

**5. Related to question 4, how has the proliferation of a “single” text in different media—e.g., graphic novel as film, as interactive web site, as video game, as television spin-off, as fan re-enactment, etc.—affected genre studies? Does this proliferation place a higher value on specific genre attributes, such as characters and motifs, or on certain industrial practices (such as marketing or product tie-ins)? Do certain genres lend themselves more favorably to proliferation across various media outlets?**

**Mittell:** I don't see the transmedia connections as driving particular genres up or down, but rather catering to a core audience of young, mostly male consumers who embrace gaming, comics, and the cinema far more than other market segments. Surely the “comic book film” has emerged as a key category that transcends a range of more traditional genres, like the superhero fantasy, historical war film, and urban noir; likewise game/film tie-ins span horror, fantasy, animation, espionage, and action. So I see it less as a question of genre value as much as industrial strategies to find ways to maximize profits across genres.