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An Orchestrated Antique:
Paddington's Pop-Up Book Adventure Through Paper, Pixels, and Plastic

Jodie Coates
University of Cambridge
Contact: jc833@cantab.ac.uk

ABSTRACT

This article exposes how a minute-and-a-half-long animated pop-up book adventure sequence in Studio Canal's blockbuster *Paddington 2* (2017) was used as a commercial, and creative, springboard by the film franchise to reinstate the figure of Paddington as an enduring icon – not only of British children's literature, but British culture, identity and heritage more broadly. Utilised as a movie prop and animated dreamscape *within* the film, and as a sculpture trail and movable merchandise *beyond* the film, I investigate how the format of the scenic pop-up book has been reimagined by creatives collaborating across artistic fields, both before and after the film's release. This web of pop-up book experiences works to reintroduce Michael Bond's young bear to new generation of transliterate young consumers who are accustomed to exploring storyworlds via multiple media channels. I address how the 'user' is repositioned as a flaneur of a fantastical 'bookscape' of London across three different media formats – by watching a computer-generated, NUKE-projection animation sequence accompanied by a clairaudient musical score, by navigating a site-specific, interactive sculpture trail, and by playing with a collectable, paper-engineered replica of a movie prop. Ultimately, this case study exposes how the transportive, sensory and self-reflexive qualities of the pop-up book, when remediated within high-budget transmedia children's franchises such as *Paddington*, can be exploited to create a bridge between fictional storyworlds and real-world objects and environments in order to reanimate the cultural resonance of an established character in an age of media convergence.

KEYWORDS

Art trail; Children's Literature; Paddington.

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Introduction

In 2017, viewers were charmed by a minute-and-a-half-long animated pop-up book sequence in the star-studded British blockbuster *Paddington 2* (2017), the movie sequel to *Paddington* (2014). Inspired by the *Paddington Bear* (1958-2017) children's books by British author Michael Bond, STUDIOCANAL's trilogy of *Paddington* films have notably intensified the cultural significance of the franchises' titular character in the twenty-first century – particularly by emphasising Paddington's narrative connection to the City of London. The dynamic remediation[1] of an antique pop-up book of London *within the film,* as a movie prop and an animated dreamscape, and further remediation of the pop-up book *beyond the film*, as an interactive sculpture trail and as collectable, movable merchandise and, work to recalibrate *Paddington* for a new generation of transliterate young consumers who are accustomed to exploring storyworlds via multiple media channels. Henry Jenkins uses the term 'transmedia storytelling' to describe the "art of world making" (Jenkins 2008, 21), where integral elements of a fiction unfold "across multiple media platforms", with "each new text making a distinctive and valuable contribution to the whole" and offering a "point of entry into the franchise" (*Ibidem*, 98). In this article, I will track how the pop-up book featured in *Paddington 2* has been refashioned across different materials and media forms to create a unified entertainment experience that both consolidates and complicates Paddington's legacy as an icon of British children's literature and culture. To do so, I detail how *Paddington 2*, and its extended media paratexts, reimagine the young reader as a flaneur of a London 'bookscape-cityscape' alongside Paddington, via the ludic, sensory, and immersive format of the scenic pop-up book, reimagined across various media forms.

Paddington Bear, a softly spoken, spectacled male bear from Peru who arrives at London's Paddington train station holding a battered suitcase, is part of a canon of fictional anthropomorphised bears from 'classic' 20th century British children's literature, including *Winnie the Pooh* and *Rupert Bear*, who are "represented as friendly, amiable creatures with only the occasional ferocious outburst" (Newham 1997, 72). Michael Bond's ambiguously-aged, marmalade-loving, polite young bear has charmed generations of readers across the world for over six decades, and, as such, Paddington has become a globally-recognised icon of British children's fiction. A teddy bear of Paddington was chosen as the first item to travel the Channel Tunnel in 1994, and a bronze statue of Paddington was erected in Paddington station in 2000.

In a trilogy of twenty-first century *Paddington* films directed by Paul King (2014, 2017, 2024), Bond's bear is refashioned as a CGI-animated character amongst live-action actors and sets. Following the positive public and critical response to these movie adaptations, King's animated iteration of Paddington had the opportunity to 'meet' the real-life late Queen Elizabeth II

1 The term 'remediation', as proposed by Bolter and Grusin's *Remediation: Understanding New Media* (2000), describes the process of representing one medium in another. In *Paddington 2*, the format and concept of the pop-up book is remade within the affordances, materiality and traditions of cinema.

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for afternoon tea, in a comic sketch which was screened at the Platinum Jubilee concert at Buckingham Palace, and streamed by a worldwide audience, in 2022. As in many instances of film and TV adaptation of children's literature, King's Paddington has somewhat become the "known brand" (Hamer 2023, 404) in the contemporary day, in many respects "overshadowing the original characteristic illustration styles that gave the print texts their identifiable features" (*Ibidem*). Susan Reichl observes how, "in line with Jenkins's model of transmedia storytelling, Paddington has evolved from a bear in a story into an ursine celebrity" (Reichl 2022, 197), who is often spoken about in promotional epitexts as though he is 'real' by the actors, animators and writers who 'work' with him. Across the Paddington universe of statues, celebrity appearances, stuffed toys, books, games, and films, there is an underlying recurrent question posed the young consumer; "who or what IS Paddington?" (*Ibidem*).

Paddington's transformative experience of, and subsequent fixation on, an antique pop-up book of London in the narrative of the second film, *Paddington 2,* deliberately complicates this question, by presenting the viewer with a metafictional moment – a children's literature character (Paddington) who becomes enamoured with an artifact (the pop-up book) which resonates as an icon of 'children's literature', and the unique physicality of children's reading practice, whilst both bear and book are rendered in computer-generated animation on a screen. Paddington's discovery of an antique, handmade pop-up book of London, and his subsequent first read of it, utilises 'movie magic' to break the physical boundaries of the pop-up book and capture the psychological experience of playing with movable devices, as paper becomes pixels. This material and formal metamorphosis on screen, I argue, presented a springboard for transmedia storytelling beyond the film, which reunites Paddington to his book-origins, whilst allowing the 'Paddington universe' to bleed beyond the boundaries of the page and into the 'real world' of young people.

