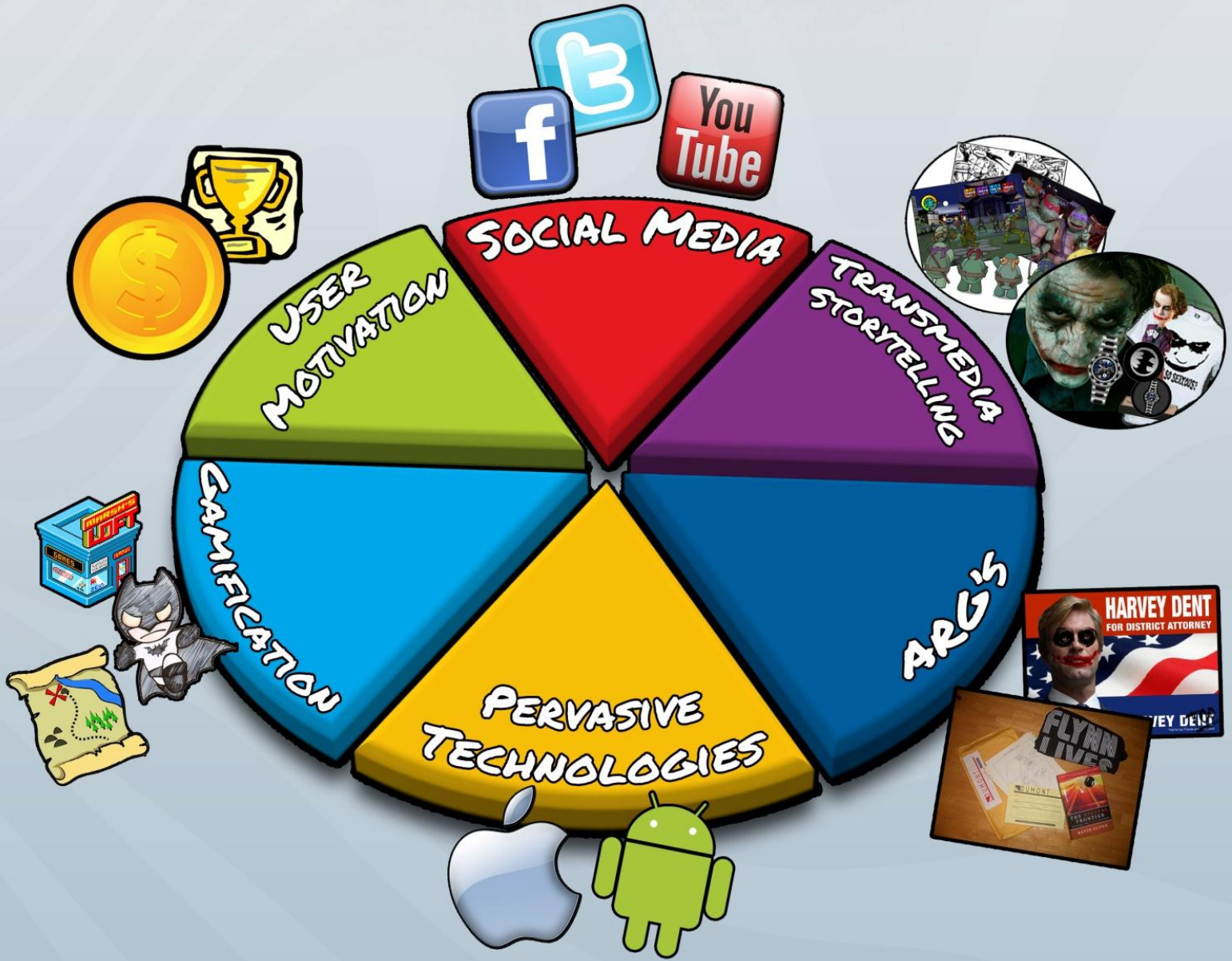
Creating A

TRANSMEDIA EXPERIENCE

By: Vashanth Selvadurai & Ronni N. Nielsen



Master Thesis in Interactive Digital Media

Masters Degree in Information Technology. Aalborg University

Supervisor: Lecturer Claus A. F. Rosenstand. Institut of Communication

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Master's Thesis: Creating a Transmedia Experience

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Abstract

In a world where social media and personal mobile devices are becoming increasingly powerful and tightly interwoven into the fabric of everyday life, a potential to create new experiences with transmedia storytelling and ARG emerges.

A storytelling style which at a glance fits the construction of narratives across emerging and diverging media platforms is transmedia storytelling. Transmedia storytelling is a relatively new term which describes the potential of expanding storytelling across the multitude of media platforms, such as mobile phones, tablets, laptops, computers, TV, cinema, the internet, social media service, comics and books, etc., which can seemingly be transmuted into an endless array of media forms.

A combination of transmedia storytelling and ARG, which utilises the real world as a media platform, has seen an increased use in especially viral marketing campaigns for the releases of new digital entertainment products, such as the "*Why So Serious?"* marketing campaign for the film Dark Knight and "*Flynn Lives"* for the film Tron Legacy.

The work presented in this masters' thesis investigates how an experience that use both physical and digital media platforms, which utilises social media and mobile devices for user interactions and integrates game mechanics and gamification for user motivation, can be developed. Furthermore, this thesis presents a guidemap, which can be used to create a transmedia experience. Finally, a use case example is presented with a video sketch as a proof of concept.

Preface

This master thesis is the result of two years research and study within the theoretically domains of understanding the social and technical aspects within interactive digital media, where the keywords for the subjects studied are; mobile technology, social media, crossmedia, transmedia storytelling, alternate games and the fundamentals within game designs.

The thesis was developed and written in 2012, as the master's thesis on the master's degree of Interactive Digital Media, a part of the Humanities informatics branch on the Communications faculty at Aalborg University.

