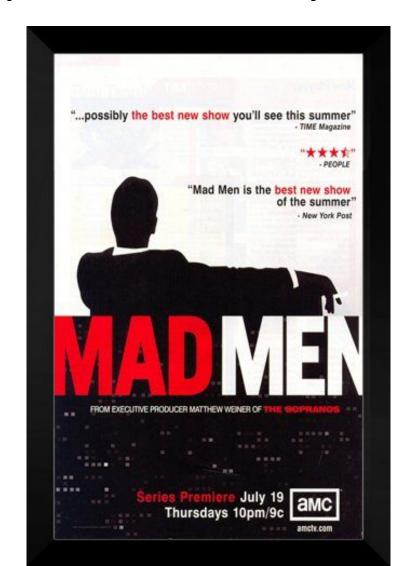
Making periodic TV series contemporary: 1960s through postmodern eyes



Research question:

- 1. What makes periodic TV series relevant and appealing to the contemporary audience of the time?
- 2. How periodic pieces extend their way into modern society?



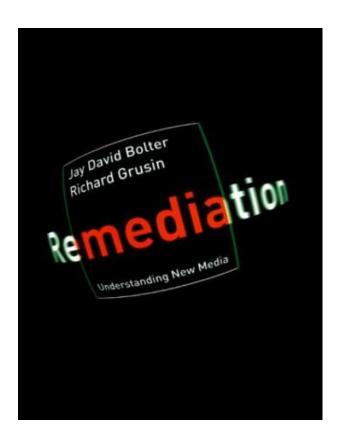
Theoretical background:

Constructing cultural memory:

Astrid Erll "Literature, Film and the Mediality of Cultural Memory"

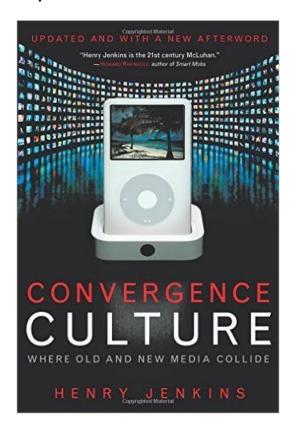
Using concept of remediation:

Jay David Bolter, Richard Grusin "Remediation"



Transmediality for the audience:

Henry Jenkins: "Transmedia storytelling"



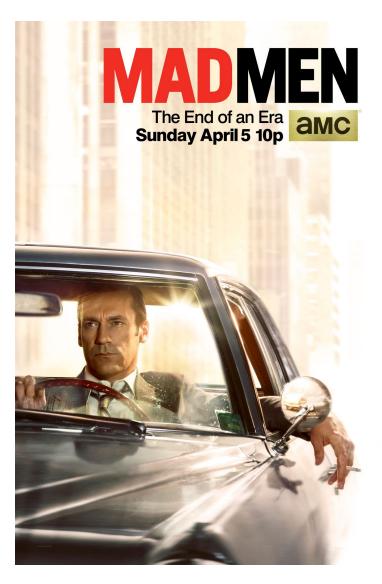
Choosing the medium: serialization of the past

"Whenever the past is represented, the choice of media and forms has an effect on the kind of memory that is created..."

(Astrid Erll)

Cultural memory is shaped by the recording media

- Provides space for historical complexity
- Opportunity to elevate story through personalization
- Experiential narrative techniques: nonlinear storytelling, cliff-hangers, story beats etc. and modern filming techniques (long takes, steady shots)
- More accessible for contemporary audience, viewing over a long period of time in small portions
- Brings contemporary discourses to foreground
- Immersive experience



Creating relevant cultural memory

Through modes of remembering

"Historical accuracy is not one of the concerns of such "memory-making" novels and movies; instead they cater to the public with what is variously termed "authenticity" or "truthfulness." They create images of the past which resonate with cultural memory. (A. Erll)



Experiential & Mythical modes of the opening sequence

- Opening sequence as prologue of the series and each episode
- Introducing the main character (POV) and his main characteristic (struggle with identity)
- intertextuality of works of Alfred Hitchcock, referencing Alfred Hitchcock's "Vertigo"
- Intertextuality of "the falling man" image in the 9/11 attacks
- Made at the time of Financial crisis of 2007–08



"...the series not only introduces the viewer in one of the key decades in U.S. history, but it also represents this period of time by appropriating and transforming key aspects of Hitchcock's innovative cinematographic language. "(B.G.Martínez)

Reflexive mode

- Foregrounding contemporary discourses which show change between past & present: religion, racism, sexism etc.
- Taking history as a form of discourse (continuous, cyclical etc.)



