. They're living and breathing these characters" (qtd. in Sims, 2008). With Meyer's support and Hardwicke's glowing reviews, the actors are depicted in a positive light as they appear to take the story and adaptation seriously; the focus on the actors' understanding of the text is in line with how many die-hard fans see it: as an emotionally engaging tale of forbidden love, thus again aligning the filmmakers with the fan base.

Information Dissemination: The Fan Site and Immediacy

The information, media, art, fiction, and discussion of a work is what Pierre Levy (1997) refers to as "the cosmopedia," (p.217) or knowledge space shared online. It is what Jenkins (2006) believes could develop further as "citizens more fully realize the potentials of the new media environment," as it has the ability to manipulate how information is shared amongst the online communities discussed in chapter two (p.136). For example, official sites can be an edited and censored version of events, as the studio of popular films goes to extensive efforts to protect any premature release of imagery or information on films, and the speed with which information is able to get to the larger

public can be problematic in many ways. There may be a loss of privacy, and the concern for unsubstantiated, under- researched or incorrect information.

I experienced this in my research, as prior to my observation on the set of *Captain America* (2010), I had to sign a non-disclosure agreement, which is standard with Marvel films. The assistant director walking me through the paperwork was particularly keen to make sure I was clear on the parts about sharing information via social networking sites prior to the film's release, as "there was a big issue" when photos of Captain America's motorcycle leaked online the month prior (Cover, 2010). When I asked about this, another assistant director anecdotally shared her experience working on the set of *The Wolfman* (2010), and how pictures of the wolf leaked. She said it removed the immediate reaction from the audience as they had seen the monster in full makeup, wandering around set prior to entering the cinema, and it "took away the fear factor, to see him in civvies [normal clothing] as a wolf" (Pollitt, 2010). Studios therefore may want to keep elements of production a secret, or to release photos and information to best suit the timing and marketing plan of the film in order to avoid a fan 'episode', which I refer to as a quick, emotional response from the fandom in reaction to an action within the fan universe. With *Twilight*, the filmmakers were engaged and in touch with the online discourse surrounding *Twilight's* adaptation, and were therefore able to react quickly, and avoid a more detrimental episode, which could lead to negative buzz, and movements such as boycotts or petitions.

An example of an episode with *Twilight*, was when a character was recast between two films of the franchise. On the 29th of July, 2009 it was announced that Rachelle Lefevre, who played the antagonist vampire Victoria in *Twilight*, would be replaced from the cast by actress Bryce Dallas Howard. This caused an episode within the fandom as Lefevre complained via *Access Hollywood* online that she was being

treated unfairly by Summit, who would not rearrange the shooting schedule for her.

Lefevre was a trending topic on Twitter within fifteen minutes of the announcement, and

as three of the leading fan site owners were together in a hotel room in Dallas, Texas at

the *Twilight* fan convention TwiCon in 2009, I observed the room suddenly become the

rumor control center and the base camp for crisis management within the fandom. There

was almost immediate communication between the studio representatives and the fan site

owners and moderators, and within twenty minutes of Lefevre's announcement, Summit

emailed a statement to the fan site owners to release on their sites in order to minimize

the rumors and ensuing histrionics.

By accessing fans, who were shocked and led to believe that Lefevre was being

treated unfairly, the studio ensured that the fans received information from a credible

source in an apparent bipartisan tone. *The* Twilight *Lexicon* reported on the event, posted

Summit's statement, and was able to act as a mediator between the filmmakers and the

fans, diffusing the situation before it became a larger episode. This example shows the

problems that arise from the immediate dispersal of information, fan reaction, and

organization due to the Internet's general access. Previously, if there were a problem or a

casting issue, it would be resolved between agents and studios, on set, in offices, and

away from the fandom.   A line of gossip may have appeared in entertainment and fan

magazines, but as Lefevre discussed her side of the story with *Access Hollywood* in an

article posted online, there was immediate access to thousands of fans who clearly

associated her with their beloved text. She said, "I will be forever grateful to the fan

support and loyalty I've received since being cast for this role, and I am hurt deeply by

Summit's surprising decision to move on without me" (Lefevre, 2009) In this statement

Lefevre depicts herself as a victim, and Summit as the villain, and she appeals to the fan

base, perhaps in a move to keep them on her side. A statement from the studio was

required, and online, with quick access to the fans and the target audience as this news

did not bother the wider public like it did the fan base, and from a credible and familiar

source. Summit commented, clarifying the issues and ultimately appeasing the fan base

while reinstating their position as victim in this interchange:

> We at Summit Entertainment are disappointed by Rachelle Lefevre's
> recent comments, which attempt to make her career choices the fault
> of the Studio. Her decision to discuss her version of the scheduling
> challenges publicly has forced the Studio to set the record straight
> and correct the facts (Statement from Summit, 29 July 2009, *Twilight
> Lexicon*).

The fans' access to rumors, personal opinions and emotions in conjunction

with professional matters of scheduling and casting prompted the studio to interact with

the fandom in an official capacity, but through a venue with which they are familiar: in a

trusted and factual manner through the site owner or moderator, to whom the fan base

may feel connected, and in whom they trust. By accessing the fans through the fan site,

the filmmakers showed their trust of the fan site owners to report the information on their

behalf, and they also took a step that could appear less confrontational by appealing to

the fan base to provide information and explanation, rather than engage with Lefevre in a

fight directly. Through this channel of information dissemination, they stated the facts

from their side, and the argument ended. Lefevre, who had been using Twitter to share

her reactions and opinions prior to Summit's statement, stopped participating in the

conversation immediately, thus giving additional credibility to Summit's argument. The

entire exchange took place over approximately forty-five minutes.

Information Dissemination and Changes to the Text's Details

When filmmakers' have the reputations as fans and their relationships with the fan

site owners are established, they gain a certain amount of flexibility to adapt the novel to

the visual medium of film. With *Twilight*, they made small changes from the text, such

as the color of Edward's car changing from bright silver in the book, to dark grey in the

film; or when one of the supporting characters, Lauren, was deleted in the film and some of her characteristics given to another, Jessica, in order to condense the supporting characters in the story. These changes, while minimal to the unloyal fan, were key argument topics amongst loyal fans, and were discussed on message boards at *The* Twilight *Lexicon*, Twilight *Series Theories*, *His Golden Eyes*, and Twilight *Moms*. While there was some annoyance and anger towards the filmmakers at changing elements of the script, there was significantly less serious backlash from the fans as seen in the adaptation of *The Seeker* (2007), for example.

Twilight avoided repercussions from the fandom due to the filmmakers' positive relationships with them, and also due to how they delivered the news of changes from the book to the film. When the filmmakers made a change, such as in the color of Edward's Volvo or a controversial casting decision, the studio delivered this information to the fans via the fan sites or through Stephenie Meyer's personal website, which provided approval of the author by proxy. Most loyal fans know that Meyer's brother, Seth, manages her website, and therefore anything posted on it would have her approval by association, and the fan could assume that she consented to the information.

Releasing information to the fans early through fan sites may provide ample time for the fan base to adjust to the changes before seeing the film in the cinema, This may minimize the removal of the viewer from the film's narrative, as can happen when they are distracted by the differences from book to film, and instead view the film more comprehensively as a work that represents the text. Leitch (2007) explores this phenomenon with the filmmakers of *The Lord of the Rings*. There, he describes that sharing information prior to viewing the film could prepare the audience for what they would see on screen. By adapting their online marketing to include multiple "making of videos", it ensured that they would not be removed from the visual narrative, as New

Line assumed that without these insights, fans would "approach the film not in a credulous spirit … but in a spirit of disavowal" (Leitch, 2007, p.146). This assumption, and New Line's online marketing, supports the argument that they made a conscious effort to acknowledge fan expectation, and to lessen the shock of the visual change from the textual description on the target audience. Evidence suggests that the creative team of *Twilight* did similarly, as Meyer commented on changes via her website, and the filmmakers and cast referred to them in interviews, posts, and tweets.

The Script: The Book as Bible

Similar to Astin's comments about the cast and crew viewing the source novels as "a sacred text," (personal email, 2011) and constantly referencing them during the production of *The Lord of the Rings*, the cast and crew of *Twilight* also highlighted their constant use of the text, and the involvement of Meyer. I observed their use of the text on set during preparations for a scene, to check facts during downtimes, and they repeatedly stated how they referenced it before and during filming. These elements project efforts to remain faithful to the text, which may appeal to a fan base looking for a close adaptation.

For example, in an interview on makingof.com, Rosenberg was quick to emphasize the collaboration with author Stephenie Meyer while she drafted the script, and acknowledged that Meyer was a part of the creative team, thereby aligning the author with the film. Rosenberg also acknowledges the pressure of adapting a novel with a fervent following, and that her "biggest concern was destroying a beloved series of novels for an entire generation" (MakingOf.com). She describes her early involvement with Meyer, which later developed into dependence, for her contributions to the script regarding specific elements from the novel. Meyer was able to provide additional

characterization or explanation as to the situation that may be needed in the film, and as it came from the author, it remained canonical, and avoided repercussions from the fans. For example, she describes "Edward [as] very challenging to write … he's not verbose, so you have to get across in as few words as possible, his intention," (Rosenberg, Makingof.com), and therefore developing his character involved extensive cooperation between Rosenberg and Meyer. From the first film on, Rosenberg describes Meyer as an "incredible resource … with the third one [*Eclipse*] I gave her the outline, which I never do, but I know her to be such a collaborative person … she was really helpful on that [and] *I wanted to keep her involved every step of the way*, and she has been… [we were] constantly back and forth with notes" (MakingOf.Com, emphasis mine).

In media interviews, the cast and crew often refer to how they used the source novel in their own processes, and the importance of it during filming. This supports my argument that it was the cast's desire to assure the fans that they care about the book and its faithful representation in the film. I then observed their actual use of the novel in practice while on set in 2008. It was implied in interviews that the majority of the cast and crew had read the novel, and that the senior creators had an "encyclopedic knowledge" of some of it (Silberman, personal interview, 2008). This is a seemingly assumed practice, although not always exercised in adaptation, as illustrated earlier by the *Dark is Rising*: *The Seeker*, where the majority of the cast was unfamiliar with the text.

With *Twilight*, the cast and crew were quick to assert that they had read them "more than once" (Mooradian, personal interview, 2008), and Kristen Stewart, when asked if she reread sections prior to filming, said that she read the books "Constantly. All the time. That book was our bible" (personal interview, 2008). Similarly, in an interview with *The* Twilight *Lexicon*, Rosenberg stated, "one thing we all [the studio

representatives and the producers] completely agreed on was that the book was our bible" (The*Twilight*Lexicon, 2008). As a final example, Taylor Lautner said that Hardwicke had encouraged the cast to read the novels thoroughly to get to know their characters (personal interview, 2008), illustrating it was an important element of the director's creative agenda that the cast be familiar with the source text.

Once the script was in a state where the filmmakers and Meyer were satisfied with it, however, the books became a secondary reference, and the script became the primary text from which the film was made. Godfrey said, "So much of that book went into the script, and was referred to with each stage of the rewriting, that we don't really need to go back to the book anymore. It's in the script. Everything we need is in the script" (Godfrey, personal interview, 2008). This was evident with the crew I interviewed: Silberman, Godfrey, Mooradian, Bohrer, and Hardwicke.   The novel was constantly on hand for reference during filming, however, as I noticed a well-worn copy of it in "video village," the monitor area where the producers and crew could view scenes currently filming. I was sitting behind the producers wearing headphones, which allowed me to listen to the dialogue spoken, and also to hear the crew comments and the director's notes. At one point, the producers began a discussion about how a waitress' hair should look in a specific scene. It was a minimal character with no importance in terms of plot progression, but they opened a copy of the novel in order to reference what the original statement about that character's appearance was, only to find that the actress matched Meyer's original description accurately. This was an unpublicized moment, and a non-dramatic instance where the filmmakers felt the need to consult how the filmic representation of the novel embodied or diverged from the source text, and their discernible relief at the similarities illustrated their intentions to remain true to Meyer's descriptions on even minimal details.

Here, it is important to reintroduce my interaction with the primary text via my blog as it eliminates the time span, and therefore it also eliminates the creative distance and the editing and censorship period that I might have undertaken in academic evaluation, which can accompany such an examination from the initial event.

From the Blog:

> *1 May 2008*: I asked all three of them (Wyck, Greg and Gillian) if they ever re-read sections of the book before filming to refresh the scene in their mind and they agreed that like a good student, they try always to keep re-reading; not just to read for the test, but know the material and have it be fresh in their minds all of the time. It isn't feasible for them to reread all of the time as they have dailies to watch, scripts to go over for the following days filming, and paperwork to complete every night, but they also said that at this point, the script has gone through so much work, and Stephenie Meyer has approved every line of it, that when the time rolls around for filming they can work off of the script alone and know that it still reflects the original work
>
> After another hour or two in video village, I realized, however, that this group of people really didn't need to keep re-reading the book to keep it fresh in their minds. They were able to rattle off whole passages from memory, they could complete entire character conversations between them, and the one time there was a discrepancy over an aspect of the book (we got into a debate about the waitress's hairstyle) the book came out and we found the tell-tale paragraph. Every aspect of this gave me a sense of their commitment to the film. In a video interview recently (I think it was the mtv.com video) Rachel Lefevre, who plays Victoria, said "It's not enough for any of us that this is just a fun, good-time, vampire romp love story. That's not enough. We want it to be real," and you can see that in every member of the cast, crew, and production.
> (2008, imstillwandering.blogspot.com)

These immediate reactions illustrate the impact of the experience, and the stated intent of the artists at that initial moment, and readers of my blog could find assurance in the intentions of the filmmakers from my report. The utilization of the blog allowed for external commentary of my investigatory process by both anonymous readers, and myself, which permitted critical interpretation, and peripheral examination of methods

and intent, further exploring the implications and importance of digital, participatory media in research the novel to event film adaptation.

The Event Film Fan: The Internet and Incorporation

Pullen (2006) noted that the filmmakers of *The Lord of the Rings* actively sought a relationship with these fans, and specifically, with the owners and moderators of the fan site, TheOneRing.net. This also occurred on the set of *Twilight*, where the owners and moderators of fan sites were invited on set, and given free access for interviews, photos, and observation. Pullen's criteria for a blockbuster fan consist of: first, having an existing, marginal, but traditional object of the fandom, like a film or novel, and a base, online or actual, from which to interact. From this base, she discusses that secondly, the film creator may be able to draw out fans' creative work and incorporate it into the marketing process of the event film. Third, she argues that the blockbuster fan may possess a willingness to "trade spectacular commercialization for greater access to and influence over the production, and a celebration of the authenticity and integrity of the text, production, and fan community as defined against other Hollywood products" (2006, p.177). This means that a fan would be willing to create videos, art, blog posts, or contribute to the metatext of the fandom, particularly if it brought them additional fan capital and proximity to the remediated object.

I would argue that these three traits are also recognizable in the event film fan, and that the creative team for *Twilight* recognized the power of these elements, and initiated relationships and opportunities for interaction that capitalized on the fans' productive abilities, and also brought fans closer to the production. For example, it fulfils the first criterion, as there are online 'clubhouses' to act as Pullen's base, such as: *The* Twilight *Lexicon,* Twilight *Moms,* and Twilight *Series Theories*. The filmmakers

worked with these sites, sending them press releases, photos, news updates, and they invited the owners and moderators to the set for physical proximity to the production. Secondly, these bases create or host YouTube videos, fan artwork, and blogs from which fans can interact to re-tweet, repost, and advertise the film, dispersing the remediations through multiple digital channels. The *Twilight* filmmakers embrace fan productivity, and even encourage it at official fan conventions where they host art shows and contests to display and celebrate fan remediation. Third, is the support of the fandom, and specific fans who may increase productivity in exchange for proximity to the production and added celebrity. In addition to fulfilling the traits of the blockbuster fan, these fans also have additional elements as event film fans, particularly with regard to the participatory and communal features of the fandom: the collection of physical products and memorabilia, how they gain additional knowledge on all parts of the primary and secondary texts, and how they share that information both formally and informally via digital media sources and through fan-attended or fan-organized events.

       With an event film, the source text may have a large fan base prior to the film's release, but fans can provide opportunities for extensive expansion of the fandom population and interaction through online buzz. Also, their enthusiastic presence at premieres and releases can bring them emotionally and physically closer to the process by affecting the creators of the source or the remediation. Stephenie Meyer commented on fans' presence at premieres in the run up to *Breaking Dawn: Part 2's* premiere stating:

> I look forward to seeing some of you in the upcoming months as publicity for *Breaking Dawn* 2 starts up. It feels so weird to think it's all coming to an end! Happy in some ways, depressing in others. The saddest part for me is that the next premiere is the last time I'll get to see you guys [the fans] all together. It's something I always look forward to, even though it's frenzied and I don't really get a chance to talk to anybody. I'll just tell myself that a couple of you will show up for *The Host* premiere so that I don't get too depressed about finality and goodbyes. It's been quite a ride, hasn't it? Thanks for being there with me through all of this. It wouldn't have been any

fun without you.
(stepheniemeyer.com, 11 February, 2012)

Here, Meyer reaches out to the fans specifically and talks to them as a grateful friend, asking them questions, and sharing emotions openly. She brings them closer to the action of adapting a popular work as she shares seemingly intimate details from the set in this post, including a photo of her socks drying by a fire (Stepheniemeyer.com). Fans also responded to the hyperlinked text in the above section, linking them to the Facebook page for *The Host,* which gathered 15,000 fans in its first week.

Involving the Internet-based fan can also assist in extending the reach of the novel to those who may not have originally discovered the book. The Summit financial document cited the growing fan base as an influencing factor on the rise in readership, thus acknowledging the professional attention paid to the participatory fan.[58] With relation to popular culture, on a localized scale and, the trend is no less apparent. Anecdotally, a fifth grade teacher in Fredericksburg, Virginia noted that only two students in her class had not read the first *Twilight* book and that was because "they wanted to be different" (Dmytriw, 2009), implying that it was a unifying and common practice to read *Twilight*. Similarly, a librarian in Washington, D.C. informed me that there was a forty-seven-person waiting list to check out *Twilight*, and they had eight copies, while they had only three of *Harry Potter* with no current waiting list (Petsche, 2010). Although there can be a rapid rotation of what book is currently in fashion, the popularity of *Twilight* is seen by book sales and also by the statements above from Petsche and Dmytriw, which represent a popular attitude. This evidence shows the growing appeal of the books, which were published in 2004, and the first film released in 2008, a full two years before the interview with Petsche. This illustrates the prolonged

---

[58] As cited previously, the "continued strength in *Twilight* book sales underscores growing and attentive *Twilight* fan base" (Anon., 2011, p.22).

popular appeal of *Twilight*.

Conclusion

In this chapter, I explored *Twilight's* place in popular culture and its influence in contemporary television, film, and literature. I also examined the fandom, the filmmakers, and their relationship to each other in *Twilight*. I provided examples of the efforts of the *Twilight* filmmakers to interact with the fan base, to incorporate them into the film's development, to advertise their apparent care of the text during the process, and to align themselves as sympathetic to their wishes. *Twilight* was well positioned for continued success within the fandom due to the filmmakers portraying themselves as fans, incorporating the active author into the remediation process, and demonstrating a constructive, supportive environment to bring *Twilight* to the screen. In the following chapter, I will demonstrate specific examples from the film that demonstrate filmmaker efforts for fidelity, and, I suggest, are purposeful nods to the fandom to provide an "in joke", and additional avenues for accruing fan capital.

