Thesis
Master Program
Challenges of Transmedia Storytelling
Considerations of Creating of Transmedia Projects

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ABSTRACT

This paper includes theories and practices of scholars and producers, explaining about transmedia storytelling and provides guidance on how to make a successful one. Because Transmedia is new and not yet fully sculptured, it involves many elements of other types of digital media that creates much confusion about what is to consider when creating a transmedia storytelling and how to direct a transmedia project. The subject is wide and cannot be covered in one research. Therefore, this research is concerning the challenges of making a transmedia project today. The method used was creating a guided transmedia project of producers’ theories and evaluate the creation process. Practically I was challenged by technology, time and budget, resulting to improvise. It was found that creating a transmedia storytelling project is not only the creation process itself but the after launching commitment, while creating a good transmedia project is only a good start. Transmedia storytelling is not the making process directly but the co-creation with participants of the transmitted story.

Keywords: Transmedia storytelling, participatory culture, storyworld, convergence, connectors, intellectual property.
**NOMENCLATURE**

*Convergence:* the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who would go almost anywhere in search of the kinds of entertainment experiences they wanted. Convergence is a word that manages to describe technological, industrial, cultural, and social changes, depending on who’s speaking and what they think they are talking about. In the world of media convergence, every important story gets told, every brand gets sold, and every consumer gets courted across multiple media platforms. Right now, convergence culture is getting defined top-down by decisions being made in corporate boardrooms and bottom-up by decisions made in teenagers’ bedrooms. It is shaped by the desires of media conglomerates to expand their empires across multiple platforms and by the desires of consumers to have the media they want where they want it, when they want it, and in the format they want (Jenkins: 2006: 18).

*Storyworld:* a fictional or constructed setting that may differ dramatically from the real world or may be historically accurate or consistent with the real world except that there are certain elements and/or characters that, being fictional, differ from the real world (Dowd et al: 2013:21).

*Delivery Technologies:* scholars call all kind of media from LP records to newest smartphone, television set, home theater, game consul, computers, tablets... (Jenkins: 2006: 14)

*Participatory Culture:* Culture in which fans and other consumers are invited to actively participate in the creation and circulation of new content (Jenkins: 2006: 331).

*Franchise Transmedia:* is a licensed property of an original work of media, such as television show, to other entities besides the original owner. This licensing involves a trademarked story, characters and settings (Dowd et al: 2013: 129). The term is related to Hollywood and consists of multiple big pieces of media: feature films, video games... it’s grounded in big-business commercial storytelling (Philips: 2012: 13).

*Branding Transmedia:* (brand is commercial identity) it is a visual, aural and intellectual way of communicating the core principles of a company or product. Brands are the commercial personae, the mask shown to the public and in marketing. This mask has a purpose, which is to attract consumers to spend time and money participating in whatever the brand represents (Dowd et al: 2013:29).

*Spreadable Media:* the technical resources that make it easier to circulate some kinds of content than others, the economic structures that support or restrict circulation, the attributes of a media text that might appeal to a community’s motivation for sharing material, and the social networks that link people through the exchange of meaningful bytes (Jenkins: 2012: 3).

*Intellectual property:* is generally characterized as non-physical property that is the product thought. Typically, right to not surround the abstract non-physical entity; rather, intellectual property right surround the control of physical manifestations or expressions of ideas. Intellectual property protects right to ideas by protecting rights to produce and control physical instantiations of those ideas (Dowd et al: 2013:5,6).
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1. INTRODUCTION

1.1. Background

Stories have been told, shared and retold for centuries. This is human nature. Today’s technologies have made it easier to share our stories with friends, families and even people we do not know. They have also affected the way we tell and retell stories as we started to use modern technologies to share a specific idea through a story. Social media, such as, Facebook and You-tube have been strong platforms for sharing (Aylett et. al: 2010). Nevertheless, mobilization of computers in the form of tablets and smartphones are noticeably having great effect on sharing stories. In this paper I take further theories, presented in this paper, to practice and create a transmedia storytelling project from planning to launch.

Nowadays companies are working in making transmedia storytelling a center focus for future marketing. Such as Coca-Cola who is planning on a global Transmedia Storytelling by 2020 according to Vice-President Global Advertising Strategy and Creative Excellence at Coca-Cola Company, Jonathan Mildenhall who is leading this global creative vision and strategy for the Company's portfolio of global brands (http://Forbes/Coke_Target_Reveal_See-Thru_Marketing, 2013-12-28, 20:40). He explains how Coke will leverage the opportunities in the new media landscape and transform one-way storytelling into dynamic storytelling hoping to add value and significance into people’s lives. Mildenhall describes the challenge of content creation in an enlightening way, reminding us "Every contact point with a customer should tell an emotional story," says Mildenhall.

Entertainment companies and media producers have been making the transmedia storytelling projects for a while now. They have a close eye on the future of marketing implementing their own definitions and rules. A pioneer producer worthy mentioning is Jeff Gomez, CEO, Starlight Runner Entertainment who states: “With transmedia you’re not repeating the same story on a movie screen, a TV screen, a novel and a videogame. You are using each one to tell a complete piece of your story
and combined they can all become a deeper, richer and more immersive experience.” (Dowd et. al: 2013: 3). Gomez already informs us about challenges of transmedia stating, “The toughest aspect of getting transmedia right is that you have to build two-way communication into the apparatus of your narrative.” (Ibid: 30). Gomez sees in transmedia and marketing a related parallel growth in the future (Ibid: 248).

In my research I created a story – content inspired by historical events. The story is about Kikai who crossed from her world to ours, she has magic powers and enough wisdom. She created leaders through history, but they did not pay back their debt to her, therefore she changed them to dictators and destroyed emperors. The story was spread between three platforms, desktop, smartphone and tablet. The gaming part was the augmented reality where audiences could use their smartphone cameras to film the woman in their own environment. The story is called “World Wide Hunter”.

### 1.1.1. Origin of Term

Henry Jenkins announced the term transmedia storytelling to define a group of connected medias (games, movies, social networks) to complete one story (Blumenthal & Xu: 2012). He defines Transmedia Storytelling:

> A transmedia story unfolds across multiple media platforms, with each text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best – so that the story might be introduced in a film, expanded through television, novels, and comic; its world might be explored through game play or experienced as an amusement park attraction.” (Jenkins: 2006:97-98).

The term took place during Jenkins’ discourse about participatory culture (Jenkins: 2006). Associated to the invasion of new technologies in our homes and offices, talking about media producers and consumers as occupying separate roles has becoming less awkward. The reason is that both have an open space to interact and communicate via Internet easier and more constant. We might now see the producers and participants who interact with each other according to a new set of rules that none of fully understands (Ibid). This is the reason of using the word phenomenon in my research.
Since this is a new phenomenon and still an infant in the world of media, a closer observation is needed. Frank Rose already lights on smart people; in film, television, video games, advertising, technology and even neurosciences have been using those technologies and adapting human nature to reach their goals in spreading their objectives (Rose: 2011).

1.2. Associated terms to Transmedia

There are a number of terms used today to replace Transmedia. They describe a specific object that does not necessarily fit the description Transmedia. Andrea Philips, an awarded Transmedia Storyteller explains in her book (Philips: 2012) about those terms that we should not be confused with; one related term to this research is Multimedia, as used in 1990s to describe delivery of images, videos and sounds through computer. This term is not used in the same way today since the rise of World Wide Web (Ibid).

The term Cross-Media has been used at the University of Melbourne to describe Transmedia Storytelling (Dena: 2004), in Christy Dena’s analysis paper of the current state – referring to year 2004– of design and usage of cross media storytelling. Eight years later Andrea Philips states that Cross-Media’s right meaning is to have the same content delivered on several platforms while Transmedia is the same content delivered in parts through several platforms that all together complete one story (Philips: 2012). Andrea Philips interviewed Christy Dena asking about her (Philips: 2012: 145-7) recommendations in making of transmedia project and Dena answers,

I’ve found the minimum competency needed to work in transmedia includes understanding interactivity [...] if I could say only one thing, it would be this: aim higher than what you see around you; [...] what is accepted as good and innovative; [...] what is comfortable to you. (Ibid: 146).

Dena also advised to design for different behaviors, enjoyable interactions, stay in storyline and an outcome that matches the effort (Ibid: 146-7).
1.3. Transmedia is Different

A very clear definition for transmedia storytelling is impossible to determine at this time according to Andrea Philips (Philips: 2012) putting aside Jenkins original definition of transmedia are a determinable one like most of the writers I have been reading their papers recently. She mentions that there are two direct specifications make transmedia different. The first one is franchise transmedia, consisting of multiple big pieces of media: feature films, video games as examples for commercial storytelling. The stories in these projects are interwoven but not noticeably, each piece can be consumed on it’s own but still in the end the audience are given a complete story (Ibid). Andrea Philips gives well discussed examples between producers and theorists; Star Wars, where multiple films, books, TV-series and so combine to tell story of galaxies long ago (Ibid). Both new franchises, like Avatar, and reboots of old ones, like Tron and Transformers, are increasingly embracing this approach (Ibid).

Another face of transmedia according to Andrea Philips is creating transmedia to be more interactive, and much more web-centric. It overlaps heavily with the traditions of independent film, theater, and interactive art (Philips: 2012). My project is related to this side of transmedia. Philips states that these types of projects make heavy use of social media, and are often run once over a set period of time rather than persisting forever. The plot is so tightly woven between media that audience might not fully understand what’s going on if they don’t actively seek out multiple pieces of the story (Ibid).