Enclosed Content:

Besides the report, the following content is enclosed:

- The handbook; Creating a transmedia experience – A visual set of guidelines for creating a transmedia experience
- An illustration of a timeline, used as a part of the use case
- A DVD

Content on the DVD:

- A digital PDF copy of the report
- The video-sketch of the Use Case example
- The illustrated timeline for the use case example
- A higher resolution of relevant pictures in the report and the video-sketch
- Articles, papers and relevant video-segments used in the report

Reading Guide:

It is recommended to read the report before reading the handbook, the timeline illustration or watching the video-sketch use case. It is specified within the report, when the enclosed content should be viewed.

Acknowledgements:

We would like to thank our supervisor Claus A. F. Rosenstand for his help and guidance.

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Lastly, we would like to thank our fellow class-mates, former project groups and teachers.

Table of Contents

Creating a Transmedia Experience

In this project the ambition has been to develop a concept, which has a set of guidelines on how to create a transmedia experience that extends a digital entertainment product, for instance a movie or a game. The concept developed aims to enhance the given digital entertainment product's best suited facets.

This project is a further development of our ninth semester project and the sum of two and a half years study, where we have gained an insight in smartphones, social media, crossmedia interaction designs, transmedia storytelling, gamification and alternate reality games.

We both have a bachelor in Medialogy (1); an education with focus on understanding and designing for human and computer relations, audio-visual effects, human perception and interface design. Medialogy is an engineering degree in the natural-science department, but also an education which includes humanistic perspectives. Through medialogy, we have a technical insight in digital media platforms, but also an understanding of how the different media relate to each other, and how they can be used in today's society. In our bachelor projects we both created concepts for smartphones which utilised the possibilities of them, and gained an insight in the possibilities of using smartphones as a central interactivity device for other digital entertainment concepts, like pervasive games and location based services.

On the master of Interactive Digital Media, our semester projects have mainly focused on exploring the potentials of interactive digital media platforms, the use of social media, understanding how to utilise the media platforms through cross- and transmedia, using game mechanics in a non-game context, and with mobile devices as a central interaction device in each of the projects.

In the seventh semester of interactive digital media, the goal of the project was on to expand the *Rejseplanen (The Travel Plan)* service, as a part of a contest created by Rejseplanen (2). The project won the award for "the technically most advanced idea" (3). The focus of this project was to utilise smartphones as a central part of a location based service and to implement game mechanics into a non-game context. The theoretical parts of the project concerned studying the possibilities of utilising digital media platforms, social media platforms and how to make use of gamification. A three minute video sketch of the concept can be seen in the video clip embedded in this footnote[1], and can be found on the enclosed DVD.

The eight semester focus was on how to create a framework for a pervasive game that could be implemented as a digital experience in an amusement park. The focus points of this project were to make use of transmedia storytelling, in order to create a digital experience that would fit the given amusement park, and an experience that utilised the pervasive media forms, like the smartphone, and social media.

Previous semester was a preliminary study for the master thesis. The focus was to explore the possibilities of creating an alternate reality game (ARG) concept, which integrated

[1] Video sketch of the IBEX concept: http://www.youtube.com/watch?v=dDLZA8X-znQ&feature=plcp

transmedia storytelling methods and social media platforms, and used the smartphone as the primary interaction device.

This master thesis is the culmination of the previous projects, where the ambition has been to construct a theoretical framework based on the accumulated knowledge of past projects, combined with state-of-the-art technological potentials. The purpose is to create a concept with a set of guidelines for creating transmedia experiences, which extends other digital entertainment products, by using social media platforms and combines the physical and digital worlds through ARG and transmedia storytelling. Additionally, motivational factors to create engaging experiences have been incorporated through the use of game mechanics and gamification.

The use of ARGs and transmedia storytelling has seen an increased use in especially viral marketing campaigns for the releases of new digital entertainment products. But lately, smaller organizations have begun using these concepts for other purposes than marketing. An example of an ARG used as a part of a marketing campaign, was the *Why So Serious* campaign (4), created for promoting the new Batman movie, *The Dark Knight.* A four minute video of the ARG can be seen in the embedded link in this footnote[2], and can be found on the enclosed DVD.

We find it interesting how and why these products make use of both physical and digital media platforms in these ARGs and which media forms they choose to use. Furthermore, we are interested in exploring the possibilities of using mobile devices, like smartphones, in transmedia experiences as we believe that this type of technology holds a greater potential, based on the experience gathered through past projects.

Smartphones are becoming increasingly powerful in computational power, with the latest versions having a dual-core processor (5) (6). With the constant increasingly computational improvements of these mobile devices, combined with their wide set of context-aware sensor capabilities, like GPS, mobile internet connections, a digital compass, accelerometers and a gyroscope, and the possibility to be connected with social- and other digital media everywhere, it has created a whole new level of possibilities for interweaving the physical world and the digital media platforms, which creates many new methods for social interaction.

In the ninth semester preliminary study, it was discovered that these products did not utilise mobile devices. This was discovered through a scientific framed model, based on an empirical study of existing products that uses ARG, transmedia storytelling and social media. The scientific framing model can be seen in appendix (10.7).

Furthermore, we do discovered the potential of utilising social media in these ARG concepts have not been fully utilised, as the social media platforms mainly have been used for promoting the ARG and not used as an active element within the ARG.

It is relevant to create a fundamental understanding of ARGs and their practical use in the entertainment industry, in order to understand the problem areas within this study. Therefore, a short description of the historical changes within the game industry which lead to the ARG genre was created.

[2] Video clip of the Why So Serious ARG: http://www.youtube.com/watch?v=VpuC7HhCPWA

1.1 A Historical Perspective of the ARG Genre

The game industry has through the last decades evolved from being a smaller private company business, into one being almost three times bigger than the movie industry (7). This evolution of the game industry has resulted in a vast variety of new gaming genres, various interaction methods and a massive evolution in the visual spectrum.

In the beginning, computer games were primarily played as entertainment or played because of the challenge. But now people can socialise, compete and/or collaborate with other players, while they complete various tasks of the game within the level of difficulty they choose. Game developer Jane McGonigal[3] believes the reason computer games has become this popular is, when people play games, they are optimistic and engaged in the game, because they know it is possible to win (8).