Chapter Eight:

Twilight: Filmmakers, Fidelity, and Online Fans

"[Fans are constantly] quest for authenticity, influence, and involvement—in other
words, an attempt to understand, control, and participate in the movies."
(Barbas, 2001, p.6)

Introduction

This chapter examines specific practices of the *Twilight* creative team that suggest

an effort to satisfy fan expectation. These include "in jokes" (Hunter 2007, p.164)

celebrating insider knowledge and small details from the film, apparent and projected

efforts of fidelity, and also efforts by the filmmakers to create a fictional world based

within an existing place, that matched fan expectation in the locations of *Twilight*, similar

to *The Lord of the Rings* efforts for visual continuity from Howe and Lee's concept art,

discussed in chapter seven. These examples allow the fan to recognize textual evidence

depicted on film, thereby accruing fan capital. In this chapter I also look at *Twilight's*

marketing practices, both traditional and online, with a specific focus on the use of

participatory, online applications in interactions with the fan to further demonstrate the

shift in the fan and filmmaker relationship in event film adaptation, due to fans'

immediate access to information via the Internet.

Adaptations and Fan Management: Adapting while Retaining the Fan

In Booth's study of fandoms in a digital media environment (2010), he focuses on

the need to reexamine previous categories and modes of investigation, using fandoms as

his case study. His research on fans' use of digital platforms within Alternate Reality

Games (ARGs) can inform and identify issues within media studies, which can also be

applied to fans' influence on event film adaptation. He acknowledges that a film's

success, as with *The Lord of the Rings*, is due in part to the filmmakers' efforts to seek

the "advice and support" of the fans (2010, p.19), supporting my argument that there is a

shift in filmmaker and fan interactions to incorporate the digital fan. Similarly, Lessig

asserts, and I also illustrate, that media producers are specifically beginning to target

participating fans of the source material during the creative process (2008, p.221), in

order to build goodwill with the fandom, and retain their support of the remediated

object.

I believe the apparent efforts the filmmakers made for fidelity are purposeful nods

to the fans, recognized and developed during the adaptation process, or enacted

occasionally in the moment from an immediate reaction, as the filmmakers adapted their

practices to fan reaction and expectation. Hunter (2007) provides an example of textual

incorporation for the benefit of the fan from *The Lord of the Rings:*

> Treebeard admonishes an oak tree for trying to devour Merry, his
> words are those, in the novel, of Tom Bombadil … the scene works
> as an in joke and homage to Bombadil, who has been dropped from
> the story … [and] plays to fans' extratextual knowledge of Tolkien"
> (2007, p.164).

The knowledgeable fan will recognize this "in joke", and may accrue fan capital

for identifying it in the film. With *Twilight*, there are similar opportunities for the fan.

The in jokes can illustrate the fan as knowledgeable, with unique insight into the

adaptation, as they may be able to explain the filmmakers' motivations for including

particular elements of the film. They are not necessarily key components to plot

progression, but they are scenes and lines that have become iconic in the fandom. If not

included, the filmmakers' capital could be brought into question. It could provide an

identifier that illustrates the filmmakers' lack of knowledge, how out of touch they are

with the fandom, and that they were not true fans themselves; all of which are not

required when adapting a film, but as evidenced in this chapter, and in the previous

chapter with examples from *Eragon, The Seeker*, and *The Golden Compass*, these identifiers can cause anger in the fandom, alienate the fan base, and therefore negate their support of the film.

Informed fans with extensive capital would know not to make these seemingly elementary mistakes, as Hunter points out with *The Lord of the Rings* that "to keep the fans onside, it was crucial not only that the films (or at least the first one) stuck closely to the novel, but that Jackson and his team display credentials as fans themselves" (2007, p.157). It was that credibility and approval from the fandom that kept the fans satisfied, and retained the discerning audience for the extent of the franchise (Hunter, 2007, p.156). The filmmakers of *Twilight* needed to illustrate their grasp of the text and what is deemed important within the fandom. By incorporating these elements in *Twilight*, by seeking the support of the author in the adaptation, and reconciling the textual elements with their filmic and real-life depictions, the film is less likely to alienate the fans based on their preconceived expectations for the adaptation, and therefore retain their attachment to the text and its remediations.

Retaining Lines

On the set of *Twilight,* producer Greg Mooradian informed me that Meyer, through conversations and her notes on the drafts of the script in pre-production, and in her visits on set, encouraged the filmmakers to reinsert beloved lines from the source text that had been cut from the film. He said that "fans had these lines tattooed on their bodies, and we didn't know that; we didn't think it was vital. Stephenie pointed them out to us, and once

we knew the emotional attachment to those moments, they of course had to return to the film" (2008). The sides, or pages of that days' script, were recalled, and the line reinserted into the script.

This depicts the filmmakers as receptive translators of the author's suggestions. They defer to her infinite capital, and adapt their processes as needed, and sometimes in the moment during production to appease the creator of the fictitious universe. These efforts were lauded by Meyer in interviews, and on her website, where she discussed the filmmakers as great to work with, and she assured fans that they "will absolutely enjoy the movie," (stepheniemeyer.com). This statement assists publicity, and therefore one could infer that she was projecting a positive spin for the film's benefit, but it was received as more than just a publicity statement due to her close relationship with her fans prior to the film's release. She was trusted in the fandom, and therefore they believed her when she said she enjoyed it, and they would too.

The Apple into Edward's Hands

After Bella and Edward's initial meeting in *Twilight*, there is a scene 30 minutes into the film where Edward startles Bella while she is in line at the cafeteria, assembling her lunch, which consists of a salad and an apple. He surprises her, causing her to drop the apple to the floor. However, Edward's vampire reflexes catch the apple on his toe, the apple rolls up his leg, and lands in his cupped hands-- perfectly mimicking the cover of the first novel, *Twilight*. This moment is only four seconds long, but allows fans a moment of recognition and identification of the image as representing additional textual information:

Eye color

Perhaps an unsurprising element is the eye color of *Twilight* characters, as it is clear that the filmmakers would need to do something to distinguish the vampire Cullens as different from

humans, and the good Cullens as different from the bad vampires. Eye color in the novels provides this distinction, and was carried over into the films. The "vegetarian" Cullens, who call themselves "vegetarian" because they do not consume human blood, but instead feed from animals, have a deep, gold color to their eyes. The human-drinking vampires' eyes, however, are shades of red: dark burgundy to a shocking bright red depending on their age, and how long it has been since their last feeding. This last element was visible in the third film, *Eclipse* (2010), when the Cullens had abstained from feeding for too long in order to protect Bella. Their eyes were deep black from lack of feeding, and although these details were never verbally explained in the film, the close up shots on their eyes allowed fans to recognize their alliance or ailment, and average viewers simply to acknowledge that something was different, and perhaps wrong.

Bella's eye color is a more specific nod to the fans. In the novel, Bella's eyes are a distinctive "milk chocolate" brown (*Breaking Dawn,* p.359), but Kristen Stewart has

naturally blue eyes. Therefore, Stewart wore contacts throughout filming so her eyes would match Bella's. This is not necessary in terms of story progression, but it is a beloved moment in the books, as Edward often comments on her eyes, and the focus on the eye color is passed on in *Breaking Dawn* to their daughter, Renesmee, who has her "warm brown eyes, the color of milk chocolate—the exact same color that Bella's had been" (*Breaking Dawn,* p.359). This illustrates the filmmakers' attention to details for textual fidelity to meet fan expectation. Additionally, queries on the significance of the eye colors arose online following the release of each film on sites like wiki answers and answer yahoo. This provided a forum for fans to ask questions, and inform each other, with the informed fan imparting their knowledge, and thereby exhibiting their capital in a digital space.

Bella as a Vegetarian, and the Author's Cameo

Because the Cullens are "vegetarian" vampires – drinking blood from animals as opposed to humans – the filmmakers made Bella a vegetarian in the film. This is a change from the novel, but an informed fan would see the irony of her as a vegetarian. She eats a salad, and orders a veggie burger at a diner, thereby aligning herself with the vegetarian Cullens while she is still human.

There is also a moment in the diner scene where the waitress says, "Here's your veggie burger, Stephenie," as she places a plate in front of the author, Stephenie Meyer. The shot lasts approximately three seconds, but it provides a moment for fans to recognize Meyer, acknowledge that she is a part of the film, and can infer that the author, therefore, supports the adaptation. She is also eating a veggie burger, thereby aligning herself, like Bella, with the vegetarian Cullens. Through these three seconds of screen time, multiple fan elements can be covered for fan satisfaction.

The Music of Twilight

In the novels, there is a scene famous in the fandom for its highly charged sexual tension, where Bella and Edward exchange a romantic dance in his bedroom. The music that they dance to is Claude Debussy's Claire de Lune, which spread throughout the fandom as a favorite song, and it caused groups to emerge on Facebook such as "I liked Claire de Lune Before *Twilight* Made it Popular." Initially, Rosenberg had included the song "I'll Take You There" by The Staple Singers, but "the scene changed, [they] wanted to fold in the Debussy piece that Stephenie wrote into the book" (The*Twilight*Lexicon). Here, Rosenberg acknowledges the efforts of the filmmakers to maintain the detail from the text, which matched the expectations of the fans.

The music on the Saga's soundtracks was also of particular importance to the fans, as Meyer avidly supports musicians and thanks artists in her novel's acknowledgements for inspiring her own writing process. Additionally, Meyer includes playlists for each book on her website, essentially creating a soundtrack for the book well before each film's soundtrack was constructed.   Meyer said, "I can't write without music…[and] *Twilight* was a very visual, movie-like experience [which] prompted me to collect my favorite *Twilight* songs into a sort of soundtrack for the book" (stepheniemeyer.com). Many artists on the official soundtracks are from Meyer's own list such as Muse, Blue October, and Linkin' Park, and the artists added to the soundtrack that are not on her previous lists are in a similar genre and tone to those on Meyer's list.

The *Twilight* soundtrack received a Grammy nomination in 2009, and Meyer continued to show her support on her blog to the filmmakers and musicians, where she said, "A big congratulations to everyone involved with creating the awesome *Twilight* Original Motion Picture Soundtrack! The Grammy nomination is fantastic and also well-deserved. It is an honor to have such talented artists and bands contributing to the

Twilight film… Thanks, Stephenie" (stepheniemeyer.com), thus continuing to illustrate her approval of the adaptation process to her fans, and maintaining her proximity to the fan base by sharing her thoughts with them specifically.

Edward in Rio de Janeiro

There are many more instances of filmmaker attention to detail in order to retain the fan, but as a final example, in *New Moon*, Edward has separated from Bella and has exiled himself to Rio de Janeiro in order to protect her from his vampire life. The location of his exile is not mentioned in the book. Instead, Meyer posted an "extras" document on her website disclosing where he went in an extra chapter for *New Moon.* In this extra scene from Edward's point of view, Edward is mistakenly told that Bella has died, and it shows him in a dirty flat in Rio de Janeiro (stepheniemeyer.com).

Meyer introduced the extra as "inspired by questions and comments on *The Twilight Lexicon*" (stepheniemeyer.com), which provides another example of Meyer participating *with* her fandom, and that she actively reads their comments and suggestions on the fan site. This alters fans' relationship to the text as it invites the fan to act as an influencing agent to the creation and remediation process; it was fans' comments that inspired the author to choose and write about Edward's exiled location, which, in turn, was incorporated back into the film, due to the inclusion of the detail by the filmmakers.   It also provides a detail little-known within the fandom itself, as it would take extensive research to find the information. This implies that the filmmakers had a fan-like dedication to their research, or that Meyer provided them with the detail during the development process. Both options could satisfy the fan, as the first awards the filmmakers with fan capital, and the second provides supporting evidence of the approval and support of the author.

Cars

The fans of *Twilight* were given significant preconceptions about the make and color of each character's car in the novels, as Meyer includes photos and extra information about each vehicle on her website, and there is also a section on the cars in *The Illustrated Guide to the* Twilight *Saga*. Edward's car, a "stupid shiny Volvo" (*Twilight,* p.83) became iconic, and just the image of the car can cause eruptions of emotion from fans, as happened on set when a group from the Twilight *Moms* fan site saw the above Volvo drive onto set (driven by a Production Assistant), and they erupted into cheers.
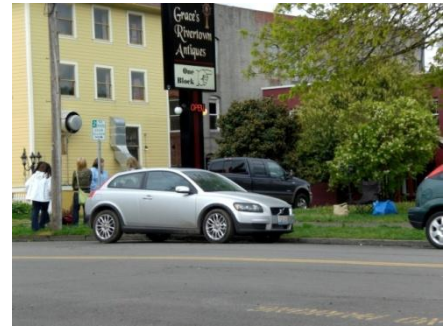
Due to a renewed fervor for Volvos, the car company sponsored a contest in the lead up to the release of *Eclipse*, where fans had to navigate a flash computer game through the real-life images from Forks, Washington, and find their way to the Cullen's house. Links from the fan sites brought the fan to the contest, and once in the game they were timed. Whoever completed the journey in the fewest moves, and the shortest amount of time won a new Volvo. Jenkins (2006) describes playing such a game can cause users to "explore their environment, make connections between distinct developments, form interpretations based on making choices and playing out their consequences, and map those lessons onto their understanding of the real world" (p.214). In this instance, it also provided targeted and fan-focused marketing through participation and interaction.

The online game capitalized on the fans' recognition of the car and its attachment to the *Twilight* saga, and utilized real-life imagery with which the fans would be familiar in order to accurately depict the novel's setting. The company also created a trailer for the game, including scenes from the film, and real-life shots from Forks, Washington,

thereby combining the reality and the fiction (Volvo, 2010). The trailer included real-life

shots of Forks, shots of vampires and werewolves from the film, a Volvo speeding

through the woods of the Olympic Peninsula, and the words "Volvo takes you to the

place where it all began," suggesting that the car company could take the player into the

world of *Twilight* (Volvo, 2010).

Shots of the Volvo from *Twilight* (2008), used in the commercial.

The game required multiple attempts to figure out the path to complete the

journey, and therefore provided a repeated bombardment of the imagery of Edward's car

in a fan-centered context.   For example, my own experience with the game included

twenty-two attempts until I completed the path, followed by a further four attempts to try

to lower my time.

This game is an example of fan-centered marketing, but also transtextual

remediation as it calls upon literary, film, and real-life references to *Twilight*. It engages the fan in play, bringing them into the remediation, and also reinforces the images from the film as representative of the real-life Forks, playing upon the draw discussed in chapter four of fan pilgrimages for proximity to the object of the fandom, as well as the continuity of visual expectation across multiple medias, as with Jackson's incorporation of Lee and Howe in the art design for *The Lord of the Rings* discussed in chapter seven. As I illustrate in the next section, the filmmakers made efforts to connect imagery from the films with those described in the books, and also from real-life locations. This perpetuated the transtextual remediations of the saga, and may provide an example of filmmaker efforts for fidelity that can satisfy fan expectation.

Locations: Real and Fictional

The real-life locations of the *Twilight* novels and their incorporation into ancillary remediations of *Twilight* provide another point of access for the fandom, as they can physically visit this location, and interact with the real-life settings. It is in these actual places where the filmmakers began their search for where to film *Twilight*. This connected the descriptions in the novel, and therefore what the fans expected for the visual representation of the locations, to their depiction on film.

Meyer chose Forks, Washington as the location for the *Twilight Saga* due to the meteorological benefits of the Olympic Peninsula, where Forks is located. It has the highest number of cloudy days in the United States, which she said created a sufficient location for a family of vampires who sparkle conspicuously in the sunshine, and who wish to live a resemblance of a 'normal' life around humans (stepheniemeyer.com). Meyer admitted to finding this location with a Google search, an act with which fans could relate. She described it as accurate for the novels after she analyzed images of the

green, mossy, Hoh forest and the rugged coast, which would become First Beach in the novels:

> I pulled up maps of the area and studied them, looking for something small, out of the way, surrounded by forest... And there, right where I wanted it to be, was a tiny town called "Forks." It couldn't have been more perfect if I had named it myself. I did a Google image search on the area, and if the name hadn't sold me, the gorgeous photographs would have done the trick (Stepheniemeyer.com).

Forks itself is a small town, with a population of 3,175. There is one stop light, one high school, and the nearest cinema is an hour's drive. A once profitable logging community, the industry now centers on tourism for the local natural beauty, and also now for *Twilight*. According to their local paper, there were 18,000 fans who visited Forks in July of 2009; more than the total number of visitors in all of 2008 (Dickerson, 2009). Fans can go on a pilgrimage to the real-life sites from *Twilight* and see Forks Outfitters, where Bella works in the novels, and where staff in the real shop occasionally pages a fictitious employee, Bella (*Twilight* in Forks, 2009). Fans can see the hospital where Carlisle Cullen works in the novels, and where the staff has placed a parking sign for "Dr. Cullen Parking Only." This satisfies fan expectations, and brings fictional identifiers into real life locations, assisting the "performativity of objects" discussed in chapter seven. There is also an "Edward loves Bella" sign in the town's information center, visitors can order a "Bella Burger" at the local diner, fans can take their picture next to a replica of Bella's red truck, and in the neighboring city of Port Angeles, where Bella and Edward have their first date, fans can find the actual Bella Italia restaurant from the source text. There, they can order the mushroom ravioli for $17 a bowl, just as Bella did in the novel. The owner of Bella Italia estimates that he sold 4,500 bowls of mushroom ravioli in 2009, and "is figuring out how to sell it pre-packaged to the fans" (Erzen, 2011, p.17). The filmmakers specifically included this last element in *Twilight* when Bella orders a bowl of mushroom ravioli on her first date with Edward, which

matches fans expectations for the film's depiction of the scene.

These efforts provide the fan with the authenticity that Erzen believes they yearn for (2011, p.12), as it spans from real life, to book, and to film; she examines "how enchantment is lived and communicated as a shared structure of feeling for fans" and that pilgrimages "are sites for imagining and enacting forms of social intimacy other than those constrained by the everyday" (2011, p.12). This promotes that the fans' interactions with each other and with the locations of the novel provide a heightened bonding process for them. This may strengthen the fan community, while also adding to the fan's capital by providing a unique experience.

In another entry from my blog, I explored my initial reactions to seeing the real-life places from Meyer's novels.

> ***From the Blog:***
> 10 April 2008: It was certainly not a town that I would have gone out of my way to see, and it didn't have any attractions to lure people into it, but that was more endearing than anything else to me. It was nice to see the town just as it was; just as Bella and Edward experienced it. I've seen some screen shots from the film and now know that they are going for a cleaner, brighter, almost New-England looking town, although it was filmed in Oregon; the school in the film is a big, classic brick building as opposed to the dated and very small high school in Forks, and the houses for the film are quaint, comforting homes and not missing a chimney.
> I'm glad to have seen the original Forks, however, because I think it gives a more complete feel of the alienation that Bella must have felt upon arriving. This whole town was just a smidge bigger than my high school was. I couldn't imagine coming from a diverse and cultured city like Phoenix to this isolated, quiet, and somewhat run-down town where the biggest event is the 'Rain Festival' in mid April. After visiting Forks however, I could imagine it a little bit better. It was clear to me the kind of house in which Bella lived, the limitations she really encountered for dress shopping, and I found it difficult to grasp the idea that you'd have to drive at least an hour to get to the nearest movie theater let alone a major airport. The one, tiny airport in Forks is generally used as a drag speedway; they move the cars to the side when a plane needs to go through, "but that doesn't happen very often," as the gentleman at the tourism office informed me.