A Dynamic Antique

At the start of the film, Paddington heads into London on a mission to buy an 100th birthday present for his Aunt Lucy, an elderly spectacled bear who saved him from a flood in Peru as a cub and raised him as her own. Mr Gruber, who functions as one of Paddington's many human parental figures, helps Paddington find the perfect gift in his antique shop. A cacophony of nostalgic 'British' items – teapots, Union Jack flags, and biscuit tins – backed by a wall of clocks, establish a sense of time passing, heritage, and tradition. In amongst the bric-a-brac are mysteriously nailed-shut boxes, stamped with a Russian-sounding name, 'Kozlova'. Via a montage in which Mr Gruber and Paddington sift through the boxes' fairground-themed contents, including trying on vaudeville Groucho glasses and a tutti-frutti hat, the viewer is guided to perceive these antiques as dating back to the post-war era of the late 1940s. Therefore, when Paddington pulls a pop-up book from Kozlova's collection, an attentive viewer might register the object as at least 80 years old.

In case the formal imitation of era – specific objects is overlooked by the viewer, Paddington also wipes off a thick layer of dust from the cover in a more obvious display of the book's age. Paddington's curiosity is immediately piqued, which creates a subtle parallel between the pop-up book against the other historical forms of entertainment and art on offer.

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Mr Gruber then verbally confirms the specialness of the pop-up book by informing Paddington of its unique history:

> GRUBER: Ah, that must be the popping book. Very interesting.
> PADDINGTON: Really?
> GRUBER: You see, Madame Kozlova's great-grandmother, who started the fair, was also a brilliant artist, and every time she visited a new city, she made a popping book to remember it by.
> PADDINGTON: (hushed) Oh!
> GRUBER: And this… is London (King 2017).

Not only is the 'popping book' an antique, but it is also a one-of-a-kind, hand-crafted heirloom, a piece of nostalgic, personal 'memory-billia', as Mr Gruber emphatically describes it, that captures and relays the memories of an artist who, not unlike Paddington, found herself enchanted by London when visiting from abroad. Narratively, Madame Kozlova is the paper-engineer of the pop-up book *London*. However, the real-world designer of the pop-up book is the British paper-engineer, and sometime London resident, David Hawcock, also known for his work on the animated pop-up book sequences in Disney's *Mary Poppins Returns* (2018), and Universal Pictures' *Wicked* (2024). The book of London initially appears on-screen as a live-action, fully-functioning prop which was made with more durable materials than a normal pop-up in order to survive takes as it passed between actors on set (Fig.1).

Fig. 1 | Hawcock's prop of Kozlova's pop-up book *London* (Propstore Auction 2023).

However, when firmly in the paws of the computer-generated Paddington, the pop-up book seamlessly becomes a digital remediation of the prop. After Hawcock was satisfied with design of the paper prop, the final model was "carefully pulled apart", its "individual parts scanned", and the "whole thing prepared for printing" (McCarthy 2019, 16). The "only difference" between "the special effects version of the Paddington pop-up" and the physical popup book prop was that "the 'printing' happened inside a piece of 3D rendering software" (*Ibidem*). During the six months that it took to make the animated pop-up sequence, David Hawcock recalls the creative instruction he received from director Paul King:

> He really wanted a traditional look and feel, in the quality of the paper and the handpainted watercolours. Although it ended up purely digital, it has that handcrafted process quality to it (King in McCarthy, 2019, 14).

Achieving a handmade aesthetic was important narratively, as it exaggerates the object as a 'one-of-a-kind' book hand-crafted and hand-painted in watercolours[2] by the travelling artist, Kozlova. In a shallow focus shot, the background scenery of Mr Gruber's shop is blurred, and

2 Whilst Hawcock is credited as the "Pop-up Book Maker", watercolour artist Joanna Pratt is credited as the "Pop-up Book Illustrator" in the end credits of *Paddington 2*.

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the foreground scenery of the popup book is also shifted out-of-focus, to draw attention to the subject in between – Paddington. Whilst hazy, the pop-up spread is identifiable as a popup of London Bridge, which frames Paddington's face as his expression changes from one of wonder, to a sad wistfulness as he comments, "Aunt Lucy always dreamed of coming to London and never had the chance" (Fig. 2). The camera is so close to the pop-up book that the viewer is essentially placed *inside* the diorama and can feel the full effect of Paddington's subtle shift in emotions as he reacts to the doublespread.

Fig. 2 | Paddington unfolds Kozlova's pop-up book of London (King 2017, pt. 10:07-29). Courtesy of STUDIOCANAL.

Whilst "no recipe can guarantee that the filmmaker will achieve a specific emotional response" from the viewer, "the emotion felt by the spectator will emerge from formal patterns that she or he perceives in the work" (Bordwell, Thompson, and Smith 2020, 57). The characters' on-screen reaction to, and use of, the pop-up book matters as much, if not more, than its remediated aesthetics in prompting an emotional viewer response. As Paddington pulls the pop-up closer to himself, and the camera and viewer with it, in a slow zoom, as he suddenly smiles and states in a hushed tone, "…but if she saw this…" (King 2017, pt. 10:29) – his unfinished sentence indicat-

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ing a narrative shift from the physical world into the psychological dimension of Paddington's imagination. Karen Coats notes that "engagement for young readers is fueled most readily by interaction" (Coats 2018, 225), and encouraged "in a text through a sense of ownership of the story" which gives the reader "some sort of stake in its outcome" (*Ibidem*). Upon opening the pop-up, Paddington immediately resists reading it as Kozlova's memory of London and instead aligns its contents with his own inner lifeworld – his desire to see his Aunt Lucy.