What defines a game?

In order to clarify a definition of a game, it is necessary to define the word *play*, as the two words are related to each other, and can be seen as a subset of each other. When young children and animals play, it has a certain purpose for developing basic behavioural skills. Playing does not necessarily need to have a certain purpose or rules defined. When playing, as there are no rules, only the imagination sets the boundaries, though it can be argued, the context of where and how, sets some limitations of the play. Playing can be done both alone and together with other people.

But when the play is implemented with a set of rules which frames the play, and therefore set a specific purpose and goal, it becomes a game. The rules of the game can be seen as the gameplay, or the boundaries that defines how the players are allowed to play/interact. *Sales and Zimmerman* has in their book *Rules of Play: Game Design Fundamentals* (182) created a definition of games which we find suitable for this project:

> *"A game is a system in which players engage in an artificial conflict, defined by rules that results in a quantifiable outcome"* (182)

This addresses how games are constructed. This is a relevant definition for this project, as the concept has a constructive perspective on games and game mechanics, with focus on how they can be implemented and utilised.

In games, players generally like to be challenged and some want to collaborate with other players, in order to achieve their goal. This is because games normally have a set of clear goals defined, and because the players get instant feedback and get rewarded for the work they put into the game. In the recent years, the game industry has focused on defining how these game elements can be applied, so it engages the players in the best way possible.

At the same time, the game industry has begun spending more energy in creating a better narrative, in order to make the player feel more engaged. The fascination to interact with the story and become an active participant in the story as it unfolds, instead of being passive

[3] Jane McGonigal has a Ph.D. in Performance Studies from the University of California in 2006. She is currently a game designer and developer of alternate reality games, with focus on creating games that are designed to improve real lives and solve real world problems (177).

observers, has pushed the game developers to concentrate more on the narrative part. Games like Mass Effect (9) and Halo (10) contains an appealing story that drives the player into continuing the game. To tell a story through the game media is evolving fast and has almost become an indispensable element. The two pictures below shows how the narrative part of Mass Effect has a cinematic look, but still needs the input of the player, in order to determine the outcome of the event.

Figure 1: Left picture is an example of the player interacting with a non-playable character in Mass Effect. The right picture shows how the player can choose to answer and what to talk about.

In real life, it can be difficult to be motivated into doing a tedious or challenging task, as the feedback and rewards are not always as good and easy to recognize (11). Also, some games are being designed, so the difficulty level adapt to the skill level of the player, while this is not always the factor in real life. In games it is also possible to explore aspects of a game, which the player finds interesting or curious, while the challenges of the real life can be tedious and boring.

Wowwiki.com is a good example of how players have engaged themselves, because they found the subject interesting and challenging (12). Wowwiki.com is an online encyclopaedia of information, regarding any aspect of the MMORPG[4] *World of Warcraft*. The content in this encyclopaedia is created in collaboration of World of Warcraft players. The contribution by the players has created the second biggest collection of information, with only *Wikipedia* being bigger (11).

Now, other entertainment industries have begun implementing game elements into their concepts, in order to create an interest from their target audiences. And with the evolution of the mobile devices and social media the recent years, new aspects for creating concepts which inherits game-mechanics into their products have arisen.

These implementations of game elements in a non-game context can be referred to as gamification. Gamification consists of using game design techniques and mechanics, in order to engage and motivate the target audience within a specific concept (13) (14) (15).

[4] MMORPG: Massively Multiplayer Online Role-Playing Game.

1.2 Alternate Reality Games

ARG is a game concept which alternates between and/or mixes the fictional world with the real world. ARGs normally utilise the real world as a platform, and then builds upon a fictional layer, which creates interaction onto the fictional world (16) (17).

As ARGs use the real world as a platform for interaction, it adds a feel of realism into the game. This feel of realism is often enhanced by using authentic media-forms, like phone-calls, e-mails, text messages, and so on. Furthermore, some ARGs add an additional feel of realism, by focusing on the involvement of the players throughout the storyline. This makes the players feel their contribution and involvement in the game, has an effect of the outcome within storyline.

An industry that has begun experimenting with these alternate storytelling methods, in order to get the consumers attention, is the film industry.

Some companies in the film industry have begun experimenting with alternate ways to promote and expand the experience of a movie. For example, the movie producers of The Dark Knight (18) released an ARG concept, which expanded the primary story with a prequel, where the participators had to solve quests, in order to experience the expanded story content.

The game industry is has more visually begun to interweave the narrative part in the games, whereas the film industry is focusing on to incorporate the game element into the movies. Both industries have begun using transmedia storytelling methods to tie the different elements of each other together. Henry Jenkins, who is an American media scholar (19), advocated the term transmedia storytelling in 2003[5], where he defines transmedia storytelling as something that;

"*...represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story* (20)*."*

When stories are unfolded on multiple platforms and they engage the consumer to explore and utilise different media platforms, the process is defined through transmedia storytelling (19).

Since the first ARG concepts appeared in the film industry in the mid-1990s (17), ARGs have still mainly been used as a promotional tool and as a part of the marketing campaign of an upcoming movie, like the aforementioned Why So Serious example.

Other digital entertainment industries have also begun using ARGs in a similar use for promoting their upcoming product. Among them are TV-series and the game industry (21). An example of a TV-series using ARG for promoting a new season was the science fiction series *Supernatural.* When the fifth season of Supernatural in 2010 was to be aired in the UK,

[5]Henry Jenkins advocated the term transmedia storytelling in 2003, inspired of the term "*commercial transmedia super-systems*", created by USC University Professor Marsha Kinder in 1991. Kinder's term was focusing on how to use this model in a franchising purpose (19).

an ARG, which included treasure hunts, competitions and video segments with characters from the series, was created, with a storyline leading to the new season (21). An example of a video game using ARG was the marketing campaign of Valve's[6] first person shooter Portal 2, where Valve through an update in the first version of Portal, implemented hidden audio and video samples, which set the stage of the release of Portal 2 (21).