> I rather enjoyed seeing the true places. I think their rough exterior made it easier to see the more pleasant aspects of the towns, like the close community, the attention to public spaces, and the rough aspects only added to my understanding of Bella's feelings in Forks. I was able to glimpse the starkness, the limitations and the isolation but also see how that could enable her to flourish as herself, and certainly why it made a safe haven for the Cullens[59]

As evidenced by this blog post, I ended up "imagining and enacting forms of social intimacy" that Erzen described (2011, p.12) in my own exploration of textual adaptation, and the work's filmic representation. I found myself visualizing Bella's feelings in this situation, considering fan pilgrimages to the area, and I was sharing the thoughts with an interactive fandom who could participate in my textual and physical exploration of the adaptation.

It was also this blog post that initiated my involvement with the fandom, and provided my first exposure to their fervor. Five to ten visitors per week previously visited my blog: mostly members of my academic school, and family. Within a day of publishing the post, however, an administrator at *The* Twilight *Lexicon* contacted me asking permission to link to it. I agreed, and when I checked back two days later, I found it had received over 10,000 hits. This provided my first insight into the voracious appetite of this fandom that would devour any new information regarding *Twilight*, the real-life locations associated with it, and its adaptation to the screen.

The Filmic Locations of Twilight*: Visually Representing the Text*

Traveling to the actual location from *Twilight* in the Olympic Peninsula of Washington state, it was easy to see why this location was ideal for Meyer to hide supernatural characters. I could also see how those locations could compare to the sites

---

[59] See Appendix C for this post.

found by the filmmakers of *Twilight* in the area surrounding Portland, Oregon,

approximately five hours' drive south of Forks. On her website, Meyer provides

hypertext links for the visitor to pictures of the area, which gives the fan a visual

preconception for the setting based on her suggestions (stepheniemeyer.com). Much of

the Pacific northwest of the United States has a similar look with rugged coasts and lush,

moss-covered rainforests, so the locations could easily be believable outside of just the

Forks area. *Twilight* was shot around Portland Oregon in the spring of 2008, however,

and there were multiple reasons why the production chose Oregon instead of the actual

locations in Washington, although Washington is still where Hardwicke began her search

for film locations. She visited the town of Forks and neighboring La Push, and although

she offered a "promise to return" (Dickerson, 2009), Forks was not a viable location for a

production of over two hundred people. It was too small to provide the facilities, lodging

and connections needed to produce a multi-million dollar film, as the nearest equipment

rentals, crew and production facilities was Seattle, a three-hour drive away (Hardwicke,

2009, p.18).

Oregon on the other hand, had a very similar look to the Olympic Peninsula, with

the coast, small logging towns, and verdant forests that were accessible to a large crew.

The city of Portland was also a sufficient home base, with most filming locations within

an hour's drive. What is of interest in this study, however, is how the filmmakers

depicted the fictional town of Forks based on the real town, and how those changes were

received by fans.

The main street of "Forks" was actually Vernonia, Oregon; a town that had

recently suffered massive flooding, and was in the midst of a re-build. Members of the

town welcomed the film production and approximately 100 residents came to watch the

filming, with many staying until four or five in the morning, hoping to catch a glimpse of

Edward or Bella. One girl carried her copy of *Twilight* with her, and her mom said, "We're just excited to see this in our town. It means a lot. I can't believe they chose us" (Alexander, 2008). Although it may be unlikely that the production team chose Vernonia as an act of goodwill, they were positively projected and received, and the townspeople I spoke to acted as though they had won a contest to have *Twilight* in their town. Vernonia perpetuated the look and feel of the Olympic Peninsula from Meyer's early depictions and Hardwicke's scouting trip, and established a visual representation that could continue throughout the subsequent films, but with the facilities of Oregon, and appeased these specific fans.

Portland provided ample housing, production services, casting agents, equipment rentals, and skilled crew to work on a film of this nature. The production team may also have chosen it due to recent tax incentives put forward for productions shooting in the state. It included a 20% rebate for Oregon-based goods and services, and a cash payment of up to 16.2% of wages paid to production personnel (OregonFilm.org, 2011). This encouraged the use of Oregon services and personnel, thus enhancing the experience and skills of residential talent as well as potential tourism benefits associated with an event film. It was an attractive program to out-of-state productions that had the potential to save millions of dollars. This provides an explanation as to why the production moved to Oregon from Meyer's Washington setting, but with Meyer's continued support of the film as illustrated by her set visits, her cameo in the film, and her enthusiastic reviews of the process online, there was not a massive backlash from the fandom on this textual alteration.

| a) Real-life First Beach, La Push WA | b) "First Beach" Ecola State Park OR, *Twilight* Set 2008 |

Although shot in Oregon, the filmmakers made every effort to maintain the

setting as Washington State in *Twilight* in order to maintain fidelity to the original setting

of Meyer's novels, and thereby meeting fan expectations. The props department

produced fake license plates for the cars, the city of Forks gave their permission for their

police seal to be replicated on the station and on Charlie's uniform, as Bella's father is

Forks' chief of police in the novels, and the signs for the police station and school were

copied exactly from Forks. Hardwicke described that "the art department diligently

duplicated this sign" (2009, p.17), which provides evidence to support the apparent effort

to maintain the connection of reality to fiction, thereby not disrupt the fans' fantasy of

Forks as a real place (Erzen, 2011).

The details extended from real-life, to book, and to film, as Vernonia became

Forks, Washington, complete with highway 101 signs (which is in Washington, not

Oregon), and all local signs stating Vernonia Town Hall or Vernonia Library were

changed to Forks Town Hall to resemble the actual geographic location of the Olympic

Peninsula, and not Oregon.   Existing elements of the town were transformed into sets for

the film, including Vernonia's credit union, which became Forks Police Department, a

salon in St. Helen's, the filmic location for Port Angeles, became a dress shop where

Bella's friends shopped for prom gowns, and a homeopathic doctor's office in St. Helen's

became The Bloated Toad restaurant, the site of Bella and Edward's first date.

In the novel, this restaurant was Bella Italia, but it was changed in the film to The Bloated Toad because Hardwicke had picked up a large, carved wooden frog from a road-side sculptor on her scouting trip, and wanted to include it somehow in the film (I. Hardwicke, personal interview, 2008). Members of the Twilight *Mom's* fan site who were watching the filming on this day were originally annoyed to see the difference of the restaurant from novel to film, but once I shared the story of the frog, they were appeased. "That's so great!" one exclaimed, "I love that she supports independent artists!" (J. Dickinson, 2008). At this point, it appeared that Hardwicke could do no wrong as she had established herself as a fan, and she had Meyer's full support illustrated through Meyer's online posts and in her mainstream media interviews

Vernonia, OR

Vernonia as Forks Police Station; *Twilight* (2008)

a) Real-life, Vernonia OR

b) "Forks" Sign, *Twilight* set, 2008

| a) Real-life, Vernonia | b) "Forks" sign, *Twilight* set, 2008 |

While these efforts could be produced in many locations (i.e. *Breaking Dawn* is filmed in New Orleans, Louisiana and Vancouver, British Columbia), for the first film, Hardwicke felt strongly that "with *Twilight*, we're really jumping through trees, flying through the air, in the mountains and forests… it looks like Stephenie meant it to look" (Hardwicke, personal interview, 2008). The real-life locations provided early inspiration for Hardwicke who continued them into the film. In her *Director's Notebook,* she describes "The Look of *Twilight,*" and provides multiple photographs that inspired her and the rest of the crew's vision in designing *Twilight* for the screen; including one picture of the coast with the caption "Elliot Davis- Cinematographer...worked with me on all four of my films.... shot this photo at La Push Beach. It demonstrates our color palette- cool blues, dusk, rich blacks, grays, back lit mist" (Hardwicke, pp.10-11). This provides the fan with apparent evidence of their attention to detail, efforts to copy exactly elements from the real Forks and La Push in the filmic representation of them in Oregon, and it also continues the team-like depiction of the crew, and the cooperation in developing the locations for the film.

Discussion continued online surrounding the locations of the films compared to the books through the following adaptations as locations moved from Oregon to Vancouver, British Columbia, and New Orleans, Louisiana. The reasons for the changes in location were varied, but most were related to cost as Vancouver and British Columbia

offered significant tax breaks to productions in those areas, and with the growing attention on the adaptations of the subsequent novels, security was a harder element to control; fans and paparazzi members could walk onto the set, procure photographs and sometimes more confidential items such as scripts, and share them online without permission. New Orleans presented *Twilight* with tightened security and a closed set.

Despite the changes in location, there was little to no repercussion from the fans about the change of locations from the first film to the second, third, and fourth, which I argue suggests that the fans were satisfied by the depictions of the locations from the first film, thus solidifying their allegiance to the following adaptations. Enough care was put into the location scouting and set dressing of *Twilight* that the fans accepted the depiction of Forks after *Twilight*, so that even if it moved from British Columbia to Louisiana, it did not appear to illicit fans' reactions.

Incorporating the Fandom: Twilight, *and Participatory Media*

As discussed in chapter five, the fan has increased access to an event film adaptation due to the Internet. Therefore, it is these digital platforms that filmmakers are beginning to utilize in order to interact with the fans. By accessing the fandom from multiple points of interest beyond traditional modes of marketing, such as TV interviews and print media, the filmmaker may negate online episodes, and glean fan expectation and reaction to elements of the adaptation, thereby informing the process as it is happening.

Facebook

In addition to their relationship with the fan sites, Summit also partnered with the largest fan group on Facebook, and eventually made it The Official *Twilight* Facebook page. Lauren Sueno, the originator of the group, describes that their initial interactions

with Summit began in 2009, as a:

> partner site, in which Summit would send us media items, notifications, news, etc. In other words, we were a "glorified" media contact send out. These "partner sites" were known for not posting un-authorized items, gossip, etc., but only material sent to us by, or approved by, Summit. (Sueno, 2011).

Sueno acknowledged that the founders realized that they could do more with Summit Entertainment, and that they might be interested in a partnership to "make the *Twilight* page an Official Summit Outlet. In May 2009, the two sides came together and made our *Twilight* fan page: The Official *Twilight* Saga Facebook Fan Page" (Sueno, 2011). This partnership evolved, and they now work with Summit directly, physically bringing a fan, Sueno, into the official process. She attends fan events with representatives from Summit, or on their behalf, and she reports on book, film, or DVD releases, conducting interviews with the cast and filmmakers. She then releases this information to the Facebook group on behalf of Summit.[60]

The filmmakers utilized this validated space in order to interact with the fans. Bill Condon, the director of *Breaking Dawn*, posted a letter to the fans on the Facebook page where he speaks directly to the fan base and offers them "exclusive" information. He proceeds to list the people included in his production team, from makeup artists to cinematographers. He assures the fans of the expertise on the crew with the special effects team from *Benjamin Button* (2008) working with them, and even proclaims his production designer, Richard Sherman, as a "lifelong vampire aficionado" (Facebook, 2 October, 2010). This is a move to inform the fans, and perhaps to calm some of their concerns about the digital depiction of the supernatural Renesmee, the daughter of Edward and Bella. They also project the fan-like intentions of the production team and their proclivity for vampires, thereby again aligning themselves as fans, and appealing to

---

[60]Sueno stated that, "We have daily interaction with a morning email to all of us on the page about what to post, marketing ideas, etc. [we are] free to post about recent books that we loved, reviews etc." Personal Interview, 17 January 2011.

the fan base on the grounds of mutual understanding and appreciation.

This is a symbiotic relationship between Sueno and Summit, as the studio maintains some control over the information that the fans are receiving, but the originator of the group now also has extensive amounts

of fan capital because of her proximity to the film and its creative team thereby raising her profile and status in the fandom as a blogebrity. She has attended high-profile events on behalf of the Facebook page, and posts photos and updates from the event.

Involving Sueno cost Summit nothing, and by incorporating a fan as a part of the official marketing, the studio is depicted as fan-friendly. They also ensured that she would have adequate capital to interact with the fandom on their behalf, which echoes Nation's earlier comment that fan's trust fans; information coming through Sueno, from Summit, provided two credible sources in one popular, digital location.

Melissa Rosenberg also utilizes Facebook to converse with the fandom. She shares links, interviews, and updates on her page, and communicates directly with the fan regarding details of the adaptation. For example, after an episode occurred in the online fandom regarding a rumor about *Breaking Dawn's* adaptation, Rosenberg calmed fans' concerns. She addressed them directly via the Facebook fan page:
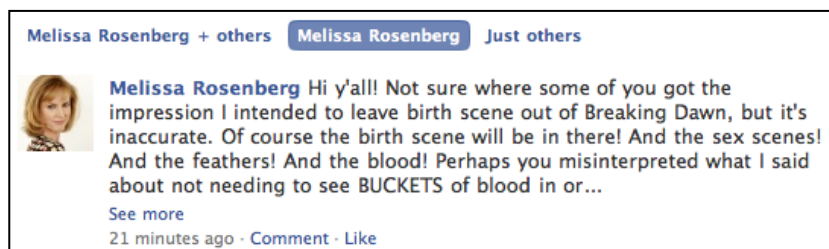
Similar to the episode with Lefevre discussed earlier, the immediacy of the Internet can turn fan episodes into movements that may become detrimental to the film.

By accessing the fan from a popular point of entry, like Facebook, Rosenberg was able to stop an episode before it became an uncontrollable reaction within the fandom. The immediacy of Rosenberg's participation can also lessen the gap between filmmaker and fan, as her instant comments and responses to fan discourse make her part of the conversation. This shifts the relationship of the fan to the filmmaker by creating a conversation between them in a digital space, and it brings the fan closer to the adaptation process of the source text.

Twitter

Twitter is also been a digital platform from which filmmakers can access and incorporate the fan-base. Numerous *Twilight* actors use the popular networking site to promote themselves and the film to their fans, including: Ashley Greene, Billy Burke, Christian Serratos, and Peter Facinelli, as well as Chris Weitz, director of *New Moon*, and David Slade, the director of *Eclipse*. *The* Twilight *Lexicon* provides a constantly updated list of official Twitter accounts to connect the fan to the filmmaker or cast member, who tweet their daily interactions with the film, provide commentary on their personal actions, and in Weitz's case, provide answers to multiple fan questions.

Slade was also active with the digital fan, as he shared photos of the actors or props on set to suggest what scene they were filming, and thereby informing the fan about specific, current actions of the film's production. By baiting the fans, he created online buzz around the film's production, as fans would reply to him, retweet, and react. He also projected his proximity to Meyer when he commented on his work with her early in pre-production: "Reading Stephenie's notes on latest script draft, we are in very good shape" (Slade, 20 July, 2010). Here, the involvement of the author and the positive direction of the adaptation process were illustrated, thus instilling confidence in the films' progress to his 103,100 Twitter followers. Additionally, he tweeted, "and so to bed dear

readers, 6am call tomorrow, back into the fray... Snow and heartbreak begins in the am

(Slade, 13 October, 2009)." He spoke directly to the fans and implied that the tent scene

from *Eclipse*, famous amongst fans for "snow and heartache", was next on the shooting

schedule. This provided fans with immediate, inside information about the production

process and development, and it also created excitement in the fandom due to the

popularity of that scene as fans retweeted, blogged, and posted about the update.

Filmmakers and Fans: Friends with Benefits

The online presence of the *Twilight* fandom was so active that Summit created

two positions called "Coordinator for Online Marketing" to act as official liaisons

between Summit and the fandom. The fan and filmmaker relationship for *Twilight* was

managed almost entirely online by these two positions, held by Ramzy Zeidan and Ryan

Fonz, but also with occasional in-person interaction at events from Jack Pan, the head of

public relations. These three men fielded questions from the fandom, and were the first

point of contact for any episode or news item from the *Twilight* world that could affect

the fandom. For example, as the Lefevre episode happened during TwiCon fan

convention in 2009, the fandom was focused on this one event, thereby creating a focal

point within the entire fandom, and not just those in attendance, as updates on the

conference were posted and tweeted live from Dallas. This created a heightened

environment of fan reaction, and Summit was concerned about backlash within the

fandom. Because of this, Jack Pan came to the convention to serve as a Summit

representative should anything happen there, and he was hosted by Sueno for the entirety

of his visit. This aligned him with the fan base, as he deferred to Sueno guiding him

through the fan event, but he advised the TwiCon organizers not to focus or mention the

Lefevre episode. They had released their official statement by this point, and they

wanted that to be the end of the episode. I was a part of this interaction, as I was on a panel fielding fan questions regarding the films' adaptations, and before going onstage we were informed that Pan had asked us not to discuss the Lefevre episode unless specifically asked by the fans about our thoughts, and if this did happen, to be succinct, and move onto a new topic quickly.

Zeidan and Fonz also moderated fan activity through their relationship with the fan site owners. When both *Midnight Sun* and the script for *New Moon* leaked online, it was *The* Twilight *Lexicon* that found the leak first. They took screenshots of the page and immediately sent the information to Zeidan and Fonz to pursue. The leak was discovered, and the material taken down within two hours. This was long enough for copies of the material to be widely circulated, but it potentially could have been a more extensive leak if not for the quick actions of *The* Twilight *Lexicon* staff, and their ability to access the filmmakers through Zeiden and Fonz immediately. This illustrates the shift in filmmaker and fan interaction, as these positions were created to deal with the fandom directly, and they served as a personal link between the filmmakers and the fans.

This relationship benefits the filmmakers to minimize fan backlash, keep them informed and incorporated in the fandom, and also to alert the filmmakers to news within the fandom that may affect the overall reception of the film, such as material leaks or anger at recasting. It is also a beneficial relationship for the fan site owners, as it is through the coordinators for online marketing that they receive invitations to events, news regarding the filmmakers and cast, and occasional gossip that inform the moderators and owners, bringing them closer proximity to the production, and adding to their capital. By adding a relatively simple step for the filmmakers to communicate with the leaders of the fan-base, the filmmakers have secured the relationship, stroked an ego, and gained valuable insight about the fandom and their concerns usually just by sharing

an email, and thus at no cost to themselves.

Marketing Twilight: *Traditional Media and Fan Production*

Twilight's marketing campaign was "a little light for a blockbuster wannabe" (Grover, 2008) at $30 million, but there were specific elements of focus within that budget for aggressive advertising. To reach beyond their targeted audience of teenage females, Summit began targeting men, the less-obvious viewers of *Twilight*. They did this via ads placed on ESPN, and an aggressive push from MTV including online and television coverage with exclusive information released every Tuesday. This ensured that fans would have new information twice each week as the fan sites had "Fan Site Fridays," and MTV had "*Twilight* Tuesdays." Grover acknowledges that Summit had been setting the stage for an informed audience who could and did spread information regarding the *Twilight* film, which ensured that "there [wasn't] a 17-year-old girl in America who [didn't] know this flick [was] coming" (Grover, 2009). The materials posted on Tuesdays and Fridays were reposted, reblogged, and retweeted all over the fandom bringing millions of fans to the materials, and widening the reach of the message. For example, the trailer was viewed more than four million times on MySpace as they dispersed the mainstream-media on their own platforms (Grover, 2008).