I state more about transmedia explaining the differences and similarities with other audiovisual production “4. Theories and Earlier Researches”.
2. Research Question

Frank Rose (Rose: 2011) encourages us to learn from the evolution of the cinema and television in the last century and to see the truth about Internet that it has no less future potentials. Transmedia as part of the evolution of Internet is my interest and this subject has many unanswered questions on how to use digital spaces to create transmedia, which sounds challenging today, therefore I want to research what are the challenges and considerations for producing Transmedia Storytelling? In other words, what is it special and different with transmedia when creating a new digital project today?

2.1. Beneficiaries

Transmedia creatives (Dowd et al.: 2013), authors and storytellers interested in creating spreadable content can benefit from the results of the observation. Theorists are also another group of interest such as marketers.

Passively, this research might give answers to other questions for scholars or any interested persons and beginners in Transmedia Storytelling.
3. Method

To start finding the right method for this research, I went back to basics of transmedia storytelling and how should I learn first taking into consideration Henry Jenkins advice in his defining of transmedia studying methodologies on his official blog:

“Teaching transmedia requires moving away from medium specific models to structuring the curriculum in favor of a comparative media perspective, to be able to think across media platforms and to understand how they are interacting with each other in ever more complex ways.” (http://henryjenkins.org/transmedia_storytelling_101, 2013-12-21, 20:20).

Whether this means that I need to learn technologies or visuals still there must be something different. I would define different here as not available since it is not obvious in his statement what it is different. So what is different will be my concern at first because I couldn’t find clearly structured literature for transmedia storytelling. Another thought was what are specific models? Transmedia itself was given birth in the first place based on combining several media that are already specified today. Taking this into consideration and going further I wanted to understand a good converged design, therefore I created a project that included theories and practices I present in this paper. However, this project was partially completed within the available budget and time framework. The project was launched online and opened for participation on my personal domain. The research project required several competences from programmers to artists and directors. The major challenge was that there were no direct instructions on how it should be created, but very helpful guidelines made by experienced creators that made he go on keeping my plans pragmatic. A large part of the project was based on my creativity and personal competences – more about my competences in “3.1. Validity and Reliability”.

For the sake of curiosity I observed the site activities for 25-days period. This observation was only to give an idea about the first contact with the story. Such study requires longer periods of observation, which is not planed into this research timeframe. However, since I had the resources to collect website analytics, I could notice the first impression if I might call it so.
Creating a project to study transmedia storytelling may not be a better alternative than being part of a team during the making in some digital agency. However, I wasn’t lucky this time to find one. On the other hand, creating a transmedia storytelling project is a better method to go through all process stages and learn about the possibilities needs and challenges if I was the creator. Today such project is very demanding since it involves several competences and I was going to make it happen by one programmer and myself.

3.1. Validity and Reliability

As I said earlier, creating such project requires various competences. I could relay on my qualifications in creating this project since I am a digital designer and moving image producer. Moreover, I am a creative writer and a character developer. Those I have been studying earlier for the purpose of developing of my personal senses of quality of work, beside other studies of portraying and sketching. However a major part of the project was IT-system and programming based meaning that I had to hire an external programmer to construct the website for desktop and mobile.

3.1.1. Creative Content

Frank Rose states that content determines whether the story will or will not attract audiences to participate and engage with story (Rose: 2011). If the project story is attractive enough then there will be some activities on the website. I can have a glimpse over the amount of content attraction if I observe the website activities for a period of time. The complicated part is that there are no direct rules to follow but standards to take into consideration, and this part of the project is going to be a challenge for me; creating the perfect content for my Transmedia Story. Thus there are some important ideas that I am concerning in my story content creation based on two books I read earlier: “On the Origin of Stories” by Brian Boyd (Boyd: 1948) and “The Hero with a Thousand Faces” by Joseph Campbell (Campbell: 1968). Those two books are good reads for what a good story should look like. Besides they include psychological information about human being’s behavior towards stories and even how the brain works by stories. I took notes of their explanations of story content related to human nature and the way of thinking of stories and used them in creative
writing. Even though the story would include their explained elements I gave the creativity larger space.

3.2. Observations After Launching the Project

The following information was monitored and observed, the first contact of users with the story. The website activities’ observation will occur between 9th of April 2014 to the 4th of May 2014, a period of 25 days. Benefiting of my domain analytic system some information would be provided as follows:

1. Average and maximum number of site visitors per day.
2. Average time spent surfing through the website.
3. Countries of viewers based on IP addresses.
4. Average number of opened pages per visit.
5. Number of visitors to the site since launching.

Above statistics gave only preliminary judgment over the presented material. The interesting part in this moment was to know if users spent time reading the story or not or would a user even open an account in the forum and participate or not. Accordingly I would learn if the story content was attractive enough. It is one of the challenges in transmedia storytelling to create an attractive content. Observing site activities gave me an idea about it.

3.3. Analysis methods

3.3.1. Global Content Translation

The research concerns designing audiovisual material for consuming. The consumer might be anyone, anywhere; and, every individual translates an image according to her sociocultural background (Van Leeuwen: 2004). The image roll is demanding that the audiences reflect and react with images by remembering objects and associating them to their knowledge and feelings (Björkval: 2009). The images have three functions: picture, symbol or sign. In the research project I used images as symbols by implementing gestures as an evident for portraying actions (Arnheim: 1997). The plot informative function included in the production is not only understood in language
but in a range of representational modes, such as images, gestures and sounds if applicable (Van Leeuwen: 2004).

### 3.3.2. Metafunctions

Theoretical metafunctions were taken into consideration during the process of making of “World Wide Hunter”. As a creator from one semiotic culture I am supposed to understand the target group’s semiotics before I go further (Danielssons: 2013). In this research, there is no specific age, gender or geographic segment, therefore Campbell’s psychological interpretation depth of the timeless symbols to the one single hero emerges and archetype of all myth (Campbell: 1968) is my lead connotation through the creating process. Nevertheless understanding the images’ symbols according to the target group is also important. Interpersonal leading stinger plays a big roll in waking audiences’ emotions of content understanding. It guides audience to specific genre. While social semiotic theory focuses on how different modes achieve meaning, Van Leeuwen clears out that people use resources that are available to them in the specific social and cultural environment in which they act to create signs of (Van Leeuwen: 2004).

In the article ”Tracking visual segmentation: connecting semiotic and cognitive perspectives” (Boeriis and Holsanova: 2012), the same phenomenon can have different perspectives. Their study compares social semiotic model of visual segmentation with eye-tracking studies of image viewing and simultaneous image description. They found that certain distinct aspects that appear important in the empirical study of image were not as accentuated in the social semiotic approach – and vice versa. They also mention seven discrepancies in their study as their analysis were made accordingly. The first discrepancy is the temporal aspects of image perception and the dynamics of visual segmentation. They also discuss it by adding; “we found that rank scale segmentation plays a very important role in visual meaning-taking.” (Ibid: 2012: 278). Would this be a challenge in making of a transmedia storytelling project? And what kind of semiotic approaches I need for writing a global story as much as possible? Or I should benefit of this discrepancy and create story elements related to human nature way of thinking? Therefore, “On the Origin of Stories” by Brian Boyd
(Boyd: 1948) and “The Hero with a Thousand Faces” by Joseph Campbell (Campbell: 1968) are best-related literature.

The second discrepancy is the role of the individual differences and expertise. Individuals have different experiences (Boeriis and Holsanova: 2012). This is what Van Leeuwen mention about images that they have one connotation to one person may have another to someone else, but words compensate unnecessary connotations (Van Leeuwen: 2004). This was also taken into consideration in the project image creation, meanwhile keeping transparency in the image language and colors. The third is the role of the context task, instruction or goal. The fourth to sixth are the roles of an implicit model reader, interpersonal segmentation and paradigmatic relation within system resources. However audiences still interpret the exposed material by their own sociocultural atmosphere. Every individual establishes and specifies relationships, addresses solidarity and power, performs statements, imperatives and questions according to background built information (Boeriis and Holsanova: 2012). The last and most important discrepancy is, understanding the salience (Van Leeuwen: 2004).

3.4. Method Critics

3.4.1. Ethical Perspectives and Issues

As there were no personal data directly consumed on the site unless a user might register an account on the forum, their personal email will be registered. However I followed the Swedish Personal Act Law (PUL). On the site will be also a Terms of Use document to preserve rights of owner and design copyrights.

3.5. Research Limitations

A Transmedia Storytelling project is a larger project than building a responsive website. It is creating a storyworld and make audiences part of this world through and interactively spread the story into different channels (Philips: 2012). In the research project, I wrote the story, concept art, painting, web design and sound and complete the storyworld. A programmer made it all work together online.
The critical issue was the financial and time space to complete a whole Transmedia project by myself. Learning from Andrea Philips (Philips: 2012), working transmedia is the teamwork of different specialists working together to achieve one goal, which an individual cannot by herself. I created the whole project theoretically and could partially execute as much as the time and budget allowed.

I created the overall design, the big image. In other words, sketching the design map draft with no details or any specifications, or to say, only titles. After that I started breaking-down the duties to levels and stages of work and prioritizing. Therefore I worked alone, I had to limit my work to a simple story trying to combine a good design with simplicity to be able to catch the deadline. However, a web designer programmed the site to work on several platforms.

Attracting people to engage in the story as a research may limit their participations in a way making them thinking that they are under observation. The solution was asking them politely to become part of the story while I was studying the Transmedia Storytelling. This diplomatic way to inform users about the story intensions might decrease chances to loose participants.