Even though the entertainment industry mainly uses ARGs as a part of their marketing strategy, some companies have begun implementing the ARGs as a part of the product itself. An example is the book industry, which has begun implementing a location-based gameplay into the storyline, where the reader can make use of real world interactions, through QR codes, as a part of the experience (21).

Another use of the ARG concept has in the latest years been used in order to create a concept called *Serious Games*. The definition of a Serious Game is a game created for another purpose than just entertainment (22). Serious Games has often been used for educational purposes, but has in the recent years been used for work-related subjects, like encouraging entrepreneurship (21).

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These examples indicate the potential within using the ARG genre and transmedia storytelling to combine physical and digital media platforms, though it can be argued that it has not been fully utilised, as most entertainment genres only use it to a lesser extent, even though we believe it has the potential to be utilised in a much higher degree.

[6] Valve: Valve Corporation is an American video game development and digital distribution company, best known for its video game series *Half-Life* and the social distribution network *Steam* (192).

1.3 Creating a Transmedia Experience

As mentioned in the introduction, the purpose of this project is to create a concept that can be used for creating a transmedia experience, which extends a digital entertainment product.

As mentioned in the introduction, the aim of ninth semester preliminary study was to create a guideline for an ARG. This concept contained social media, game mechanics, transmedia storytelling, which were used as component utilised in the ARG. Furthermore the potential of using smartphone as the central interactivity device for the ARG was explored. The result of this study was a complex conceptual model, which defined the elements in the ARG concept guideline. These elements were combined into a model, which purpose was of creating a step-by-step guide for the development. These models can be seen in appendix (10.1).

The models created were complex and vaguely defined in order to unfold. Therefore, this thesis aims to create a usability dimension to the concept, by creating a visual *guidemap*, which can be taken into use when developing.

Even though the result of the guideline model, in the previous semester, was not satisfying, the process by itself was substantial. With this knowledge our approach of how to handle the problem area has changed. This has created some new areas of interest, some de-selections and some modifications:

First, the project focus has changed from the ARG genre to a wider perspective, where ARG is sub-element within a collective experience. Instead of focusing on creating an ARG, we focus on creating a combined experience which extends a digital entertainment product, through transmedia storytelling and ARG. We define this combined experience as a trans-media experience.

Second, the philosophy of having mobile devices as the central interaction device has changed. The focus for social interaction and collaboration is now based upon utilising social media platforms, where the mobile devices handle the interactions of the ARG elements, gathers the user activities and combines the physical and virtual world.

In order to develop a concept for creating a transmedia experience, a set of components are necessary to consider. These components have been studied and selected based on their relevance and usability, from the preliminary study. Furthermore new aspects of the components have implemented. The relevant components for creating a transmedia experience are the following:

- **The Seven Core Concepts of Transmedia Storytelling:** In order to create a storyline that unfolds across multiple media, it is important to consider how to implement transmedia storyline. This is done through a method, called The Seven Core Concepts, presented by Henry Jenkins (23).
- **Social Media:** It is necessary to consider the possibilities of utilising social media platforms for creating the best suited community for the participants, who wishes to engage themselves to collaborate and/or compete with each other in the transmedia experience.
- **Mobile Devices:** Mobile Devices contains all the user activity and combines the physical and the virtual world. Furthermore, it creates the possibility to utilise context-aware capabilities in the transmedia experience.

- **User Motivation:** It is relevant to consider which motivational factors to put into use in a given situation throughout the experience, in order to keep the participant engaged and interested.
- **Game Mechanics:** Game mechanics are a central part of ARGs, as they decide how the game elements are executed and why.
- **Gamification:** By using gamification, creates the possibility to make use of mechanics in a non-game context.

The pie-chart below (Figure 2) illustrates the theoretical aspects that are necessary to explorer, in order to create the transmedia experience concept framework:

Figure 2: A Pie-chart illustrating the relevant theoretical aspects of creating a transmedia experience concept.

The colours associated with each component in the pie-chart are used as the same colour reference in the theory chapter of this project.

Besides conducting a theoretical research of the components in the transmedia experience concept, an empirical research of relevant state of the art products was conducted, in order to gain data of how these components are executed in practise.

As our focus in this project is constructing a visual guidemap for creating transmedia experience, a set of delimitations have been conducted. We have chosen to not create a further theoretical understanding of how a narrative format is to be implemented into the concept, as the initial digital entertainment product's story, is extended through transmedia storytelling.

Furthermore, we have delimitated other subjects which are relevant to consider in later parts of the development, as this project focus concerns the initial construction of a transmedia experience. These delimitations are:

- **The realisation perspective**: We have chosen not to focus on the perspectives that deals with the realisation of a transmedia experience, like how it should be produced, which employees is to be considered, the financial aspect, and so on. This delimitation has been chosen, as the focus is on the initial development of a transmedia ex-

perience, where the realisation perspective can be seen as the next phase in the process.

- **The implementation perspective:** We have furthermore chosen not to implement an actual transmedia experience, as this is both a vast and time consuming matter, which is not equally relevant for creating a theoretically guidemap in this project concept.

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In this thesis, our concept is a guidemap for extending a digital entertainment product. If the development of the transmedia experience is created as an integrated part of the initial entertainment product development, it increases the opportunities and flexibilities. In contradiction, if the transmedia experience concept is created after, upon an existing product, it is bounded with limited opportunities. If the process of developing the transmedia experience is a part of the whole initial entertainment product, it is possible to utilise the initial product and implement parts, which are created with the purpose of being used in the transmedia experience. It is therefore favourable to include the transmedia experience in the initial concept development, as it creates a wider set of opportunities for the transmedia storytelling and ARG implementations.