Heather Green attributed *Twilight's* success to Meyer's interactions with her fans in a *Business Week* article subtitled, "Inspired online marketing is key to the astounding success of *Twilight*" (2008), where she focused on Meyer's Internet efforts to connect with her fans. Green argues that Meyer "figured out before almost anyone in the book industry how to connect with readers over the Internet and inspire them to build on her work" (Green, 2008), thereby supporting my observation that Meyer's interactions with her fan base contributed to fans' loyalty to the series and their own fan production. In

the same article, Green cites Trevor Dayton, a vice-president at Canada's leading

Bookseller, Indigo, who said, "*Twilight*…is the first social networking best seller"

(Green, 2008), and Mooradian assured me that Meyer was "involved in every step …

especially marketing" (personal email, 2008), which illustrates his awareness of Meyer's

position within the fandom. Meyer also took her online fan interaction to an event level

by personally organizing *Twilight* events in various locations to meet fans in person. "In

2006…On her Web site, she arranged "I Love Edward" parties, gathering with her

readers in libraries and bookstores. Fans began traveling thousands of miles to

participate" (Green, 2008). Clearly Meyer's relationship to her fans has changed since

the explosion of *Twilight* in popular culture; she is no longer able to attend every *Twilight*

event, or even organize her own events due to fan fervor, but she still does participate in

message boards, and conversations with fans, it just tends to be those in the upper

echelon of the fandom, as discussed previously.

Other areas of the marketing campaign placed *Twilight* books and imagery in the

windows of shops, on the sides of buses in high traffic areas, and on the fronts of shelves

at libraries. While not an industry-led venture, fan art and the dispersal of fan creation

online also becomes a part of any big-budget, event film viral campaign, and they are

integral to the participation of the event film fandom (Booth, 2010, p.41). Booth draws

comparisons to de Certeau's term "perruque" (1984, pp.25-6), where one creates

something using the tools and materials of someone else. It establishes the fans' passion

for the subject emotionally, feeding Jenkins's references to a fan's desire for

epistemaphilia (2006, p.44), and illustrates the dispersal of information within the

fandom as the fan "takes pleasure in finding a way to create gratuitous products whose

sole purpose is to signify his own capabilities through his work and to confirm his

solidarity with other workers" (de Certeau, 1984, pp.25-6).

One example of fan creation is the "pieces of flare" application on Facebook that engaged users in creating pins with any image desired. Hundreds of options are there from Edward and Bella kissing, to pins declaring which team the creator is on, Jacob or Edward. This application places the imagery of the remediations on personal digital spaces (Facebook walls, Twitter feeds, blogs, message boards), thereby bringing a personal expression of the fans' attachment to a work through a visual signifier from the film and novel's imagery.

Conclusion

The involvement in the fan community and extensive online marketing and interaction may have assisted in the franchise's continued success, as *Twilight* experienced what Bryman called the "disneyfication of *Twilight*" (2004, p.5). This refers to the extensive merchandise production, and the continued increase in book sales and ticket sales for subsequent films. The films did see a minor decrease from *Eclipse* to *Breaking Dawn* in box office intake, but DVD sales increased. *Eclipse* sold $33.7 million in DVDs, and *Breaking Dawn: Part 1* sold $94.5 million (TheNumbers.com, 2011 and 2012).

Film	Budget	Opening Weekend	Worldwide Box Office	US Box Office
Twilight (2008)	$37 million	$69.6 million	$351.5 million	$191.5 million
New Moon (2009)	$50 million	$143 million	$709.8 million	$296.6 million
Eclipse (2010)	$68 million	$83.6 million	$694.5 million	$300.5 million
Breaking Dawn: Part 1 (2011)	$41.7 million	$110 million	$662 million	$281.2 million

The filmmakers for *Twilight* made multiple efforts to incorporate and acknowledge the fan in the adaptation process, integrate the author, and align themselves as fans of the source text. I argue this illustrates that the success of *Twilight's* adaptations

and remediations can be attributed, in part, to minimizing the gap between the filmmaker and fan, shifting the relationship to a more reciprocal one where the fan is informed, and included in the adaptation process. The filmmakers provided multiple opportunities for fans to accrue capital, which increases their hierarchy within the fandom, and they incorporated existing fan pages as part of the Summit conglomerate in order to assist their own adaptation and marketing actions. While each element alone cannot be credited for *Twilight's* financial success in the box office, when combined, the evidence provided here supports my discussion that the filmmakers of *Twilight* utilized effective modes of fan management during its adaptation to screen, its continued remediation into popular culture, and retained the fan base throughout the franchise, thereby assisting to make it a corporate and popular success.

Chapter Nine: Conclusion

Introduction

In this thesis, I identified a gap in the research between filmmakers and fans, and I expanded the discourse on these topics and their practical applications in event film adaptations. I explored the shifting reciprocal relationship between fans and creative producers on a specific popular phenomenon, *Twilight*, and illustrated that these relationships are becoming increasingly dialectical (Zubernis and Larsen, 2012, p.176). This shift is due, in part, to the immediacy of the Internet: to the fans' increased access to the adaptation as information is shared online, and to each other, to build active, participatory fan bases. This shift sheds light on the changing production practices of the filmmakers who take a popular work of fiction and translate it to the screen, and how their interactions with the participatory fandom alter these practices in a digital age.

I do not argue, however, that this thesis is a definitive account of fan management and interaction in event film adaptation. Booth, in his research on digital fandoms explains that "although the samples are small, the work … is immense" (2010, p.29); and that is also the case with this investigation. This is one branch of the dialogue in a developing and progressing field within film studies that combines elements of popular culture, communication, technology, audience and film analysis, production practices, and entertainment marketing. No study can be definitive due to the extensive possibilities for potential research, and also because with the advent of interactive media, there is such rapid change within the digital spaces. This work, therefore, investigated a specific moment in time: *Twilight's* inception, production and remediation, through the lens of fan and filmmaker interaction, and the changes in this relationship caused by an active fan base with a strong Internet presence.

Findings

My initial investigation for this thesis was an examination of how fan expectation was incorporated into event film adaptation. During my preliminary research, however, I witnessed the interactive nature of the fandom via my blog, online, and through my own participatory observations on film sets and at fan events. These observations introduced me to new modes of thinking regarding filmmakers, fans, and adaptation. My blog became an ever-changing, interactive platform from which I could engage with the fandom, receive answers to my questions, be corrected on my mistakes, and fans could ask me questions about my experiences. It therefore informed my research and influenced my own practices. It was a way for me to participate in the fandom, and recognize how they interact with each other, with the text and its remediations, and with the filmmakers of the adaptations.

This revealed an unresearched area of study, as my experience with my blog was a microcosmic sample of fan culture and *Twilight*. The use of fans in event film adaptations is changing. Fans are constantly engaging in enunciative, textual, and semiotic productivity; all of which revolve around the source text and its remediations. It used to be that fans could only react to the completed film; now, it is possible for them to contribute in real-time, to influence changes in story, and casting. The subject of fan culture is well studied, but the intricacies of the ways in which fans interact with the film industry is not, particularly with reference to fan interaction during an adaptation, their involvement via digital and social media, and the shifting management of the fan by the filmmaker, which is why I engaged with this topic for my research focus.

Due to my unique access to *Twilight* and its translations, I recognized a gap in the current research investigating the interactions between fans and filmmakers in event film adaptations, and I provided original insight from the beginning of the phenomenon.

Twilight's adaptation occurred at a key moment in the development of modern media, with reference to adaptation, genre, the emergence of the event film, and fan bases who are active online. The filmmakers had a work of literature that fit into contemporary popular culture, and due to the platforms available for fan development, cultivation, the participation from an involved author, and expanded information distribution with the engaged fan base, *Twilight* was able to access fan loyalty, and encourage support for its adaptations and remediations. Filmmakers exercised new practices in fan management in an effort to incorporate the fans into the adaptation process, and also to project their own efforts for fidelity in the adaptation.

In order to demonstrate the shift in the fan and filmmaker relationship, in this study I provided research on the informing fields to *Twilight's* production. This included the perpetuation of fantasy in literature, and the parallel rise of contemporary supernatural literature, bringing subjects like the vampire and werewolves back into mainstream popular culture. I also discussed the definition of 'event film,' and how it compares to the cult and blockbuster film. I proposed that the event film's interactive and participatory fan base creates the distinction of 'event,' as the fans engage in activities, discourse, and real-life events surrounding the object of the fandom and its remediations. I discussed the concept of fan capital within fan culture, and illustrated that it is the major currency within a fandom. It creates a hierarchy of power and influence, encourages the sharing of information, and allows fans to demonstrate their attachment to the source text and its remediations. The fan can gain capital through multiple channels, including fan production, proximity to the object of the fandom, merchandise collection, longevity in the fandom, and knowledge. It is this capital that distinguishes 'true' fans from the 'tourists' visiting the fandom, and it can help filmmakers to identify the influential people in a fandom. I then explored the online and

digital spaces for fan interaction such as fan sites, blogs, Facebook, and Twitter, as the Internet is the primary agent enacting a shift in the relationships between fan and filmmaker, and fan and the remediated object. Fans' immediate access to information from official websites, from fan research shared online, and from unofficial 'leaks' of information, provides a stronger base of knowledge, and direct access to the intricacies of the adaptation. They are able to engage in fan discourse online with other knowledgeable fans, and thereby create an informed and organized community with the power to influence production practices in event film adaptations.

In the case study chapters of this thesis, I illustrated the confluence of these areas of study in the production of *Twilight*, and provided examples of the practices utilized both to encourage and manage fan and filmmaker interaction.   I also offered examples of the efforts of the filmmakers to *project* their actions for fidelity, to include fans, and to illustrate the involvement of the author. The filmmakers of *Twilight* closely incorporated the fan into the practices of event film adaptation; they considered them during development, filming, marketing, and physically brought them closer to the production, as the filmmakers invited influential members of the fandom to the set, merged high-ranking fans with their official marketing via Facebook, and issued them with official media passes at events such as premieres, and endorsed fan conventions.

Through this investigation, I illustrated a shift in the fan and filmmaker relationship to one where the fan is considered, incorporated, and the fandom as a whole is informed about the process. This occurs predominantly through fan-based communication: on a fan site, through a fan-blogger, or through official channels like statements on the official *Twilight* Facebook; however, these last two examples are still moderated and distributed by fans' who have been merged into the adaptation process.

This study sheds light on the changing practices of filmmakers, as they take a text

and translate it to a new medium. The fan can impact multiple areas of film production from script development, to casting, marketing, and popular reception. Due to this influence, filmmakers of event films are altering their practices during pre-production, production, and post-production, and sometimes immediately in the moment in response to fan reaction. This research displays the techniques and the possible effects of fan management, and illustrates a direct relationship between fan influence and filmmaker action as the practices of film production shift; highlighting the growing prominence of the fan in production considerations

Future Directions for Research

Fans have been the focus of recent academic study since Jenkins, Fiske, and Bacon-Smith's ethnographic investigations in 1992. The attention to fan culture and its rising profile in official production, and mainstream marketing, gives the fan an influential position in the film industry. The influence of fans on event film adaptation may be at real-life events like premieres or conventions, but it is primarily located in an online space where their organization, as well as their episodes, can take fan reaction beyond that of their fan site, and into the broader platforms of online media. For example, the Rachelle Lefevre episode described in chapter eight became a trending topic on Twitter, bringing fan reaction into mainstream Internet activity. It widened the coverage of the adaptation, but for a negative reason. This increased the digital presence of the fandom because of the rapid spread of fan reaction and opinion, and the quick filmmaker control prevented the negative reaction from spreading. Ultimately, I believe it was a positive experience, in that it illustrated the power of the fan base and the interactions of receptive filmmakers.

The more influential fans become, the more areas of popular culture and industry

the fandoms and their social activities may affect. Therefore, this is a study that can

impact multiple fields.   This study briefly explored topics such as tourism, fidelity,

authorship, the financial implications of fan management in event film adaptation, and

new methods of information distribution via fans and new online platforms. With

tourism, there is an opportunity to research the impact of an event film on a community

as it is altered by a media event, as in Forks, Washington, and what may be the long-term

implications of this influx of tourism, and the change to a community's identity. The

fidelity debate continues, but there are new avenues for study involving the

consequences and issues of remaining faithful to a text on the creative practices of the

filmmaker, and the critical quality of the remediated text as it incorporates fan opinion

and reaction. Similarly, this illustrates an avenue for investigation on how authorship,

and the role of the writer, is defined in the production of a visual representation of the

text. Finally, there are opportunities to investigate the financial implications of fan

management and event film adaptation; from fan incorporation on box office returns, to

the growing productivity of fans and its transference into mainstream economy as

evidenced by the success of *Fifty Shades of Grey*.

This study also illustrates the quickly changing processes of information

distribution, and the growing focus on the power of the individual fan. Therefore, the

research presented here can give rise to further investigation on the fan's place,

influence, and incorporation into popular movements. With *Twilight*, a specific example

is the changing practices in digital, participatory media, the information distribution by

individual fandom blogebrities, and how information from the blogebrity fan is affecting

fan reception. This is seen in the case studies of Kaleb Nation and Andrew Sims in

chapter six, with their current involvement in YouTube and Hypable, respectively.

Additional research can provide new insight into methods of fan participation, and

utilization of the fan in event film adaptation. There is a need for research to investigate the incorporation of fandoms and emerging fan sites like those of Nation and Sims: how they further change the relationship of filmmaker and fan, how their incorporation may affect box office intakes and financial remunerations from merchandise, book, and DVD sales, and how the proximity of the fan to the adaptation process, and their influence on filmmakers via the Internet, is further affecting filmmaker practices.

Reception and Validation of this Research

Researching this thesis was a rewarding experience, as I explored new factors in the filmmaking industry, and provided insight into a culture that is difficult to understand fully: fans. Both filmmakers and fandoms, have shown keen interest in my work, validating the need for research like this, and its potential impact in multiple fields. Industry professionals (producers, financiers, writers, directors, and production companies) have approached me on multiple occasions for my insights into fandoms, fan capital, and fan creation and retention. Two journals asked me to write articles regarding the fan in event film adaptations (Parke 2009, 2010), and I was also solicited to co-edit an anthology of *Twilight* essays, published by McFarland (2011), and to contribute my own essay on fan management and event film adaptation to the collection (Parke, 2011). This demonstrates the interest in research within the film and academic industries, and it provides evidence of the perceived impact this work may have; its potential to expand into industry practice by informing and influencing the discourses and practices of filmmaker and fan interactions.

Similarly, the reaction within the fandoms examined here was overwhelmingly positive, supportive, and engaged. The popular appeal of the subject of my research excited the fans, and I suggest it is also because this study implemented a validating

process on their practices as fans. I was invited to compile sessions on academic

investigation and presentations at TwiCon 2009 and to sit on a panel, and also to host an

adaptation workshop at LeakyCon 2011 and participate in a panel on film adaptation

there as well. These activities allowed me further insight into fan relationships and

interactions, as I participated in events *with* the fans. The events also awarded me fan

capital, as I was speaking knowledgeably about events and remediations within the

fandom, and with proximity to the filmmakers; fans viewed me as an authority on the

topic. Within the fandom, the general reception of my work has been positive, with one

fan site moderator sharing her hope that I would be able to demonstrate the fan as a

significant force to "incorporate and consider" in event film adaptation, and "not just

tolerate", thereby justifying their position as influential within the adaptation process

(Lameroux, personal interview, 2010).

The culmination of this specific investigation is the argument that the filmmakers

of *Twilight* recognized the validity of fan interaction, and shifted the dialectical

relationship of filmmaker and fan, and aligned themselves with the fans. They did this

by engaging with the fandom, accruing their own fan capital, interacting with the author,

illustrating her involvement, and incorporating influential fans into the process. Through

these efforts, they projected camaraderie and collaboration with each other, and with the

fandom, and not just a tolerance for fans. This limited the fans' backlash and online

episodes, minimized the alienation of the fan associated with textual infidelity, and

provided an environment where the fan was incorporated, acknowledged, and informed.

The use of participatory media is growing (*Technorati*, 2011). Fans are gaining

power as an influencing force on mainstream media production because of the

immediacy and unifying space of the Internet. Because of this, filmmakers are

implementing new practices for fan management and encouragement. This collaboration

is evident in *Twilight*. The fans' allegiance was courted, fans were incorporated, and this assisted in perpetuating the franchise over the course of five films in five years, illustrating the fan as a significant commodity, and a productive force in event film adaptation. Jenkins notes:

> What gives me some hope … is the degree to which a collaborationist approach is beginning to gain some toehold within the media industries. These experiments suggest that media producers can garner greater loyalty and more compliance to legitimate concerns if they court the allegiance of the fans (2006, p.167).

The shifting practices for fan involvement in *Twilight* may be a foothold from Jenkin's "toehold", and they demonstrate a potentially beneficial, supportive, and collaborative set of practices for fan management and encouragement in event film adaptation in a digital age.

BIBLIOGRAPHY

PRIMARY SOURCES

Primary: Personal Interviews

Baressi, Jeanie, 2009. *Vampire Baseball*, Portland, OR. 4 July.

Bohrer, Gillian, 2008. *Twilight Set*, St. Helena, OR. 24 April.

Clay, Chris, Brent Schmidt, Cardell Kerr, and Daniel Parke, 2007. *The Lord of the Rings Online*, Turbine Inc. Jamaica Plain, MA. 14 December.

Cover, Lucy, 2010. *Captain America* Set, Shepperton, England. 9 November.

Dmytriw, Meghan, 2009. Fredericksburg, NJ. 5 March.

Godfrey, Wyck, 2008. *Twilight* Set, St. Helena, OR. 24 April.

Graspby, Rebecca, 2009. *TwiCon*, Dallas, TX. 31 July.

Hardwicke, Catherine, 2008. *Twilight* Set, Vernonia, OR. 24 April.

Hardwicke, Irene, 2008. *Twilight Set*, Vernonia, OR. 24 April

Lameroux, Jennifer, 2010. *Skype Interview*, 3 March.

Lautner, Taylor, 2008. *Twilight Set*, Ecola State Park, OR. 23 April.

Mooradian, Greg, 2008. *Twilight Set*, Vernonia, OR, and St. Helena, OR. 24-25 April.

Nation, Kaleb, 2012. Woodland Hills, CA. 25 April.

Petsche, Heather, 2010. Washington D.C., 8 February.

Pollitt, Samar, 2010. *Captain America* Set, Shepperton, England. 9 November.

Rochelle, Warren, 2010. Fredericksburg, VA. 3 May.

Shearn, Sally, 2010. Bangor, Wales. 5 March.

Sims, Andrew. 2011. *Skype Interview*. 5 December.

Silberman, Pete, 2008. *Twilight* Set. Ecola State Park, OR. 23 April.