Using my Facebook account to expose the story to a group of about 400 persons that share the same interest with me, gaming. However, I know very little about their backgrounds, therefore I limited my story to digital spaces and not taking it to any level of geographic limitations. The project remained digital only.
4. Theories and Earlier Researches

Henry Jenkins discusses others’ points of view about transmedia for convergence (Jenkins: 2006). One of those theorists is Nicholas Negroponte’s in his “Being Digital” book, predicting of the vanishing of old media in favor of new media Negroponte said, “What will happen to broadcast television over the next five years is so phenomenal that it’s difficult to comprehend.” (Jenkins: 2006: 5). Also Negroponte suggested that “no governmental regulation will be necessary to shatter the media conglomerates.” according to Jenkins (Ibid). Negroponte’s prediction seems to make an unknown announcement for the future both media has a strong potential to serve together and this is what is happening to television today. Thus regulations are being applied today and following up to keep the new media organized and for everyone.

4.1. Old and new media convergence

Jenkins also states in the same book that media companies define convergence as emerging old media into the new technologies. On the other hand Jenkins argues this by mentioning George Glider, another digital revolutionary, that dismissed such claims: “The computer industry is converging with the television industry in the same sense that automobile converged with the horse, the TV converged with the nickelodeon, the word-processing program converged with the typewriter and more examples.” (Jenkins: 2006:6). Glider uses awkward examples that are not enough argumentable. A television is a service and is clever enough to use computers so this is an old media convergence with new media revolution. While horses and cars have no connection since they are tools, and tools change while services develop. This might be what Jenkins means in his argument that “old media do not die but the only thing that changes is the tool of the media delivery technologies” (Ibid: 2006:13). If I see it the opposite way then I would claim that new technologies open spaces for developing new media, such as social media channels and, recently, transmedia storytelling. Hereon history teaches us those new technologies force the change of old media if it is to live longer. Photographing as example changed the way we see an image, it took the place of portrait painting. People preferred to be photographed than being portrayed. Painters developed themselves from scenery to abstract art. So the newer technology – camera has taken place of old technology – painting. Nevertheless,
painting did not die but developed dramatically – surrealism for example. To add a third example to Jenkins and Glider statements then I would say that painting – old media has created new concepts to be able to converge into the existence of the new media – the camera. A horse did not when the car was invented, neither the typewriter as they are tools.

Lisa Gitelman, a media historian offers media models that work on two levels: first, a medium is a technology that enables communication. The second is a medium, which social and cultural practices grown in the existence of that technology (Jenkins: 2006). Photos and paintings are good examples again for her statement. Painting as old medium was forced to coexist with the emerging media the photographing. Old media are not being displaced. Rather, their functions and status are shifted by the introduction of new technologies. Cinema did not kill theater and television did not kill radio (Ibid.) In transmedia the story itself and human social nature of telling stories combine with new technologies to create transmedia storytelling.

Implementing their theories on transmedia storytelling than it might look like this: stories are old media as well as novels and television. Stories are being taken to the next level of not being only narrated but co-narrated with the help of new technologies such as smartphones and tablets to make people take stories with them everywhere. Have not people do that along the history? The only new thing is that the technology possibilities today make it amazing and fascinating for audiences and participants, thus, the speed of spreading of stories I much higher the ever before.

4.2. Convergence, the Phenomenon

Marie Denward, PhD. Transmedia, states that convergence has been the phenomenon that numerous research studies have in focus using a variety of perspectives: technological, cultural and other perspectives. Researchers use the concept for different reasons (Denward: 2011). Denward agrees with Jenkins about the need of more studies. Jenkins has already notified that media convergence is leading us toward a digital revolution, as it will transit and transform all aspects of our lives. (Jenkins: 2012). Internet is changing the way people express thoughts, desires and interests, so should producers and creators too (Ibid). Nevertheless, Convergence does not occur through
media appliances but within the brains of individual consumers and through their social interactions with other. Convergence should not be understood as a technological process but as cultural shift and engagement of consumers (Ibid).

Jenkins has summed up the arguments to continue his theory about convergence. He clears out that convergence changes the relationship between audiences and technologies (Jenkins: 2006). Convergence changes how industries operate and by which media consumers’ process news and entertainment. Convergence refers to a process, not an endpoint (Ibid). We are already living within the convergence culture (Ibid).

4.3. **Convergence in Transmedia Storytelling**

Transmedia Storytelling is in the development stage, as we need more studies and observations. We know people want to be immersed and get involved in a story. Frank Rose in his book “The Art of Immersion” rises up questions concerning the immersion of audiences into the story:

They want to get involved in a story, to carve out a role for themselves, to make it their own. But how is the author supposed to accommodate them? What if the audience runs away with the story? And how do we handle the blur… (Rose: 2011:8).

Frank Rose reminds us of the fact that neuroscientists are beginning to understand how games work on the brain (Ibid). Today, we know the reward system has a powerful effect on the mechanism behind both learning and addiction. Like games, stories are rehearsals for life. We create a world with alternate reality and we immerse ourselves in it (Ibid). Rose is encouraging more participant observation studies as he claims that we have to understand how audiences converge no on (Rose: 2011). Denward may be the only one today have gone through observing participants and learning about their behavior from a closer position through a whole transmedia project (Denward: 2011).

4.4. **The Power of the Story**
Above theories claim that content is important. In this research about transmedia storytelling the content is the story itself. Ruth Aylett and co-writers of their combined book of experts’ points of view I summarize the importance of the story in today’s media; the origin of the importance of a story lays in its power to explain things, ideas and concepts. The storytellers that could provide the most engaging explanation of actions of gods acquired the biggest and most attentive audiences. And attempt to assume positions of authority, such as the rise of the priest, judges and rulers and eventually the popularity of the BBC, Google and the world’s largest repository of personal stories, Facebook (Aylett et al: 2010).

Despite the evolution, the human brain still looks for the story to make sense of information today. Joseph Campbell thought that way in 1968, ideas conveyed in story form, especially visual stories verses concepts explained with logic and analysis, naturally are imprinting themselves into the brain faster (Campbell: 1968). Campbell states that Stories are also universal, crossing boundaries of culture, language, gender and age, which is held and retold, built and preserved as it grips sense of community. Stories align and motivate by portraying the world that build emotional connections between people. They create a sense of shared purpose (Ibid). In history, stories travelled slower than today because of the tools available at that time, yet stories converged cultures with each other. One of the greatest cultures was the Greeks. Just for comparison. How would the Greek mythology had impact other cultures at that time if they had new technologies and stories were spreadable as quickly as they are today? Today there are many ideas that every culture imports from each other. It doesn’t have to be a great project or story; it can be a quote, image or even a tutorial. The Middle East is an interesting example. Technologies have made it possible to change many ways of life there. As societies based on closed culture, is changing the ways of thinking of individuals, yet they are not ready for global convergence since those societies’ cultures are built on stronger binds than new technologies offer today. The level of convergence is limited there and a transmedia storytelling my not succeed in the same way it is in the west unless it meets the local culture standards which, on the other hand, may not meet the west’s standards.
Does Jenkins consider this as part of transmedia storytelling? If the content can be global than there is a potential idea of a converged global culture. This is another way of seeing technologies changing societies and immuring cultures, as the human nature of storytelling remains the same everywhere according to Campbell.

### 4.5. State of Design and Uses

I refer to the components and design of the transmedia storytelling, changes in definitions and acknowledgement of the design.

Ten years later after the term was first presented, the writers of “Storytelling Across Worlds” have identified the use of transmedia in a clearer way. It is most conductive to stories where there is a complex universe and rich back story or mythology that can extend into and exploration of that universe via multiple characters, each with their own stories that expand and deepen our understanding of that world (Dowd et al.: 2013). Andrea Philips continues the statement adding the three criteria for transmedia storytelling: multiple media, a single unified story or experience and avoidance of redundancy between media (Philips: 2012). The story itself is a central point of today’s transmedia according to both authors. Creating content plays the role of making people engage in a transmedia story besides the gaming and other elements (Philips: 2012).

### 4.6. Adapting the New media

Blumenthal and Xu experimented with four connectors that can potentially connect participants’ experiences across different media. Those connectors have been extrapolated from academic analysis and practical methodologies that have evolved in media research and transmedia storytelling (Blumenthal & Xu: 2012):

I. Mythology: this connector defines the symbols, cultural landmarks and conflicts, natural and supernatural rules in the story. Here I create the fundamentals of my story. My story will not be based on specific culture, as the characters will be designed as non-recognizable as possible. Literally, this is not possible, as any image can be associated to a memory at the viewer end. But blurring the concept design to fantasy world, each individual viewer might
associate the images differently. Thereafter each viewer has created a different story of her own.

**II. Canon:** it defines the boundaries of the storyworld and all events within those boundaries. The canon connector is to reaffirm links to the canonical artifacts in the storyworld to maintain consistency across the fictional universe. The body of canon maps to the storyworld as the boundaries of a single unified story. In my project, the story is presented on a responsive website, sends audiences to use their devices to capture, create and spread the story.

**III. Character:** the person in the story. It is the major connector. In my story the character will be designed in a connective reflective way that can communicate with the participants. A social network account for this character will be the communication platform. I will be playing the roll of the character behind the scenes since I am the author of the story. By doing this I will be also observing the communication nature and the participants action and reaction.

**IV. Genre:** it defines the rules and expectations in the story. The importance is in bringing the pre-existing model of the world and expectations of what is allowed into contact with the mythology of the world to create a more complete and therefor more connected and immersive world. In my story I will be writing a totally fictive story taking some historical events into it as hints. Then the user would create her part of that world.
5. Process of Transmedia Storytelling Today

Tom Dowd and co-writers have defined two types of creators of transmedia based on their experiences, transmedia for Producers and transmedia for Creatives. In this paper I will be concentrating on the transmedia for Creatives. The following text will be based on their book “Storytelling Across Worlds”. The reason is that producers are more franchising and branding, while creatives are more likely art and entertainment (Dowd et al.: 2013). And for the sake of time and resources I will not be able to complete a franchising project by myself or even within a small team.

