'The First Step into a *Smaller* World': The Transmedia Economy of *Star Wars*

William Proctor and Matthew Freeman

Introduction: 'A Disturbance in the Force'

Following the sale of Lucasfilm to Disney, fans of the *Star Wars* Expanded Universe (EU) were rightly concerned about the future of extra-cinematic narrative material. Despite George Lucas's insistence that *Episode III: Revenge of the Sith* (2005) was 'the final piece in a generation-spanning cinematic epic,'[1] the news that Disney would re-awaken the dormant film series and continue chronologically with episodes Seven through Nine, alongside a further trilogy of spin-off movies, meant that the post-*Return of the Jedi* timeline was in peril. Unless Disney decided to adapt Kathy Tyer's novel, *Truce at Bakura* (1994), or Timothy Zahn's *Heir to the Empire* (1991), as an authentic continuation of the Skywalker Saga, the fate of the EU stood precariously on the fulcrum between 'Canon' and 'Apocrypha' (the former sanctioned as official *Star Wars* 'fact' and the latter as speculative 'what if?' material).

In 2012, Proctor conducted an analysis of *Star Wars* fans that aimed to capture responses to the Lucasfilm/ Disney merger. One respondent, Michael Caldwell, one of many, expressed concern about the EU:

> My real worry here is that they will TRASH a 30-some year history of EU that we've already had to retcon [retroactive continuity][1] after the prequel trilogy. I don't know if I can take it again…that is the real reason most EU fans are worried. There is already an extensive account of what happens after *Return of the Jedi*, and that material is under SERIOUS danger. I think it would be a horrible business move to alienate all of the hardcore fans for a generation of new ones.[2]

Michael's anxieties, and, by extension, many EU fans, were borne out when Lucasfilm announced that '*Star Wars* Episodes VII-IX will not tell the same story told in the post-*Return of the Jedi* Expanded Universe.'[3] The EU novels and comics would continue to be published, should demand keep them in print, yet would be re-branded as 'Legends,' and banished from official *Star Wars* continuity. In this way, over 260 novels, six collections of short stories, 180 videogames, and more than 1,000 comic books are summarily erased from official *Star Wars* continuity.[4] In other words, 'they never happened.' For some fans, canon attaches an aura of authenticity and legitimation to the textual universe. To be told that the stories they have been following for many years 'no longer count' – if, indeed, they ever did – is a bitter pill to swallow. Whether or not the *Star Wars* EU was legitimately canonical – Lucas often maintained

that the EU was a sub-universe, or parallel world, while Lucas Licensing promoted the EU as part of a unified canon – it certainly occupied a lower-tier of canon as part of a hierarchical system with multiple levels of authenticity.

By rebooting the EU, Lucasfilm effectively cleared a space for a 'rewriting' to take place. From this point on, explains David Filoni, producer of *The Clone Wars* and *Rebels* TV series, 'the old concept of what is canon and what isn't is gone, and from this point forward our stories and characters all exist in the same universe; the key creative who work on the films, television, comic books, video games, and novels are all connected creatively for the first time in the history of the *Star Wars* universe.'[5]

The aim of this chapter is to theorize what we are describing as the transmedia economy of *Star Wars* as a world-building model that functions as a dialogical site where content and commerce clash. The opening section contextualizes the history and theory of the EU, which leads into an exploration of debates about canon and continuity. Here, we will explore the concept of 'commodity braiding' and examine the market functions of an expanded *Star Wars* world detailing ways that transmedia stories became packaged in relation to the existing world of the film series via discourses of authenticity and authorship. Disney's ownership of Lucasfilm will be dealt with in the third section by analyzing the way in which production and promotion paratexts aim to discursively contain potential fan criticism by appealing to the (imagined?) fannish desire for canonical consistency and coherence. This section also looks at transmedia cross-promotion as a method of commodity logic in the Disney era, exploring how such a systematic, canonically-integrated approach functions to attract new readers – thus stimulating the 'cash nexus' – and, also, to lay the tarmac for a new road: the road to *Star Wars: The Force Awakens*.

A (Short) History of the Star Wars EU: Narrative, Economics and Worldbuilding

Since its inauspicious genesis in 1977,[6] the *Star Wars* 'hyperdiegesis'[7] grew slowly, but exponentially, into a transmedia empire spread across multiple media platforms, including: novels, comic books, videogames, radio plays and magazines. This branching out created an 'entertainment supersystem'[8] as 'a network of extra-diegetic elements that operate in conjunction with the text itself and help create its meaning.'[9] Within such a supersystem we can include Kenner's massively successful toy ranges, and Lego sets that adapt key scenes and characters from the Original and Prequel trilogies, among other 'non-narrative' merchandising elements. Anxious about the potential failure of his big-budget homage to classic serials of the 1930ss and '40s, such as *Flash Gordon* and *Buck Rogers*, Lucas commissioned Alan Dean Foster to write a novelisation of *Star Wars* – although ghost-written with Lucas as 'author' – and, secondly, a book sequel, *Splinter of the Mind's Eye* (1978), that could be adapted in the opposite direction should *Star Wars* fail at the box office. In so doing, *Splinter* operates as 'the first step into a larger world':

an emergent expanded universe that would eventually outgrow the *Star Wars* film series by an enormous margin. This early instance of 'ghost authoring' positioned Lucas publically as the 'author,' or, rather, the 'authority,' on all things *Star Wars*. In so doing, Lucas' 'author-function'[10] would eventually become a legitimating tool for some fans that engaged in heated online debates about the canonical status of the EU (more of which in the next section).

Other novels appeared between the release of *The Empire Strikes Back* (1980) and *The Return of the Jedi* (1983), such as Brian Daley's 'The Han Solo Adventures' trilogy (1979), which focused on the smuggling days of Solo and Chewbacca in the years preceding what would become known in 1981 as *Episode IV: A New Hope*. Although four years later, another trilogy of non-film novels would be published, 'The Adventures of Lando Calrissian' (Smith, 1983), the third and final instalment of The Original Trilogy (OT) spelled the end of the first wave of the *Star Wars* phenomenon. Put simply, there was no new film to keep audiences excited and engaged, an important factor to consider given that the primary text functioned as an extended advertisement for toys (and vice versa, of course). Despite White's contention that 'toy production for the saga has not ceased since the beginning of the franchise,'[11] Kenner actually stopped producing its toy range in 1985 and abandoned plans for a new line of figures and vehicles as sales slumped and attention turned towards newer hyperdiegetic pastures.[12] Other toy franchises started to flood the stores and sparked the imagination of millions of children, such as Mattel's *Masters of the Universe*, and, later, the *Teenage Mutant Ninja Turtles*.[13] In 1986, the successful Marvel *Star Wars* comic book series ended – a series that had partly revitalized Marvel's ailing fortunes in the late 1970s -- and, the following year, the official *Star Wars* fan club was closed down.