In an interview, the film's director Paul King claimed that his inspiration to put a pop-up book in the film came from a desire to capture the delights of his own childhood experience of Paddington, as he fondly remembers playing with a movable Paddington book designed and illustrated by paper engineer Ivor Wood in 1977. King wanted to "bake it [the pop-up book] into the heart of the narrative. And it became this beautiful device to see the world through his [Paddington's] eyes" (King in McCarthy, 2019, 16). As Paddington pulls the pop-up closer to himself, and the camera and viewer with it, in a slow zoom, he suddenly smiles and states in a hushed tone, "…but if she saw this…" (King 2017, pt. 10:29). Paddington's unfinished sentence triggers a perspective shift from the primary, physical space of Mr Gruber's shop, into the psychological dimension of Paddington's imagination as he begins to play with the pop-up book. Karen Coats notes that "engagement for young readers is fueled most readily by interaction" (Coats 2018, 225) and encouraged "in a text through a sense of ownership of the story" which gives the reader "some sort of stake in its outcome" (Ibidem). Upon opening the pop-up, Paddington immediately resists reading it as Kozlova's memory of London and instead aligns its contents with his own inner lifeworld – his desire to see his Aunt Lucy. Suddenly, the viewer is transported inside the pop-up book of London, alongside a miniaturised book-sized Paddington, as he imagines what it would be like if he could take his Aunt Lucy on a tour through the pages of the paper-engineered city.

In this fantasy sequence, King effectively remediates his personal childhood memory childhood memory of playing with a Paddington pop-up into a cinematic experience wherein the film viewer is invited to experiencea po-up book through Paddington's child-coded gaze as an immersive, transportive playspace. On a metafictional level, Paddington's instant immersion in the pop-up book 'world' frames the Paddington brand as one which continues to promote the romanticized "child's gaze as somehow special or even magical" (Tribunella 2010, 68), championing the concept that children can enter storyworlds in a more instinctive and authentic capacity than adults.

The Reader as Flaneur of the Bookscape

In Paddington's cinematic pop-up book adventure conjures the sensation of diving into the storyworld of a book. In film terminology, "the ability of the frame to be mobile" is referred to as "camera movement", of which there are several different types, each with its own "specific effect on screen" (Bordwell, Thompson, and Smith 2020, 194). In an animated sequence the camera movement is simulated, as "there is no camera to speak of: its vantage point is constructed through software" (*Ibidem*), allowing the animators to have a high degree of control over its dynamism. Effectively, "we see camera movement as a substitute for our movement". For instance, a "forward tracking shot" can create the perception of "approaching something or backing away", and a crane shot that "pulls away from something at ground

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level" can make the viewer "feel a little weightless" (*Ibidem*, 199). The dynamic camera movement simulated in Paddington 2's pop-up book sequence is dizzying, as viewers are pulled into, around, up, and down the pop-up environment in smooth, swooping motions. Amongst static, illustrated pop-up elements the camera finds a miniaturised, 3D-animated Aunt Lucy. As she leans on the paper-cut prow of the ship passing under London Bridge, the light catches fuzzy paper fibres, suggesting that the camera (and viewer) is now microscopically-close to the paper pop-up, simulating the sensation of being shrunken into book-dimensions. The camera zooms close to Lucy's face and around the back of her head as she looks down towards a paper-engineered dock populated with a line of paper-buildings and paper-people. These elements are not part of the 'real-world' pop-up book prop doublespread, as displayed in previous shots, and this magical expansion of the paper-engineered world suggests that Paddington's imagination is filling in the gaps. A sense of leaving reality is established when Paddington himself appears, weaving in between static paper elements on the dock. Reid-Walsh describes how "in order to appreciate the complexity of the three-dimensional design [of a pop-up book], an interactor has to change his or her viewing angle by moving the opened book around to look at it from different directions" (Reid-Walsh 2017, 222–23), including standing up and looking down at the book from an aerial view. Whilst the film viewer still does not have any agency over what parts of the pop-up book are displayed, this wheeling camera motion – which seems hungry to survey the pop-up book from multiple angles, even showing the un-illustrated sides of some pop-up elements to emphasise their hand-crafted aesthetics – seeks to reposition the viewer as a spectator within the bookscape. Rather than a 'reader' of Kozlova's pop-up book, Paddington's pop-up daydream reframes him as a flaneur of the 'bookscape-cityscape', as he moves easily through the paper-engineered city of London. The figure of the flaneur, often attributed to Honoré de Balzac, is, as Eric Tribunella surmises, "one of the key figures in literature of the city", and describes "the idle wanderer or man about town, defined primarily by two activities: strolling and looking" (Tribunella 2010, 64). Drawing on Charles Baudelaire's elaboration of the figure of the flaneur in *The Painter of Modern Life* (1863), as one who extracts beauty from their modern surroundings, Tribunella describes how the city is reformulated as a "source of art and poetry" (Tribunella 2010, 64) and therefore provides meaning and security for the flaneur "in the bewildering confusion of the modern age". Across literature, the flaneur provides a means of "unfolding the city before the reader and for transforming it into a thing of aesthetic and critical contemplation" (*Ibidem*, 66). In the remediated pop-up book sequence in *Paddington 2*, the critical-artistic eye of the flaneur is made visible, as the city of London *literally* unfolds on-screen in watercolour pop- ups, as the camera strolls and observes on behalf of the viewer. Visiting the city of London is not simply reframed as a beautiful, artistic experience, but is explicitly refashioned as a hybrid paper-engineered, computer-generated, immersive artwork. Tribunella also observes how many discussions of the flaneur, particularly in Baudelaire and Watler Benjamin's writings, articulate how the city is regarded by the flaneur as a site of "nostalgia and novelty" (Tribunella 2010, 76), leading them to invoke the figure of the child as "the embodiment of both". The flaneur is often constructed as seeing through the city's "filth, incoherence, and chaos to its beauty and diverse possibilities" with the wonder, resilience, and adaptability of a child. Michael Bond was publicly open about how his character of Paddington

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was inspired by WWII child-evacuees, and children's literature scholars have identified the ways in which the Paddington books introduce the issues of immigration to young children (Smith 2006), and unpack themes such as identity, migration, and tolerance (Grayson 2013). Paddington's obvious 'otherness', as a wide-eyed child-coded bear from Peru, often manifests in uncomfortable experiences of London and its residents, where Paddington misunderstands social cues, or his naivety is exploited by villainous and xenophobic adult characters. In the safety of the pop-up book, Paddington can play within a London that is simple, welcoming, and within his control. Static, paper-doll elements, who are easy to weave through and universally polite, populate a perfectly painted, clean, and tidy 1940s bookscape-cityscape. At one point, Paddington and his hundred-year-old Aunt Lucy enter a pop-up tube entrance on the South Bank of the Thames and disappear down a paper-cut hole into the 'book base', emerging, after a skeuomorphic page-turn animation, in a pop-up Piccadilly Circus (Fig. 3). This fantasy tube trip (which, it is presumed, coincides with Paddington's physical turning between pop-up dioramas in the 'real world' of Mr Gruber's shop), replaces the inconvenience of the London Underground (mobility issues for a pensioner and child, the fee, the crowds, the time spent travelling), with a swift and safe journey, romanticising a travel system that allows tourists to hop freely and easily from place to place. Expanding Tribunella's observation that the flaneur is often aligned with the figure of the Romantic child, Olga Bukhina observes how "characters of picture books have much more freedom of movement around the city than their readers/peers", and notes how this "spirit of 'flaneurism' in picture books" thus "promises enormous walking and transportation possibilities that are so appealing for a real child" (Bukhina 2019, 236). In Paddington's imagination, the additional, tangible and movable paper-engineered elements of the book indulge and facilitate a vivid fantasy of free movement.