1.4 Project Problem

Through the introductory chapter, an area of interest has created the foundation of this project. This area of interest has created the project purpose; to create a concept, which guides a developer through the creation of a transmedia experience. The project has therefore been split into two parts; a theoretically constructive part with focus on creating the project concept and its components, and a practical project problem where the focus is to optimise the visualisation of the guidemap.

This lead to the following theory constructive and methodical project problem:

- ***How to conceptualise a transmedia experience guidemap, which utilises social media and mobile devices for user interactions and integrates game mechanics and gamification for user motivation?***

With the project concept developed, it is necessary to develop a visualisation the guidemap, which is to be tested, in order to create a proof of concept.

This leads to the following practical project problem:

- ***How to develop and create a visualisation of the guidemap, in order to make a proof of concept?***

With the theory constructive- and practical project problem stated, it is further necessary to create a set of research questions, in order to create the best suited project approach.

1.5 Research Questions

In order to solve the project problem stated, it is favourable to break the problem into smaller focus points and thereby create a set of research questions. By creating a set of relevant research questions, based on the project problem, it creates a possibility to find a suited focus for each problem area and thereby a suited solution for each question. These research questions are then to be combined and compared in order to create a solution for the problem as a whole. By creating such a work process, it enables hermeneutic iterations between the research questions, which each are a part of the project problem, and the project problem as a whole.

As explained in the introductory chapter, the project concept has been divided into six theoretically components, which all has been concluded as relevant aspects that needs to be taken into consideration when creating a transmedia experience.

First it is necessary to consider how to implement transmedia storytelling, as it defines the storyline throughout the experience. It is therefore relevant to create a thorough theoretically study of what defines transmedia storytelling and how it differs from the term crossmedia. This leads to the theoretically research questions; what is crossmedia? And; what defines transmedia storytelling?

Social media platforms define the possibilities of how the users are able to interact and collaborate. It is therefore relevant consider which kind of social media platforms exist and to explorer how these are best put into use in a concept that needs to utilise several both physical and digital media platforms at the same time. This leads to the following research ques-

tion; which kind of social media platforms exist? And; how are these social media platforms best used in a transmedia experience?

Mobile devices are both to be used as central interaction device, and their context-aware capabilities are to be utilised in the concept. It is therefore necessary to create a theoretical definition of mobile devices, which leads to the theoretically research question; what is a mobile device? Furthermore, it will be a necessity to create study of which mobile devices are best suited for this project. In order to find the best suited technologies, it is relevant to create an empiric study of the current-state-of-the art possibilities, when using these mobile devices. This leads to the practical research question; which current state-of-the-art technologies are relevant to take into consideration, when including mobile devices in an ARG concept?

As we aim to implement game elements and game mechanics into the concept, it is relevant to study what motivates people into playing games, and which motivational factors games implements, in order to maintain the interest of the players. This leads to the theoretical research question; what motivates people into playing games? And; which game mechanics can be used in order to maintain the interest of the player?

Another relevant term that hereof needs to be defines is gamification and how gamification is put into use in non-game concepts in the digital entertainment industry. This leads to the theoretical research question; what is gamification?

Lastly, it will be relevant to create an empiric study of the current market which is using similar ARG and transmedia storytelling concepts, in the digital entertainment industry. By doing so, it will be possible to explore which of the concepts are most commonly used and which are most successful. It will also be possible to gain an insight in which methods will be more beneficial to use, than others. This leads to the practical research question; which state-of-the-art ARG and transmedia storytelling concepts are relevant to take into consideration, when creating a transmedia experience concept, which purpose is to extend a digital entertainment product?

By solving each work problem, it will be possible to create a suited solution for the project problem as a whole, and thereby create a concept, which can be used to extend a digital entertainment product.

In order to create a proof of concept, it is necessary to create a guidemap, which explains how the concept can be put into use. This creates the practical research question; how to create a guidemap that explains the concept is implemented? It will furthermore be necessary to create a proof of concept, in order to exemplify how the guidemap can be put into use. This creates the practical research question; how to create a proof of concept, based on the guidemap?

The following is a list of the work problems created for this project:

- What is crossmedia?
    - What defines transmedia storytelling?
- Which kind of social media platforms exist?
    - How are these social media platforms best used in a transmedia experience?
- What is a mobile device?
    - Which current state-of-the-art technologies are relevant to take into consideration, when including mobile devices in an ARG concept?
- What motivates people into playing games?
    - Which game mechanics can be used in order to maintain the interest of the player?
- What is Gamification?
- Which state-of-the-art ARG and transmedia storytelling concepts are relevant to take into consideration, when creating a transmedia experience concept, which purpose is to extend a digital entertainment product?
- How to create a guidemap that explains the concept is implemented?
    - How to create a proof of concept, based on the guidemap?

Primary Literature

1) Methodology and Approach

Thomas S. Kuhn: Laurence Rockefeller Professor Emeritus of Linguistics and Philosophy, Massachusetts Institute of Technology: **Book: The Structure of Scientific Revolutions**

Karl Popper: Was a philosopher an professor at the London School of Economics, and a known philosopher of science in the 20th century: **Book: All Life is Problem Solving:** A process of working out key formulas in the theory of science. Author:

Lars Mathiassen: GRA Eminent Scholar, Professor and CO-Founder of Centre for Process Innovation, Georgia State University, USA: **Article: Composition Styles in Action Research: A Critical Analysis of Leading Information System Journals**: An article with focus on expressing logical relationships in scientific articles. Author:

2) Transmedia Experience study

Henry Jenkins: An American media scholar and professor of Communication, Journalism and Cinematic Arts at the University of Southern California, and a theorist in the study of transmedia experience and ARGs. He is furthermore the founder of the transmedia storytelling development theory: The Seven Core Concepts. Used literature from Henry Jenkins:
- Book: Convergence Culture, Where Old and New Media Collide
- Articles: Transmedia Storytelling 101, How to Ride a Lion: A Call for a Higher Transmedia Criticism, Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling

Jeff Gomez: CEO of Starlight Runner Entertainment; a producer of transmedia franchises and consultant for preparations of extending products across multiple media platforms: **Interview:** Interview with Jeff Gomez, explaining transmedia storytelling and the difference between crossmedia and transmedia, by Nordisk Film & TV Fond. Author:

Pine & Gilmore: Pine & Gilmore has created an experience model, *The Experience Realms*, which is analysed in the experience study: **Book: The Experience Economy: Work Is Theater & Every Business a Stage**

3) Theoretical research

Kaplan & Haenlein: Both Professors of Marketing at the ESCP Europe Business School, researching in the field of social media and marketing research: **Article: Users of the World, Unite! The Challenges and Opportunities of Social Media:** The focus of this article is to define the social media term, categorise them based on their purpose and usability and discuss how they should be approached.