The fallow period between 1985 and 1991 has become known as 'the dark ages' in *Star Wars* fandom. But a fateful request from publisher, Bantam Books, opened the floodgates to a second phase of *Star Wars*, the success of which would directly lead to Lucas' decision to create the prequels (although, by some accounts, Lucas was simply wanting for technology to catch-up with what he imagined the prequels would be, he recalled later that: 'I figured I was done with *Star Wars*. I didn't want to do *Star Wars* anymore').[14] Lucasfilm granted Bantam Books the license to publish *Star Wars* novels, even though Lucas himself believed that the profit potential was slim.[15] The first novel written and released for Bantam was *Heir to the Empire* (1991) (*Heir*) by Timothy Zahn, which was followed by two further instalments published at annual intervals: *Dark Force Rising* (1992) and *The Last Command* (1993). 'The Thrawn Trilogy' was set five years after the events of *Return of the Jedi*, a period that had yet to be explored. Such a licensing arrangement, however, came with caveats. As Zahn explains:

> I was given two guidelines. I could start three-to-five years after *Return of the Jedi*, and use anyone that had not been killed off in the movies. That was pretty much it. It was

only after I submitted the outline and, eventually, the final novel, where there were things [Lucasfilm] said, "No, you can't do this." So it was more like "run and we'll tell you when you've hit a tree." That way I had a lot more freedom to come up with a story that you might not expect.[16]

Zahn's outline for *Heir* included an extensive history of 'The Clone Wars,' which had only briefly been mentioned in the first film in a conversation between Luke Skywalker and Obiwan Kenobi. Says Zahn: 'I had a history of it all worked up, but Lucasfilm told me, "You are not to reference this anywhere, except in the most vague of terms".[17] Lucas mandated that 'The Clone Wars' era be cordoned off should he eventually return to the franchise, a period eventually mapped by the PT. In this sense, Lucas' authorial grip on the *Star Wars* universe was to be the final word on the matter, and all proposals, outlines and drafts were to be officially sanctioned by Lucas Licensing. As Zahn explains, Lucas 'has complete veto power over everything I do, of course'.[18] Zahn was instructed to consult the official *Star Wars Source Book* by Westfield Games as a kind of 'series bible.' Westfield Games had released a range of role-playing games during the mid-80s slump that fleshed out the flora and fauna of the universe.[19]

Zahn's trilogy was an enormous success. *Heir* sold out its original print run of 60,000 copies in its first week before going on to become a *New York Times* bestseller for 29 weeks with the trilogy accruing sales of over fifteen million copies. This success, however, would eventually give way to the law of diminishing returns. Bantam's plan was to publish one or two 'quality' *Star Wars* novels per year, but this shortly turned into a publishing armada. Lou Aronica, head of massmarket publishing at Bantam, 'envisioned one well-written hardback a year,' the literary equivalent of an event movie.[20] However, post-Zahn, 'there were six, then nine, then twelve books a year; 1997 saw a record twenty-two *Star Wars* novels for all reading ages. The quality, and sales, suffered accordingly'.[21]Indeed, EU novel, *Vector Prime* (1999), the first instalment of 'The Jedi Order' series, reportedly sold 200,000 hardback copies in 1999, despite the controversial strategy to kill off a major character, Chewbacca, for the first time in *Star Wars* history.[22] This is certainly a respectful sales figure, but not even close to Zahn's five million-plus for each instalment of 'The Thrawn Trilogy.'

In parallel with Bantam's licensing deal, Dark Horse Comics picked up the comic book license that Marvel had given up in the 1980s and published the series, *Dark Empire* (which had actually been in the works since 1989, but fast-tracked to capitalise on *Heir's* success). Lucasfilm, however, demanded that certain elements be revised to accommodate Zahn's novels and 'fit into the newly established canon.'[23] Both Zahn's trilogy and *Dark Empire* can be viewed as spearheading a *Star Wars* renaissance. During this period, a new wave of merchandising started to appear including new Micro Machines,

Topps' trading cards, the new *Star Wars Insider* magazine, the *Super Star Wars* videogame for the Super Nintendo and *X-Wing* flight simulator for the computer, amongst an array of other transmedia expressions.[24] More importantly perhaps, Kenner launched a new toy line in 1995, 'The Power of the Force', which signalled that the hibernation period was over. The renaissance not only proved that the audience still existed but was steadily growing once again, a factor which proved crucial by providing Lucas with the 'financial ability to make the prequels independently'.[25]

That the success of the EU operated as a launchpad for a resurgent commodity base should not be underestimated. Indeed, the *Star Wars* franchise may not have had such a healthy future were it not for the EU. As Carol Roeder, director of publishing at Lucasfilm, states, the 'books became very important to the franchise early on,' and that 'publishing became the real anchor for the brand when there were no new films, it kept the fans engaged'.[26] By building a transmedia continuity through 'narrative braiding,'[27] a process which sutures individual novels, comics, etcetera, as 'micro-narratives'[28] onto a hyperdiegetic 'macro-structure,'[29] is also a form of 'commodity braiding'.[30] Each individual story in a transmedia network, whether it be a novel, comic or TV series, function as 'entertainment stepping stones,' each one 'a consumer product designed to inspire the sustained consumption of that text,'[31] a technique which 'certainly makes sense from an economic point-of-view.'[32] As Hagedorn argues, 'sequential narratives exist to promote continued consumption of later episodes […] In addition to self-promotion, serials have traditionally functioned to promote product loyalty'.[33] From superhero comics[34] through TV series and serials,[35] and to those networks which span various media platforms – seminally defined by Henry Jenkins as 'transmedia storytelling' (2006)[36] – continuity becomes a key element in the chain of consumption. In the context of *Star Wars*, 'fans of the EU are encouraged to buy all the books and/ or comics' if they are to know the whole story.[37]

As we have seen above, the success of the EU instigated 'flowing streams of distribution'[38] while simultaneously promoting extra-textual elements, such as toys and other franchise epiphenomena. From this perspective, then, the *Star Wars* franchise is an exemplar of a 'commercial intertext,' a complex web within which the film series:

> becomes only one component in a product line that extends beyond the theatre, even beyond our contact with mass media, to penetrate the market for toys, bedding, trinkets, cups and other minutae comprising one's everyday inside a commoditised, consumerised culture.[39]

As of 2008, the global gross for the six films in the *Star Wars* series amount to $4billion, almost exactly the same cost that Disney paid for Lucasfilm (which includes the rights to Indiana Jones and ownership

of special effects company, ILM [Industrial Light and Magic]). But this is significantly overtaken in economic terms by over $15 billion in retail sales of merchandising elements,[40] which concretely demonstrates the commercial viability of the franchise 'beyond the theatre,' and beyond DVD/ Blu-Ray sales. With the likes of books, films, toys and games all becoming braided together as commodities – united by shared logos, packaging, stories and characters, etc. – in such a context, 'consuming goods and media texts becomes pretty much the same thing'. [41]

This, in part, is the transmedia economy of *Star Wars*, an economy of media texts where commerce and art are in tension and entangled with one another. As Meehan explains, 'American capitalism organises the creation of cultural artefacts as a process of mass production carried out by profit-oriented businesses operating in an industrial context'.[42]

By appealing to the fannish demand for continuity, causality and cohesion, then, the affective dimensions of canonicity are recuperated, absorbed and sold back to audiences.[43] The transmedia economy of *Star Wars* is a site of tension between worldbuilding, brand-building and *worldselling*:

> Transmedia storytelling, then, has the dual quality of being both market driven and non-market motivated, or, to put it the other way around, it is driven by both artistic and non-artistic motivation. And transmedia stories can also result from the engagement of both the media industry (for economic reasons) and non-market motivated fans (for non-market reasons).[44]

We will explore in the next section how the licensing model of this era led to a problematic positioning of the EU stories whereby George Lucas' 'author-function' was repeatedly summoned as a legitimating tool to assuage fan anxieties about the canonical status of the EU.