Fig. 3 | A quick tube ride between the pages (King 2017, pt. 9:30-35). Courtesy of STUDIOCANAL.

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In 1992, Paul Johnson observed how "the concept of the book as a 3D, architectural experience for children has a surprisingly long history", from "pop-up engineered toy theatres of the nineteenth century, to the sophisticated 180-degree pop-up inventions of the twentieth century" (P. Johnson 1992, 140). It is perhaps unsurprising then that across various media forms – such as cinema, advertising, music videos, toys, and theatre – the pop-up book has been remediated as a maximized book-landscape or 'bookscape', to be traversed by miniaturized characters. My understanding and use of the term 'bookscape' is influenced by Willem de Bruijn's article "Bookscapes: Towards a Conceptualisation of the Architectural Book" (de Bruijn 2006). In the article, de Bruijn suggests that "the kind of readerly drift that the book provokes is not unlike the way in which a stroller wanders through a pleasure garden, collecting fragments of knowledge at every turn of the page" (*Ibidem*) – reading echoes the act of navigating space. De Bruijn uses the term 'bookscape' to describe "the ways in which books produce an array or configure spatial arrangements of already existing images, bodies, fragments and texts, as well as how they affect, colour and intensify people's experience of space" (*Ibidem*, 17) beyond the book. I apply the term 'bookscape' to instances where creatives evoke the idea that books can physically create new spatial arrangements of visual-verbal content, or affect a reader's perception of space, by refashioning the book object as a (virtual or physical) book-themed setting, which conceptually exists both within and outside of the boundaries of a book. I argue that the virtual pop-up book of London adventure in *Paddington 2* not only celebrates the book object as a tactile, architectural experience for children by remediating the book as built environment but also reflects how the act of reading can rework a child's conception of real-life spaces. In the bookscape sequence, the film viewer is effectively whisked into Paddington's romanticized, childlike perception of London, which is conjured by his playful interaction with Kozlova's antique pop-up book. The 'phantasmagorical aspects' of reading a book – where the borders between real and imagined space becomes blurred – are remediated not only visually in the sequence's digital-analogue hybrid animation, but also sonically, via the accompaniment of a musical soundtrack which alters the atmosphere of the fantastical bookscape.

Clairaudient Orchestration

The pop-up book of London sequence is carefully orchestrated to produce, for the viewer, a sense of immediacy, or authenticity, with both the object of the pop-up book, and Paddington's psychological experience of it. As with many animated pop-up books, the sequence is also literally orchestrated in that it is accompanied by a musical score. According to Bruhn and Gjelsvik, the way in which sound and music interacts with other mediums present on-screen is too often overlooked by film theorists (Bruhn and Gjelsvik 2018, 11), as audio-visual cues can significantly alter a viewer's understanding how characters perceive the media they interact with. The sound of a book is, as Peter Hunt writes, a vital sensory component of reading, for "children smell paper and ink, and hear books as they snap, rustle and squeak" (Hunt 2012, 460). When Paddington opens the computer-animated pop-up book, his movements are accompanied by a realistic foley sound effect of the crackle and flap of unfolding paper, but also a non-diegetic instrument – a major key harp glissando grounds the viewer in both the physical and psychological experience of the pop-up book.

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Glissando, a term which derives from the French 'glissez', or 'to slide', describes an instrumental effect where a performer glides very quickly up and down a tone scale. Due to its "constant shifting" between tones, the non-diatonic glissando has been employed across music history to "signify differing types of transgression", especially into "the supernatural, the divine, or the otherworldly" (Elferen 2013, 20). As composer Stephen Johnson notes, the effect has historically been used to enhance supernatural effects in opera, and was favoured by Romantic composers of the 19th and early 20th centuries, who "loved the liquid wash of harp glissandos" (S. Johnson 2015). Later in the 20th century, composers "began to tire of them just as Hollywood began to warm to the effect" (*Ibidem*), and the glissando began to be used in film to signify a shift into a dreamworld or highlight a moment of magic. The spread chord, which has a similar direction of travel (ascending notes to open, descending notes to close), has also been adopted as a more abrupt interruption to signify magic, or something being revealed and concealed. In contrast to the glissando, a spread chord is diatonic – it typically uses clear, equally spaced and separated notes within a specific key, rather than a clash of notes – which is friendlier to the listener's ear and is used to create an effect that is more mischievous than mysterious. The more-sonically-complex mystic glissando, as heard in *Paddington 2,* underscores the unexpected 'magic' Paddington experiences when opening a pop-up book for the first time. Yet, before the crackle, or the glissando, there is a quiet, high-pitched, sustained note, played on strings, which builds anticipation for what is beneath the book's cover as Paddington reaches for it. This note is the beginning of a bespoke musical track entitled *The Pop-Up Book*, composed by Dario Marianelli. Examining the orchestration and application of Marianelli's functional film score – functional because it creates "definite connections to specific stories, moods, or images" (Freebern 2022) – reveals an attempt to capture the character, and experience, of the pop-up book through sound. Though we might consider the movable books as a predominantly tactile and visual artifacts, they have long incorporated extra sound effects to "heighten the sensory experience of reading and to challenge readers' expectations for paper" (Newell 2017, 147), from the analogue pull-string "miniature bellows" that made animal sounds in Theodor Brand's *The Speaking Picture Book* (c.1893), to electronic push-button and automatic page-turn-triggered audio chips in contemporary pop-ups. Some pop-up books, such as David Carter's *White Noise* (2009), deliberately exaggerate the acoustics of paper, by using fiction using friction between jagged elements, or spring-loaded devices, to "make crackly, crinkly, creaky, tinkling or snapping noises" (Heller 2009). Pop-up books have also, historically, invested in *imaginative*, auditory play.