Theories and practices of Tom Dowd, Michael Fry, Michael Niederman and Josef Steiff that are clearly discussed in their co-written book “Storytelling Across Worlds” are valuable in creating Transmedia today (Ibid). They are not only teaching transmedia in foreign universities but also experienced in this market and award winners. Therefore the following part of this research is mostly based on their knowledge and achievements in their book. To add more, I will also be following Andrea Philips guidance too (Philips: 2012), an award winner Freelancer Transmedia Storyteller who has a shaped future and good experience in this field.

5.1. Transmedia for Creatives:

Having a new idea or an existing one requires careful analysis and consideration according to Dowd and co-writers,

> Transmedia storytelling does not happen by magic. You cannot simply decide to extend a property – the idea – through transmedia storytelling and expect success, as the managerial, production and creative processes involved are complex and sometimes cumbersome.” (Dowd et al.: 2013: 9).

Transmedia storytelling is like live production that includes a daily basis connection with the participants, guide them, give them clues and make them follow the story events (Ibid). This differs from filmmaking or digital publishing for example. The production process ends when the film is launched or a magazine is published. Next is waiting for public reactions. We notice that in digital news, the comments are open
for a short period, anyone can comment on. While transmedia storytelling is not only comments but also participation in making of a story. Dowd and co-writers clearly suggest that a transmedia project should be thoroughly thought about the engaging process and leading participants after the launch meanwhile the transmedia project is under construction (Dowd et al.: 2013).

Telling a story in transmedia style involves one of two processes, either a single story splintered across multiple media or starting with one story and keeping adding pieces on to it – ad infinitum (Philips: 2012: 15). However, it is hard, and if it were not, everyone would be doing it successfully all the time, which they are not. Dowd and co-writers remind of the importance understanding that the degree of difficulty is notably higher than the already significant challenges present in producing a story-driven property in a single medium (Dowd et al. 2013). Since already I know that it is difficult to create a transmedia storytelling project then would this relates to technological variation or it has to do with the content itself? And why it is difficult to make a transmedia project?

Transmedia today is telling a story on the cusp of new possibilities according to Philips,

Those possibilities grow and change to sculpt the principle and the shape of what to call transmedia storytelling. Along the ride many skirmishes the means and whether any given project is transmedia at all for years to come (Philips: 2012: 17).

Because of the need to create across media platforms, the transmedia creative must see their core narrative or story as not being tied to one media platform, i.e. a motion picture, video or television show, but rather developed to have multiple lives on multiple screens. The continues of a story or the need to explore segment of a core narrative on multiple media platforms can be determined by an audience’s desire to see more of a character, or to explore a riddle or a mystery within the core narrative (Dowd et al.: 2013).
5.1.1. The Storyworld:

In the context of storytelling, a storyworld is a fictional or constructed setting that may differ dramatically from the real world or may be historically accurate or consistent with the real world except that there are certain elements and/or characters that, being fictional, differ from the real world (Dowd et al.: 2013). So the storyworld must contain all that needed for the story to get believable.

Dowd and co writers in their book explain that an imagined or constructed fictional storyworld is the context within which stories are told. It sets up the history of the world, the geography, whether human or other, that populate and interact within the world (Ibid). Within these defined populations exist the cultural, political and intercultural relationships of the world. This includes government, politics and commerce as well as the level of technology and whether or not magic and the supernatural are at play. It establishes the hierarchical rules that allow for the understanding of power differentials amongst individuals and cultures as well as any mythological or religious elements. It will also establish existing conflicts, alliances and important pre-existing personal relationships (Ibid).

5.1.1.1. Storyworld Properties

Properties in this paper mean the story content that is built together to create a world. The most important property is creating a conflict (Dowd et al.: 2013).

Conflict is essential and has its roots in universal human themes is sure to trigger an emotional response from its human audience. As humans are drawn to what feels familiar, even in unfamiliar settings. Because conflicts demand that we choose sides that roots from one side and against the other, in other words the antagonists and protagonists. This is why most successful transmedia properties are science fiction and fantasy (Ibid). Having characters involved in a conflict a storyworld can be created that will be the context of setting for the conflict to go into full swing. The characters must have a world to play out. That world must have geography, ecology, cultures, religions, alliances and conflicts and there are two-way to achieve it; the top-down or bottom-up development method (Ibid). They are discussed in latter stage in this paper.
Another property to consider is creating a cornerstone platform. The meaning is to create a starting point, which is essential foundation since it determines the position, and way in which the entire structure will be built. Then the construction will continue accordingly (Ibid). The cornerstone introduces the key narrative elements of the overall intellectual property, including the rules of the world as well as significant characters, conflicts, themes and aesthetic styles. The cornerstone is not necessarily the first visible expression for the intellectual property (Ibid).

World building is about the time, place and mood of the story. The most effective tool is to create a small piece of world and give it to the audience to play with, which is often online (Philips: 2012).

**5.1.1.2. Participations and engagements**

Jeff Gomez, CEO, Starlight Runner Entertainments mentioned that the two-way communication in the apparatus of the narrative is the toughest aspect in transmedia (Dowd et al.: 2013). It is a dynamic relation between the creator and the viewer. Giving the idea of co-creator and collaborator. On the profit side, more engaged audiences are more likely consumers of other iterations of the intellectual property (Dowd et al.: 2013). Those enticements designed purely from marketing considerations provide pretty limited engagement, simply channeling the audience to another medium.

It is an active courtship, a continuous wooing and responding. Interactivity has been the gateway to audience participation, with technology innovations that allow users/viewers to interact with content (Dowd et al.: 2013), alter it and even the ability to vote during live events or on posted videos, see the results and get feedback from the content makers (Ibid). This kind of intellectual property expression breaks the fourth wall, the sense of being shown or observing a story rather than being an active participant in the intellectual property universe or even co-creating the narrative (Ibid).

A successful property is when audience’s relationship with the story content seals (Ibid). It is when you have enough room for the viewer to keep coming back into the material and discover things while keeping the curiosity alive.
Transmedia that actively engages its audiences assumes that viewers are part of a growing participatory culture that does not desire just to watch but interact, comment, help shape the course of the content and look for (hidden) answers. Curiosity is their creed. This is true via social media, apps and alternate reality games (Dowd et al: 2013).

5.1.1.3. Development of Transmedia

Planning transmedia property is one of the hardest things to do (Dowd et al.: 2013). There is a shortage of models of how it is done and few have much experience in planning story elements so far ahead of when they are needed.

The development of narratives occurs in-process (Ibid). Transmedia requires a new way of thinking about development. There must be an entire development period before even thinking of platforms. It needs upfront thinking, planning and decision-making. It is not just writing the story bible, but letting it grow in the back of our minds (Ibid). The risk is blocking possibilities to add details to the story afterwards.

Experts’ advice is to learn and understand the intellectual property before the beginning developing the platform. This should happen in three major areas; story, platforms and goals. They overlap and often simultaneously. This is why creating transmedia can be anarchic (Ibid).

As mentioned earlier, there are two primary processes that producers and creatives talk about. The first is sequential development process, referred to “bottom-up” (Ibid); transmedia property builds and expands what started as single standalone story and developing its elements. The second is simultaneous development process and called “top-down crafting” (Ibid). In this project I have concentrated on the top-down crafting in my research project because it is more common in today’s market according to Dowd and co-writers (Ibid).

The biggest challenge is that no matter how much planning is involved and clear vision is set, events rarely go as planned (Ibid). A good waved storyworld – sometimes called universe – is only a good start for transmedia.
5.1.1.4. Economical issues

This is a production cost displayed in the universe and the world building. The more fantastical the environment and story plays out in, the more it is going to cost. The economic considerations have a huge impact on how the elements are brought together because they define what elements are in the mix (Dowd et al.: 2013). Few properties and therefore few creators have unlimited resources, so virtually all need to go through a process of prioritization based solely on a financial model for the property. Dowd and co-writers explains that creativity meets a pragmatic business approach, and subsequent chapters can help anticipate some of these issues (Ibid). When building the storyworld itself it is vital to keep in mind that every choice has to enable storytelling in some manner. Every decision should open another door as much as possible: – more possibilities, better transmedia storytelling (Ibid).

5.1.1.5. Key Story Elements

It is essential to understand that these elements are the contextual aspects of storytelling that all stories stem from basic tenets, rules and emotional tonality of the defined universe (Dowd et al.: 2013). A transmedia story universe is the catalyst for the storytelling. Those elements are explained hereunder according to Dowd and co-writers.

The Theme/Story
Audiences are attracted to a story content through emotions as said earlier. Either way it is called motivation. For the most part transmedia successes in mass media have been science fiction, fantasy and action based. Stories that include heroes and villains are the key of success today (Ibid). Building mystery into the theme and the story of the transmedia property can trick but can also be ultimately rewarding (Ibid).

The Plot
In transmedia narrative properties, especially those that bridge across multiple expressions or platforms, are inherently full of surprises, red herrings, misleads and mysteries within mysteries. These plot twists serve the story. The audience has to feel as if there is an ultimate end to the chain of mysteries and that they are not just going
to be strung along forever. They also have to feel that there is a real solution out there, and not just more questions (Dowd et al.: 2013).

**Characters**
Characters in narrative transmedia must have “media-endurance” or character trait, charm and ability to rise to face challenges on many screens and devices and through multiple creative forms (Ibid).

**Setting**
As there are three general types of settings; the first is a real world with fictional elements. The second is a different world but a real world where physical properties exist, such as gravity and air. The last type is a completely fictional world (Ibid).