Interactive *Harry Potter* Experience. 15 July. In: *LeakyCon*. Orlando, FL, United States, 14-18 July.

Cooper, Susan, and Gregory Maguire, 2008. Unriddling the World. *Cambridge Public Library Lecture*. MIT Campus, Cambridge, MA. 14 November.

PRIMARY: TEXTS

Alexander, Lloyd, 1964. *The Book of Three*. New York: Henry Holt and Company.

_____, 1965. *The Black Cauldron*. New York: Henry Holt and Company.

_____, 1966. *The Castle of Llyr*. New York: Henry Holt and Company.

_____, 1967. *Taran Wanderer*. New York: Henry Holt and Company.

_____, 1968. *The High King*. New York: Henry Holt and Company.

Austen, Jane, 2004. *Pride and Prejudice*. London: Wordsworth Editions.

Bronte, Emily, 1992. *Wuthering Heights*. London: Wordsworth Editions.

Cooper, Susan, 1965. *Over Sea, Under Stone*. London: Penguin Group.

_____, 1973. *The Dark is Rising*. London: Penguin Group.

_____, 1974. *Greenwitch*. London: Penguin Group.

_____, 1975. *The Grey King*. London: Penguin Group.

_____, 1977. *Silver on the Tree*. London: Penguin Group.

Hardwicke, Catherine, 2009. *Twilight: Director's Notebook*. New York: Little, Brown, and Company.

Heinlein, Robert, 1961. *Stranger in a Strange Land*. London: Hodder & Stoughton.

James, E.L., 2011. *Fifty Shades of Grey*. London: Arrow Books.

LeGuin, Ursula, 1968. *A Wizard of Earthsea*. London: Puffin Books.

Lewis, C.S., 1950. *The Lion, the Witch, and the Wardrobe*. New York: Harper Collins.

_____, 1951. *Prince Caspian*. New York: Harper Collins.

_____, 1952. *The Voyage of the Dawn Treader*. New York: Harper Collins.

_____, 1953. *The Silver Chair*. New York: Harper Collins.

_____, 1954. *The Horse and His Boy*. New York: Harper Collins.

_____, 1955. *The Magician's Nephew*. New York: Harper Collins.

_____, 1956. *The Last Battle*. New York: Harper Collins.

Maguire, Gregory, 1995. *Wicked*. New York: Harper Collins.

Meyer, Stephenie. 2005. *Twilight*. New York: Little, Brown, and Company.

_____ 2006. *New Moon*. New York: Little, Brown, and Company.

_____ 2007. *Eclipse*. New York: Little, Brown, and Company.

_____ 2008. *Breaking Dawn*. New York: Little, Brown, and Company.

_____ 2010. *The Secret Life of Bree Tanner*. New York: Little, Brown, and Company.

_____ 2011. *Twilight: The Official Illustrated Guide*. New York: Little, Brown, and Company.

Nix, Garth, 1995. *Sabriel*. New York: Harper Collins.

_____, 2001. *Lirael*. New York: Harper Collins.

_____, 2003. *Abhorsen*. New York: Harper Collins.

Paolini, Christopher, 2003. *Eragon*. London: Random House.

_____, 2005. *Eldest*. London: Random House.

_____, 2008. *Brisingr*. London: Random House.

_____, 2011. *Inheritance*. London: Random House.

Pullman, Philip, 1995. *Northern Lights* (US Title: *The Golden Compass*). London: Random House.

_____, 1997. *The Subtle Knife*. London: Random House.

_____, 2000. *The Amber Spyglass*. London: Random House.

Rice, Ann, 1976. *Interview with the Vampire*. New York: Knopf Doubleday Publishing.

Rowling, J.K., 1997. *Harry Potter and the Philosopher's Stone* (US Title: *Harry Potter and the Sorcerer's Stone*). London: Bloomsbury.

_____, 1998. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury.

_____, 1999. *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury.

_____, 2000. *Harry Potter and the Goblet of Fire*. London: Bloomsbury.

_____, 2003. *Harry Potter and the Order of the Phoenix*. London: Bloomsbury.

_____, 2005. *Harry Potter and the Half-Blood Prince*. London: Bloomsbury.

_____, 2007. *Harry Potter and the Deathly Hallows*. London: Bloomsbury.

Shakespeare, William, 1992. *Romeo and Juliet*. Cedric Watts ed. London: Wordsworth Editions.

Smith, L.J., 1991. *The Vampire Diaries*. London: Harper Collins.

Stiefvater, Maggie, 2009. *Shiver*. New York: Scholastic Books.

Stoker, Bram, 1993. *Dracula*. London: Wordsworth Editions.

Tolkien, J.R.R., 1995. *The Lord of the Rings*. London: Harper Collins.

Vaz, Mark Cotta, 2008. *Twilight: The Complete Illustrated Movie Companion*. New York: Little, Brown, and Company.

Primary: Newspaper & Magazine

Dickerson, Paige, 2009. Are Tourists Safe from Vampires? *Twilight* Takes Over Forks. *Peninsula Daily News*. 7-8 August 2009. p.A1.

Pappademas, Alex, 2009. He's Hot, He's Sexy, He's Undead. *GQ* 103. April. pp.103-08.

Sperling, Nicole. 2008. *Twilight* Hits Hollywood. *Entertainment Weekly*. 18 July. pp.28-30.

Valby, Karen, 2008. The Vampire Empire. *Entertainment Weekly*. 18 July. pp.22-27.

Ward, B., 2003. 37 Things About *Lord of the Rings*. *Ottawa Citizen*. 13 December. pp.1-8.

Primary: Online Articles

Aleiss, Angela, 2010. Mormon Influence, Imagery Run Deep Through *Twilight*. *The Huffington Post* [online]. 24 June. Available at: <http://www.huffingtonpost.com/2010/06/24/mormoninfluence-imagery_n_623487.html> [Last accessed: 15 August 2012].

Alexander, Sarah, 2011. A Summer 2011 Movie Preview: The Year of the Sequel. *Yahoo

Voices [online]. 10 January. Available at: <http://voices.yahoo.com/a-summer-2011-movie-preview-year-sequel-7584456.html> [Last accessed: 15 August 2012].

Anon, Access Hollywood Staff, 2009. Richelle Lefevre 'Stunned' Over *Eclipse* Recasting. *Access Hollywood* [online]. 29 July. Available at: <http://www.accesshollywood.com/_article_21171> [Last accessed: 15 July 2012].

Anon, 2003. Clusterfuck. *Urbandictionary* [online]. 3 October. Available at: <http://www.urbandictionary.com/define.php?term=clusterfuck> [Last accessed: 5 August 2012].

Anon, 2011. New French Poster For *The Twilight Saga: Breaking Dawn, Part 1*. *FlicksAndBits.com* [online]. 6 October. Available at: <http://www.flicksandbits.com/2011/10/06/new-french-poster-for%E2%80%98the-twilight-saga-breaking-dawn-%E2%80%93-part-1%E2%80%99/16811/> [Last accessed: 25 August 2012].

Anon, *TMZ* staff, 2009. Michael Jackson Dies. *TMZ* [online]. 25 June. Available at: <http://www.tmz.com/2009/06/25/michael-jackson-dies-death-dead-cardiac-arrest/> [Last accessed: 5 August 2012].

Anon, 2012. Total *Twilight* Franchise Sales/Revenue. *StatisticsBrain.com* [online]. 31 July. Available at: <http://www.statisticbrain.com/total-twilight-franchise-sales-revenue/> [Last accessed: 15 August 2012].

Anon, 2006. Success Stories: First Novelists, Debut Novelists. *Bookmarket.com* [online]. Available at: <http://www.bookmarket.com/debutnovels.htm> [Last accessed: 10 July 2012].

Anon, TMZ staff, 2009. Michael Jackson Dies: Celebs Go to Twitter. *TMZ* [online]. 25 June. Available at: <http://www.tmz.com/2009/06/25/michael-jackson-twitter/> [Last accessed: 5 August 2012].

Anon, 2001. Wanna See Your Name in the LOTR Credits?! *TheOneRing.net* [online]. 17 October. Available at: <http://archives.theonering.net/perl/newsview/8/1003325519> [Last accessed: 10 June 2012].

Barter, Paul, 2012. Step Back Jocks, Geeks are the New Cool. *The Huffington Post*, [online] 9 March. Available at: <http://www.huffingtonpost.ca/paul-barter/geek-is-the-new-cool_b_1332909.html> [Last accessed 10 June 2012].

Bosman, Julie, 2012. Discreetly Digital, Erotic Novel Sets American Women Abuzz. *The New York Times* [online]. 9 March. Available: <http://www.nytimes.com/2012/03/10/business/media/an-erotic-novel-50-shades-of-grey-goes-viral-with-women.html?_r=3> [Last accessed: 15 July2012].

Bost, Callie, 2012. Hardware Stores are Experiencing a Boom in Rope Sales, Thanks to a Certain Erotic Novel. *BusinessInsider* [online]. 7 June. Available at: <http://www.businessinsider.com/fifty-shades-of-grey-has-increased-rope-sales-at-

hardware-stores-2012-6> [Last accessed: 15 July 2012].

Chonin, Neva, 2005. When Fox Cancelled *Firefly* it Ignited an Internet Fan Base Whose Burning Desire for More Led to *Serenity*. *The San Francisco Chronicle* [online]. 8 June. Available at: <http://www.sfgate.com/cgibin/article.cgif=/c/a/2005/06/08/DDGQJD4D2O1.DTL &hw=firefly&sn=001&sc=1000> [Last accessed: 15 July 2011].

Douglas, Edward, 2007. Set Visit: The Dark is Rising. *ComingSoon.net* [online]. 20 July. Available at: < http://www.comingsoon.net/news/movienews.php?id=22032> [Last accessed: 5 August 2012].

Forbes, 2010. Top 100: Daniel Radcliffe. *Forbes* [online]. Available at: <http://www.forbes.com/lists/2010/53/celeb-100-10_Daniel-Radcliffe_Z5WI.html> [Last accessed: 10 July 2012]

Fleming, Michael, 2009. Weitz Digs *Gardner*: *New Moon* Director Plants Next Pic at Summit. *Variety* [online]. 22 November. Available at: <http://www.variety.com/article/VR1118011732?refCatId=13> [Last accessed: 10 August 2012].

Floyd, Nigel, 2006. Eragon: Film Review. *Time Out London* [online]. 13 December. Available at: < http://www.timeout.com/film/reviews/83511/eragon.html> [Last accessed: 10 July 2012].

Graser, Marc, 2007. New Line Banking on *Compass*: Studio Hopes Fantasy Series will *Ring* Success. *Variety* [online]. 6 November 2007. Available at: <http://www.variety.com/article/VR1117975480?refCatId=13>

Green, Heather, 2008. The Online Fan World of the *Twilight* Vampire Books. *BusinessWeek.com* [online]. 30 July. Available at: <http://www.businessweek.com/stories/2008-07-30/the-online-fan-world-of-the-twilight-vampire-books> [Last accessed: 10 August 2012].

Grossman, Lev, 2008. Stephenie Meyer: A New J.K. Rowling? *Time Magazine* [online]. 24 April. Available at: <http://www.time.com/time/magazine/article/0,9171,1734838,00.html> [Last accessed: 15 August 2012].

Grover, Ronald, 2008. *Twilight* the Movie: This Season's *Harry Potter*? *BusinessWeek.com* [online]. 14 November. Available at: <http://www.businessweek.com/stories/2008-11-14/twilight-the-movie-this-seasons-harry-potter-businessweek-business-news-stock-market-and-financial-advice> [Last accessed: 10 August 2012].

Gurdon, Meghan Cox, 2001. Darkness Too Visible. *The Wall Street Journal* [online]. 4 June. Available at: <http://online.wsj.com/article/SB100014240527023036574045763576225926970703 8.html?mod=e2tw> [Last accessed: 15 August 2012].

Haberman, Lia, 2002. Fox Squashes *Firefly*. *Eonline.com* [online]. 13 December. Available

at: <http://www.eonline.com/uberblog/b44314_fox_squashes_firefly.html> [Last accessed: 15 July 2012].

Hibberd, James, 2011. *Firefly* Returning to Cable; Fillion Says He'd Play Mal Again: EXCULSIVE. *Entertainment Weekly* [online]. 17 February. Available at: <http://insidetv.ew.com/2011/02/17/firefly-returns/ >.

Holson, Laura M., 2003. A Franchise Fantasy. *The New York Times* [online]. 9 November. Available at: <http://www.nytimes.com/2003/11/09/movies/09PROCESS.html?pagewanted=all > [Last accessed: 15 July 2012].

Jenkins, Henry, 2003. Transmedia Storytelling. *TechnologyReview* [online]. 15 January. Available at: <http://www.technologyreview.com/news/401760/transmedia-storytelling/> [Last accessed: 25 May 2012].

Johnston, Trevor, 2007. *The Seeker: The Dark is Rising* Review. *Time Out London* [online]. 17 October. Available at: <http://www.timeout.com/film/reviews/84797/the-seeker-the-dark-is-rising.html> [Last accessed: 10 July 2012].

Kirn, Walter, 2011. Mormons Rock! *Newsweek* [online]. 5 June. Available at: <http://www.thedailybeast.com/newsweek/2011/06/05/mormons-rock.html> [Last accessed: 5 August 2012].

Koban, Craig J., 2005. *The Chronicles of Narnia: The Lion the Witch and the Wardrobe*. *CraigersCinemaCorner* [online]. Available at: <http://www.craigerscinemacorner.com/Reviews/chronicles_of_narnia.htm> [Last accessed: 15 July 2012]

Kuhn, Thor, 2011. The History: Help Nathan Buy *Firefly*. *UnstoppableSignals.com* [online]. Available at: <http://www.unstoppablesignals.com/hnbf> [Last accessed: 5 August 2012].

Lang, Brent, 2011. The Secret Summit Prospectus: $1.2B Projected for *Breaking Dawn*. *TheWrap.com* [online]. 9 March 2011. Available at: <http://www.thewrap.com/movies/article/secret-summit-prospectus-%E2%80%98breaking-dawn%E2%80%99-projects-12b-revenue-25393> [Last accessed: 15 July 2012].

McDonald, Kathy, 2000. Gordom Paddison: New Line Cinema. *Variety* [online]. 1
    August. Available at: < http://www.variety.com/article/VR1117784472> [Last
    accessed: 10 May 2012].

McNary, Dave, 2005. A Walk in the Dark. *Variety* [online]. 5 May. Available at:
    <http://www.variety.com/article/VR1117922276?refCatId=1236> [Last accessed:
    5 August 2012]

Memmot, Carol, 2008. *Twilight* Author Stephenie Meyer Unfazed as Fame Dawns. *USA
    Today* [online]. 1 August. Available at:
    <http://www.usatoday.com/life/books/news/2008-07-30-stephenie-meyer-
    main_N.htm> [Last accessed: 10 August 2012].

Morrison, Ewan, 2012. In the Beginning There Was Fan Fiction: From the Four Gospels to
    Fifty Shades. *The Guardian* [online]. 13 August. Available at:
    <http://www.guardian.co.uk/books/2012/aug/13/fan-fiction-fifty-shades-grey>
    [Last accessed: 15 August 2012].

Mueller, Ingrid, 2004. Sci-Fi Series *Firefly* Available Through Navy's Afloat Library
    Program. *Navy.mil* [online]. 31 March. Available at:
    <http://www.news.navy.mil/search/display.asp?story_id=12580> [Last accessed: 15
    July 2012].

Murray, Rebecca. *Twilight*: Catherine Hardwicke and Melissa Rosenberg Interviews.
    About.com [online]. Available at:
    <http://movies.about.com/library/weekly/bltwilight-premiere-catherine-
    hardwicke.htm> [Last accessed: 10 July 2012].

Nel, P., 2002. Bewitched, Bothered, and Bored: *Harry Potter* the Movie [online]. 10
    January 2004. Available at: <http://www.readingonline.org/newliteracies/jaal10-
    02column/index.html> [Last accessed: 10 August 2012].

O'Hara, Helen, 2007. The Seeker: The Dark is Rising Review. *Empire Online* [online] 15
    October. Available at:
    <http://www.empireonline.com/reviews/ReviewComplete.asp?FID=17095> [Last
    accessed: 10 July 2012].

Palmer, Justin, 2007. What is Street Team Marketing? Palmer Web Marketing [online]. 28
    July. Available at: <http://www.palmerwebmarketing.com/blog/what-is-street-team-
    marketing/> [Last accessed: 5 May 2012].

Picci, Aimee, 2006. Viacom 4th Qtr Profit Falls as Paramount Posts Loss. *Bloomberg.com*
    [online] 22 February. Available at:
    <http://www.bloomberg.com/apps/news?pid=newsarchive&sid=aw2KSvvckiYo&r
    efer=us> [Last accessed: 10 June 2012]

Prinzivalli, Fallon, 2012. *Fifty Shades of Grey*: Stephenie Meyer Speaks Out. *MTV.com*

[online]. 29 May. Available at: <http://www.mtv.com/news/articles/1685954/fifty-shades-of-grey-stephenie-meyer.jhtml> [Last accessed: 10 August 2012].

Rafferty, Terrance, 2008. Teen Vampire Love: Hugely Popular Book Series Hits Big Screen. *LancasterOnline.com* [online]. 16 November. Available at: <http://lancasteronline.com/article/local/230268_Teen-vampire-LOVE.html> [Last accessed: 10 June 2012].

Ross, Kallie [kallieross], 2010. Apples are Everywhere. *TwilightSeriesTheories.com* [online]. 17 September. Available at: <http://twilightseriestheories.com/2010/09/17/apples-are-everywhere/> [Last accessed: 15 July 2012].

Russell, M.E., 2005. The Browncoats Rise Again. *The Weekly Standard: The Blog* [online]. 24 June. Available at: <http://www.weeklystandard.com/Content/Public/Articles/000/000/005/757fhfxg.asp> [Last accessed: 15 July 2012].

Shoard, Catherine, 2008. Ladies Take the Lead. *The Guardian* [online] 10 December. Available at: <http://www.guardian.co.uk/lifeandstyle/2008/dec/10/women-audience-film> [Last accessed: 15 July 2012].

Showley, Robert, 2011. Interview with Arthur A. Levine. *The San Diego Union Tribune* [online]. 21 July. Available: <http://www.signonsandiego.com/news/2011/jul/21/arthur-levine-publisher-harry-potter-books/> [Last accessed: 15 July 2012].

Siegel, Hanna, 2007. Rowling Lets Dumbledore Out of the Closet. *ABC News* [online]. 20 October. Available at: <http://abcnews.go.com/Entertainment/story?id=3755544&page=1#.TzLr1-O28dI> [Last accessed: 20 July 2012].

Siegel, Tatiana, 2011. Hollywood's Blood Money: Allure of Vampire-related Project Endures. *Variety* [online]. 26 November. Available at: <http://www.variety.com/article/VR1118046550?refcatid=3764&printerfriendly=true>[Last accessed: 10 June 2012].

Sifry, David, 2007. *State of the Blogosphere/ State of the Live Web* [online]. 2 April. Available at: <http://www.sifry.com/stateoftheliveweb/> [Last accessed: 13 July 2010].

