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TRANSMEDIA DISTRIBUTION OF A MULTIPLICATION PRODUCT AS A FORM OF SCREEN CULTURE*K. S. Fedonenko*

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The article deals with a special case of transmedia distribution strategy using the example of the animated format. General characteristics of the transmedia storytelling system are analyzed. A particular solution for the cartoon format is revealed. The resulting transmedia system can be widely used in any screen format.

Keywords: transmedia, conversion, storytelling, screen culture, podcast, media resource, cross-references, hashtag, meme.

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ТРАНСМЕДИА РАСПРОСТРАНЕНИЕ МУЛЬТИПЛИКАЦИОННОГО ПРОДУКТА КАК ФОРМЫ ЭКРАННОЙ КУЛЬТУРЫ*К. С. Федоненко*

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Рассматривается частный случай применения стратегии трансмедиа-распространения на примере мультипликационного формата. Проанализированы общие характеристики системы трансмедиа сторителлинг. Выявлено частное решение для мультипликационного формата. Приведённая в результате система трансмедиа может быть достаточно широко применена в условиях любого экранного формата.

Ключевые слова: трансмедиа, конверсия, сторителлинг, экранная культура, подкаст, медиаресурс, перекрёстные ссылки, хэштег, мем.

Introduction. The phenomenon of animation is based on its virtuality. Cartoon project distracts from everyday problems and helps to escape from reality. The forms and features of characters can be absolutely unpredictable, as well as the objects themselves, taken in the frame as the characters of animated films.

The viewer's interest in this product is based on its abstractness, lightness and entertainment. It provokes additional stimulation of our emotions, which popularizes the project. With the existing way of life, additional emotional components are introduced through virtual images that do not violate the user's life rhythm.

Although, this is an entertaining content, in the conditions of modern information prevalence and saturation of the media space, the main and most important issue for a producer of any content was and remains its marketing and promotion. And this is the advantage of such a modern phenomenon in the field of media communications as transmedia strategy.

Transmedia distribution of a cartoon product. Let us consider the situation when some company has released a screen culture product that needs to be delivered to the masses. It figuratively divides this product in components that structurally create its basis, a collective image and launches these separately built, but interconnected elements of the system into a virtual universe, which is called the Internet, through the mass of media resources and platforms. The user is involuntarily involved in this story, observing its regular injections in the form of various images of one story: videos, photos, text and animation products, computer games, advertising, forums and chats, fan clubs and social networks. And

this is not a complete list of the opportunities used for such a trans-distribution. Indeed, according to the direct translation, the word "trance" is "penetration through, out." On-screen images of main characters, their destinies and stories surround the user everywhere, and he, without any planned intention, goes deeper and more emotional into the story. Moreover, the combination of a wide variety of media platforms covers the maximum possible target audience, since every individual social network or platform has its own specific viewer. The transmedia system provides with the involvement of the content user in his discussion and some participation in the project [1].

Based on all of the above, it is possible to construct zones of its distribution in the form of:

1. The cartoon itself. Bright colorful images should be easily remembered by the viewer, having become a recognizable brand, and the behavior of the characters should assign to every certain character trait. In addition, the creative winged phrases of the characters and the original plot will cause more interest and enhance the depth of the audience's involvement [2]. The desired condition is not one-part, there is the presence of continuation.

2. The printed version of the product. It can be an article, book, website or podcast, comics. Here, an additional description of characters, their living conditions, the background of the story, the accompanying scenery, descriptive images of the terrain, weather, moods and the reasons for their behavior. The narrative journalistic style makes the story more accessible for understanding and penetrating for emotional perception. Elements of humor add memorability and mood.

3. A computer game with the same title. This game is based on the main events of the cartoon, but here the user can independently make decisions for the characters and change the course of the game depending on their own desires, which adds interest and involvement in the product. Emotions of excitement in the game increase participation and the emotional component of the project [3].

4. Surveys, forums or tests on social networks, fan groups or discussions. This is a pretty powerful tool for enhancing participation. The user is involved in the product by discussing or testing it. The presence of controversial issues is welcome here, since the reader has no choice but to fully understand the topic of the plot, figuring out the essence. And here the main thing is the emotional nature of communication and the presence of a humorous component.

5. Placements in the Internet, Wikipedia. Any similar reference by the user leads to direct inclusion in the plot, tags on sites or in discussions on social networks. Having aroused the interest of the viewer, his attention is redirected to the video rental of the cartoon itself, especially if it was not watched before. Here the main use of cross-references and related hashtags [4].

6. Rental in cinemas. While the brand is not familiar to the viewer, colorful posters and mass media advertising of the show's screenings will direct viewers to the storyline. And, of course, colorful illustrations, tickets and booklets should be used.

7. Advertising paraphernalia. These are additional investments that do not have a quick response from the viewer, but at the same time it is a quite effective leverage. T-shirts and caps, costumes for the New Year, figures and cards, sale of thematic comics and illustrations, etc.

8. Advertising support. Posters and billboards, promotions, exhibitions, festivals and theme parties, TV shows and television projects ... All these things are aimed at creating a brand, a memorable meme with an individual bright image[5], which will be recognized for a long time in the user's visual memory. The main thing is to "illuminate" the image, put it in the subcortex of the subconscious. The task of advertising is to find and highlight the main feature of the characters, their appearance or character, on which all further product recognition will be built, in other words, branding by capturing attention.

Other types of transmedia project are possible, but we have analyzed the most popular for the initial inversion of the product into the user mass.

This is not a single day work and not a single person work, a team approach is needed, with a clear division of responsibilities but with a single vision of the project essence. Every step of the strategy should be thought out, carefully planned and fulfilled in time. Conducting a regular review and marketing research of the success of product promotion and growth of its target audience is a necessary attribute of every producer's work day.

It should be understood that the content must be of the highest quality. This quality is characterized from various aspects [3]. For example, it is important that the viewer does not want to be distracted from the screen by everyday activities, and this adds specific broadcast requirements: the time of the show, the duration and ease of perception, the tonal spectrum of voices and background noise.

Another important factor is an absolute abstraction from real life, annoying fuss and negative factors of the respondents' external environment. Separation of the virtual world from the real one gives some rest and a comfort zone to the viewer.

The next important factor is to highlight a positive emotional attitude and, possibly, a certain motivational one that encourages to performing some actions. Moreover, giving the cartoon characters real human flaws, their images become closer and more understandable to the viewer.

Conclusion. As a specific example of transmedia storytelling was considered an animated film, the main platforms for bringing it to the attention of the user were identified, a list of the main criteria for its impact on the target audience, on the degree of its involvement in the project was distributed. The factors affecting the thinking and attention of the user, the most successful franchises that increase the conversion of the product are indicated.

So, transmedia storytelling technology, although quite new to Russian media consumption market. For nowadays, there is only a theoretical basis for this strategy, without detailed instructions for its implementation, but creative vision and creative thinking will help in the work of the modern producer of media projects.

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