**Tone and Style**
They are equally important key story elements. Tone speaks to the emotional takeaway of the content; while style speaks to the way the story is told utilizing visual, sound and written techniques. They help also in creating brand identity and must remain consistent in each story world (Ibid).
6. Research Results

The result of this research is creating a transmedia project going through all steps that are necessary for making one. The project title “World Wide Hunter” is available on my personal domain: waracartist.com (Hazboun: 2014). In the following text I explain in details how I created “World Wide Hunter”.

6.1. The Planning Stage

I planned the research project in seven weeks. The plan did not turn into the executed project. Primarily reasons are time and finance but also a lack of direct instructions. The results from the first idea to up-to-date results are as follows:

6.1.1. Defining the Process

The making of the research transmedia project started with planning the overall function and the bigger view of the project. By this I mean the idea of the story, the possible platforms and interactions. (Figure 1) illustration shows the start point.

![Figure 1: The overall view of the project.](image)
6.1.2. Process Breakdown

After defining the whole concept, I started the second step, which is dividing the workflow into parts, put them into order and prioritizing as follows: a. I specified the work of each part, b. I gave priority numbers to each step. I also estimated the work schedule and created a planned project timetable. I could visualize the process in (Figure 2).

6.1.2.1. Storyworld

Creative Writing

As part of the process breakdown, creative writing was the first step to create a myth, character and eventually a story. I took creative writing as first step. A four weeks process of creative writing has been a stand bone of the story. I went through several stages of writing before being able to start with the transmedia itself. Below I present the stages followed by the story itself.

Stage1: Finding a Story Idea
I started writing the story including elements from Campbell (Campbell: 1968) and Blumenthal and Xu (Blumenthal & Xu: 2012) concerning story elements and connectors. The results became a myth story of heroes and villains. The process began with
journaling thoughts, observations, lists, longings, responses to music pieces, names of characters, quotations from my previous readings, ideas about some story, memories, dreams, few lines of sorted words – poems, fantasy conversations and even things I never wanted to include. Then I made a deep research back in history to find out some real events that I can use in my story related to myths in old history. So I searched for example for: largest disaster in human history, most crucial leader in history, biggest mystery, strongest woman, wisest person on Earth… those helped find some elements for the myth. Those gave me a start point ideas.

**Stage 2: Story Path: (Take in and Leave Out Process).**
Afterwards I started combining pieces together and free write creating topics of the story. Eventually, I focused on writing details for free chosen topics in the story. The process came to a point that I needed brainstorming for the coming events in the story. There I thought “what if…?” questions. The writing was going on using my preserved journaling notes I had taken during previous periods including observations of environment, things people said, did or had and even things I had expected to happen. Smallest details of everything were recorded earlier.

**Stage 3: Story Events and Language**
Thereafter it was workshop time; the time to build the story using the earlier four weeks information and start writing the first draft with roughly chosen words and expressions. That draft had been re-written many times until it was completed and corrected.

**Stage 4: Transmitting the Story**
This stage was the last, which differs much with usual copywriting and creative writing since it is mostly about preparing story elements for creating a story bible. Therefore I decided to visualize the events and make the story easier to see the big image of it. (Figure 3) shows the results of preparing the story elements to the transmedia stage.
Here I present the story in details and how it was created as a result of four weeks of creative writing.

I used the historical event of the largest volcano eruption in human history. About 6300 years ago, Kikai volcano, located in Japan, produced one of the largest known eruptions in the world during the past 10,000 years. The eruption devastated almost 1000 kilometers of the surrounding islands (Calder: 2005).

So during the eruption Kikai – the character found a way to cross over to our world. In the story we do not know what kind of world she came from or what kind of world is it. This should be built in association with the participants but also it is a side story at the beginning.

Kikai has powers and magic, she seeks specific people and turns them to leaders and emperors, giving them the grace and civilization but in the end if they do not pay back all the grace is taken back. There were many leaders in history that built their lands and in one moment they became dictators, killed people, and demolished their own civilizations. Using such facts to accuse Kikai of being responsible of changing those leaders because they did not pay her back. But participants do not know what should they pay her. This is another point of discussion and storyworld building. This is an element in the storyworld open for the audiences to know what she wants in return. It may be a very simple request like helping her cross back to her world, but leaders
were unable or unwilling. To give the audience clues to start with I created the story bible to let them understand where to start.

In the background, any leader with bloody hands would work as well in the story. As a fact, one participant suggested the Roman Emperor Caligula that started out as a beloved leader, but later in his life he turned to diabolic killer of the nearest and his people. More about participation is available in the coming text.

**Story Bible**

After the story was shaped, it was time to create the path to let the audience learn about the story, its characters and world. In this step I included: location description, profiles, aims of the character, supernatural powers, time, events and secrets that need revelations. At this point I chose information that I thought myself that they are important for audiences.

Next was creating a Facebook page and Twitter account for the character that is a big part of the story. This is to give the feeling that the character exists and can interact with the audience.

After that I shaped the front text on the website that tells the story to give audiences a starting place. The text is also available partially on desktop website and full on the mobile version:

```
6000 years ago, a large volcano eruption created an open space across worlds. She passed through in to our world. She conquered human's minds, expanding her knowledge but deviating and perverting our world.

Civilizations built around the world. Educators, philosophers, emperors and leaders were born.

But the price was high; human catastrophes. Humans loved and hated. Built and demolished, gave birth and killed; humans freed and seized. She regimented the world with her awareness, philosophy and magic powers.

She is the hunter... hunting the world!

Rehashing history and fluctuating future!
```
“I bring you a faith, a spiritual wealth and endless happiness; then you become the leader. Afterwards you pay me back, she told me. But I didn’t.” As was written in the found diary. “I could not have been more at fault. The grace I ushered, the grace I slandered”.

Founding civilizations of deep grasp of the magic secrets of our planet and life. They expressed cultured education, harmonious creations of great dexterity and trenchant philosophers. Those civilizations erected a historical proof of her presence around the world.

“I’m the Great Kikai. I bring you a faith, a spiritual wealth and an endless happiness. I make them listen to you, slog and fag for you. Marionettes are they, venerator are you.”

... What a pity we don’t know more than that. But if you tell us what you know maybe we will be able to know more about Kikai, locate her and bring her back to her world!...

<table>
<thead>
<tr>
<th>The next step was to develop the character major character Kikai by creating her mood board.</th>
</tr>
</thead>
</table>

**Mood board**

Coming to the visual part of the story, I had in my imagination how Kikai might look like as I started to develop the character accordingly taking into consideration character development stages that I learned before this research started. The challenge was creating a creature with no direct relation to any culture thus has elements any audience can associate her to any culture.

After researching and looking for examples of exotic and familiar from image searching on Internet using the search words such as different woman, big hair, long dress, exotic food, earth tone colors, ornament, fantasy smoke and more terms, I found some ideas about how Kikai’s appearance might look. Then I created Kikai’s mood board and color scheme (see Figure 4).
Afterwards I started thinking about the background, colors and other details that would represent the storyworld. Color scheme was totally earth tones as shown on the bottom of the Kikai’s mood board. She is a powerful woman like creature with long dark clothes, holding a book with no title. She wonders around looking to new leaders. She has a middle dark skin and burgundy hair, but before starting working on images I had to work on the transmedia part.

**Transmedia**

I prepared a distribution map over the story, how it should be spread and viewed – See Figure (5). First I decided that desktop and mobile website should work together and complete each other to create transmedia. After sketching several ideas I decided on the following: a) Tell part of the story on the desktop version and let the audience know that the full story is available on the mobile version. b) Tell the audience that they have to find Kikai. Because of new technologies she is no longer able to hide. We can’t see her with our bare eyes but we can use our mobile camera and locate her, film her or even might capture her at the end and send her back home so the world lives in peace. c) Tell friends about it and show them footage of Kikai. Tell them what you saw her doing, make up stories about her and comment each other using the website built-in forum. The forum is available on both website versions. Shortly the transmedia design was completed and I created the transmedia map of creation and distribution as seen in (Figure 5):
6.1.2.2. Story Platform, Technical Phase

It is time to study the technical possibilities and design the user interface, technology and program languages to use. I decided to execute the project using as follows:

- **Website technique**: HTML5, CSS3, Java Script and PHP program languages are the normal choice to create a responsive website. Those are the ones I have enough knowledge in to cooperate with the web designer and direct him in the process of website construction. The images on the desktop should also function on the mobile version as well. This was a challenge since images do not work on responsive websites the same way contents do. In the following – figure (6) I try shortly explain why:

  ![Figure 5: Transmedia map of creation and distribution.](image)

  **Figure 5**: Transmedia map of creation and distribution.

- **Augmented Reality**: Several animated sequences show Kikai moving around, reading her book, running from the camera and hiding or just walking around. I
planned to create 5-7 seconds short animations with transparent background. The plan was activating the mobile camera and being able to locate her moving around. This step required creating a mobile application to be able to access the camera as a mobile website cannot. By activating the camera, the previously coded camera can show Kikai when augmented reality feature detects a specific point in the background through the camera while the user points out her device to her own environment. Once that point is detected one of the short animated Kikai clips plays randomly. If the user was fast and could capture it, then the result is Kikai moving in her own environment as if she existed in the user’s own background. This feature was a key gaming element in the research project and the locking bête for users to try such an experience to locate Kikai. Once they locate her, they want to share the clip sequence to prove it and everyone else can interpret Kikai’s behavior according to individual desires. Because this feature required a mobile application that I could neither create by myself nor could the web designer and I had no plans to hire another freelancer primarily for the financial purposes even though at that point of project construction I had plenty of time ahead of me.

• **Social Media:** The user is already able to upload images and videos to her own social media account, thus I do not have to create anything other than the link to the social media in the camera application itself.