Sims, Andrew, 2008. *Twilight* Set Report. *Dark Horizons* [online]. 3 April. Available at: <http://www.darkhorizons.com/news08/twilight.php> [Last accessed: 13 April 2010].

Singh, Anita, 2012. *50 Shades of Grey* is Best-Selling book of all Time. *The Telegraph* [online]. 7 August. Available at: <http://www.telegraph.co.uk/culture/books/booknews/9459779/50-Shades-of-Grey-is-best-selling-book-of-all-time.html#> [Last Accessed: 15 August 2012]

Sperling, Nicole, 2009. *New Moon* Director Chris Weitz: This was Made for the Fans. *Entertainment Weekly* [online]. 24 November. Available at: <http://popwatch.ew.com/2009/11/24/new-moon-twilight-chris-weitz/> [Last accessed: 10 July 2012].

Still, Jennifer, 2011. Elijah Wood: *Lord of the Rings* Like an Independent Film. *DigitalSpy* [online]. 1 July. Available at: <http://www.digitalspy.co.uk/movies/news/a327782/elijah-wood-lord-of-the-rings-like-independent-film.html> [Last accessed: 10 August 2012].

Thompson, Kristin. 2007. A Conversation with Rick Porras, pt. 1. *Kristin Thompson.net* [online]. 20 November. Available at: <www.kristinthompson.net/blog/?p=146> [Last accessed: 5 August 2012].

Traister, Rebecca, 2007. *Harry Potter* and the Art of Screenwriting. *Salon.com* [online]. 11 July. Available at: <http://www.salon.com/2007/07/11/goldenberg_qa/> [Last accessed: 10 August 2012].

Wallop, Harry, 2010. *Wuthering Heights* Sales Quadruple, Thanks to *Twilight*. *The Telegraph* [online]. 10 April. Available at: <http://www.telegraph.co.uk/culture/books/booknews/7570922/Wuthering-Heights-quadruple-double-thanks-to-Twilight-effect.html> [Last accessed: 10 August 2012].

Weitz, Chris, 2008. Letter to the *Twilight* Fans. *TheTwilightLexicon* [online]. 13 December. Available: <http://www.twilightlexicon.com/2008/12/13/official-news-from-summit-and-stephenie-meyer/> [Last accessed: 5 August 2012].

Whipp, Glenn, 2002. Wish upon a Wizard Director Chris Columbus Fervently Hoping *Harry Potter* Sequel will Thrill, Chill… and make a Killing'. *TheFreeLibrary.com* [online]. Available at: <http://www.thefreelibrary.com/WISH+UPON+A+WIZARD+DIRECTOR+CHRIS+COLUMBUS+FERVENTLY+HOPING+'HARRY...-a094148446> [Last accessed: 10 July 2012]

Wieselman, Jarrett, 2009. Peter Facinelli: We Didn't Know *Twilight* would Explode Like That! *New York Post* [online]. 6 August. Available at: <http://www.nypost.com/p/blogs/item_nZUFMVpHks4F7dfoyUVWuM> [Last accessed: 10 June 2010].

Primary: Websites

Anon., 2011. Financial Document: Summit Entertainment Prospectus. [unpublished]. 9

March 2011 [online] Available at:
<http://content.yudu.com/Library/A1rgbu/SummitProspectus/resources/index.htm?referrerUrl=http%3A%2F%2Fwww.yudu.com%2Fitem%2Fdetails%2F304255%2FSummit-Prospectus> [Last accessed 10 March 2011].

Browncoats.com [online]. Fan Campaign, October 2002, and November 2002.
<http://www.browncoats.com/index.php?ContentID=42e95a1f27c00> [Last accessed: 10 August 2012].

Eragon. IMDBPro [online]. Stefen Fangmeier dir. 2006
<http://pro.imdb.com/title/tt0449010/ [Last accessed: 26 April 2012].

Fan Trips Travel [online]. <http://fantrips.travel/pages/aboutus.html> [Last accessed: 4 March 2011].

Firefly. IMDBPro [online]. Joss Whedon dir. 2002. <http://pro.imdb.com/title/tt0303461/> [Last accessed: 15 July 2012]

The Golden Compass. IMDBPro [online]. Christ Weitz dir. 2007
<http://pro.imdb.com/title/tt0385752/> [Last accessed: 5 August 2012].

The Hillywood Show [online]. Available at: <http://www.thehillywoodshow.com/> [Last accessed: 10 August 2012].

Hypable.com [online]. Available at: <http://www.hypable.com> [Last accessed: 15 August 2012].

The Lord of the Rings Fan Club [online]. Available at:
<http://www.thelordoftheringsfanclub.com> [Last accessed: 5 August 2012]

The Lord of the Rings: The Fellowship of the Ring. IMDBPro [online]. Peter Jackson dir. 2001. Available at: <http://pro.imdb.com/title/tt0120737/> [Last accessed: 5 August 2010].

The Lord of the Rings: The Return of the King. IMDBPro [online] Peter Jackson dir. 2003. Available at: < http://pro.imdb.com/title/tt0167260/> [Last accessed 5 August 2012]

The Lord of the Rings: The Two Towers. *IMDBPro* [online] Peter Jackson dir. 2002. Available at: <http://pro.imdb.com/title/tt0167261/> [Last accessed: 5 August 2012].

Mugglenet.com [online]. Available at: < http://www.mugglenet.com> [Last accessed: 10 May 2012].

Nation, Kaleb, 2010. Robert Pattinson's Sister, Lizzy Pattinson, Sings. *The Twilight Guy* [online]. 3 January. Available at: <http://www.twilightguy.com/2010/01/03/robert-pattinsons-sister-lizzy-pattinson-sings/> [Last accessed: 10 July 2012].

TheNumbers.com [online]. DVD Sales, 2011 and 2012. Available at: <http://www.the-numbers.com/dvd/charts/annual/2012.php> [Last accessed 15 August 2012].

TheOneRing.net [online]. Available at: <http://www.theonering.net> [Last accessed: 5 August 2012].

OregonFilm.org. Incentives [online]. Available at: < http://oregonfilm.org/incentives/ 2011 incentives website>. [Last accessed: 15 August 2012].

Ranker.com. All Vampire Movies: All Genre Movie Lists [online]. Available at: <http://www.ranker.com/list/all-vampire-movies-list-of-vampire-movies-and-vampire-films/all-genre-movies-lists> [Last accessed: 10 July 2012].

Rosenberg, Melissa, 2008. *The Twilight Lexicon* Interview with Melissa Rosenberg. 5 October. *TheTwilightLexicon* [online]. Available at: <http://www.twilightlexicon.com/Interviews/Melissa%20Interview.pdf> [Last accessed: 28 April 2011].

The Seeker. *IMDBPro* [online]. David L. Cunningham dir. 2007. Available at: <http://pro.imdb.com/title/tt0484562/> [Last accessed: 30 June 2012].

Shurtugal.com [online]. Available at: <http://shurtugal.com/site-stuff/about-shurtugal-com> [Last accessed: 10 August 2012].

Squeetis.com: Official Website of Shannon Hale [online]. Available at: <http://www.squeetis.com> [Last accessed 10 May 2012].

Star Wars. *IMDBPro* [Online]. George Lucas dir. 1977. Available at: <http://pro.imdb.com/title/tt0076759/> [Last accessed: 10 April 2012].

Star Wars: The Empire Strikes Back. *IMDBPro* [online]. George Lucas dir. 1980. Available at: <http://pro.imdb.com/title/tt0080684/ [Last accessed: 10 April 2012].

Star Wars: Return of the Jedi. *IMDBPro* [online]. George Lucas dir. 1983. Available at: <http://pro.imdb.com/title/tt0086190/> [Last accessed: 10 April 2012]

StephenieMeyer.com [online]. Available at: <http://www.stepheniemeyer.com> [Last accessed: 25 August 2012].

_____ [online]. *Twilight*. Available at: <http://stepheniemeyer.com/twilight.html> [Last accessed: 25 August 2012].

_____ [online]. *Twilight*: The Movie. Available at: <http://stepheniemeyer.com/twilight_movie.html> [Last accessed: 25 August 2012].

_____ [online]. *New Moon* Extras. Available at: <http://stepheniemeyer.com/nm_extras.html> [Last accessed: 25 August 2012].

Technorati, 2010. Technorati Media: State of the Blogosphere [online]. *Technorati.com*. Available at: <http://technorati.com/social-media/article/state-of-the-blogosphere-2010-introduction/> [Last accessed: 10 June 2012].

_____, 2011. Technorati Media: State of the Blogosphere [online]. *Technorati.com*. Available at: <http://technorati.com/social-media/article/state-of-the-blogosphere-2011-introduction/> [Last accessed: 10 June 2012].

TheTwilightLexicon [online]. Available at: <http://www.twilightlexicon.com/> [Last accessed: 25 August 2012].

Twilight. *IMDBPro* [online]. Catherine Hardwicke dir. 2008. Availablr at: <http://pro.imdb.com/title/tt1099212/> [Last accessed: 10 July 2012].

Primary: Blogs

Blood, Rebecca, 2000. Weblogs: A History and Perspective. *Rebecca's Pocket* [online]. 7 September. Available at: <http://www.rebeccablood.net/essays/weblog_history.html> [Last accessed: 12 July 2011].

CleoLinda, 2007. Boycotting has Never Been Easier! *Livejournal* [online]. 2 October. Available at: <http://cleolinda.livejournal.com/537767.html> [Last accessed: 5 August 2012].

Jenkins, Henry, 2007. Genre Theory and Implicit Contracts. *Confessions of an Aca-Fan* [online]. 4 May. Available at: <http://henryjenkins.org/2007/05/genre_theory_and_implicit_cont.html> [Last accessed: 15 July 2012].

Klandra_Fire, 2007. *The Dark is Rising:* In Depth Analysis. *Livejournal* [online]. 7 July. Available at: <http://authorblog.livejournal.com/5880.html#cutid1> [Last accessed: 5 August 2012]

Lameroux, Jennifer, 2011. YA and Darkness. *The Secret Life of a Bibliophile* [online]. 5 June. Available at: <http://www.thesecretlifeofabibliophile.com/2011/06/ya-and-darkness.html> [Last accessed: 15 July 2012].

McKellan, Ian, 2000. 25 January 2000, [online]. Available at: http://www.mckellen.com/cinema/lotr/000125.htm [Last accessed: 10 May 2012]

_____, 2000. 16 June. [online]. Available at: http://www.mckellen.com/epost/l000616.htm [Last accessed: 10 May 2012]

Nation, Kaley, 2008. *The* Twilight *Guy* [online]. Available at: <http://www.twilightguy.com/> [Last accessed 25 August 2012].

Parke, Maggie. 2007-Present. *I'm Still Wandering* [online]. Available at: <www.imstillwandering.blogspot.com> [Last accessed: 25 August 2012].

Primary: Fan Comments Online

A-owl, 2001. Reactions to *Lord of the Rings: Fellowship of the Rings* **SPOILERS INSIDE**. Pinoyexchange.com [online] 24 December 2001. Available at: <http://www.pinoyexchange.com/forums/showthread.php?t=74048&page=3> [Last accessed: 5 August 2012].

DragonGrace, 2007. If you have read the *Eragon* books, were you as disappointed in the movie as I was? *Answerbag.com* [online] 15 June 2007. Available at: <http://www.answerbag.com/q_view/178534> [Last accessed: 5 August 2012].

Micah, 2010. Fan 1 and 2 Comments, Second Trailer for *Harry Potter and the Deathly Hallows* Parts 1 and 2 Released. *Mugglenet.com* [online]. 28 June. Available at: <http://www.mugglenet.com/app/news/show/3624> [Last accessed: 15 July 2012].

With_a_k, 2001. Reactions to *Lord of the Rings: Fellowship of the Rings* **SPOLIERS INSIDE**. *Pinoyexchange.com* [online] 24 December 2001. Available at: <http://www.pinoyexchange.com/forums/showthread.php?t=74048&page=3> [Last accessed: 5 August 2012].

Primary: Podcasts

Breaking Dawn Breaks Out, 2008. [video podcast]. *Flick'd MTV Movie News*. 5 August.

Primary: Videos

Mitchell, Christopher, 2003. J.R.R. Tolkien: Father of Modern Fantasy Literature. *Vimeo.Com* [online, video]. Available at: <http://vimeo.com/9163125> [Last accessed: 10 August 2012].

Nation, Kaleb, 2012. 60SR: Hunger Games Cave Scene Video Leaks? *YouTube* [online, video]. 22 March. Available at: <http://www.youtube.com/watch?v=mZq7E1aYe8g> [Last accessed 15 August 2012]

Rosenberg, Melissa, nd. *Makingof.com* [online, video]. Available at: <http://www.makingof.com/posts/watch/202/adapting-the-twilight-saga> [Last accessed: 10 August 2012].

Volvo, 2010. International Advertisement for 'Lost in Forks' Contest. 25 June. *YouTube* [online, video]. Available at: <http://www.youtube.com/watch?v=C5LGPNfGUI0> [Last accessed: 10 August 2012].

Primary: Facebook

Kaleb Nation [Facebook Page], November 2008-present [online]. *Facebook*. Available at: <http://www.facebook.com/KalebNation> [Last accessed: 25 August 2012].

Eragon was a Disgrace to the Book [Facebook Page], January 2010-present [online]. *Facebook.* Available at: <https://www.facebook.com/pages/The-Eragon-movie-was-a-disgrace-to-the-book/281204229531> [Last accessed: 10 May 2011].

The *Twilight Saga*. [Facebook page], June 2003-present [online]. *Facebook*. Available at: <http://www.facebook.com/twilight> [Last accessed: 25 August 2012].

Rosenberg, Melissa, 2010. *Breaking Dawn* Response. [status post]. Melissa Rosenberg [Facebook page], March 2009-present [online]. *Facebook.* 17 June. Available at: <http://www.facebook.com/melissa.rosenberg> [Last accessed 25 August 2012].

Sueno, Lauren, 2012. *Breaking Dawn* After Party [status post]. Lauren Marie Suero [Facebook page], December 2006-present [online]. *Facebook.* 12 July. Available at: <http://www.facebook.com/LaurenMarieSuero> [Last accessed 25 August 2012].

Vyska, Jeremy, 2011. No Title. [Facebook Note]. Help Nathan Fillion Buy Firefly. [Facebook Page], February 2011-present [online]. *Facebook.* 8 March. Available at: <http://www.facebook.com/home.php#!/note.php?note_id=203781779647851> [Last accessed: 20 August 2012].

Primary: Twitter

Weitz, Chris, 2011 [tweet]. *Twitter.com*. 1 March, and 13 March [Last accessed: 13 March 2011].

Slade, David, 2009 [tweet]. *Twitter.com*. 20 July. [Last accessed 15 June 2011].

Secondary Sources

Abercrombie, Nicholas, 1996. *Television and Society.* Cambridge, MA: Polity Press.

Albrecht-Crane, and Dennis Ray Cutchins, 2010. In: Christa Albrecht-Crane and Dennis Ray Cutchins, eds. *Adaptation Studies: New Approaches*, pp.11-24.

Allen, Robert, 1989. Bursting Bubbles: Soap Opera Audiences and the Limits of Genre. In: Ellen Seiter, Hans Borchers, Gabriele Kreutzner, and Eva-Maria Warth, eds. *Remote Control: Television, Audiences and Cultural Power*. London: Routledge, pp. 44-55.

Altman, Rick, 1992. *Sound Theory/Sound Practice*, 2nd ed. London: Routledge.

Anastasiu, Heather, 2011. The Hero and the Id: A Psychoanalytic Inquiry Into the Popularity of *Twilight*. In: Maggie Parke, and Natalie Wilson, eds. *Theorizing Twilight. Critical Essays on What's at Stake in a Post-Vampire World*. Jefferson, NC: McFarland, pp. 41-55.

Appleyard, J.A., 1991. *Becoming a Reader: The Experience of Fiction from Childhood to Adulthood*. Cambridge: Cambridge University Press.

Austin, Alexander, 2007. *Expectations Across Entertainment Media*. MSc in Comparative Media Studies. Massachusetts Institute of Technology [online]. Available at: <http://cms.mit.edu/research/theses/AlecAustin2007.pdf > [Last accessed: 5 August 2012].

Bacon-Smith, Camille, 1992. *Enterprising Women: Television Fandom and the Creation of Popular Myth*. Philadelphia: University of Pennsylvania Press.

_____, 2000. *Science Fiction Culture*. Philadelphia: University of Pennsylvania, Press.

Barbas, Samantha, 2001. *Movie Crazy: Fans, Stars, and the Cult of Celebrity*. New York: Palgrave Macmillan.

Baxter, L.A., 1988. A Dialectical Perspective on Communication Strategies in Relationship Development. In: S. Duck ed., *Handbook of Personal Relationships*, pp.257-273.

Baym, Nancy K., 2000. *Tune In, Log On: Soaps, Fandom, and Online Community*. Ten Thousand Oaks, CA: Sage Press.

Beckett, Sandra L., 2009. *Crossover Fiction*. New York: Routledge.

Beeton, Sue, 2005. *Film-Induced Tourism*. Tonawanda, NY: Channel View Publications.

Benjamin, Walter, 2009. *The Work of Art in the Age of Mechanical Reproduction*. New York: Classic Books America.

Benning, Ashley, 2011. How Old Are You? Representations of Age in the Saga. In: Maggie Parke, and Natalie Wilson, eds. *Theorizing Twilight. Critical Essays on What's at Stake in a Post-Vampire World*. Jefferson, NC: McFarland, pp.87-101.

Bielby, Denise B., C. Lee Harrington, and William T. Bielby, 1999. Whose Stories are They? Fans' Engagement with Soap Opera Narratives in Three Sites of Fan Acticity. In: Bielby, Denise D. and Toby Miller eds. 2003, *Television: Critical Concepts in Media and Cultural Studies*. Volume 4. New York: Routledge, pp.100-118.

Biltereyst, Daniel and Philippe Meers. Blockbusters and/as Events: Distributing and Launching *The Lord of the Rings*. In: Ernest Mathijs, ed., 2006. The Lord of the Rings*: Popular Culture in Global Context*. New York: Wallflower Press, pp.71-87.

Blake, A., 2002. *The Irresistible Rise of* Harry Potter. London: Verso.

Bloustein, Geraldine, 2003. *Girl Making: A Cross-Cultural Ethnography on the Processes of Growing Up Female*. New York: Berghahn Books.

Bluestone, George, 1957. *Novels into Film: The Metamorphosis of Fiction into Cinema*. Cambridge: Cambridge University Press.

Blume, Steven E., 2004. The Revenue Stream: An Overview. In: Jason E. Squire, ed. *The Movie Business Book*. New York: Fireside.

Bolter, Jay David, and Richard Grusin, 1999. *Remediation: Understanding New Media*. Cambridge, MA: MIT Press.

Boone, Louis E., and David L. Kurtz, 2007. *Contemporary Marketing: Thirteenth Edition*. Mason, OH: Thomson South Western.

Booth, Paul, 2010. *Digital Fandom: New Media Studies*. New York: Peter Lang.

Bourdieu, Pierre, 1986. *Distinction: A Social Critique of the Judgment of Taste*. London: Routledge.