'The Movies are Gospel; the Rest is Just Gossip': Franchise Novels, Canon, & Authorship

Such licensing arrangements – tie-ins and 'spin offery'[45] -- have traditionally been viewed with derision. Writing for *The Guardian*, Walter needs to justify 'the shameful pleasures' of reading such 'franchise novels,' and argues that their artistic credentials are unquestionable.[46] Indeed, terms such as 'tie-ins,' 'spin offs,' and 'franchise novels,' are freighted with cultural value: they 'tie in' with a 'master-narrative' text, or 'spin off' from it, like a naughty child disobeying the authority of the parent; while the 'franchise novel' invokes a derogatory idea of commercialism as if the text's very existence equates to nothing more than another Starbucks outlet – franchised out repeatedly via a commercial license of prescribed, standardized repetition. 'I think there's a snobbery about franchise writing that is wholly unwarranted,'

argues John Scalzi, author of *Star Trek* tie-in, *Redshirts* (2012): 'it's a ridiculous double-standard.'[47] Franchise writing requires flexibility, speed, the ability to adhere to canonical guidelines while still producing entertaining work. That's a skill-set' (ibid). Nevertheless, the 'moral dualism'[48] (Hills, 2002) between the 'good' object of the originating, 'master' text and 'bad' object of the licensing model is one which continues to persist. Even today, Steven Moffat discusses how licensed *Doctor Who* extensions still inspire synonyms of fragmented inadequacy: 'No matter how well written they may be, there is a difference [between licensed extensions and the television series]. Calling them 'webisodes' or 'prequels' or 'minisodes' or whatever else sees to that. When will we just call them '*Doctor Who*'?'[49]

Jenkins argues that such licensing arrangements are often 'based in reproduction and redundancy' and should not be considered as 'true transmedia storytelling' extensions:

> The current licensing system typically generates work that are 'redundant' (allowing no new character or plot development), watered down (asking new media slavishly duplicate experiences better achieved through the old), or riddled with sloppy contradictions (failing to respect the core consistency audiences expect within a franchise) […] Franchise products are governed too much by economic logic and not enough by artistic vision.[50]

However, Jenkins's privileging of 'new transmedia versus old-style "licensing" cannot stand up to closer scrutiny,' as Hills argues.[51] Even if one takes into account Lucas's authority on canonical matters, the *Star Wars* EU is hardly 'redundant,' given that the constraints are also countered by a relatively open world within which tie-in writers have expanded the world in profound ways by installing new data to the story-program and collaboratively building a substantial narrative history. Although a range of tie-in novels, such as *CSI* or *Alias* for example, may be 'far removed from the systematic approach identified by Jenkins' in that they 'effectively act as a new "episode of the series without necessarily impacting the canon laid down by the parent program,'[52] the *Star Wars* EU grafted new narrative tissue onto the bones of the franchise. In this way, the EU tells us what happened to principal characters, Luke, Leia, Han, Chewbacca and so on, following the conclusion of *Return* and, thus, re-focalises readers' experience of what occurred in the films. Han and Leia get married, and have children; Luke marries former 'hand of the Emperor,' Mara Jade, and begins rebuilding the Jedi Order as part of the New Republic; Chewbacca sacrifices himself to save Anakin Solo in *Vector Prime*; and fan-favourite, Boba Fett, was resurrected following his unceremonious death in *Return*. The *Star Wars* EU is one such example that challenges Jenkins's binary distinction between 'good' transmedia storytelling and 'bad' license 'spinoffery.' Rather than being 'watered down' and 'redundant,' the EU 'drastically changed the tone of *Star Wars* and gave

some characters the chance to do many things the movies never allowed[53] […] The novels also add many more descendants of the Skywalker family, which is where the *Star Wars* [EU] really takes a turn into unexplored territory.' [54]

Traditionally, tie-in writers have been 'hemmed in or interpretatively constrained'[55] by authorial governance and expected to abide by certain rules and limits, much in the same way that other cumulative narratives expect writers to abide by a 'series bible': 'Part of this is due to the importance given to authorship [in this case, George Lucas]: the author is considered the true source of world material, the creative vision that makes it a unified experience'.[56] Contextually, *Star Wars* EU texts should not tamper with the *official* continuity in any way by adding or revising narrative elements that alter canonicity. From this perspective, the *Star Wars* films are 'the immovable objects of *Star Wars* history'[57] and operate as 'the mothership',[58] that which has complete authority over all extra-cinematic materials.

This leads us to the aporia of canon and continuity. For if licensed EU material is *always* beholden to the mothership ur-series, what does this tell us about authenticity and authorship? As analysed by Brooker, *Star Wars* fans have actively engaged in debates and deliberations about the canonical status of the EU, often heatedly, in cyberspace chat-rooms. Described in fan quarters as 'the canon wars,' the fabric of dialogue and disagreement, of 'fan-tagonism',[59] was woven by fans from both sides. On the one hand, Lucas and Lucasfilm are often marshalled as legitimating tools to reify the status of the EU as an authentic and genuine continuation of the *Star Wars* hyperdiegesis. Whilst, on the other hand, mothership purists aim to sow the seeds of discord and dissent by arguing that the EU is but a wen on the saga, neither canonical nor authentic, but supplemental and apocryphal. These discourses illustrate 'an exchange of very different, often contradictory fan opinions with no resolution'.[60] These factors demonstrate that the *Star Wars* fan culture is not homogenous, but heterogeneous and *hierarchical*. As fans struggle to maintain their individual viewpoints, 'canon wars' of this kind provide a space whereby textual expertise is marshalled as a form of competition. In so doing, fans on both sides of the debate are 'textual conservationists' and

> expect adherence to established tenets, characterisations, and narrative "back stories," which production teams thus *revise at their peril*, disrupting the trust which is placed in the continuity of a detailed narrative world.[61]

As the 'idealized fan-object is potentially threatened' by the canon/ non-canon binary, some fans turn to cyberspace in order 'to sustain ontological security' by working 'through potential threats to textual authenticity' (115) which may 'be felt as threats to these fans self-narratives'.[62]

As with most worldbuilding franchises, the EU is 'transnarrative, transmedial and transauthorial'[63] yet is still governed by a centralised author-figure who ensures that world's 'ontological

realm'[64] remains consistent (not that this is anything but improbable as the world grows and multiplies). Indeed, 'for a work to be considered canonical requires that it be declared as such by someone with the authority to do so'.[65] As Parkin proposes, such an authority figure can be described as a 'pope of their magisteria,'[66] a person who makes policy rulings and sanctions what is, and what is not, permitted within the imaginary world. The hundreds of authors who have been commissioned over three decades to create new stories set in the *Star Wars* sandpit are forced to abide by the rules and regulations set out by Lucasfilm, the principal law being that such extra-cinematic materials should not contradict the mothership in any way. To police and maintain the *Star Wars* canon, then, Lucas – or, more accurately, *Lucas Licensing* -- deal explicitly with commissioning authors and by either sanctioning or vetoing proposals, outlines and drafts based upon canonical dictates. Despite many fans utilising Lucas' authorial governance as evidence of the EU's canonical legitimacy, Lucas' authority as 'pope' during this period is handed off to the editors at Lucas Licensing to steward the extra-cinematic universe. Despite Lucas reading and approving Zahn's treatments for *Heir*, and maintaining 'veto power in story developments,'[67] Lucas had bestowed a set of guiding principles on his team of editors and remained hands off for the most part. So, while Lucas' 'author-function' appends aura and authenticity to the EU as an officially sanctioned canonical extension, his authority as 'pope' is passed onto Lucas Licensing who act as a proxy authorial body. By Lucas' own admission, he has never read any of the EU material bar his preliminary involvement with *Heir* and, also, writing the prologue for Matthew Stover's *Shatterpoint* (2004).