After planning I contacted a web designer to code my design. The web designer and I went through my idea trying to find technological solutions. After one week we decided to building a responsive website that part of the story will be displayed on desktop and the whole story will be displayed on the mobile version. The Web designer codes and activates the forum to work on both devices and programs the images to flip by dragging to the left to be able to read the story. The web designer also adds other issues, such as contact form, about page and legal information but I provide him with content. The web designer was completely responsible that the website will work accordingly and faultless.
Economical boundaries

At this stage I could not complete the plan and create augmented reality to higher the engagement excitement and attract users to interact with the story of Kikai because of lack of extra finance resources, the project is partially completed and I decide to call my executed project, potential Transmedia Storytelling Project.

6.1.2.3. Communication

Audience have access to the story forum via desktop and mobile version of the website. As this is not the only way to communicate, it was planned to allow users to upload the augmented reality part on their own social media pages.

6.1.2.4. Following Up

The theoretical plan as part of transmedia storytelling is to follow up with the users and communicating with them, lead them to clues to find out more about the characters and the story. From my position in this project as author, director and executer I had to play the role of encouraging engagements and provoking users to answer the call. For the purpose of this paper, this was not possible, as studying participants in action should be done on the longer period than few weeks of project execution.

6.2. The Execution of the Project

The planning was done and the preparations made, it is time to start the project. This stage was less complicated since everything was already planned. In the following text, I explain more about how the current website was built.

6.2.1. Creating the images:

As decided with the web designer to create a slider pages to tell the story, I created five images that should include all the elements needed and the story bible (presented earlier) on those images. I divided the information into three major points: 1) volcano,
Kikai and blood. 2) Civilization, books, skeletons, blood and demolition, and 3) Kikai.

Five images were created in parallel sequence with the construction of the website. I started sketching, designing concepts and choosing color schemes and handed over to an illustrator to continue working on the images as I later finished them and made the last touches. This step saved me four days to spend them on the website construction with the web designer and writing this paper at the same time.

6.2.1.1. The Images and the Symbols.

Image 1:
I painted this image to be the landing page of the website. Here I used Kikai coming out from the volcano and much blood with her. Clouds and darkness are on their way to our world. By looking closely it is possible to notice the map that presents the world. This image was used twice in landing page and introducing part, second page.

**Image 2**

I created a closer look at the volcano with the words of the unknown leader. This image is a closer look at the volcano concept. This image is presenting the leaders in close contact with Kikai as I had already associated her with the volcano. We do not yet see her until the last image, when the user has learned a little more about her.
Image 3

This image creates a contrast feeling between civilization and demolition. The tree is live, the books are education, the skulls and skeletons are death, the darkness is falling, but there is a way out.

Image 4

Here we meet Kikai with her burgundy hair, a tall woman running around holding her book with no title. No one knows where she came from and where she is heading, but she can see you and may keep an eye on you. Maybe you are her next leader.
The web designer programmed the images to be viewed as I had planned, in part on the desktop and the full story on the mobile version. As the images slide to the left, the user is able to read the story and study the images closely at own time pace.

After the images were done I started to work on the menu of the website, followed by the forum and legal information.

**6.2.1.2. The Website Menu:**

In “World Wide Hunter”, the web designer created a drop down menu holding the titles: Home, About, Contact and Forum that links to those pages. Hereunder is more information about each menu title (Hazboun: 2014).

- **Home:** referring to the home page, landing page, this is the first contact page with the audience.
- **About:** the visitors learn more about the project and its creator. The given information on this link is about the project and myself, besides a glimpse over the role of a visitor.
- **Contact:** a contact form reaching my inbox.
- **Forum:** a direct link to the forum where visitors are able to register and engage with the story.

**6.2.2. Background music:**

Music was not originally included in my planning, but I had to create an atmosphere. I looked for royalty-free music. I found two music pieces of Kevin Macleod on freemusicarchive.org (http://freemusicarchive.org/music/kevin_macleod/ 2013-04-03, 00:20) that work together as one. The only change I made was correcting the scale that both could be played as one piece.

**6.2.3. Technical problems:**

During the web site construction the web designer and I faced a problem in making images display in correct proportion on most screens. This was a challenge since I created the images in high definition and not all screens are compatible. At one point
the web designer should solve it by whatever means possible, which he did. The web designer believed that the images would display well on the most common screen sizes.

Another technical problem was making the forum less complicated or creating a chat room instead. The disadvantage of the chat room is that there is no way of sorting for comments as it is in a forum and I would have less control over comments in the chat room in case of inappropriate comments which might be seen by others. The solution is creating a common user interface forum.

At this stage the site was completed and launched on the 9th of April 2014. From that date I started monitoring the users’ behavior on the site. First I shared the website on my gaming Facebook account exposing the site to almost 400 friends sharing same interest of gaming.

The results of website statistics were available covering a period of 25-observation days. Two audiences participated and this is not enough for analysis, thus are to be mentioned in this paper later on with other observations.

6.3. Audiences and participations:

From the 9th of April 2014 to the 4th of May 2014, a period of 25 days, I have noticed activities on the website from visitors to participants in the forum. The information was gathered using my domain analytical system. Moreover there were two participants that registered and commented on the story.

6.3.1. Website statistics

Statistics from my domain website indicated that the average number of visitors per day is nine persons. A maximum number of visitors per day were 25. The average number of pages viewed per day was 94 pages. The number of pages means when the user clicks on the menu tabs and surfs through the website viewing a certain number of pages. The maximum number of pages viewed per day is 449. However, the total unique visits in 25 days were 295. Those numbers do not show the exact number of
people or how many pages they went through individually. Even the number of hosts, which was totally 148, is not critical. For example, if several people are surfing via the same server, then the host is registered as one visitor as in companies.

Other statistical results are the time spent surfing through the “World Wide Hunter” website. Visitors spent five minutes on average and scrolling through an average of nine pages per visit. Visitors have also been spending an average of 40 seconds on each page. The following (Figure 6) visualizes the overview statistics and averages of the site during the 25 day-observation period.

![Figure 6: The overview statistics for 25 days.](image)

Those statistics are never meant to represent an accurate behavior of a website, since the numbers are based on IP addresses. IP addresses are variables, if a visitor is not registered then this user could have viewed the website several times, each time from a new IP address. In website statistics it is counted new person each time. On the other hand, if an IP address is obtained by a company and several users viewed the website then the statistics count it as one user. Another statistical number is the time spent surfing in the website. Counting average is based on the time the website was in active tab on a browser. More details on spent time in “6.2.5.1. Statistics per Individual”.

There is more information has been gathered on my domain, such as countries. The highest number of visitors was from the countries of Sweden 51% and from United States 34% of the total number of visitors IP addresses. To visualize the ratio of countries I prepared in (Figure 7):
6.3.1.1. Statistics per individual

But there are more specific results that show the individual interest of some visitors. For example one visitor spent 45 minutes viewing the website. 24 users spent 17 minutes on the website while two other users spent 23 minutes on it. (See Figure 8).

Unfortunately there is no exact information as to whether the same user has been returning to the website but this is possible. However, there are only 3 users who bookmarked the page and opened the website 38 times.

*Others are: United Kingdom, China, Romania, Brazil, Italy, Russia, Ukraine, Taiwan, Belarus, Luxembourg, Philippines and unresolved countries.

Figure 7: Countries viewed the “World Wide Hunter”.

Figure 8: Time spent viewing the website per individual.
6.3.1.2. Mobile or Desktop?

The website was constantly visited on desktop and mobile, linking directly from Facebook and search engines. Nevertheless, no exact statistics were monitored on the amount of times the site was opened on desktop, tablet or mobile but in general an overview statistic shows that the website mobile version has been active by 56% more than the desktop version.

6.3.1.3. The Forum Activities

Only two participants registered and started discussing the story from an external view. I have been through their texts and have come up with the following results on each user: The first one is communicating from United States alias “Hunter1”. This user was in a questioning position about the story, the purpose of it and what is the user role. The second user alias “History” is also participating from the United States. This user used argument to solve the mystery by naming the leader in the story as was written on the website. She analyzed the words on the website and showed excitement about participating in the story. The two only participants have communicated together, total number of posts was five and topics was two.

The forum topics have totally been viewed 34 times during the same period of 25 days of observation. While the forum itself has been viewed each time a user opens the website “World Wide Hunter” according to my domain statistics.

Finally, on 19th day of observation period I received an email from an interested user asking more about the story of “World Wide Hunter”.

7. Discussion and analysis

The research questions of this paper are: what are the challenges and considerations for producing Transmedia Storytelling? What is it special and different with transmedia when creating a new digital project today? The finding of this research suggests that creating a transmedia storytelling project is not only the creation process itself but the after launching commitment, while creating a good transmedia project is only a good start. This is what Tom Dowd and co-writers affirm in their book “Storytelling Across Words”. Transmedia storytelling differs from filmmaking, website designing, animating, digital publishing and all other forms of digital media projects especially the revenue phase. Therefore the transmedia is a continuous process of communication and co-creation between producers and audiences to complete a story after the launching of the transmedia project. If I would visualize my finding then (Figure 9) would be the simplest way:

Figure 9: Producing Transmedia versus other media
By looking at the chart we notice that I simplify the making process and complicate the after launch process. Filmmaking and other productions are not simple as they look in the chart, as the chart purpose is only to show the revenues after launch on how it looks like for transmedia verses other productions. In other productions the launching is the end result of a project. And the product is sold meanwhile producers work on another project at the same time. Whether in transmedia there is no revenue directly after launch but the continuing process of communication and merchandizing is one of the revenue possibilities. Now this is a big difference since it is requiring people to continue working on the same project to make money of it while in other productions people start working on other projects while earning from a completed one. So revenues are also a challenge since producers have to continue pumping the story to earn money. So my finding is not only that transmedia is a challenging production prior launching but also the most important is the after launch. What is the point if I produce a transmedia project and I do not have participants? Who will transmit the story other than participants? Technologies only deliver the media transmitted by participants. Here I realize that the making of transmedia project is a production with technological challenges more than other media, because transmedia requires functioning on several platforms. In film and other digital publications this problem has been an issue for a while, still there are solutions because they render production to work with each/ or most of the todays platforms, taking You-tube as the father example of video rendering expertise. Thus, with transmedia the production continues with several platforms at the same time and in a way I can call it “live production”. How can this be executed with today’s technological challenges? May be our minds are more advanced than technologies we have in hand today and thirsty for better solutions in future.