Bryman, Alan, 2004. *The Disneyization of Society*. London: Sage Publications.

Buckingham, David, 1993. *Children Talking Television: The Making of Television Literacy*. London: Falmer Press.

_____, 2000. *After the Death of Childhood: Growing Up in the Age of Electronic Media*. Cambridge: Polity Press.

Burt, Richard, 2002. Afterword: Te(e)n Things I Hate About Girlene Shakesploitation Flicks in the late 1990s, or Not So Fast Times at Shakespeare High. In: Courtney Lehmann, and Lisa S. Starks, eds. ‚*Spectacular Shakespeare: Critical Theory and Popular Cinema*. London: Associated University Presses, pp.205-232.

Bury, Rhiannon, 2005. *Cyberspaces of Their Own: Female Fandoms Online*. New York: Peter Lang.

Butler, Erik, 2010. *Metamorphoses of the Vampire in Literature and Film*. Rochester, NY: Camden House.

Cahir, Linda Costanzo, 2006. *Literature into Film: Theory and Practical Approaches*. Jefferson, NC: McFarland.

Campbell, Joseph. 1949. *The Hero with a Thousand Faces*. Princeton, NJ: Princeton University Press.

Carretero-González, Margarita, 2004. When Nature Responds to Evil Practices: A Warning from Ents of J.R.R. Tolkien's Middle Earth. In: Margaret Sönser Breen, ed., *Truth, Reconciliation, and Evil*. Amsterdam: Rodopi, pp.147-164.

Cartmell, Deborah, 1999. Introduction. In: Deborah Cartmell, and Imelda Whelehan, eds., 1999. *Adaptation: From Text to Screen, Screen to Text* New York: Routledge, pp.23-29.

_____ and Imelda Whelehan, 2005. *Harry Potter* and the Fidelity Debate. In: Mireia Aragay, ed., *Books in Motion*. Amsterdam: Rodopi, pp. 37-49.

Cassell, Catherine. (2005). Creating the Role of the Interviewer: Identity Work in the Management Resource Process. *Qualitative Research*, 5(2)L 167-79.

Chander, Anupam, and Madhavi Sunder, 2007. Everyone's a Superhero: A Cultural Theory of "Mary Sue" Fan Fiction as Fair Use. *California Law Review* 95(2), pp. 597-626.

Chin, Bertha and Jonathan Gray, 2006. *One Ring to Rule Them All: Pre-Viewers and Pre-Texts* of The Lord of the Rings *Films*. [online] Intensities: The Journal of Cult Media, issue 2. Available at <www.cult-media.com/issue2/achingray.htm> [last accessed 8 May 2012].

Coombe, Rosemary J., 1998. *The Cultural Life of Intellectual Properties: Authorship, Appropriation, and the Law*. Durham, NC: Duke University Press.

Cooper, Susan, 1996. *Dreams and Wishes: Essays on Writing for Children*. New York:

Margaret K. McElderry Books.

Coulson, Juanita, 1994. Why is a Fan? In: Joseph L. Sanders, ed., *Science Fiction Fandom*. London: Greenwood Press, pp.1-10.

Curry, Patrick, 1997. *Defending Middle Earth: Tolkien: Myth and Modernity*. New York: Houghton Mifflin.

Dayan, Daniel, and Elihu Katz, 1992. *Media Events: The Live Broadcasting of History*. Cambridge: Harvard University Press.

De Certeau, Michel, 1984. *The Practice of Everyday Life*. Trans. Steven Randall. Berkeley: University of California Press.

Desmond, John, and Peter Hawkes, 2006. *Adaptation: Studying Film and Literature*. New York: McGraw Hill.

Edinger, Edward F., 1972. *Ego & Archetype: Individuation and the Religious Function of the Psyche*. Boston: Shambhala.

Errigo, Angie, 2003. *The Rough Guide to The Lord of the Rings*. Text eds. Paul Simpson, Helen Rodiss, and Michaela Bushell. London: Haymarket Customer Press for Rough Guides.

Erzen, Tanya, 2011. The Vampire Capital of the World: Commerce and Enchantment in Forks, Washington. In: Maggie Parke, and Natalie Wilson, eds., *Theorizing Twilight. Critical Essays on What's at Stake in a Post-Vampire World*. Jefferson, NC: McFarland, pp.11-24.

Feuer, Jane, 1992. Genre study and Television. In: Robert C. Allen, ed., *Channels of Discourse Reassembled: Television and Contemporary Criticism*. London: Routledge, pp. 138-59.

Filmer, Kath, 1992. *Skepticism and Hope in Twentieth-Century Fantasy Literature*. Bowling Green, OH: Bowling Green State University Popular Press.

Fish, Stanley, 1980. *Is There a Text in This Class?: The Authority of Interpretive Communities*. Cambridge, MA: Harvard University Press.

Fiske, John, 1992. The Cultural Economy of Fandom. In: Lisa A. Lewis, ed., *The Adoring Audience: Fan Culture and Popular Media*. Routledge: London.

_____ 2011. *Understanding Popular Culture*, 2nd ed. New York: Routledge.

Foucault, Michel, 1984. What is An Author? In: Paul Rabinow, ed., *The Foucault Reader*. New York: Pantheon Books, pp.101-120.

Fowkes, Katherine A., 2010. *The Fantasy Film*. Malden, MA: Blackwell.

Freud, Sigmund, 1900. Interpretation of Dreams. In: Julie Rivken, and Michael Ryan, eds.,

2004. *Literary Theory: An Anthology*, 2nd ed. Oxford: Blackwell, pp. 397-414.

Frost, Brian J., 1989. *The Monster with a Thousand Faces: Guises of the Vampire in Myth and Literature*. Madison, WI: University of Wisconsin Press.

Frye, Northrup, 1957. *The Anatomy of Criticism*. Princeton, NJ: Princeton University Press.

Fuller, Kathryn H., 2001. *At the Picture Show: Small-Town Audiences and the Creation of Movie Fan Culture*. Washington: Smithsonian Institution Press.

Gee, James Paul, 2004. *Situated Language and Learning: A Critique of Traditional Schooling*. London: Routledge.

Geertz Clifford, 1973. *The Interpretation of Cultures*. New York: Basic Books.

Gelder, Ken, 1994. *Reading the Vampire*. London: Routledge.

Genette, Gerard, 1980. *Narrative Discourse: An Essay in Method*. Trans. Jane E. Lewin. Ithaca, NY: Cornell University Press.

_____, 1997. *Paratexts: Thresholds of Interpretation*. Cambridge: Cambridge University Press.

Gledhill, Christine, 1985. Part 5: Genre. In: Pam Cook and Mieke Bernink, eds., *The Cinema Book*. London: British Film Institute, pp.137-234.

Gomery, Douglas, 1992. *Shared Pleasures: A History of Movie Exhibition in America*. Madison, WI: University of Wisconsin Press.

Gorton, Kristyn, 2009. *Media Audiences: Television, Meaning, and Emotion*. Edinburgh: Edinburgh University Press.

Gray, Jonathan, Cornel Sandvoss, and C. Lee Harrington, 2007. Introduction: Why Study Fans? In: Jonathan Gray, Cornel Sandvoss, and C. Lee Harrington, eds., *Fandom: Identities and Communities in a Mediated World*. New York: NYU Press.

Griffin, Roger, 1985. Revolts Against the Modern World: The Blend of Literary and Historical Fantasy in the Italian New Right. *Literature & History* 11 (1), pp.101-123.

Groper, Jessica, 2011. Rewriting the Byronic Hero: How the Twilight Saga Turned "Mad, Bad, and Dangerous to Know" into a Teen Fiction Phenomenon. In: Maggie Parke, and Natalie Wilson, eds., *Theorizing Twilight. Critical Essays on What's at Stake in a Post-Vampire World*. Jefferson, NC: McFarland, pp.132-146.

Gunelius, Susan, 2008. *Harry Potter: The Story of Global Business Phenomenon*. New

York: Palgrave MacMillan.

Hallab, Mary Y., 2009. *Vampire God: The Allure of the Undead in Western Culture*. Albany: State University of New York Press.

Hammersley, Martyn, and Paul Matkinson, 1995. *Ethnography: Principles in Practice*, 2nd ed. London: Routledge.

Hammonds, M., 2004. Monsters and Metaphors: Buffy the Vampire Slayer and the Old World, In: S. Gwenllian-Jones and R.E. Pearson, eds., *Cult Television*, Minneapolis: University of Minnesota Press, pp. 115–46.

Havens, C., 2003. *Joss Whedon: The Genius Behind* Buffy. London: Titan Books.

Hayes, Teresa, and Rachel Mattimoe, 2004. To Tape or Not to Tape: Reflections on Methods of Data Collection. In: Christopher Humphrey and Bill Lee, *The Real Life Guide to Accounting Research: A Behind-the-Scenes View of Using Qualitative Research Methods*. Oxford: CIMA, pp. 359-372.

Hellekson, Karen, and Kristina Busse, 2006. *Fan Fiction and Fan Communities in the Age of the Internet: New Essays*. Jefferson, NC: McFarland.

Hills, Matthew, 2002. *Fan Cultures*. London: Routledge.

Hine, Christine, 2000. *Virtual Ethnography*. London: Sage.

Hoberman, J., and Jonathan Rosenbaum, 1983. *Midnight Movies*. New York: De Capo Press.

Holland, Norman, 1975. Unity Identity Text Self. *PMLA* 90 (5), pp.813–22.

Hunt, Nathan, 2003. The Importance of Trivia: Ownership, Exclusion, and Authority in Science Fiction Fandom. In: Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, and Andy Willis, eds., *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Manchester: Manchester University Press, pp.185-201.

Hunter, I.Q., and Heidi Kaye, 1997. Introduction. In: Deborah Cartmell, I.Q. Hunter, Heidi Kaye, and Imelda Whelehan, eds., *Trash Aesthetics: Popular Culture and its Audience*. London: Pluto Press, pp.1-13.

_____, 2007. Post-classical fantasy cinema: *The Lord of the Rings*. In: Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press, pp.154-66.

Hutcheon, Linda, 2006. *A Theory of Adaptation*. New York: Routledge.

Hymes, Dell, 1974. *Foundations in Sociolinguistics*. Philadelphia: University of Pennsylvania Press.

_____, 1981. *In Vain I Tried to Tell You*. Philadelphia: University of Pennsylvania Press.

_____, 1996. *Ethnography, Linguistics, Narrative Inequality: Toward an Understanding of Voice*. London: Taylor and Francis Ltd.

Iser, Wolfgang, 1974. *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. Baltimore, MD: Johns Hopkins University Press.

Jamieson, K.M., and Campbell, K.K., 1982. Rhetorical Hybrids: Fusion of Generic Elements. *Quarterly Journal of Speech* 68, pp.146-57.

Jancovich, Mark, and James Lyons, 2003. *Quality Popular Television: Cult TV, the Industry and Fans*. London: British Film Institute.

_____, Antonio Lazaro Reboll, Julian Stringer, and Andy Willis, 2003. Introduction. In: Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, and Andy Willis, eds., *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Manchester: Manchester University Press, pp.1-13.

Jenkins, Henry, 1992. *Textual Poachers: Television Fans and Participatory Culture*. New York: Routledge.

_____ 2006. *Fans, Bloggers, and Gamers: Essays on Participatory Culture*. New York: New York University Press.

_____ 2006. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.

Jones, Sara Gwenllian, 2002. The Sex Lives of Cult Television Characters. *Screen* 43 (1), pp.79-90.

Jones, Stan, 2006. Fixing a Heritage: Inscribing Middle Earth onto New Zealand. In: Ernest Mathijs, ed., *The Lord of the Rings: Popular Culture in Global Context*. New York: Wallflower Press, pp.285-300.

Jung, C., 1919. Instinct and the Unconscious. *British Journal of Psychology* 10, pp.15-23.

_____, 1958. *Collected Works*. Vol. 11. *Psychology and Religion, West and East*. Trans. R. F. C. Hull. New York: Pantheon Books, Bollingen Series.

Kellner, Douglas, 2006. *The Lord of the Rings* as Allegory: A Multiperspective Reading. In: Ernest Mathijs and Murray Pomerance eds., *From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings*. New York: Rodopi, pp.17-40.

King, Geoff, 2002. *New Hollywood Cinema: An Introduction*. New York: Columbia University Press.

Kirk, Connie Ann, 2003. *J.K. Rowling: A Biography*. Westport, CT: Greenwood Press.

Kirshenblatt- Gimblett, Barbara, 1998. *Destination Culture: Tourism, Museums, and Heritage*. Berkeley: University of California Press.

Kitzmann, Andreas, 2006. *Hypertext Handbook: The Straight Story*. New York: Peter Lang.

Klein, Michael, and Gillian Parker, 1981. Introduction. In: Michael Klein, and Gillian Parker, eds., 1981. *The English Novel and the Movies*. New York: Frederick Ungar Publishing, pp.1-12.

Kranz, David, and Nancy C. Mellerski, eds. 2008. *In/fidelity: Essays on Film Adaptation*. Newcastle: Cambridge Scholars Publishing.

Kocher, Paul, 2004. Middle Earth: An Imaginary World? In: Neil D. Isaacs and Rose A. Zimbardo eds. *Understanding The Lord of the Rings: The Best of Tolkien Criticism.* Boston: Houghton Mifflin, pp. 146-62.

Konigsberg, Ira, 1987. *The Complete Film Dictionary*. London: Bloomsbury.

Kroeber, Karl, 2006. *Make Believe in Film and Fiction: Visual vs. Verbal Storytelling*. London: Palgrave MacMillan.

Kozinets, Robert V., 2010. *Netnography: Doing Ethnographic Research Online.* Thousand Oaks, CA: Sage Publications.

Labov, W., 1972. *Language in the Inner City*. Philadelphia, PA: University of Pennsylvania Press.

Landa, Ishay, 2003. Slaves of the Ring: Tolkien's Political Unconscious. *Historical Materialism* 10: 4, pp.113-134.

Le Guin, Ursula K., 1992. *The Language of the Night: Essays on Fantasy and Science Fiction*. New York: Harper Collins.

Leitch, Thomas, 2003. Twelve Fallacies in Contemporary Adaptation Theory. *Criticism* 45 (2), pp. 149-171.

_____, 2007. *Film Adaptation and its Discontents: From Gone With the Wind to The Passion of the Christ*. Baltimore, MD: Johns Hopkins University Press.

Lessig, Lawrence, 2008. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York: Penguin.

Letson, Russell, 1994. Contributions to the Critical Dialogue: As an Academic Sees It. In: Joe Sanders ed., *Science Fiction Fandom*. London: Greenwood Press, pp. 229-34.

Levy, Pierre, 1997. *Collective Intelligence: Mankind's Emerging World in Cyberspace.* Cambridge. MA: Perseus Books.

Livingstone, Sonia, 1994. The Rise and Fall of Audience Research: An Old Story with a New Ending. In: Mark R. Levy and Michael Gurevitch eds., *Defining Media Studies: Reflectiions on the Future of the Field*. Oxford: Oxford University Press, pp. 247-54

MacCabe, Colin, Kathleen Murray, and Rick Warner, eds., 2011. *True to the Spirit. Film Adaptation and the Question of Fidelity*. Oxford: Oxford University Press.

Major, Suzette, 2008. Cultivating a Classic: Marketing Strategies for *The Lord of the Rings* films. In: Harriet Margolis, Sean Cubitt, Barry King, and Thierry Jutel, eds., 2008. *Studying the Event Film: The Lord of the Rings.* Manchester: Manchester University Press, pp. 47-54.

Mangold, W. Glynn, and David J. Faulds, 2009. Social Media: The New Hybrid Element of the Promotion Mix. *Business Horizons*. 52(4) pp. 357-65.

Mann, Chris, and Fiona Stewart, 2000. *Internet Communication and Qualitative Research: A Handbook for Researching Online*. London: Sage, 2000.

Manovich, Lev, 2001. *The Language of New Media*. Cambridge, MA: MIT Press.

Margolis, Harriet, 2008. Introduction: How to Study an Event Film. In: Harriet Margolis, Sean Cubitt, Barry King, and Thierry Jutel, eds., 2008. *Studying the Event Film: The Lord of the Rings.* Manchester: Manchester University Press, pp.1-23.

Markham, Annette N., 1998. *Life Online: Researching Real Experience in Virtual Space.* Walnut Creek, CA: AltaMira Press.

Maskus, Keith Eugene, 2000. *Intellectual Property Rights in the Global Economy*. Washington, DC: The Institute for International Economics.

Mathijs, Ernest, and Xavier Mendik, 2008. Introduction. In: Ernest Mathijs, and Xavier Mendik, eds., 2008. *The Cult Film Reader*. New York: McGraw Hill, pp.1-10.

McClean, Shiloh T., 2007. *Digital Storytelling: The Narrative Power of Visual Effects in Film.* Cambridge, MA: MIT Press.

McFarlane, Brian, 1996. *Novel to Film: An Introduction to the Theory of Adaptation.* Oxford: Clarendon.

Mendlesohn, Farah, 2008. *Rhetorics of Fantasy*. Middletown, CT: Wesleyan University Press.

Metz, Christian, 1977. *The Imaginary Signifier*. Bloomington: Indiana University Press.

Miller, Carolyn, R., 1994. Genre as Social Action. In: Aviva Freedman, and Peter Medway,

eds., *Genre and the New Rhetoric*. London: Taylor and Francis, pp. 20-36.

Miller, Melissa. Maybe Edward is the Most Dangerous Thing Out There: The Role of Patriarchy. In: Maggie Parke, and Natalie Wilson, eds., *Theorizing Twilight. Critical Essays on What's at Stake in a Post-Vampire World*. Jefferson, NC: McFarland, pp.165-177.

Morford, Mark P.O., and Robert J. Lenardon, 1999. *Classical Mythology*, 6th ed. Oxford: Oxford University Press.

Naremore, James, 2000. Introduction: Film and the Reign of Adaptation. In: James Naremore, ed., *Film Adaptation*. New Brunswick: Rutgers University Press, pp.1-18.

Neale, Stephen, 2003. Hollywood Blockbusters: Historical Dimensions. In: Julien Stringer ed., *Movie Blockbusters*, London: Routledge, pp.47-60.

Newell, Kate., 2010. "We're Off to See the Wizard" (again): Oz Adaptations and the Matter of Fidelity. In: Christa Albrecht-Crane and Dennis Ray Cutchins, eds., *Adaptation Studies: New Approaches*, pp.78-98.

Orr, John, and Olga Taxidou eds., 2001. *Post-war Cinema and Modernity: A Film Reader*. New York: New York University Press.

Owczarski Kimberly A., 2009. Reacting Synergistically: *Batman* and Time Warner. In: Robert Sickles, ed., *The Business of Entertainment: Movies*. Westport, CT: Greenwood Press.

Parke, Maggie, 2009. A Discussion with Game Designers: *The Lord of the Rings*, Shadows of Angmar- LOTRO.com. *Journal of Gaming & Virtual Worlds*. 1 (1), pp. 57-66.

_____, 2011. Fanpires: Utilizing Fan Culture in Event Film Adaptation. In: Maggie Parke, and Natalie Wilson, eds., *Theorizing* Twilight*: What's at Stake in a Post-Vampire World*. Jefferson, NC: McFarland.