Amanda Brian explains how 19th century paper-engineer Lothar Meggendorfer made "still, silent reading unlikely" (Brian 2013, 367) by providing "dramatic auditory materials" (*Ibidem*, 377) in his movable book designs. Brian uses a movable illustration of a lion in Meggendorfer's book *Always Jolly* (1891) to illustrate this. At the pull of a tab, the head of a paper-engineered lion is lowered and swishes its tail. Then "in a seamless second movement, the lion's jaw dropped deeply to mime a ferocious roar" (Brian 2013, 373). This, Brian argues, creates an "illusion of danger both seen and imaginatively heard" (*Ibidem*, 374), as even though the paper lion does not actually roar, the animated movement encourages "the mind's ear" to hear "the sound from the animal's open mouth as easily as the mind's eye sees danger in the bones" that are scattered around the illustrated lion's feet.

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Brian contests that Meggendorfer's use of represented noise in his movable children's books appears to have "anticipated the medium of film that so powerfully demonstrates the interdependence of seeing and hearing" (Brian 2013, 374), and therefore draws upon film theoretician Michel Chion's model of "audio-vision" (Chion 1994) to explain what is happening in this 19th century movable. Audio-vision describes the transsensorial phenomenon of "not merely seeing or hearing but seeing/hearing" (Brian 2013, 376), and is a perception that can be described as *clairaudient*: that is, the viewer perceives, as if by hearing, what is inaudible. The imagined sounds of this paper creature are reliant on the reader to recognise musical visual imagery (the opening of the lion's mouth) and their auditory recall of a lion's roar to complete the sensory picture. The viewer's memory of a past soundscape (of lions roaring, perhaps, in the 19th century, from a visit to a menagerie), and an imagined landscape (the illustrated Africa around the pop-up lion), combine to produce an aural-visual experience of the pop-up.

In *Paddington 2*'s animated pop-up book sequence, I propose that the internal, audiovisual experience of Paddington reading *London* is relayed to the viewer through carefully-combined sound effects and music. The sustained violin note, played as Paddington reaches for the pop-up book, connects Paddington's psychological experience to instrumental orchestration. Therefore, when the pop-up diorama is revealed with a paper-rustle and harp glissando, and the melody line of *The Pop-Up Book* begins to play, the viewer continues to connect the music and sounds they hear to Paddington's emotional, psychological experience with the book. In an interview, Marianelli was asked about his biggest musical influences, and he replied that he consciously draws on the music that he experienced as a child – the classical piano pieces that he practiced for lessons, operas he saw, and children's TV programmes from the 1960s and 1970s. He expressed a particular nostalgia for the music for an Italian state TV show adaptation of Pinocchio, of which he claims to be able to "recall and play on the piano all its musical themes 30 years later" (Marianelli, n.d.).

Listening to Marianelli's musical soundtrack for Paddington, these classical European, nostalgic, and childlike influences are present. I find that *The Pop-Up Book* is musically-reminiscent of *Gymnopedie Nº 1,* a classical piece composed by French pianist Erik Satie in 1888. Jensen describes Satie's trio of short, atmospheric *Gymnopedies* pieces as "poignant music evocative of another time and another place" (Jensen 1994, 240) that have a distinct "charm and elusive beauty" (*Ibidem*, 236). According to the performance instructions on the sheet music, the first *Gymnopedie* should be played "painfully" (*douloureux*), the second "sadly" (*triste*), and the third "gravely" (*grave*). Yet, despite the heavy emotional demands on performance, *Gymnopedie Nº 1* is widely considered to be a relaxing piece of music, frequently appearing in calming classical musical compilations. Comparing the first bars of Marianelli's *The Pop-Up Book* and Satie's *Gymnopedie Nº 1,* I have identified a clear musical similarity. They have the same time signature, they are in the same rhythm, and the chords are voiced in a similar range (Fig. 4).

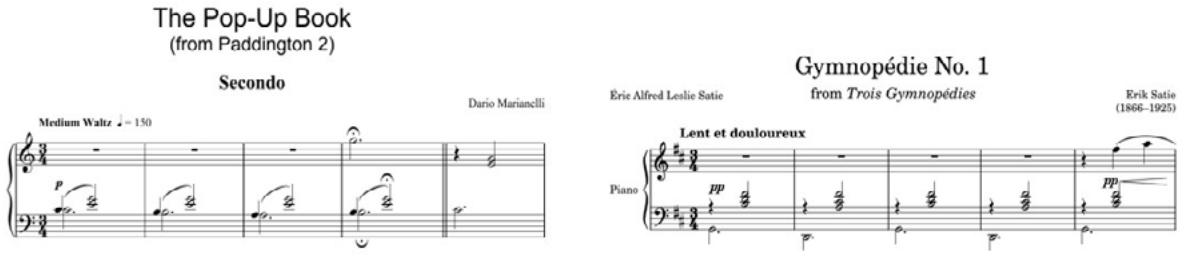

Fig. 4 ‖ Sonic similarities – [Left] The first five bars of Marianelli's *The Pop-Up Book* (Sheet Music Plus 2018); [Right] The first five bars of Satie's *Gymnopedie Nº 1* (Musescore 2024).

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Marianelli, perhaps consciously- or unconsciously-inspired by the melancholy of *Gymnopedie Nº 1*, utilises a familiar musical framework to Satie, then plays with tempo and orchestration to transform sadness into nostalgia – reflecting Paddington's wistful longing to be reunited with Aunt Lucy. *Gymnopedie Nº 1* has a tempo range of 71-134 beats per minute, but *The Pop-Up Book* is considerably faster, to be played at 150 beats per minute, energising the music. The melody line of *The Pop-Up Book* is also played on a celeste, rather than a piano. The celeste, which is "a mixed-up version of a miniaturised piano combined with the percussive tones of a glockenspiel" (Cateforis 2020, 48), is "an instrument whose bell-like timbre has long been associated with childhood innocence" across both classical music and film soundtracks. With a more upbeat tempo, and childlike tone, the classical feel of *The Pop-Up Book* works to capture the joyful, time-honoured discovery of a pop-up book for the first time. As the pop-up London springs further into life and motion, new instruments join the orchestration: a harp, a host of sweeping strings, and Italian mandolins, which are often used in film soundtracks to accompany scenes of European cultural tourism.