So, then, what actually constitutes *Star Wars* 'fact' during this period? Sue Rostoni, fiction and comics editor at Lucas Licensing explains that:

> Canon refers to an authoritative list of books that the *Lucas Licensing editors* consider *an authentic part of the official Star Wars history*. Our goal is to present *a continuous and unified history of the Star Wars galaxy*, insofar as that history does not conflict with, or undermine the meaning of Mr. Lucas's *Star Wars* saga of films and screenplays. Things that Lucas Licensing does not consider official parts of the continuous *Star Wars* history show an Infinities logo or are contained in *Star Wars Tales*. *Everything else is considered canon.*[68]

What this short statement promotes is the notion of a unified canon, that is, that both film instalments and EU chapters should be considered part of the official continuity and thus canonical; while the *Infinities* imprint or *Star Wars Tales* are 'what if?' narratives, counter-factual stories that exist in an alternative spatiotemporal container and hermetically sealed off from official continuity. Moreover, it is *Lucas Licensing editors*, rather than Lucas himself, who describe the mechanics of *Star Wars* canon, at

least in this statement -- although Lucas' authority is maintained by stating that the EU should not conflict with the film series, a factor governing the majority of licensing agreements which require that 'the [primary] text cannot be reworked or should not be reworked.'[69]

One of the ways with which fans have marshalled evidence of the EU's canonical authenticity is through the invocation of Lucas' 'authorial intention'; yet Lucas himself had stated that the EU is 'gossip' while the films are 'gospel'. To complicate matters even further, canonical rules regarding the EU were issued in 1994 which led to Leland Chee, Lucas Licensing's so-called 'continuity cop,' to create a massive archive, the 'Holocron,' which consists of over 30,000 entries on all the characters, places, weapons, vehicles, events and relationships from the *Star Wars* universe. In an attempt to deal with internal breaches in continuity, the Holocron is organized hierarchically into several levels of canonicity:

George or G-Canon: the most recent versions of films Episodes I – VI, the scripts, movie novelizations, radio plays, and Lucas' statements;

TV or T-Canon: The *Star Wars: Clone Wars* television series…

Continuity or C-Canon: The Expanded Universe

Secondary or S-Canon: RPGs such as *Star Wars: Galaxies*.

Non or N-Canon: 'What if?' stories such as *Star Wars Infinities*.[70]

Based upon the Holocron hierarchy, the EU occupies the third tier of canon policy, less canonical than the films/ TV series that Lucas had a direct hand in, but canon nonetheless. Yet if G-Canon has absolute authority over all other hierarchical elements, does this not discursively downgrade EU materials to a supplementary, secondary 'quasi-canon'? Should Lucas contradict EU elements, then that new information 'writes over' the pre-established data and throws it into a 'state of non-memory.'[71] This is precisely what happened when Lucas produced *Episode II: Attack of the Clones* (2002) and contravened EU short story, 'The Last Stand of Boba Fett' (1996). Thus, the film instalment as a primary text writes over and replaces the short story. Later, however, comic book series, *Jango Fett: Open Season* (Blackman, 2002), rationalises the contradiction between G- and C-Canon in order to repair the internal breach via retroactive continuity.

In some sense, the very acknowledgement of a hierarchal tier system indicates a separation between *Star Wars* and the EU that problematizes any understanding of this era's *Star Wars* story-world as one of *canonical* transmedia storytelling. This era's licensing model simultaneously afforded the *Star Wars* universe to both expand *and* to fragment. To complicate matters even further, not only did the EU occupy a lower-tier of canon, but Lucas' 'borrowing back' of certain EU materials which then 'also fed back into the *urtext* of the feature film series',[72] complicated a simplistic denunciation of the EU as

counterfeit and provided fans the opportunity to cite such 'adaptations' as evidence of synergy and symbiosis via Lucas' authorial stamp. For example, the name of the republic city, Coruscant, appears for the first time on page 19 of Timothy Zahn's *Heir to the Empire* and was first endorsed as *Star Wars* 'fact' in *Return of the Jedi: Special Edition*. For those fans who 'maintain that the EU is an essentially meaningless secondary mythos…this canonizing of a novelist's invention was a problem'[73] and led to further skirmishes in internet chat-rooms. Likewise, the character Aayla Secura was 'born' in the *Star Wars Tales* comics, a series which was part of the *Infinities* imprint and explicitly noncanon, Lucas' decision to use the character in *Attack of the Clones* raises 'her backstory as depicted in these comics' from N-Canon to C-Canon, from apocypha to 'fact,' [74] at least for some fans as examined by Brooker.[75] For some, these 'moments' of adaptation, authenticated directly through Lucas' authorship, is an act of acknowledgement and automatically elevates the EU text into G-Canon. That Lucas could simply have chosen to borrow some elements while rejecting others illustrates that canonical matters are struggled over, contested and debated at the point of reception rather than invariably beholden to an author-god.

Consider, also, comic books and novels that are branded as canonical via paratexts. For example, EU novels, *Labyrinth of Evil* (2005) and *The Rise of Darth Vader* (2005) are branded as canon on their respective book covers, the former as 'the must read prequel to *Star Wars Episode III: Revenge of the Sith*,' and the latter as sequel. Moreover, the comic book series, *Star Wars: Obsession*, is promoted on the front cover as canonical: 'THE ACTION PACKED LEAD IN TO REVENGE OF THE SITH.' Both prequel and sequels are continuity concepts that extend 'an already existing narrative sequence' (Wolf, 2012) yet are also utilised as commodity braids which aim to interlock EU material with the mothership on an official level. Such a strategy is bound to both content and commerce through the promotion of such stories as legitimate continuations rather than counterfeit and counterfactual. (Although one could argue that it is Lucas Licensing's marketing strategies that brand EU materials as canonical, as opposed to Lucas himself, fans may believe that they are the same thing.)

As we can see, then, authorship is a thorny issue, especially for *Star Wars* fans, and notions of authenticity are intrinsically tethered to whether or not the EU is part of hyperdiegetic continuity; or simply a series of counter-factual narratives which could be contradicted should Lucas 'write over' them with new material. Despite Lucas' authorship being evoked by fans to reify the EU as canonical, it is Lucas' 'author-function' that is summoned forth, even as he delegates the decision-making process to his team of editors at Lucas Licensing who then consult and collaborate with authors, artists and creators who collectively expand the *Star Wars* universe. That Lucas created the *Star Wars* franchise, and owned the intellectual property rights is not in doubt. But what we have are 'circles of authorship'[76] rather than a solitary author weaving a tapestry of his own making. There are many more authors and creators that have added material to the *Star Wars* universe than Lucas has.

The next section examines the EU following Disney's pronouncement that the *Star Wars* canon would be irrevocably revised to make way for the forthcoming Sequel and Anthology trilogies. This strategy certainly shifts the rules and regulations for the *Star Wars* canon in worldbuilding terms; but we also see a simultaneous shift in the transmedia economy of Disney's *Star Wars*, one which does away with multiple levels of authenticity to begin rebuilding the universe as unified, cohesive and 'canonically integrated.'[77]

A New Dawn or Continuity Crisis?: The Lucasfilm Story Group and the Road to *The Force Awakens*

The concept of canon, then, with its connotations of stability and permanency, is one that is capable of being revised and reconceptualised – even repaired -- should the hyperdiegesis be plagued with stress fractures in continuity. As discussed, the *Star Wars* film series owes a debt to the welter of transmedia expressions that surround, expand and enhance the primary mothership text. The Kenner toy collection, for instance, allowed young fans in the 1980s to predict future storylines through their own playful adventures that kept interest alive between instalments;[78] and the transmedia entourage of novels and comics, certainly from Zahn onwards, re-activated interest in a franchise that was all but done and dusted by 1985.