7.1. Budget Challenge

In my research project I did not come to executing the transmedia project to completion, which I encourage other researchers to do in the future to make closure observations on participatory culture after project launch. The only researcher who observed the behavior of participants was Marie Denward, Ph.D. Transmedia who studied the participatory culture, the blurring between reality and non-reality events in the transmedia story. The reason might be because creating a transmedia storytelling
project is not a simple task and Denward was just lucky being able to make her study in coordination with the SVT who created the project as part of a television production (Denward: 2011). This is where people have to obtain budget and crew. I could only complete the part that I already have knowledge in and am able to create, but not all digital designers can do character development and creative writing and this was very important in this research project. If I were not able to create a good story or develop a good character, then I had to find other co-workers and team members, this would had been the same case if I could not do concept art and portraying. Such research subject, today, is a challenge and I would not recommend it for individuals with limited budget or time.

7.2. Story Elements

The project “World Wide Hunter” included all possible transmedia elements for a successful story. Besides, the story still has development potentials. The theme/story is emotional, includes heroes and villains, is fantasy and has a mystery. The plot, the character, the tone/style and the setting are all created according to ‘rules’ of a good storytelling not only on today’s standards but also on the standards of all times whether mentioned in “On the Origin of Stories” or “The Hero with Thousand Faces” people tend to respond strongly with those elements. So any successful story should include them but not necessarily all at once. Henry Jenkins demands such strong elements to maintain and fill the needs of today’s participatory culture. Jenkins clearly states that convergence does not occur through media appliances but within the brains of individual consumers and through their social interactions with others. Moreover, Tom Down and co-writers confirms Jenkins theory by adding that audiences as part of the growing participatory culture desire to interact, comment, help shape the course of the content and solve mysteries and surly via social media, apps and alternate reality games. This is what the research project provided in the Story itself, the augmented reality that functions as game port and being able to share stories and their own achievements, telling and retelling the story of Kikai and leaders in history.
7.2.1. Project Intellectual Property from Social Perspective

The storyworld has specific elements that differ from a normal story. Creative writing the story led me to the storyworld and story bible. If I didn’t know how to create a story or did not have the knowledge to creative writing, this would have been difficult to build a proper intellectual property, the process of building a story and definitely I would have been driven to chaotic creation. The story I created has the four connectors; Mythology, canon, character and genre. Methodology is presented in the volcano as the landmark, Kikai and leaders as conflict, sending Kikai home, Kikai’s powers as supernatural rules and other symbols like her book, the images are totally symbolic for methodology connector. Canon is where the story can be consumed on several devices; desktop, mobile and tablet. The story has an antagonist played by Kikai and protagonists played by the users even though this step was not executed but it is still part of the transmedia project I created and in the original idea. This completes the character connector. Other characters are the Kikai victims played by leaders in history. The forth connector genre exists also in the rules and expectations of the story. Fiction is the story genre. I used a historical event (volcano) adding a fictional character (Kikai). Audiences are part of the story when they have to find her to send her back home to bring peace to Earth. They are the story characters and role players in the game of hide and seek with Kikai. When it comes to the tone element, the reds and dark colors dominate the images that are associated with power, elegance, formality, death, evil, and mystery in color meanings psychology and concept design. The music chosen was a blend between vocals and instrumental to emphasize the tone and style. It creates a fantasy atmosphere with the vocals and instrumental dark music with slight cultural Celtic that is usually connected to fantasy stories, such as Lord of the Rings and The Hobbit.

7.3. Audiences and Participants

In the observation period I noticed that many viewers spent enough time to read the story but definitely it is impossible to determine how many or what kind of reaction they had. Maybe if I included a survey then some would have filled it in and I would have had at least gathered opinions, but I didn’t think of that until recently when I started writing the results. However what makes it impossible to determine the
'likeability’ level is that even if a viewer spent time on the page, he or she might have not been sitting to the computer at that moment as I might expect in regard to the user that spent 45 minutes surfing the website, because I cannot see whether that was a surf time or not. It is possible that the user liked the background music and just kept it replaying. Another reason could be that the user read the story slowly because English is not the mother language. But those estimations are not really important at this point as the following observations about the participants.

Audiences are smart and it was impressing to read in the forum about an ancient Roman Emperor. My first reaction was searching this leader out through the Internet because I never heard of him. For some reason this project has unexpectedly turned into an educational platform, there could be active discussion and more participants telling more stories about other leaders around the world. This particular person IP address indicates United States but maybe she is an immigrant or a history-interested student. Any scenario works since I have no information about the background. I am referring to Van Leeuwen’s statement about individuals translate an image according to their sociocultural background. The images symbols made that participant remember other objects and associated them to her knowledge and feelings according to Björkvall. Van Leeuwen confirms that images are also representational modes and have informative function in the production alike the language, sounds and gestures too. The sad event is only two people participated in the forum and I had not the chance to study the participatory culture at all. I was hoping for somewhat 5-6 participants so that I could compare the discrepancies that Boeriis and Holsanova used in their research analyses; the image temporal perception, the individual differences and expertise, images connotations, how they would react with the instructions and tasks of the story besides the other discrepancies. However, it pleased me to receive an email from one viewer asking for more information about Kikai and the story. If the story was not that interesting to her then she would not spent time writing an email. In general the results from the web statistics have no special significance at the moment other than the site was active and viewers have been passing through and spending some time on the websites. I explained some reasons in the results related to the IP address and hosts systems. Statistically I cannot make any number comparisons or statistical averages other than what the site provided me.
7.4. Starting From the End

Moving away from medium specific models made me think in another way other than the usual process of creating of a responsive or mobile website version from the beginning, even though I have to think across media platforms. The first idea was to create a divided story, one part on desktop and other on mobile. At that stage I had no idea what kind of story and what technical needs I had to learn to achieve this.

Starting with the planning phase, spending seven weeks to plan was an important step for me to figure out the process of creation of a transmedia. In the beginning I did not realize how different can it be when starting a website with an idea and continuing the story in a form of discussion, things work by them self. I was wrong in that I did not plan the way of communication or even plan for schedule to add story elements with time and attract more participants. Because I was concentrating on the most attractive idea, which is the gaming part as in this project, is the augmented reality. Since that part was not executed, it had effected the story distribution a lot. This is a lack of understanding the transmedia storytelling elements during the research on one hand and working alone on the other. This might have happened as well because of the change in the plan during the execution and required adjustments by removing and adding new elements into the story.

The story can partially seen from desktop where it says “continue the story on your mobile”. If the augmented reality was created then I did not have to split the story because the AR, by itself, means that the user should use the mobile to locate Kikai. Moreover the user could continue the story either on desktop or mobile. There are differences in user interface experiences when it comes to mobile verses desktop and that would have been clearly noticed when users have images on their smartphones’ screens verses the desktops’ screens as one example. Since I was not able to create the AR I had to change the plan and create part of the story on desktop, continuing on mobile.
7.5. Transmedia is teamwork

Reading about transmedia and following authors’ guidance was not enough for me to understand how the making of transmedia storytelling was a challenge. Even though I started planning prior this research started to roll, still I could plan better if I had clear structures about being a self-performer. It is not a matter of gathering a team and follow guidance only, it is a matter of diversity of needs; each transmedia project today is unique and not like the other. Producers improvise mostly learning from each other’s mistakes.

Having a perpendicular path would make it easier to create but for today we do not have those instructions and we will not have them in the near future before we research and dig into the roots of the transmedia. It is a matter of time.

The research project was planed to be self-executed as much as possible. Beyond that fact, transmedia projects are not meant for individuals but to companies and teams. One simple project – take the research one – could not be completed because of the lack of resources in the first place. What this research project needed is eventually a team of competences: a writer, a director, an artist, a programmer, a mobile application designer, web designer a character developer and an animator – to make it simple – before the launch of the project. After the launch this project needed: director, social media writer (if I can use such expression) to communicate with audiences, giving them clues and drive them to the end points in the story and the circle goes back up to team because if the story is to sell and have revenue it should be merchandized. Apparently I did almost everything besides programming the website and got some help from an artist to save time. I do not wonder that only two participants were registered on the forum. This research’s purpose to learn in-action the challenges of making of a transmedia project. So as individual it is not quite possible today.
7.6. Reflection on Literatures

7.6.1. Transmedia Creation Guiding Literature

Literatures concerning guidance for creating the transmedia project I found that Tom Dowd and co-writers, award winner and universities’ professors, and Andrea Philips, award-winner Freelancer Transmedia Storyteller have a wide experience in this subject. They know what to do and how. Their books, which are almost unique today (I have not found similar books during the research), guide beginners as well as experienced producers and creatives to making of transmedia.

Tom Dowd and co-writers were more theorizing the subject trying to define transmedia as more than one single subject. They divided transmedia in the market as transmedia for branding or franchising which I wish I had an opportunity to create a project for that manner since it is more common and eventually more produced nowadays. It is well client financed, and the product and maybe the story itself is already created like a film or even a consumption merchandise, such as Coca-Cola Company’s plan for a global transmedia storytelling by 2020. This is actually the transmedia for producers that Dowd talked about which is more successful today than transmedia for creatives. The latter describes my research project. Less known and more unusual. Thus, their book aims to producers already working in digital agencies or on their way. They have the financial possibilities and even clients. They all are professors and university lectures thus there book seems to prepare their students to be part of agencies or start one. The positive aspect is they encourage teamwork in transmedia projects, which is an extreme essence in today’s digital market.