Interwoven with Marianelli's musical score are various recognisable sound effects. As the camera swoops down to the ship's deck, sound effects of seagulls cawing, the water of the Thames splashing against the moving bow, and a ship's foghorn can be heard; there is a sense of kinetic movement communicated by these sounds, even though the pop-up boat is stationary. As Paddington runs towards the crowd of static paper-people on the dock, there is the sound of cheering, clapping, and whistling, which starts quietly and grows louder, the further Paddington moves into the crowd. Whilst these sounds at first appear diegetic, as if they are coming from the paper-engineered elements themselves, this sequence is taking place in Paddington's imagination. Whatever sounds are attributed to each pop-up element, it would follow, are part of Paddington's understanding of the visual imagery, and his auditory recall of his real-life experiences of London. Just as the camera's motion attempts to capture the tactile and exploratory aspect of the pop-up book, the cinematic sound effects and soundtrack attempt to capture the psychological experience of reading a pop-up book, and the resulting 'audio-vision' effect that Brian identifies in Meggendorfer's work.

I propose that it is possible to understand Marianelli's musical track *The Pop-Up Book* as an emotional undercurrent for the sound effects that represent Paddington's clairaudient experience of reading the pop-up book. The reveal of the pop-up Piccadilly is a cacophony of noise – the crackle of paper as the buildings unfold, the swell of Marianelli's orchestration, and the whizz of bicycle spokes and rumbling bus engines as paper-cut vehicles slide past. Outside of the pop-up St Paul's, paper-pigeons flap free from the base page, and take up into the sky with loud cooing and the beating of wings, which sounds almost like paper flapping, in a hybridisation of audio-vision and kinetic, diegetic sound. When the pop-up Big Ben majestically unfolds, its bell tolls four times, each on the first beat of a bar, as Paddington's emotional experience of the pop-up, and his audio-visual perception, finally align to create a moment of aesthetic and aural harmony. At the end of the fantasy sequence, there is an abrupt cut back to the earlier shallow-focus shot of Paddington, who is looking down at the 'real' pop-up book in Mr Gruber's shop. The book has changed from the diorama of London Bridge to a diorama of the Houses of Parliament, signalling a passage of time during which Paddington has been leafing through the pop-ups. Paddington states with a smile in a hushed tone, "This is perfect". However, the precious antique

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of 'London' is too expensive for the young bear, and despite his best efforts, he is unable to raise the funds to buy it. By the end of the film his adoptive mother, Mrs Brown, realises that Paddington's obsession with buying the pop-up book is a projection of how much Paddington misses his bear-family. The film concludes with the Browns funding Aunt Lucy's travel from Peru to London, and Aunt Lucy embracing Paddington on the doorstep of 32 Windsor Gardens – making real the fantasy that Paddington had conjured on page one of the pop-up book of 'London'.

Remediating the Bookscape into Reality

Paddington's immersive adventure into the bookscape of 'London' is framed as a fantasy that exists only in the young bear's mind. However, in the lead-up to the film's release, the marketing team worked to bring Paddington's meta-scriptive pop-up playspace into the 'real-world' of the consumer via public, paratextual experiences. In literature, as Gérard Genette established in *Paratexts: Thresholds of Interpretation* (1997), paratexts guide the reader's metaliterary understanding of given text, prompting them to reflect on who produced it, the time and culture from which it emerged, and how it should be interacted with, and interpreted. Paratexts can exist within the book-object (peritexts) and beyond it (epitexts). Gray recognises how promotional media paratexts of Hollywood films can equally "subtly inflect the public understanding of an ongoing and open text" (Gray 2010, 81), and can be used to "set-up pre-decodings" of an upcoming movie. *Paddington 2*'s central pop-up book, with its proclivity for spectacle and tactile play, invited the film's marketing team to produce a paratextual pop-up book experience which would allow consumers to unknowingly 'act out' parts of the upcoming film even before they had seen it, increasing anticipation for, and generating a sense of personal nostalgia during, the viewing experience.

On the 23rd of October 2017, five sculptures (one for each doublespread of the pop-up book of 'London') of Paddington Bear sitting atop a supersized closed book, with the backdrop of an equally large, open book featuring a portrait pop-up diorama of a London landmark, popped up across the city of London in popular tourist spots: Paddington Station (Paddington's namesake), Peter's Hill by St Paul's Cathedral, Tower Bridge, Peninsula Square, and Bankside near to the Tate Modern. They stayed in place for six weeks until the 3rd of December, deliberately over the school half-term break, to encourage families with young children to visit and experience the sculptures during their holiday time. These sculptures formed *Paddington's Pop-Up London*, an interactive art trail, launched by STUDIOCANAL, the film studio of *Paddington 2*, in collaboration with 'VisitLondon.com', an online platform predominantly funded by the Mayor of London's London Development Agency, which markets and promotes the city.

As Thompson and Day explain, temporary public art sculpture trails, or 'T-Pasts', typically "feature object characters that have a relevance for the host place", and are often used to contribute to the "branding" of the town or city (Thompson and Day 2020, 186). STUDIOCANAL and VisitLondon both benefited from the trail (**Fig. 5**) – the sculpture's prominent visibility and 'shareability' across social media platforms promoted the movie and framed Paddington as an established iconic figure of London, and the Mayor of London, Sadiq Khan, promoted the trail as part of his *#LondonIsOpen* campaign, which sought to display London as "united and open

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Fig. 5 The Mayor of London Sadiq Khan and *Paddington 2* actor Hugh Bonneville pose with Paddington's Pop-Up for a promotional photograph (D. Field 2018).

for business and to the world following the EU referendum" (London Assembly 2016). In an interview at the launch event filmed and posted on STUDIOCANAL's official YouTube channel, Khan explicitly emphasised the synergy between Paddington's 'story' and London's 'story':

> Paddington's story, as somebody who fled the awful earthquake in Peru, came to London, the Brown family took him in, that's the London story – and the hospitality of London is a story that is known around the world (Khan in STUDIOCANAL UK, 2017, Part 0:18-0:28).