Jane McGonigal: Has a Ph.D. in Performance Studies from the University of California in 2006. She is currently a game designer and developer of alternate reality games, with focus on creating games that are designed to improve real lives and solve real world problems:
- Book: Reality is Broken: Why people play games, and a theoretical definition of serious games:
- Article: This is Not as Game: Immersive Aesthetics and Collective Play: Exploring the emergent genre of immersive entertainment as a potential tool for creating a collective actions for real-world problem solving:
- TED-Talk: Gaming Can Make a Better World: Using game design to solve real-world problems.

John Hopson: Games researcher at Microsoft Game Studios. Has a doctor's degree in behavioural and Brain Science. John Hopson has defines why game mechanics work and how they can be implemented into a game:
- **Articles:** Behavioural Game Design, the Psychology of Choice.

Jesse Schell: A professor in Entertainment Technology and Game Design at Carnegie Mellon University, founder of *Schell Games* which specialises in design and development for interactive experiences and a former *Disney Imagineer*:
DICE-Conference: Designing outside the Box: Explanation of how casual-games are making use of game mechanics in order to engage the users.

Zichermann and Cunningham:
- Gamification by Design: Defining the term gamification and creates a set of guidelines for how to implement gamification in a non-game context.

1.6 Research Design & Project Approach

The following section introduces the overall methodological framework for the research design of the thesis.

The methodical approach for this project is explained through an illustrative model of the project process, inspired by a methodical lecture by Claus Rosenstand. This model can be seen in (Figure 3).

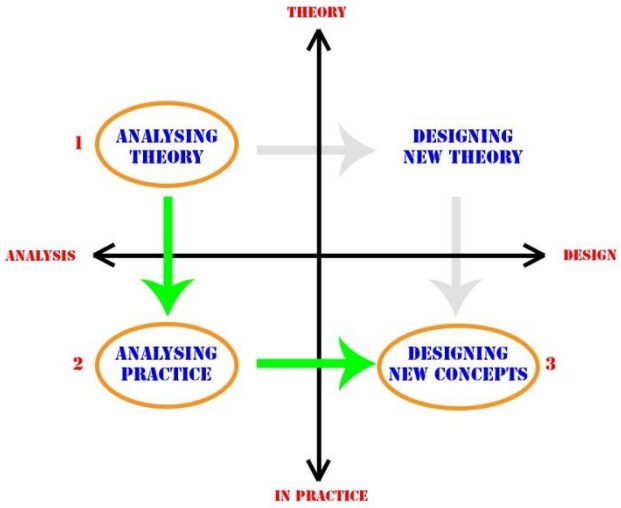

Figure 3: An illustrative model of the project process, inspired by a methodical lecture by Claus Rosenstand.

The model (Figure 3) is split into four sections; analysing theory, designing new theory, analysing practice and designing new concepts. These sections are divided through a horizontal and a vertical axis, which each is their own opposition. The horizontal axis illustrates whether the given concept is in an analysing or design phase. The vertical axis changes from a theoretically point of view, to a concept existing in practice.

- The left part of the model illustrates when the process of either analysing a theoretical study or by creating an empirical study, by analysing something in practice, i.e. an existing product.
- The right part focus on designing new theory or designing in practice, either by creating a new theoretical aspect, or designing a new concept to be used in practice.

In this model, we have an arrow from the “analysing theory” section, to “analysing practice” and then to the “designing new concepts”. This is done in order to illustrate the design process of this project: First we have created a theoretical research, where relevant theories have been studied. This theoretical research is then used to analyse the practice, i.e. used for analysing the empirical study. By synthesising the gathered theoretical and empiric studies, we have created a concept in practice, hence the arrow towards the “designing new concepts” section.

In more details, the examination of the thesis problem area is built around seven main sections; theoretical research, empirical research (SOTA), Synthesis, Concept Development, Proof of Concept, Evaluation and Conclusion. The first two research sections interact with each other and results in the third section; Synthesis, which forms the foundation for the fourth section; Concept Development. The fifth section will bring the thesis to the validation

process with a proof of concept, which will be evaluated in the sixth section. The seventh section will answer the project statement with future development considerations attached to it.

Overall, the thesis can be outlined as:

1. **Theoretical Research:** Research and analyses of the existing data and theories to gather a thorough knowledge about the problem area and thereby answer the given research questions. The relevant information and theories will be subjected to a thorough examination, in order to identify its relevance and usability and thus possibly revised in relation to the problem area. This forms the framework of the thesis and enables further expression and perspective upon the problem area.
2. **Empirical Research (SOTA):** Investigation of experienced practical examples of transmedia experience approximations, with the theoretical framework as optic for an analytical treatment of practice. Many different genres of digital entertainment products will be selected to get a wide range of usable data, for examining the similarities and differences within the problem area. Each example will be followed by a thorough analyse, which will be summed up in the synthesis chapter.
3. **Synthesis:** The gathered knowledge from the theoretical- and empirical research will be discussed and reflected upon, and finally synthesised in order to conceptualise a framework that meets the requirements.
4. **Concept Development**: Conceptualisation of the framework to create a transmedia experience, which extends a digital entertainment product. The knowledge gathered from the theoretical- and empirical research is used to develop a conceptual model that contains all the necessary aspects to create a transmedia experience. The conceptual model will be used to develop a handbook, which visually contains a guidemap for creating a transmedia experience.
5. **Proof of Concept:** A specific use case example of a transmedia experience is created from the developed handbook. Furthermore, a video sketch is created to illustrate the use case visually. These together are used for the validation process of the concept.
6. **Evaluation:** The developed handbook and the use case are evaluated according to the problem area. The handbook is furthermore subjected to a thorough examination in relation to its functionality and usability. Deficiencies and possible future improvements are critically discussed.
7. **Conclusion:** The problem statement is concluded upon and is presented with the needed explanations. This section is furthermore presented with future development considerations, involving reasons located as significant for the problem area.