Andrea Philips encourages on taking transmedia to the next level and produce creative stories across platforms as freelancers or agencies. She concentrates on making transmedia storytelling clearly structured and guides us on how to create a transmedia project. The one thing that I missed in the book or it was not clear to me was that she encourages transmedia on all levels, large projects as well as small ones. From my position I could practically complete the research project as in her book she encourages individuals to create by gathering a team first and get financed. So it is not an individual work at all. This means that such project is not as simple as it might
look like today. May be in the future that would be possible, taking animation as an example where before it needed several number of animators and artists to create an animated film that is possible to complete as *one man show* today. Transmedia storytelling for creatives today may be completed with small budgets but no less work. On the contrary, besides creating everything you have to create a story as in the research project. No matter if a small or big project, there are always needs for financial and human resources to complete a transmedia project.

### 7.6.2. Convergence and Participatory Culture literature

Jenkins theories are still a ground of Transmedia Storytelling, participatory culture and spreadable media. Therefore we do not have enough researches to prove or not all his theories yet. His books include examples of successful storytelling projects, but I wish if I have more information about the background of those examples that allow me to evaluate their success during the reading. The other thing that I noticed is that Jenkins discuss participatory culture from alien points of view sometimes, especially when it is related to foreign cultures. Human-beings are one kind according to psychologists. But how each human being develops into it’s own culture is another issue.

I found that Jenkins is always referring to west cultures and when it comes to other cultures I see alien analysis and that certainly not true in some cases. I do not take his theories into consideration when it comes to evaluate participatory cultures of the Middle East for example where I originally come from. In “Convergence Culture”, Jenkins starts his book with an incident about publication that he bases his analysis on CNN news report. In my opinion Jenkins could make a closer research/investigation and could contact local university adjuncts for example. He says: “Sesame Street is available in Pakistan in a localized format; the Arab world, thus, had no exposure to Bert and Ernie.” (Jenkins: 2006: 1). Jenkins’ information is not true; I was raised prior and following generations on Sesame Street the Arabic version calling them Anis and Badr. Later he adds: “Representatives from the Children’s Television Workshop, creators of Sesame Street series…” (Jenkins: 2006: 2), this controversial statement confuses me. Talking about the Arab World – World should start with a capital letter – today is putting more than 22 countries in one pocket. It is like saying Europeans
like to eat frog legs, which is an incorrect statement, where I should have said the French like to eat frog legs. However, Jenkins continues his assessments and analysis of what Arabs thought which also is not true as I recall the incident. Jenkins related his analysis to what he saw on CNN news channel about Arabs claiming of what connotations they made with Bert calling it “Bert is Evil” (Jenkins: 2006: 2). While I can correct this statement with rough analysis of the incident: as common in that culture, highly respected people, especially religious related figures, should not be part of jokes. Seeing Bert imitating Bin Laden was translated as making jokes of a highly respected religious figure, which is usually met with much intolerance. Such statement in Jenkins’ book made me step back and relay only on parts of generalized theories that I could use in this paper for the transmedia purposes. Usually analysis made for foreign cultures are not preferred if the analyst has not been there or made a much closer research.

7.6.3. Other Literatures

Frank Rose is a journalist and he concerns in his book important ideas about a good immersion principles. In my research, those principles could be very helpful in the after launch stage and the co-creation process with audiences. Other books contributed in the research have had important content to share, whether I included in this paper or not.

The limitation of this research did not leave enough space for all good news about transmedia storytelling therefore I recommend reading those books for deeper understanding of processes and today’s life of transmedia. Transmedia is still a phenomenon that needs much studying and shaping. It is worthy listening to professionals today talking about transmedia because each one has own experiences that we may have been there yet.

7.6.4. Transmedia Storytelling Definition

It might or not be an issue, but wrong referring is a matter of misleading readers. Many researches have defined transmedia quoting Jenkins definition of Transmedia storytelling exactly as I did in point “1.1.1. Origin of Term”, as the ultimate definition
of transmedia. However my point here is that everyone has referred it to pages 95-96 in “Convergence Culture” book while this definition starts at the end of page 97 continuing on page 98. My question is how could everyone, I checked, does the same mistake? Because of such remark, I went back to check why I first used this definition and found that I did it because everyone else did. This is one mistake a researcher might do in commonly spread information and in my case I thought that was the best one because everyone picked it up. Who can define Transmedia better than Jenkins?

Because of that I revised my definition of transmedia storytelling that I include in the beginning of this research starting with the research literatures. Andrea Philips gone deeper than anyone of us to find the right definition of transmedia storytelling. She mentions in her book the origin of the word transmedia that came up for the first time in 1991 as “transmedia intertextuality” by Marsha Kinder, Professor and cultural theorist at University of Southern California (Philips: 2012: 14). The term described works where characters appeared across multiple media, according to Philips; today we would call it entertainment franchise (Ibid). Philips also claims that Jenkins reframed this term to describe heavily integrated narratives, she says,

In that narrative, the different media components—films, video games, graphic novels—are so intertwined that a character can walk offstage in the game and appear in the film in his very next breath.” (Philips: 2012: 4, 5).

This definition according Philips is what Jenkins posted on his blog, “Confessions of an Aca-Fan” (http://henryjenkins.org 2014-05-28, 14:15). Philips states that a clear definition is not possible which means that she does not agree with Jenkins particularly when she emphasizes that it is Jenkins’ definition and not hers (Philips: 2012: 5). She defines transmedia according to how it is used in today’s market as commercial franchising and interactive (Philips: 2012: 13, 14). Thus this is not a direct definition of transmedia as it is a description of who uses transmedia and how today. On the other hand, she defines transmedia criteria, processes and tools. But she could define the content than there should be a clearer definition to transmedia.

Going further to Dowd and co-writers, they start the book with telling us that transmedia has many definitions mostly related to marketing. However, in a quick
twist there is no direct definition to spot there. However, they clearly define transmedia common components, criteria and process like Philips. Actually, the whole book is about the process of transmedia storytelling in all its forms for producers and creatives. The book is not theorizing transmedia unlike Jenkins’. They take transmedia to production levels or the “pragmatic life of transmedia” today. This leaves me with no exact words to define transmedia with.

I went back to Jenkins’ blog looking into his famous post: “Transmedia Storytelling 101” (http://henryjenkins.org/2007/03/transmedia_storytelling_101.html 2014-05-28, 16:30) he does not only define it as simple as researchers and I did in our papers, but he mentions ten long points to define transmedia. Each point explains one idea giving an example of a successful production. Along with, each successful transmedia production today is unique and so are the ten points mentioned on Jenkins’ blog defining transmedia. So the definition I include in the beginning of this research is incomplete, it is only one point of ten to define this phenomenon theoretically. So what is the definition of Transmedia Storytelling?

7.7. Speculations and future researches

Looking back through my research I realize that this study covers only small parts of a very versatile subject. This paper opens eyes on difficulties and obstacles of making a transmedia project. It is a demanding.

No doubt that transmedia is going to play a big role in both marketing and entertainment businesses. We are only starting to learn about it, it is not already shaped since everyone is still defining transmedia differently and still do not cover the whole areas involved in transmedia. We are learning from transmedia projects that producers and digital agencies creatively are making. We each project we learn many new things about the fascinating possibilities with new technologies.

We need researches about transmedia images, how they work and what are the images’ styles, compositions, colors and ideologies have more impact on participants. Above are only few examples of many other subjects that should be researched in the future. This reminds me about a need for transmedia education. There are new
scholars and professionals very aware of that and thrifty working on it. They are now authoring books to cover at least a large part of one face of Transmedia Storytelling.

Stavroula Kalogeras, Adjunct Professor and television and film professional, who is publishing her book: “Transmedia Storytelling and the New Era of Media Convergence in Higher Education” in few weeks of this paper date (Kalogeras: 2014). Her book focuses on web-based Transmedia Storytelling Edutainment (TmSE) as an andragogical practice in higher education – an extraction from book description.

Another professor, Patricia McGee, is a filthy researcher and pedagogue. She is releasing her book “The Instructional Value of Digital Storytelling: Higher Education, Professional, and Adult Learning Settings” later this year too (McGee: 2014). Her book focuses on aspects and contexts of applications of storytelling using modern media platforms within higher education.

Those were only two professionals of many others trying to draw a line between guidance and education using today’s tools and as I can see their own experiences and researches. It is encouraged to follow up with such professionals and learn from them.
8. Conclusion

The participatory culture has just started, creating and sharing a united world of connected information. Transmedia storytelling is still shaping its existence in variant fields. It is developing constantly with every new device in market and every new media we develop. The future is full with fantastic opportunities to create a closer world more alike than different. It starts by sharing and then adopting and impacting until the world become one big culture with many similarities. The culture immersing is not a new subject. This is how cultures around the world have been developing throughout history. Before time, it was during traveling and then radio and television, today it is virtually through screens. It is interesting to think how it would be in the future.

Transmedia storytelling is in it’s infancy today, born with Internet but never been clearly seen until the last 10 years. There are many questions that need answering; what are the consequences of immersing cultures? What are the transmedia opportunities for individuals who participate and anticipate with her time and money? Keeping in mind the word participatory culture, would transmedia solve differences’ problems to build more open and tolerant societies? There are many more questions I leave to fellow researchers.

This paper has given me the chance to learn more about transmedia storytelling and built up the first step into the amazing world that is not discovered yet.
9. References


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