In Paddington's escape from the book page to the physical streets of London via the transportive and architectural impulses of the pop-up book, the commercial, the political, and the artistic converge to reinstate the legacy of the franchise, and to inscribe Paddington as a 'national treasure'. Whilst the spectacle of the of the unfolding pop-up diorama is absent in the static sculpture, these objects scripted a range of performative interactions (Fig. 6).

Fig. 6 The Tower Bridge sculpture on 'Paddington's Pop-Up London' – [Red Circle] bookmark sign; [Green Circle] red push-buttons; [Yellow Circles] hidden speakers (circles added, 3D Eye, 2024).

Designed by London based company '3D Eye', the sculptures were "fabricated from a structural steel frame" which allowed the team to "sculpt the book shape and insert steel 3-dimensional hand illustrated pop up pages" (3D Eye 2024) and add a Glass Reinforced Plastic/Polymer (GRP) "re-imagined version of Paddington himself" sitting "at the front of the book in the perfect selfie position". A bookmark-shaped sign affixed to the side sculpted book-block invites the consumer to "take your picture with Paddington" with the somewhat secondary instruction "but please refrain from climbing on the book" – foreseeing the instinctive impulse to climb atop and go 'inside' the pop-up book, especially one so seemingly-sturdy. In addition to acquiring a photograph keepsake of Paddington and themselves sitting 'within' the pop-up book, visitors could press red push-buttons installed on the book-base cover, near to pop-up elements, that upon activation played a friendly greeting from 'Paddington', voiced by actor Ben Whishaw, through small speakers.

The interactive buttons make 'real' the clairaudient sound of Paddington's voice, which is present only in the reader's imagination if they are consuming Bond's books or spectating a plastic sculpture. This subtle sensory addition emphasises how King's cinematic adaptation will effectively bring the page, and inanimate objects, to life – set against the evocative backdrop of a pop-up book which inherently achieves both.

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The visitor is encouraged to be an active flaneur, following the pop-up book trail to stroll through the city and peruse real 'sights' of London represented in the pop-up book, just as Paddington imagines during his bookscape fantasy. Further, at each stop, the visitor can also find and collect letters hidden in the sculptures to spell out a mystery word 'LONDON'. This search-and-find activity is effectively a parodic remediation of how the villain of *Paddington 2*, the egotistical thief Phoenix Buchanan, uses the pop-up book of London to seek out Kozlova's hidden fortune. In the film, a small paper figure of Kozlova points to particular spots in the five London landmark dioramas that, when visited in the 'real world' of London, reward the treasure-hunter with secret letters which, when combined, dictate a series of musical notes that, when played on a specific fairground organ, deliver her valuable jewellery. Whilst those who completed the sculpture trail did not receive jewels, the hidden word could then be entered online for a chance to win a real-life prize: a copy of the Collectors' Edition *Paddington Pop-Up London* (Finch 2017) book, published by Harper Collins (The Big Issue 2017).

Anybody who visited *Paddington's Pop-Up London* art trail may well have been treated to an extra dose of nostalgia when their own personal memories of experiencing the *Paddington's Pop-Up London* art trail appear to be hypermediated in both Paddington and Buchanan's meta-scriptive uses of Kozlova's book. The art trail competition prize, the *Paddington Pop-Up London* book, is the final link in a long chain of pop-up remediations, from Hawcock's paper prop, to the digitally-rendered 3D-animated model, to the whirling bookscape sequence, to the painted, interactive metal-and-plastic sculptures, before finally returning to the paper-and-ink dimensions of the book – although the consumer may well experience these remediations in a different order (Fig. 7).

Fig. 7 A remediation chain – paper, paint, pixels, paint-and-metal, paper – [Top Left] The CGI pop-up book (King 2017); [Top Right] the animated bookscape (King 2017, 2); [Bottom Left] The pop-up sculpture (3D Eye 2024); [Bottom Middle] The pop-up prop (Propstore Auction 2023); [Bottom Right] The pop-up Collectors' Edition (Finch 2017).

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Each stage of remediation recalibrates and reiterates Paddington's loyalty to the book object, the art of cinema, and the city of London – expanding and complicating the role of the character as a nostalgic, yet novel, figure across the intermedia network of the 'Paddington' franchise. Based on Hawcock's pop-up book designs for the movie, Keith Finch at Paper Engine re-engineered the book of 'London' as an explicitly-hybrid media artifact – somewhere between a physical, playable replica of 'Kozlova's' book, and a remediation of Paddington's animated bookscape adventure. Finch's watercolour-esque dioramas are highly-saturated (presumably to appeal to the implied contemporary child reader), rather than dusty and faded, but formally register as an iteration of the book of 'London' featured in the film. However, instead of a paper-cut element of Kozlova pointing to a secret clue in the diorama, the reader of Finch's book is scriptively invited to search-and-find miniature paper pop-ups of Aunt Lucy and of Paddington, who has "found himself inside the book" (Finch 2017, 5), hidden in every doublespread (Fig.8).

Fig. 8 A CGI antique to a paper-and-ink hypermediation – [Top Row] Movie diorama (King 2017), Finch's re-mediation (Finch 2017, 5–6); [Bottom Row] paper Kozlova in the movie (King 2017), paper Paddington in Finch's remediation (Finch 2017, 6).

Finch's book ends with Paddington and Lucy magically transported from 'inside' the book to the doorstep of 32 Windsor Gardens – although, ironically, this transportation is depicted by a central pop-up of the pair still in the physical book held in the reader's hands, with a meta-fictional illustration of Kozlova's book of 'London' tucked under Paddington's arm. By remediating Kozlova's book of 'London' inside a pop-up book adaptation of the movie within which it exists, Finch's text captures the paradoxical dance of being both imaginatively 'within' and physically 'outside of' media in an age of convergence.