Remediation

As in choosing new media as object

"What is new about new media comes from the particular ways in which they refashion older media..." (Bolter & Grusin)

Driving force of media history is the desire for immediacy or "the transparent representation of the real"



Ads in Mad Men vs Real ads

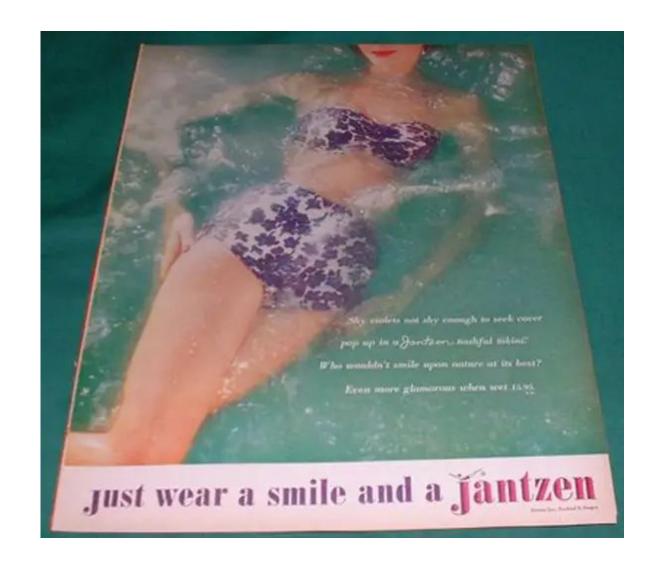
Ad for the Carousel





Jantzen (swimsuit line)





Object of remediation

Heinz Ketchup Don Draper's 'Pass the Heinz' Campaign from Mad Men



AN IDEA THAT BLURS THE LINE BETWEEN FICTION AND REALITY

IN EPISODE 4 OF SEASON 6, THE TEAM OF STERLING COOFER DRAPER PRYCE, LED BY DON DRAPER, PITCHED THE "PASS THE HEINZ" CAMPAIGN PHUGE, LEU BY DON DEAREM, PUTCHED THE "PASS THE HELDS" CHRIPATION
OF THEIR CALLER THE PUTCHOLM ARRESTING THAN THOS THE SHOW
OTHER CALLER THE PUTCHOLM ARRESTING THAN THE SHOW
CAMPAION LANDS THE HEW BRAND POSITIONING "NEVER SETTLE" BY
INITING POPULE TO MEVER SETTLE ON THEIR TANGETTE FOODS
WITHOUT THEIR PAVORITE CONDINENT.
WE REACHED OUT TO LICOUSSAIRE AND MOT ORET THE ROUTES FOR THE
WE REACHED OUT TO LICOUSSAIRE AND MOT ORET THE ROUTES FOR THE

WE REACHED OUT TO LLOWSSATE AND ANC TO GET THE RUGHES FOR THE
CAMPAIGN AND FOR THE FERST TIME TOOK AN IDEA FROM A FICTIONAL
AGENCY AND RAN IT IN THE REAL WORLD MITHOUT CHANGING A TIME,
THE CAMPAIGN RANIN TRANITIONIAL MEDIA AGROSS NEW YORK, THE CITY
WHERE THE SHOW TAKES PLACE. WE ALSO PROMOTED THE ADS THROUGH A SOCIAL MEDIA STRATEGY TARGETING FANS OF THE SHOW.