On an economic level, the *Star Wars* EU has been a 'wildly profitable entertainment property' in its own right and in 1997, the books entered the *Guinness Book of Records* as the most successful book series based on a film franchise: 'Lucas Licensing has recorded more than 100 million sales of *Star Wars* related books, with over 850 novelizations, original novels, reference books, children's books and role-playing supplements, including 80 *New York Times* best-sellers'.[79] Given the success of the EU, then, what precipitated Lucasfilm to completely 'de-recognize' the already-existing continuity and significantly *reduce* the size of the *Star Wars* universe? We argue that rebooting the EU towards a canonically-integrated model represents a shift in the transmedia economy of *Star Wars.*

In the contemporary landscape, 'there has been a gradual movement towards integration of various kinds,'[80] none more so than Disney's ownership of Marvel Entertainment, which the company purchased in 2009. Throughout the late 1990s and early 2000s, Marvel struggled in the market-place and found themselves on the cusp of bankruptcy. But the creation of Marvel Studios began to redress the company's ailing fortunes and Disney purchased the company in 2009 for $4billion and change. Since then, Marvel Studios have successfully built a transmedia system by adapting the intramedial comic book

model of continuity into an intermedial, shared universe. Although described as 'the Marvel Cinematic Universe,' or MCU, the hyperdiegesis is transmedial and crosses over a range of platforms including film, television, Netflix series, comics, videogames and a series of short-films.[81] Given that the new *Star Wars* canon includes both the sequel and anthology trilogies, a raft of comic book series and adult/ YA novels, the *Rebels* animated TV series, the videogame, *Battlefront* (with tie-in novel, *Twilight Company* [2015]) and free mobile game, *Uprising*, it appears that the success of the Marvel Studios' model has become a transmedia storytelling template. Like *Star Wars*, the mothership of the MCU are the film installments that extend the storyworld 'intramedially across the various films in the franchise and transmedially outward to live action television and comics.'[82] This dialogic relationship, however, privileges the mothership as canonically central: 'remembering flows from the films into the television series, but not back again.'[83]

On April 24th, 2014, Lucasfilm announced that the 'immovable objects' of *Star Wars* canon would be, as before, the film series, but now the *Clone Wars* TV series would be included, perhaps because of Lucas' involvement. However, as Edwards explains, 'the movies would no longer occupy their own rareified "more important than anything else" status in *Star Wars* canon, as new films, books, comics and TV shows would fit into one, all-encompassing continuity.'[84] That being said, the various Marvel comic book series, which include stories set in between *A New Hope* and *The Empire Strikes Back*, such as the 'master' title, *Star Wars* (2015 -) and *Darth Vader* (2015 -), 'remember' flows from the films into the various transmedia compartments, but not in the opposite direction. Similarly, novels may well add new information to the story-system – and thus, re-focalise canonical events, such as providing back-story about the construction of the first Death Star (*Tarkin* [Luceno, 2015]) or how the protagonists of *Rebels*, Kanan and Hera, first met (*A New Dawn* [Miller, 2014]) – but are not recollected or referenced in *The Force Awakens* (*TFA*). Although this could certainly be developed in future, it looks as if the *Star Wars* films retain their canonical force as the hyperdiegetic centre.

Along the axis of worldbuilding, one of the principal reasons for mandating that the EU would no longer count, hierarchically or otherwise, seems to be to carve out an unmarked pathway for *TFA*, and, in the process, prevent a collision of continuities. Although Zahn's Thrawn books began to expand the continuity in the vacuum of unwritten space left by *Return*, Tyer's *Truce at Bakura* would eventually exploit a gap between *Return* and *Heir* by beginning the story immediately after the fall of the Empire and the destruction of the second Death Star. Thus, *Truce at Bakura* functions as a sequel to *Return* and an 'intraquel'[85] between film epsidoes and Zahn's novels. Given that Zahn's *Heir* existed in the same narrative space that *TFA* inhabits means that both texts cannot populate the same canonical location. In actuality, Chuck Wendig's *Aftermath* trilogy began writing over Post-*Return* continuity before *TFA* reached cinemas, but it was the free online mobile game, *Uprising* (2015), which was the first text to be

released in the rebooted timeline. Moreover, given that the pre-existing canonical hierarchy lacked a sustained and systematic principle or that preordained levels of canonicity illustrated a 'continuity crisis,' the *Star Wars* universe was anything but a sound structure. Based upon principles of the Holocron, *Aftermath*, *Uprising*, and *TFA* would automatically supersede and write over *Heir* and, by extension, the entire Post-*Return* continuity anyway. Thus, *Heir* was always going to be relegated to an imaginary, counter-factual universe unless Lucasfilm decided to directly use the EU as source for the sequel trilogy.

Having passed the keys to the *Star Wars* galaxy to Disney, Lucas's authority has also been swept away and replaced by multiple stewards collectively known as the Lucasfilm Story Group. The Group, which includes Leland Chee, and *Star Wars* EU reference book author, Pablo Hidalgo, are to oversee the new continuity (what we describe as LSG Canon) to ensure that 'all aspects of *Star Wars* storytelling moving forward will be connected.'[86] As Hidalgo explains,

> It's definitely exciting because this kind of cohesive approach is something we've always aspired to…in the past, you'd have multiple levels of authenticity, because we didn't have this connective group acting as a bridge between film and television projects and what was happening in books, comics and games. We're better set up for this different approach, where every *Star Wars* story could be a gateway into the same universe, the same big picture.[87]

This idea of 'every *Star Wars* story' functioning as a 'gateway' into the universe encapsulates the transmedia economy of Disney's *Star Wars*. Such a 'gateway' demonstrates both narrative and commodity braiding, the former developing and expanding the storyworld with the latter providing links between individual micro-narratives as a way to promote continued consumption of expanded universe materials. As McMillan explains, 'From a business standpoint, it's a no-brainer: it drives traffic to the spin-off products, and makes the brand more cohesive: everything is *Star Wars*.'[88]

For example, 'The Journey to the Force Awakens' series of YA novels includes a paratextual invocation on the back cover as a form of commodity braiding: 'Hidden within the story are clues about the highly anticipated new film STAR WARS: THE FORCE AWAKENS.' In so doing, paratexts of this kind aim to appeal to fans as 'forensic detectives'[89] who actively seek out information and 'spoilers' about a text that has not yet been released. [90]

Consider also a newspaper article published in *The Guardian* about the release of free mobile game, *Star Wars: Uprising* which is 'set between *Return of the Jedi* and *The Force Awakens*, making it an official addition to the *Star Wars* canon.'[91] And what is it that seemingly underpins the game's so-called canonized status, rather than serving as 'a mere source of licensing dollars?' The difference, arguably,

boils down to authorial production relationships, and how these are positioned discursively to audiences: 'The new game is a big moment for Kabam, [who] has been positioning itself as a creative partner – rather than simply a licensing partner – for film studios for several years now'.[92] As the game maker's chief executive Kevin Chou elaborates: 'In the past, these films would have $100m marketing budgets, and they'd carve out $500,000 to make a low-quality game … But the kind of games we're making become massive revenue and profit generators that engage people 365 days a year'.[93]