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Media peritexts, including merchandise, act as "indirect thresholds that provide possibility of communication and more advertisement and critique" (Mirenayat & Soofastaei, 2015, 535), prompting users to promote and discuss the connections within a franchise's cross-media universe. When movie merchandise manifests as a movable book, essentially a 'metatext' containing "explicit or implicit critical commentary of one text on another text" (*Ibidem*), it can play a "significant role in establishing the "reputation" of a writer". As the product of a long chain of remediations, the reader of the movie movable replica is invited to critically assess the echoes of the pop-up books' semi-mythical fictional 'authors' (Kozlova) and their intended 'scripts', which are resisted by the meta scriptive performances of their fictional on-screen readers (Paddington), mediatised by the directors of the broader narrative movies (King), then refashioned by the author-engineers of the pop-up props (Hawcock) and replicas (Finch), to reflect on the original authors who inspired these chains of remediation (Bond). If a "good text invites an inexhaustible tradition of interpretations from which it is inseparable" (*Ibidem*, 535), then children's literature franchises can utilise the remediating power of the pop up book to fuel new interpretations of well-known texts.

In scenic pop-up dioramas which contain an "assortment of human figures, animals, and scenic elements both architectural and natural" (H. Field, 2019, 100), which "summon associations with setting and landscape", the desire to somehow physically 'enter' the bookscape, and be immersed in its storyworld, is heightened. The remediated pop-up book, refashioned across both analogue digital dimensions, can effectively reverse this desire by transporting fictional figures and landscapes into the 'real-world' of the user. Attached to vivid cinematic worlds, the remediated movie movable creates a link between the digital (the conceptually immaterial) and the analogue (the tangibly 'real') to blur the binary between real and fictional spaces. *Paddington 2*'s pop-up bookscape adventure, both on and off screen, seeks to reconfigure the reader's perception of their surroundings so that Paddington is anchored within it, cementing Bond's story in the physical and virtual bookscapes and cityscapes that today's young readers navigate.

Conclusion

Recently, another children's-literature-inspired 'movie movable' designed by David Hawcock has also been re-engineered as a movable book collector's item. Jon M. Chu's *Wicked* (2024) – a cinematic adaptation of the Broadway musical *Wicked* (Schwartz & Holzman, 2003), itself an adaptation of Maguire's book *Wicked: The Life and Times of the Wicked Witch of the West* (1995), which is an adult revisionist exploration of L. Frank Baum's children's book *The Wonderful Wizard of Oz* (1900), and influenced by the MGM film adaptation, *The Wizard of Oz* (1939) – features a 'movie movable' sequence.

At the end of a live action scene in which the film's protagonist, Elphaba, is born, the environment abruptly crumples like a pop-up diorama, transitioning into a shot of Elphaba, now an older child, reading a pop-up book called *The Story of Oz* to her younger sister. The book, which tells the story of how a mysterious and powerful, yet benevolent, Wizard arrived in the Land of Oz, features brightly-coloured, lavish pop-up spreads. The childlike whimsy of the book, however, is later darkly subverted, when it is revealed that the Wizard is a charlatan, and the pop-up book is in fact propaganda to peddle his invented, grandiose narrative to the children of Oz. The

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paper-engineered 'magic' of Elphaba's on-screen pop-up book is a nod to the irony of a Wizard whom everyone believes is magical, but in fact only pretends to be, by utilising smoke-and-mirror illusions. Unlike Finch's *Paddington Pop-Up London* book, which encourages a sense of authenticity through the logic of hypermediacy, or an awareness of media-clashing, *Wicked: The Story of Oz & The Wonderful Wizard* (Hawcock & Insight Editions, 2024) works to generate a sense of authenticity through immediacy by marketing the replica as a genuine 'Ozian book', which is published and sold in The Emerald City. *Wicked*'s movable movie replica invites the reader to become immersed in the storyworld, playfully positioning themselves as a fictional character – a citizen of Oz who is being swept up by The Wizard's tall tales.

In contrast, Finch's *Paddington's Pop-Up London* book explicitly challenges the reader's media literacy. The book ends with Paddington and Lucy magically transported from 'inside' Kozlova's book to the doorstep of 32 Windsor Gardens – although, ironically, this transportation is depicted by a central pop-up of the pair still in the physical book held by the reader, with a metafictional illustration of Kozlova's book of 'London' tucked under the illustrated Paddington's arm. By remediating Kozlova's pop-up book of 'London' inside a pop-up book adaptation of the movie within which it exists, Finch's text resists a sense of immersion in 'the Paddington universe' and instead captures the familiar dance of dipping in and out of media in an age of convergence.

Media peritexts, such as these 'movable movie replicas', can act as "indirect thresholds that provide possibility of communication and more advertisement and critique" (Mirenayat & Soofastaei, 2015, 535), prompting users to discuss intermedia connections within a franchise. As the product of a long chain of remediations, the reader of movable movie replica is invited to consider the relationship between the pop-up books' semi-mythical fictional 'authors' (Kozlova, The Wizard), their intended 'scripts', which are resisted by their fictional on-screen readers (Paddington, Elphaba) and mediatised by the directors of the broader narrative movies (King, Chu), then refashioned by the author-engineers of the pop-up props and collectable replicas (Finch, Hawcock), which encourage reflections on the original authors who inspired these chains of remediation (Bond, Baum). If a "good text invites an inexhaustible tradition of interpretations from which it is inseparable" (*Ibidem*, 535), then the remediated pop-up book – which can condense and refashion multiple interpretations of a text into one lively space – is potent fuel to preserve the longevity of a children's literature franchise as it changes over time.

Paddington's pop-up book adventure, from paper and ink, to paint, to pixels, to music, to clay, to plastic, and back to paper, somewhat provides an answer to the question of 'who or what IS Paddington?'. I posit that Paddington himself has become a carefully orchestrated antique – a beloved character who has escaped the page to cross between various media forms but who is ultimately anchored to the nostalgic object of the book (not unlike a pop-up element bursting forth but affixed in place). As such, the legacy of Bond's books has effectively become an expansive 'bookscape', within which Paddington now comfortably, and frequently, occupies spaces that playfully breach the gap between fiction and reality, affecting consumers' perceptions of real-life spaces, such as London. This web of 'Paddington pop-up book experiences' not only reflects the intermedia channels that children navigate today, but also celebrates the physical, and psychological, experience of reading and playing with books. In doing so, King's Paddington – the storybook bear, the franchise, the movie star, the British icon – embodies the character of the contemporary child-in-media, who careens between analogue and virtual worlds, seeking out their own story.

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