A visualisation of the project approach is developed with a model created by Peter Vistisen (24), which is inspired by a theoretical model by Lars Mathiassen et al (25) and their attempt to express logical relationships in scientific articles. The setup introduces the theoretical sources and traditions which a thesis is primarily based on. The illustration (Figure 5) (Seen after the methodology section) clarifies the following thesis elements, and their dependencies and relationships to each other.

1.7 Theory of Science

As mentioned before, this thesis is a culmination of several explorations into mobile devices, ARGs, social media and how to motivate people to engage themselves in different experiences. This thesis is therefore a mixture of past and present work, as well as hinting at future improvements. With this set of knowledge and the experience driven from the past work, it is possible express the project with *The Kuhn Cycle*, derived from "*The Structure of Scientific Revolutions*" (26), and Popper's *Problem Solving*, derived from "*All life is Problem Solving*" (27).

The Kuhn Cycle describes how a sequential progress in studies can depict scientific advances by revolutionary explosions of new knowledge, initiated by new ways of thinking. Kuhn describes this as a paradigm shift i.e. if an existing theory, model or a pattern is replaces by an upgraded version. Kuhn defines paradigm as,

"*Universally recognized scientific achievements that for a time provide model problems and solutions to a community of practitioners*" (26)

The Kuhn Cycle is illustrated in (Figure 4).

The Kuhn Cycle consist of five stages and starts with the normal science being challenged with an unresolvable problem. This pushes the model to drift into a model crisis stage, which initiates a revolution where an updated or an entirely new paradigm is established. The paradigm change will then take place when the model is widely acknowledged and accepted. The scientific revolution will finally be completed by the new model becoming a new state of normal science (26).

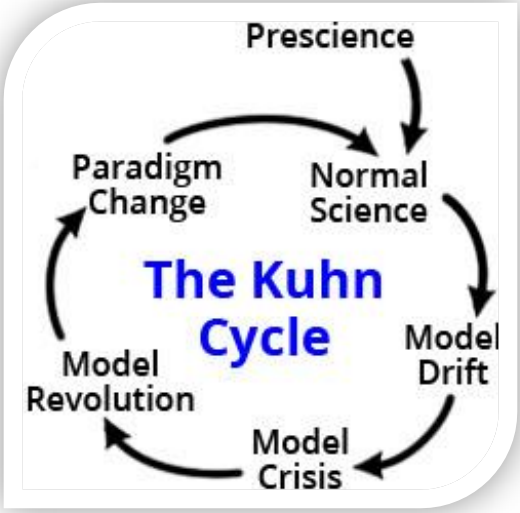

Figure 4: The Kuhn Cycle (26).

This entire process describes the methodology to periodically challenge normal science and thereby create a new state of normal science. The process occur whenever the normal science is challenged, which improves the normal science for each iteration.

This model is chosen to understand and present how storytelling in the form of entertainment, is undergoing a shift in paradigm from a passive to an active experience, where "passive" and "active" is defined by Pine and Gilmore as: passive being not able to influence the undergoing storyline, and active being able to (28).

The shifts in entertainment storytelling paradigms have been influenced primarily through modern mobile technologies, such as smartphones, which have become powerful pervasive platforms for creating engaging and stimulating services, products and experiences.

From this thesis' perspective, the on-going confluence of technological experiences and entertainment storytelling defines the change in paradigm that has become a main area of concern.

The influence social media and smartphones have had on society and the way the digital entertainment products are mediated. This study is meant to be a documentation of our perspective on how storytelling has undergone a change through technological revolution and therefore the main focus is on the model revolution stage of the Kuhn cycle.

The view on the progress can be demonstrated further with Popper's formula on scientific knowledge as an evolutionary process. The formula describes a similar iterative process where a given problem situation (PS1) is challenged with tentative theories (TT) and passes through an error eliminations (EE) process, where the given problem situation becomes an improved problem (PS2) (27).

$$\mathrm{PS}_1 \rightarrow \mathrm{TT}_1 \rightarrow \mathrm{EE}_1 \rightarrow \mathrm{PS}_2.$$

According to this master thesis, the problems from the previous study have become better and/or redefined for this study, where the outcome of this study might move towards a better problem situation.

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This concludes the considerations regarding the framing of the problem area, research questions and the project approach.