Chou may continue to make a forceful argument that this new generation of transmedia storytelling is defined by its equal prioritization of market and non-market logics (i.e. commerce and storytelling) – insisting that 'we're trying to create a parallel track that fits within the overall function of what the movie is trying to do … [thereby] being the first canon thing that was worked on at all post-*Return of the Jedi*'.[94] Rather than functioning on purely a commodity axis, the likes of *Uprising* are positioned as promotional 'entertainment stepping stones' in-between other not-yet-released stories, functioning like a trailer or an advertisement: 'Teaser trailers for *Star Wars: The Force Awakens* have left fans speculating on events within the sci-fi universe since *Return of the Jedi*, based on less than four minutes of heavily edited footage. Now they'll be able to spend a few hours exploring the period in a mobile game.'[95]

Central to this promotional rhetoric is the simple fact that the game is *free*, indicating non-market logics (even as in-app purchases for the game signal towards a hidden marketing function). And of course the game was released prior to the release of *The Force Awakens*, thus operating as 'a key part of the advance promotion for the new film, with Kabam and Disney well aware that fans will flock to the game looking for more hints on the movie's plotlines and characters'.[96] In other words, the game is presented as doing the fans a favour by offering another piece of the larger promotional puzzle, giving said fans new story content (for free!) that expands understandings of the upcoming *Star Wars* film. The Disney era has strived to articulate a more fan-friendly, less hierarchical economy, one that emphasizes the availability of typically free story content as an inclusive promotional act of worldbuilding.

How has the transmedia economy of Disney's *Star Wars* performed comparatively with the older, hierarchical model? In other words, has the transmedia storytelling model successfully settled the aporia of continuity and canon? And, by extension, has canonical-integration been successfully exploited as a form of commodity braiding?

There is no simple answer to this given that sales figures for books are hard to come by. But the first novel in the new canon and a prequel to the animated *Rebels* TV series, *A New Dawn* by John Jackson Miller, debuted at #127 on the *New York Times* Bestsellers chart. Comparing this with Miller's previous *Star Wars* novel, *Kenobi* (2013), which debuted at #4, shows a considerable decline (although *Kenobi* signals Star Wars immediately while *A New Dawn* does not). However, this may be for a number

of reasons, including the popularity of Ben Kenobi as opposed to new characters. This did not prevent disgruntled fans of the EU rejoicing, however. EU fan, Matt Wilkins, posted a video on YouTube offering a sardonic 'congratulations' to *A New Dawn* for becoming the 'worst selling novel in the history of *Star Wars*.'[97]

Wendig's *Aftermath* (2015) seems to have performed much better by breaking into the Top Five. But, once again, actual sales figures remain unavailable. However, there are figures readily available for the various Marvel comic book series. As mentioned earlier, Marvel initially had the license for *Star Wars* comics from 1977, from the publication of an adaptation of the first film, and until 1986. Dark Horse Comics then succeeded Marvel as licensees and published many titles between 1991 and 2014. The sale of Lucasfilm to Disney, and the latter's ownership of Marvel Entertainment, provided the opportunity to end the Dark Horse agreement and return the license back to Marvel as an 'in-house' initiative rather than farming out the contract to an external source (although the LSG canon books would still be outsourced to Del Rey, a Penguin Random House imprint).

The Dark Horse era was enormously successful, especially during the 1990s, and in parallel with the EU novels published during the period. The first comic released within the licensing arrangement was *Dark Empire* (1991) which entered the chart at #30 and sold 60,146 copies in May, 1997. Going back even further to provide historical-economic contexts, the Marvel adaptation of the first *Star Wars* film sold in excess of 1 million units, the first time a comic book had broken through that barrier since the Uncle Scrooge and Walt Disney stories of the 1960s.[98] In fact, the 1970s was a disastrous period for comic publishing with the 'big two,' Marvel and DC, struggling to maintain a readership, so much so that fomer editor-in-chief, Jim Shooter, has claimed that *Star Wars* saved Marvel.[99]

The first Marvel series to succeed the adaptation, an ongoing series simply titled *Star Wars*, sold 278,759 in 1979 which, according to Miller, put the comic as the industry number two behind *The Amazing Spider-Man* and just ahead of *The Incredible Hulk* which was boosted by its network programme starring Bill Bixby and Lou Ferrigno.[100] Sales, then, declined annually until Marvel ended the licensing agreement during the *Star Wars* 'dark ages.' That being said, the Dark Horse *Star Wars* comics were perhaps the most successful licensing imprint in history during the period 1991 - 2014, the company published over one hundred comic book series.

The final *Star Wars* solo title series by Brian Wood sold 70,100 copies in 2013 which was viewed as successful, especially when compared with other series published during that year, such as *Dawn of the Jedi* (14,145) and *Legacy* (21,600).[101] The first title released by Marvel in 2014 was, again, titled *Star Wars.* Written by fan-favourite, Jason Aaron and drawn by John Cassaday, the book sold 985,976, which makes it the biggest selling comic of the past two decades: 'so a million copy sale for the issue today would replicate the feat of the first *Star Wars* comic in 1977'.[102] Given that first issues historically sell

more than most other titles, there has been a steady sales decline, but the book regularly sells in excess of 120,000, almost double that of Wood's *Star Wars* title in 2013.

Other titles in the new LSG canon have been published, including ongoing series, *Darth Vader*, and a range of mini-series, including *Princess Leia*, *Chewbacca*, *Shattered Empire, C3P0*, *Poe Dameron*, and *Kanan, The Last Jedi*. The *Star Wars* comics are healthier than they have been for quite some time in terms of sales and reception. Moreover, all of these titles are considered canonical.

How do EU fans feel about this? Given that the Lucasfilm 'ruling' functions as a form of brand management, or 'fanagement,' we would like to conclude by looking at the ways in which EU fans reacted and responded to this manoeuvre by forming a minority protest group, The EU Movement.

Conclusion: Fanagement and Fan-tagonism

The creation of an interlocking, canonically-integrated transmedia system aims to do away with fan anxieties about authenticity and canon while also inviting new readers to follow expanded universe material, readers who may have been deterred by the quasi-canonicity of the hierarchical model. By seeking to 'manage and protect' the brand value of the Disney era of *Star Wars* involves a discursive form of "'fanagement'".[103] Through various paratexts, Lucasfilm 'is attempting to tell fans how they should understand and interpret *Star Wars* fiction'.[104] Such a discursive strategy is multilayered and relies on the following:

1. That continuity is of over-riding importance to fan audiences and rebooting/ rebuilding are preferable to endlessly debating what constitutes 'fact' and 'counterfact.'
2. That audiences are unable, or unwilling, to follow non-canonical stories given their apocryphal, illegitimate status.
3. That audiences will likely 'buy into' a canonically integrated system more readily which will, in turn, stimulate the cash nexus as they feel obliged to follow each individual story thread across multiple sites to access 'the big picture.'
4. That audiences will acquiesce to production dictates and fall in line thus ending communal schisms, such as 'the canon wars.'
5. That fans seek an end to quarrelling and the adoption of a 'unified interpretative position.'[105]

As Hills argues, 'the notion that transmedia storytelling can unite industry and audience thus assumes that it can identify a priori what (fan) audiences want'.[106] The formation of the EU movement, however, suggests that issues of canonicity are less important to fans than the continuation of stories. As Harvey puts it, existing fans are also 'stakeholders who may have invested considerable emotion,

time, effort and money in a franchise, are understandably unwilling to see other material 'de-canonised.'[107]