Paszylk, Bartlomiej, 2009. *The Pleasure and Pain of Cult Horror Films: An Historical Survey*. Jefferson, NC: McFarland.

Penley, Constance, 1991. Introduction. In: Constance Penley, Elisabeth Lyon, Lynn Spigel, and Janet Bergstrom eds., *Close Encounters: Film, Feminism, and Science Fiction*. Minneapolis, MN: University of Minnesota Press.

Plantinga, Carl, 2009. *Moving Viewers: American Film and the Spectator's Experience*. Berkeley, CA: University of California Press.

Porter, Lynnette R., 2005. *Unsung Heroes of The Lord of the Rings: From the Page to the Screen*. Westport, CT: Praeger Press.

Pramaggiore, Maria, and Tom Wallis, 2005. *Film: A Critical Introduction*. London: Laurence King Publishing Ltd.

Propp, Vladimir, 1927. *Morphology of the Folktale*, 2nd ed. Trans. Laurence Scott. 1968. Austin: University of Texas Press.

Pullen, Kirsten, 2006. *The Lord of the Rings* Online Blockbuster Fandom: Pleasure and Commerce. In: Ernest Mathijs, ed., *The Lord of the Rings: Popular Culture in Global Context*, London: Wallflower Press.

Radway, Janice A., 1984. *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: University of North Carolina Press.

Raglan, Lord, 1949. *The Hero: A Study in Tradition, Myth, and Drama*. London: Watts.

Ray, Robert, 2000. Impressionism, Surrealism, *Film* Theory. In: John Hill and Pamela Church Gibson eds., *Film Studies: Critical Approaches*. Oxford: Oxford University Press*,* pp. 65-74.

Read, Jacinda, 2003. The Cult of Masculinity: From Fan-Boys to Academic Bad-Boys, In: Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, and Andy Willis, eds., *Defining Cult Movies: The Cultural Politics of Oppositional Taste.* Manchester: Manchester University Press, pp.54-70.

Sandvoss, Cornel, 2005. *Fans: The Mirror of Consumption*. Cambridge, MA: Polity Press.

Schatz, Thomas, 1986. The Structural Influence: New Directions in Film Genre Study. In: Barry Keith Grant, ed. *Film Genre Reader.* Austin: University of Texas Press.

Serina, 2002. Of Course Spike Would Get a Soul, In: The Bloody Awful Poets' Society, autumn. [Accessed March 2004]: http:www.bloodyawfulpoet.com/14

SFX , 1999. 53, July, p.9.

Shippey, Tom, 2003. *The Road to Middle Earth: How J.R.R. Tolkien Created a New Mythology*. New York: Houghton Mifflin.

_____, 2004. Another Road to Middle Earth: Jackson's Movie Trilogy. In: Neil D.

Isaacs and Rose A. Zimbardo eds., *Understanding* The Lord of the Rings*: The Best of Tolkien Criticism.* Boston: Houghton Mifflin, pp.233-56.

Sibley, Brian, 2001. *The Lord of the Rings: Official Movie Guide*. Boston, MA: Houghton Mifflin.

Sickels, Robert C., 2009. *The Business of Entertainment: Movies*. Westport, CT: Greenwood Publishing Group Ltd.

Silver, Alain, and James Ursini, 1993. *The Vampire Film: From Nosferatu to Bram Stoker's Dracula*. New York: Limelight.

Smith, Lillian H., 1953. *The Unreluctant Years.* Chicago: American Library Association.

Staiger, Janet, 1992. *Interpreting Films: Studies in the Historical Reception of American Cinema*. Princeton, NJ: Princeton University Press.

Stam, Robert, 2000. Beyond Fidelity: The Dialogics of Adaptation. In: James Naremore, ed., *Film Adaptation*. London: Athlone Press, pp. 54-78.

_____, 2000, Introduction. In: Robert Stam and Toby Miller eds., *Film Theory*. Oxford: Blackwell, pp. xiv-xviii.

_____, 2005, Introduction. In: Robert Stam, and Alessandra Raengo, eds., 2005. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation.* Malden MA: Blackwell Publishing.

Stanley, Nick, 1998. *Being Ourselves for You: The Global Display of Cultures*. Material Culture Series. London: Middlesex University Press.

Storey, John, 1994. *Cultural Theory and Popular Culture: A Reader*. Essex: Pearson Education Ltd.

_____, 2006. *Cultural Theory and Popular Culture: A Reader*. 3rd edition. Essex: Pearson Education Ltd.

Street, Douglas, 1982. An Overview of Filmic Adaptation of Children's Fiction. *Children's Literature Quarterly* 7 (3), pp.13-17.

Street, Douglas, 1983. Introduction. In: Douglas Street, ed., *Children's Novels and the Movies.* New York: Frederick Ungar Publishing Company.

Swales, John M., 1990. *Genre Analysis.* Cambridge: Cambridge University Press.

Taylor, Greg, 1999. *Artists in the Audience: Cults, Camp and American Film Criticism*. Princeton: Princeton University Press.

_____ 2007. *The Frodo Franchise: The Lord of the Rings and Modern Hollywood*. Berkeley: University of California Press.

Thorne, Tony, 1999. *Children of the Night: Of Vampires and Vampirism*. London: Indigo.

Tolkien, J.R.R., 1947. On Fairy Stories. In: C. S. Lewis, ed. (June 1966) [1947]. *Essays Presented to Charles Williams*. Grand Rapids: W. M. B Eerdmans

Tulloch, John, and Henry Jenkins, 1995. *Science Fiction Audiences: Watching Doctor Who and Star Trek.* London: Routledge.

Vallis, Roy, 2007. The Future of Popular Film Tradition: More Real, More Fantastic, More Ancient. Presented at the Hawaii International Conference on Arts and Humanities. Jan 8-11, 2004. Cited in: McClean, Shiloh T., 2007. *Digital Storytelling: The Narrative Power of Visual Effects in Film*. Cambridge: MIT Press.

Venuti, Lawrence, 2007. Adaptation, Translation, Critique. *Journal of Visual Culture.* Vol. 6 (1), pp.25-43.

Vogler, Christopher, 1998. *The Writer's Journey: Mythic Structure for Writers,* 2nd ed. Studio City, CA: Michael Wiese Productions.

Voytilla, Stuart, 1999. *Myth and the Movies: Discovering the Mythic Structure of 50 Unforgettable Films.* Studio City, CA: Michael Wiese Productions.

Wasser, Frederick, 2001. *Veni, Vidi, Video: The Hollywood Empire and the VCR*. Austin: University of Texas Press.

Wasko, Janetm and Gorvind Shanadi, 2006. More than Just Rings: Merchandise for Them All. In: Ernest Mathijs, ed., *The Lord of the Rings: Popular Culture in Global Context*. London: Wallflower Press, pp.23-42.

Weinberg, Tamar, 2009. *The New Community Rules: Marketing on the Social Web.* Sebastopal, CA: O'Reilly Media Inc.

Walmsley, Nigel, 1983. Tolkien and the '60s. In: Robert Giddings ed., *J.R.R. Tolkien: This Far Land*. London: Vision Press Limited, pp.73-85.

Watkins, Shanna, 2007. *Embracing the Took: Kinship Between Middle Earth and Sixties Youth*. Doctoral Thesis. University of North Carolina at Greensboro. Unpublished.

Williamson, Milly, 2005. Spike, Sex, and Subtext: Intertextual Portrayals of the Sympathetic Vampire on Cult Television. *European Journal of Cultural Studies*. (8) 3, pp.289-311.

Willis, Paul and Mats Trondman, 2000. *Manifesto for Ethnography*. New York: Sage Publications.

Wilson, Edmund, 1956. Oo, Those Awful Orcs!: A Review *The Fellowship of the Ring*. *The Nation*. 182. 14 April, pp.312-14.

Witzsche, Rolf A. F., 2004. The Lord of the Rings' *Metaphors.* Vancouver, BC: Cygni Communications.

Woledge, Elizabeth, 2005. Decoding Desire: From Kirk and Spock to K/S1. *Social Semiotics* 15 (2), pp. 235-250.

Zipes, Jack, 1994. *Fairy Tale as Myth/Myth as Fairy Tale*. Lexington, KY: University Press of Kentucky.

Zubernis, Lynn, and Katherine Larsen, 2012. *Fandom at the Crossroads: Celebration, Shame and Fan/Producer Relationships*. Newcastle: Cambridge Scholars Publishing.

Zukin, Sharon, 1995. *The Cultures of Cities*. Oxford: Blackwell Publishing.

Images
With Permission

Chapter 2:
Harry Potter. [book cover] Copyright 1997 by J.K. Rowling, Published by Arthur Levine books, an imprint of Scholastic Books.

Shiver. [book cover] Copyright 2009 by Maggie Stiefvater. All rights reserved. Published by Scholastic Inc.

Twilight. [book cover] Copyright 2005 by Stephenie Meyer. All rights reserved. Little, Brown, and Company. Time Warner Book Company.

New Moon. [book cover] Copyright 2006 by Stephenie Meyer. All rights reserved. Little, Brown, and Company. Time Warner Book Company.

Eclipse. [book cover] Copyright 2007 by Stephenie Meyer. All rights reserved. Little, Brown, and Company. Time Warner Book Company.

Breaking Dawn. [book cover] Copyright 2008 by Stephenie Meyer. All rights reserved. Little, Brown, and Company. Time Warner Book Company.

Chapter 3:
Parke, Maggie, 2012. [photograph]. *Twilight* Hairbrush (author's collection).

Chapter 4:

I Grok Spock t-shirt [t-shirt]. *theshirtlist.com*. Available at:

<http://cdn2.theshirtlist.com/wp-content/uploads/2012/04/I-Grok-Spock-Shirt-150x200.jpg> [Last accessed 10 August 2012].

Chapter 6:
Nation, Kaleb, 2012. [screenshot] 60SR: Hunger Games Cave Scene Video Leaks? *YouTube* [online, video]. 22 March. Available at: <http://www.youtube.com/watch?v=mZq7E1aYe8g> [Last accessed 15 August 2012].

Chapter 8:

Twilight, 2008. [screenshot] Directed by Catherine Hardwicke. USA: Summit Entertainment.

True Blood, 2008. [screenshot] Available at: <http://true-blood.otavo.tv/wp-content/uploads/051409-0751-truebloodse1.jpg> [Last accessed: 10 August 2012].

Vampire Diaries, 2009. [screenshot] Available at: <http://theqit.com/wp-content/uploads/2012/09/the-vampire-diaries-season-4-promo.jpeg> [Last accessed: 10 August 2012].

Twilight, 2008. [DVD cover] Directed by Catherine Hardwicke. USA: Summit.

Near Dark, 1987. [DVD cover] Directed by Catherine Bigelow. USA: F/M Productions.

The Hillywood Show [online]. Available at: <http://www.thehillywoodshow.com/> [Last accessed: 10 August 2012].

The Vampire Diaries [book cover]. Copyright 1991 by Daniel Weiss, Associates Inc., and Lisa Smith. All rights reserved. Printed in the United States of America.

Dracula [book cover]. Copyright 2007 by Dover Publications Inc. All rights reserved under Pan American and International Copyright Conventions.

Wuthering Heights [book cover] Copyright 2009 by Harper Collins Teen. All rights reserved.

Romeo and Juliet [book cover] Copyright 2009 by Harper Collins Teen. All rights reserved.

StephenieMeyer.com, 2007. [screenshots] Casting. 7 July. [online] Available at: <http://stepheniemeyer.com/movie_archives.html> [Last accessed: 10 August 2012].

Chapter 9:

Parke, Maggie, 2008. [photograph]Fan tattoos (author's collection).

Twilight, 2008. [screenshot] Directed by Catherine Hardwicke. USA: Summit

Entertainment.

Twilight. [book cover] Copyright 2005 by Stephenie Meyer. All rights reserved. Little, Brown, and Company. Time Warner Book Company.

Twilight Eye color. [screenshot] Available at: < http://www.sodahead.com/fun/wat-color-ar-ur-eyes/question-1006827/?link=ibaf&q=&imgurl=http://images2.fanpop.com/images/photos/5900000/Vampire-Eyes-twilight-series-5915514-1800-1089.jpg> [Last accessed: 10 August 2012].

Parke, Maggie, 2008. [photograph] Silver Volvo (author's collection).

Volvo, 2010. [screenshot] International Advertisement for 'Lost in Forks' Contest. 25 June. *YouTube* [online, video]. Available at: <http://www.youtube.com/watch?v=C5LGPNfGUI0> [Last accessed: 10 August 2012].

Parke, Maggie, 2008. [photograph]First Beach and Ecola shots (author's collection).

Parke, Maggie, 2008. [photograph] Vernonia to "Forks" photos (author's collection).

Sueno, Lauren, 2012. [Facebook status screenshot]. Facebook, 12 July.

Rosenberg, Melissa, 2010. [Facebook status screenshot]. Facebook, 17 June.

FILMOGRAPHY

10 Things I Hate About You, 1999 [Film]. Directed by Gil Junger. USA: Jaret Entertainment.

Abraham Lincoln: Vampire Hunter, 2012 [Film]. Directed by Timur Bekmambetov. USA: Tim Burton Productions.

Austenland, 2012 [Film]. Directed by Jerusha Hess. USA: Fickle Fish Films.

Breaking Dawn: Part 1, 2011 [Film]. Directed by Bill Condon. USA: Summit Entertainment.

Captain America: The First Avenger, 2011 [Film]. Directed by Joe Johnston. USA: Paramount Pictures.

Dark Shadows, 2012 [Film]. Directed by Tim Burton. USA: Warner Bros. Pictures.

Daybreakers, 2009 [Film]. Directed by the Spierig Brothers. USA: Furst Films.

Done the Impossible: The Fans' Tale of Firefly and Serenity, 2006 [Film]. Directed by Tony Hadlock. USA: DTI Films.

Eclipse, 2010 [Film]. Directed by David Slade. USA: Summit Entertainment.

Eragon, 2007 [Film]. Directed by Stefen Fangmeier. USA: Fox 2000 Pictures.

The Girl with the Dragon Tattoo,. 2011 [Film]. Directed by David Fincher. USA: MGM.

The Godfather, 1972 [Film]. Directed by Francis Ford Coppola. USA: Paramount Pictures.

The Golden Compass, 2007 [Film] Directed by Chris Weitz. USA: New Line Cinema.

Harker, 2014 [Film]. Directed by Eli Roth. USA: Appian Way.

Harry Potter: The Sorcerer's Stone, 2001 [Film]. Directed by Chris Columbus. USA: Warner Bros. Pictures.

Harry Potter: The Chamber of Secrets, 2002 [Film]. Directed by Chris Columbus. USA: Warner Bros. Pictures.

Harry Potter: The Prisoner of Azkaban, 2004 [Film]. Directed by Alfonso Cuarón. USA: Warner Bros. Pictures.

Harry Potter: The Goblet of Fire, 2005 [Film]. Directed by Mike Newell. USA: Warner Bros. Pictures.

Harry Potter: The Order of the Phoenix, 2007 [Film]. Directed by David Yates. USA: Warner Bros. Pictures.

Harry Potter: The Half-Blood Prince, 2009 [Film]. Directed by David Yates. USA: Warner Bros. Pictures.

Harry Potter: The Deathly Hallows, Part 1, 2010 [Film]. Directed by David Yates. USA: Warner Bros. Pictures.

Harry Potter: The Deathly Hallows, *Part 2*, 2011 [Film]. Directed by David Yates. USA: Warner Bros. Pictures.

Hotel Transylvania, 2012 [Film]. Directed by Genndy Tartakovsky. USA: Sony Pictures Animation.

The Hunger Games, 2012 [Film]. Directed by Gary Ross. USA: Color Force Films.

Inkheart, 2007 [Film]. Directed by Iain Softley. USA: New Line Cinema.

The Lord of the Rings: The Fellowship of the Ring, 2001 [Film]. Directed by Peter Jackson. USA: New Line Cinema.

The Lord of the Rings: The Two Towers, 2002 [Film]. Directed by Peter Jackson. USA: New Line Cinema.

The Lord of the Rings: The Return of the King, 2003 [Film]. Directed by Peter Jackson, USA: New Line Cinema.

Lords of Dogtown, 2005 [Film]. Directed by Catherine Hardwicke. USA: Indelible Pictures.

Mamma Mia!, 2008 [Film]. Directed by Phyllida Lloyd. USA: Universal Pictures.

A Midsummer Night's Dream, 1999 [Film]. Directed by Michael Hoffman. USA: Regency Enterprises.

Much Ado About Nothing, 1993 [Film]. Directed by Kenneth Branagh. USA: Renaissance Films.

Nativity Story, 2006 [Film]. Directed by Catherine Hardwicke. USA: New Line Cinema.

Never Been Kissed, 1999 [Film]. Directed by Raja Gosnell. USA: Fox 2000 Pictures.

The Terminator, 1984 [Film]. Directed by James Cameron. USA: Helmdale Films.

Thirteen, 2003 [Film]. Directed by Catherine Hardwike. USA: Antidote Films.

Twilight, 2008 [Film]. Directed by Catherine Hardwicke. USA: Summit Entertainment.

Twilight in Forks: The Saga of a Real Town, 2009 [Film]. Directed by Jason Brown. USA: Heckelsvile Media.

Near Dark, 1987 [Film]. Directed by Kathryn Bigelow. USA: F/M Entertainment.

New Moon, 2009 [Film]. Directed by Chris Weitz. USA: Summit Entertainment.

The Seeker: The Dark is Rising, 2007 [Film]. Directed by David L. Cunningham. USA: Twentieth Century Fox.

Serenity, 2005 [Film]. Directed by Joss Whedon. USA: Universal Pictures.

Sex and the City, 2008 [Film]. Directed by Michael Patrick King. USA: Home Box Office.

Star Wars: A New Hope, 1977 [Film]. Directed by George Lucas. USA: Lucasfilm.

Star Wars: The Empire Strikes Back, 1980 [Film]. Directed by George Lucas. USA: Lucasfilm.

Star Wars: Return of the Jedi, 1983 [Film]. Directed by George Lucas. USA: Lucasfilm.

Stardust, 2007 [Film]. Directed by Matthew Vaughan. USA: Paramount Pictures.

Suck, 2009 [Film]. Directed by Rob Stefaniuk. Canada: Capri Films.

Vampires Suck, 2010 [Film]. Directed by Jason Friedberg. USA: Regency Enterprises.

Television

Being Human, 2008-present [TV programme]. London: BBC Three.

Buffy the Vampire Slayer, 1997-2003 [TV programme]. USA: The WB (1997-2001), UPN (2001-2003).

Dark Shadows, 1991 [TV programme]. USA: NBC.

Firefly, 2002 [TV programme]. USA: Fox.

NBC, 2012 [News Broadcast]. 'Mormon in America.' *NBC Nightly News*. 23 August. USA: NBC.

True Blood, 2008-present [TV programme]. USA: HBO.

Vampire Diaries, 2009-present [TV programme]. USA: The CW.

Xena: Warrior Princess, 1995-2001 [TV programme]. USA: Syndicated/UCA/Universal.