The New Hork Times

"HEINZ IS LAUNCHING KETCHUP ADS INSPIRED BY THE TV SHOW "MAD MEN"

VANITY FAIR

"DOES THIS SMELL VAGUELY OF



TI'S CLEAN, IT'S SIMPLE AND IT IS TAMIALIZINGLY DROMPLETE. WHAT'S KISSING IS ONE THING, PASS THE HEIRE—THE GREATEST THING YOU HAVE WORKING FOR YOU IS NOT THE PHOTO YOU TAKE OR THE PIGTIRE YOU PAINT IT IS THE IMAGINATION OF THE CONSUMER- AND IF YOU CAN GET INTO THAT SPACE YOUR AD CAN BUN ALL DAY," - DON DEAPER

Mashable

"LIFE INTPAPES ART"

The Telegraph

"DON'S PITCH HAS COME TO LIFE

Esquire

"DON DRAPER AND HIS MAD MEN COLLEAGUES

BuzzFeed

"GOOD TORAS ARE TIMELESS"

theguardian

• 4540% ROI

CAMPAIGN RESULTS: • 2.6 BILLION MEDIA IMPRESSIONS • USD \$55MM EARNED MEDIA

• FACEBOOK GLOBAL TREND TOPIC • THE FIRST EVER "REVERSED

• HEINZ MOST EFFICIENT AND

PRODUCT PLACEMENT" IN HISTORY

TALKED ABOUT AD CAMPAIGN EVER

AD CAMPAIGN BECAUSE IT'S THE ONLY

• DON DRAPER'S MOST SUCCESSFUL

ONE THAT ACTUALLY HAPPENED

THE HUFFINGTON POST "STERLING COOPER DRAPER PRYCE" "A SMART MOVE TO APPEAL TO BOTH MAD MEN' PANS AND KENCHUP TOWERS"



PASS THE HEINZ.





































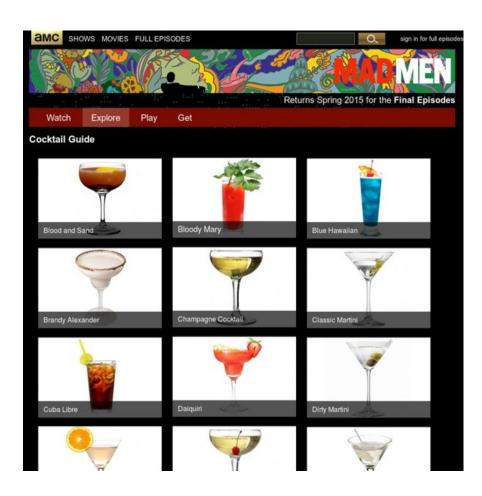
Bringing old-fashioned to the contemporary:

Case of transmediality

- Desire for immersion and off-screen involvement
- Foregrounds the aesthetics



"Mad Men yourself"



Mad Men online cocktail guide



PERIOD REFERENCE (ALL BUT THE PERSON WHO SPOTS IT) SEXISM (MEN ONLY) **RACISM (WHITE PEOPLE ONLY)** CIGARETTE (x3 IF PREGNANT) **DRINKING (x3 IF PREGNANT)** DRUGS (x3 IF A MAIN CHARACTER) SEX SCENE (x2 IF CHEATING) SOMEONE WEARS A HAT DON BROODS PETE WHINES ABOUT HIS JOB PETE IS KNOCKED DOWN A PEG (!) JOAN'S CLEAVAGE (x2) **DON MAKES A SPEECH (!)** BETTY IS DEPRESSED **PEGGY COMPLAINS** PERIOD ADVERTISEMENT **CLIENT MEETING (x2 IF SUCCESSFUL)** HIPPIE OR BEATNIK FLASHBACK (!) DON'S PAST IS MENTIONED LANE IS A CREEPER BETTY IS DEPRESSED SALLY ACTS LIKE A TEENAGER MINISKIRT THEY LOSE A CLIENT (!)

GRAPHIC CREATED BY NOSTALGICALLY YOURS USING AMC LOGO/ART (!) FINISH THE DRINK

Conclusion

- Not focusing on historical accuracy, but on contemporary take
- What can it say about our time
- Possibility to compare to other period shows