Rather than embrace Lucasfilm's canonical ruling, a faction of *Star Wars* EU fans refused to be 'fan-aged,' and started protesting on social media. At the time of writing, multiple Facebook groups exist, such as 'Star Wars EU Fans Unite,' 'Star Wars Fans of EU Group,' and 'The Star Wars Expanded Universe Rebellion,' among a host of others. Although these groups are disparate and seem to lack a centralised organising principle, most of the groups offer advice on how best to protest Disney's hegemony through letter-writing – with some groups providing a template – online polling, and so-called 'rebel raids' on Amazon and other social media outlets. These 'rebel raids' demonstrate that the movement's apparent disparity can work as a network whereby multiple groups dialogue with one another on how to best proceed. 'Rebel raids' are timed to coincide with the release of an LSG canon novel, and fans have actively collaborated in creating a cacophony of voices directed at the Disney/ Lucasfilm 'Popes.' Rather surprisingly, however, the aim of the movement is not to recognise the old EU as 'canonical'; indeed, many fans understand that challenging Disney's hegemony in this way would be unfruitful. They hardly expect Lucasfilm to illegitimise *TFA* and other future *Star Wars* material from the newly established LSG canon. Rather, the aim of the movement is to request that the 'Legends' stories continue to be written and published, but in an alternative continuity (much in the same way that superhero comics or various science fictions have multiple Earths and timelines). Indeed, fans often enjoy alterative universe stories and 'have no problem separating these texts from the structure of continuity.'[108] As Jenkins acknowledges, 'readers may consume multiple versions of the same franchise'[109] but, at the same time, 'are expected to know which interpretative frame should be applied to any given title.'[110] Alternate universe stories 'are understood by readers and writers alike as romps in imaginary universes. Much like Vegas, what happens in an imaginary story stays in the imaginary story and doesn't impact the continuity.'[111] This is illustrated convincingly by Matt Wilkins' Kickstarter campaign that successfully raised funds to post a billboard advertisement outside Lucasfilm's offices asking for the continuation of *Star Wars* 'Legends' (see image below). That Lucasfilm have not acknowledged the EU Movement nor decided to continue the Legends stories illustrates that the struggle for hegemony is asymmetrical and fans are often 'powerless' to influence corporate decisions (although we shall have to see how this turns out).

Thus, canon is *not* essential, at least for some fans, but, rather, that the continuation of an already-established timeline is of paramount importance. Rather than rudimentary binary distinctions between 'canon/ non-canon,' then, the process is a complex interaction that is

> dynamic, negotiated and participatory [...] What counts as an official, fictionally true, part of the story in such massive serial fictions is, contrary to what Lucasfilm suggests, not something that can or should be legislated by the creators of such fictions, but instead involves a complex (often implicit) interaction between those who create fictions and those who enjoy them.[112]

By mandating that the EU is inactive has certainly ended communal schisms. Rather than a cessation of hostility between warring factions, the formation of the LSG canon has lead to other skirmishes, and new quarrels in *Star Wars* fandom. As Johnson argues, 'diverse, divergent fan interests [...] cannot... be met by any singular, canonical iteration of the series.'[113] In fact, trying to discursively contain fan-tagonism about the text-canon relationship fails to recognize that hierarchies within fan cultures are a part and parcel of the fan experience.

The Transmedia Economy of *Star Wars*, then, is a dynamic coalition of forces of factors between commerce and content, but one must also take into account the role of audiences. Worldbuilding *is* about story and commerciality. But it also requires 'active participation on the part of consumers.'[114]

While we believe that a political economy of *Star Wars* tells us a great deal, 'it silences one half of the story….such an argument leaves little room for the audience'[115] who actively participate in the *pleasures* of worldbuilding, perhaps 'the most crucial aspect of enjoyment.'[116] In this way, a theory of transmedia economies should proceed holistically by examining the tension between text, industry and audiences.

[1] Kaminski, Michael (2008*) The Secret History of Star Wars*. Ontario: Legacy Books, p. vii.

[2] Proctor, William (2013) 'Holy Crap! More *Star Wars*? More *Star Wars*? What if They're Crap?: Disney, Lucasfilm and *Star Wars* Online Fandom in the 21st Century', *Participations: The International Journal of Audience Research*, May, Volume 10, Issue 1, p. 220.

[3] http://www.starwars.com/news/the-legendary-star-wars-expanded-universe-turns-a-new-page
[4] Taylor, Chris (2015) *How* Star Wars *Conquered the Universe*. London: Head of Zeus, p. 286.

[5] Filoni, Dave (2014) 'Foreword' in Miller, John Jackson, *Star Wars: A New Dawn*, London: Century Books, pp. xiv).

[6] Although technically the novelization of *Star Wars* was released in 1976.

[7] Hills, Matt (2002) *Fan Cultures*. London: Routledge.

[8] Kinder, Marsha (1991) *Playing with Power in Movies, Television and Video Games.* Berkely: University of California Press.

[9] Harvey, Colin (2015) *Fantastic Transmedia: Narrative, Play and Memory Across Science Fiction and Fantasy Storyworlds*. London: Palgrave, p. 23.

[10] Foucault, Michel (1968) 'What is an Author?' in Rabinow, Paul (ed.) The Foucault Reader. London: Penguin, pp. 101 – 120.

[11] White, Crystal Renee (2012) 'Balancing the Force: How Media Created by Star Wars Now Defines the Franchise,' in Brode and Deyneka (eds.) *Myth, Media, and Culture in Star Wars*. Plymouth: Scarecrow Press, p.102.

[12] Vanderbilt, Mike (2015) 'Read This: Kenner's Abandoned 1985 Toy Line,' AV Club (http://www.avclub.com/article/read-kenners-abandoned-1985-star-wars-toy-line-223883).

[13] See Fleming, Dan (1996) *Powerplay: Toys as Popular Culture*. Manchester: Manchester University Press.

[14] Quoted in Kaminski, 309.

[15] Taylor, 288.

[16] Kelly, Stephen (2014) 'The Complete Guide to Star Wars Expanded Universe,' *SciFi Now*, Issue 97, p. .

[17] Ibid

[18] Kaminski, 289.

[19] Ibid, 286; see also, Harvey, 145.

[20] Taylor, 289.

[21] Ibid.

[22] Maryles, Daisy (2000) 'Bestsellers of 1999 – Hardcover: So Far, Little has Changed,' *Publishers Weekly* (http://www.publishersweekly.com/pw/print/20000410/37047-pw-bestsellers-of-1999-hardcover-so-far-little-has-changed. html)

[23] Kelly, 115.

[24] Kaminski, 308.

[25] Ibid, 309.

[26] Alter, Alexandra (2013) 'Star Wars Books: A Literary Force to be Reckoned With,' The Wall Street Journal, http://www.wsj.com/articles/SB10001424127887323740804578597932210460170.

[27] Wolf, Mark J.P (2012) *Building Imaginary Worlds: The Theory and History of Subcreation*. London: Routledge.

[28] Ryan, Marie-Laure (1992) 'The Modes of Narrativity and Their Visual Metaphors,' *Style* 26.3, p. 373.

[29] Ibid.

[30] Freeman, Matthew (2014) '*The Wonderful Game of Oz* and Tarzan Jigsaws: Commodifying Transmedia in Earth Twentieth Century Culture,' *Intensities: The Journal of Cult Media*.

[31] Ibid, 46.

[32] Hayward, Susan (2009) *Consuming Pleasures: Active Audiences and Serial Fictions from Dickens to Soap Opera*. Kentucky: The University Press of Kentucky, p. 2.

[33] Hageborn, Roger (1995) 'Doubtless to be Continued: A Brief History of Serial Narrative,' in Allen, Robert C. (ed.) *To Be Continued: Soap Operas Around the World*. London: Routledge, p. 12.

[34] For example, see Pustz, Matthew (1999) *Comic Book Culture: Fanboys and True Believers*. Jackson: University Press of Mississippi; Reynolds, Richard (1992) *Superheroes: A Modern Mythology*. Jackson: University Press of Mississippi.

[35] Geraghty, Christine (1981) 'The Continuous Serial: A Definition,' in Dyer, Richard et al, *Coronation Street*. London: BFI, pp. 9 – 27; Mittell, Jason (2014) 'Strategies of Storytelling on Transmedia Television,' in Ryan, Marie-Laure & Thon, Ian-Noel (eds.) Storyworlds Across Media: Towards a Media-Conscious Narratology. Lincoln: University of Nebraska Press, pp. 253 – 277.

[36] Jenkins, Henry (2006) *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.

[37] Scott, Jason (2013) 'Immersive and Interactive Adaptations and Extensions of Star Wars,' in Elovaara (ed.) *Fan Phenomena:* Star Wars. London: Intellect, 13 – 14.

[38] Freeman, 46.

[39] Meehan, Eileen (1991) '"Holy Commodity Fetish Batman!": The Political Economy of a Commercial Intertext' in Uricchio and Pearson (eds.) *The Many Lives of the Batman: Critical Approaches to a Superhero and his Media*. London: Routledge, p. 71.

[40] Scott, 13.

[41] André Jansson, "The Mediatization of Consumption: Towards an Analytical Framework of Image Culture," *Journal of Consumer Culture* 2:1 (March 2002), p. 5.

[42] Meehan, 70.

[43] Hills, 2002, 40.

[44] Bolin, Göran (2011) *Value and the Media: Cultural Production and Consumption in Digital Markets*. Ashgate, Farnham and Burlington, p. 98.

[45] Mittell, 284.

[46] Walter, Damian (2015) 'The Shameful Joys of Franchise Novels,' *The Guardian*, 16th May (http://www.theguardian.com/books/2014/may/16/shameful-joys-of-franchise-novel-scifi-science-fiction).

[47] Ibid.

[48] Hills, 2002.

[49] Eames, Tom (2014), "Steven Moffat promises more online Doctor Who episodes," Digital Spy (August 6) (http://www.digitalspy.co.uk/tv/s7/doctorwho/news/a588772/steven-moffat-promises-more-   online-doctor-whoepisodes.html#~oMbhYJ3JOO7v1p).

[50] Jenkins, 105.

[51] Hills, Matt (2012) 'Torchwood's Trans-Transmedia: Media Tie-ins and Brand "Fanagement"', *Participations: Journal of Audience and Reception Studies*, 9 (2), p. 412.

[52] Harvey, 25 – 26

[53] White, 106

[54] Ibid, 107.

[55] Hills, 2012, 413.

[56] Wolf, 271.

[57] Harvey, 146.

[58] Mittell, 255.

[59] Johnson, Derek (2007b) 'Fan-Tagonisms: factions, Institutions and Constitutive Hegemonies of Fandom' in Gray, Jonathan, Sandvoss, Cornell and Harrington, C.Lee (eds.) *Fandom: Identities and Communities in a Mediated World*. New York: New York University Press, pp. 285 - 301.

[60] Brooker, Will (2002) *Using the Force: Creativity, Community and Star Wars Fans*. London: Continuum, p.113.

[61] Hills, 2002: 28, my emphasis.

[62] Hills, 2012: 114

[63] Wolf, 14.

[64] Ibid.

[65] Ibid, 271.

[66] Parkin, Lance (2007) 'Canonicity Matters: Defining the Doctor Who Canon' in Butler, David (ed.) *Time and Relative Dimensions in Space: Critical Perspectives on Doctor Who*. Manchester: Manchester University Press, p. 252.

[67] Kaminski, 306.

[68] Quoted in White, 108 (my italics)

[69] Hills, 2012: 413.

[70] White, 108; Wolf, 271.

[71] Harvey, 285.

[72] Ibid, 145

[73] Brooker, 2002, 109-108.

[74] Cook, Roy T. & Kellen, Nathan (2016) 'How Should We Understand the New Star Wars?' in Eberl & Decker (eds.) *The Ultimate* Star Wars *and Philosophy*. West Sussex: Wiley and Sons, p. 302.

[75] See Brooker, 2002, especially 'Chapter 5: Canon,' pp. 101 – 114.

[76] Wolf, 268 – 287.

[77] Mittell, 2014.

[78] Gray, Jonathan (2010) *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. New York: New York University Press, p. 181.

[79] Lynch, Kevin (2015) 'Star Wars Day: The Force is Strong in These World Records,' (http://www.guinnessworldrecords.com/news/2015/5/star-wars-day-the-force-is-strong-in-these-world-records-378041)

[80] Harvey, 80

[81] Proctor, William (2014) 'Avengers Assembled: The Marvel Transmedia Universe,' *Scope: An Online Journal of Film and Television Studies*, Issue 26. February.

[82] Harvey, 86.

[83] Ibid, 87.

[84] Edwards, Richard (2015) 'The Never-Ending Story,' *SciFi Now*, #266, November, p. 77.

[85] Wolf, 378.

[86] http://www.starwars.com/news/the-legendary-star-wars-expanded-universe-turns-a-new-page.

[87] Edwards, 78.

[88] McMillan, Graeme (2015) 'Star Wars: Can Every Story Be Equally Canonical"', *The Hollywood Reporter* (http://www.hollywoodreporter.com/heat-vision/star-wars-can-story-be-822382).

[89] Brooker, Will (1999) "Internet Fandom and the Continuing Narratives of *Star Wars*, *Blade Runner* and *Alien*" in Kuhn, Annette (ed.) *Alien Zone II: The Spaces of Science Fiction Cinema*. London: Verso, 57.

[90] See Hills, 2012 for more on spoilers.

[91] Dredge, Stuart (2015) 'Star Wars: Uprising Mobile Game Fills in Gaps Before the Force Awakens,' *The Guardian*, http://www.theguardian.com/technology/2015/sep/10/ star-wars-uprising-mobile-game-force-awakens

[92] Ibid.

[93] Ibid.

[94] Ibid.

[95] Ibid.

[96] Ibid.

[97] https://www.youtube.com/watch?v=zDDTALmbxAc.

[98] Miller, John Jackson Miller (2015) '*Star Wars* #1 and the Historical Context of Million Copy Comics,' Newsrama, (http://www.newsarama.com/22953-comichron-stars-wars-1-and-the-historical-context-of-million-copy-comics.html)

[99] Ibid.

[100] Ibid.

[101] Comic sales figures from: http://www.comichron.com

[102] Ibid.

[103] Hills, 2012: 409.

[104] Cook and Kellen, 297.

[105] Tulloch, John and Jenkins, Henry (1995) *Science Fiction Audiences: Watching* Doctor Who *and* Star Trek. London: Routledge, p. 108.

[106] Hills, 2012: 409.

[107] Harvey, 97.

[108] Reynolds, 43.

[109] Jenkins, Henry (2009) 'Just Men in Tights: Rewriting Silver Age Comics in an Era of Multiplicity' in Ndalianis (ed.) *The Contemporary Comic Book Superhero*. Oxon: Routledge. p. 20.

[110] Ford, Sam & Jenkins, Henry (2009) "Managing Multiplicity in Superhero Comics," in Harrigan and Wardrip-Fruin (eds.), *Third Person: Authoring and Exploring Vast Narratives*. Cambridge, MA: MIT Press, 2009), pp. 303-313.

[111] Ibid, 307.

[112] Cook and Kellen,298.

[113] Johnson, 286.

[114] Hayward, 2.

[115] Ibid.

[116] Reynolds, 38.