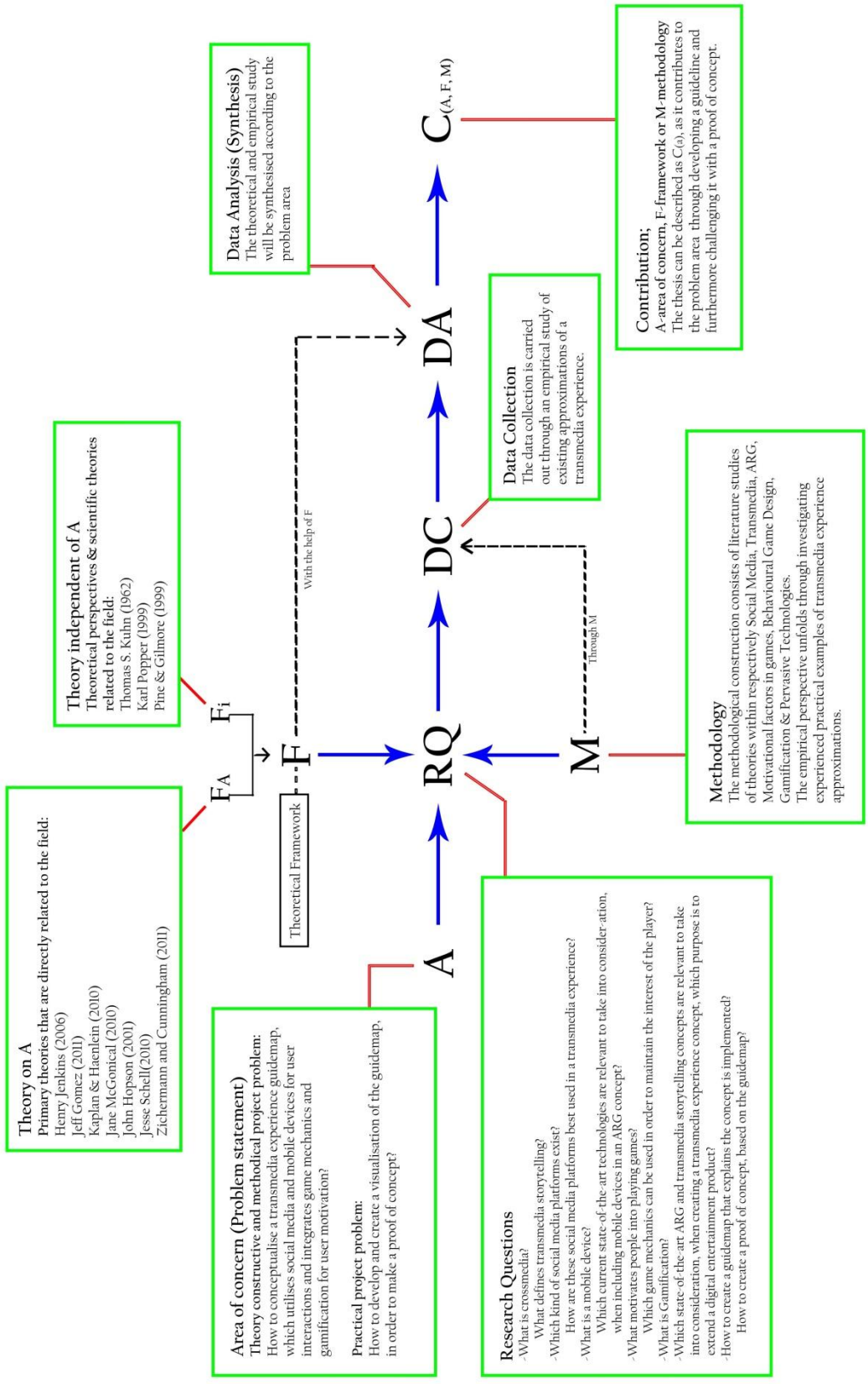

Figure 5: Illustration of the project approach, based on a modification of Mathiassen et al., by Peter Vistisen (24).

2 A Transmedia Experience

In order to create a concept guidemap which can be used for developing a transmedia experience, it is necessary to define the term. This is done by investigating the terms; transmedia storytelling, ARG and an experience. Thereafter a definition is created, which suits this project.

2.1 Transmedia

Concepts which utilise multiple platforms can be denoted as transmedia or crossmedia (29). One of the leading transmedia practitioners, Jeff Gomez, defines transmedia as;

"It [transmedia] falls under the rubric of crossmedia, but while cross-media can imply any method, strategy or content that iterates itself over various distribution methods, transmedia implies a design sensibility customized to the message at hand, which also leverages the strengths of each platform and promotes dialogue with the audience." (29)

Jeff Gomez explains a model with a hierarchy of concepts, where he places transmedia as a part of the wider crossmedia experience. This is only one overall definition among others. Therefore it is necessary to dig further into these terms to make a clear understanding, before progressing further.

The term crossmedia denotes the concepts where the same content are communicated through multiple media platforms. However the content is adjusted according to the different platforms to utilise the possible features the different media platforms provide (30) (31). *The Lord of the Rings* franchise is a good example for illustrating a crossmedia concept. All the Lord of the Rings products, such as the books, movies, games, etc. contains the same story, but mediated differently according to the different media platforms. An example of crossmedia can be seen in (Figure 6) below:

Figure 6: This illustrates shows how the franchise of Lord of the Rings has been reproduced in different media platforms. The movie trilogy consists of the movies, *The Fellowship of the Ring* (2001), *The Two Towers* (2002) and *The Return of the King* (2003). Each movie is based on the three-volume book with the same name, created by J. R. R. Tolkien (32) (33)**. Several games has been created, based on Lord of the Rings, for example Lord of the Rings Online, an MMORPG, which was released in 2007** (34)**.**

Transmedia concepts utilises the different media platforms' strong features similar to crossmedia, but the central element where transmedia differs from crossmedia is in the way the

content is distributed. Transmedia concepts use different media platforms to communicate a specific content, and do not recreate the same content. The different media platforms contain fragments of the specific content which all together forms the whole, like a puzzle game. Furthermore, the actions in one media platform have the possibility to influence the outcome in another media platform. This makes the media platforms interlinked with each other and gives every media platform a significant role in mediating a specific content (19) (35).

2.1.1 Transmedia Storytelling

Storytelling has existed in since the beginning of time, and is being communicated through many different media platforms. Every single media platform has its pros and cons, which pushes the narrator to twist and adjust the story according to it. But with the arrival of transmedia possibilities, new ways to communicate a story has opened, and equipped the narrator with a new toolbox to construct a story. The American media scholar Henry Jenkins, who is one of the proponents of the term transmedia and advocator of the term transmedia storytelling, describe transmedia storytelling in his book *Convergence Culture: Where Old and New Media Collide* as;

"A transmedia story unfolds across multiple media platforms, which each new 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 a story might be introduced in a film, expanded through television, novels, and comics; its world might be explored through gameplay or experienced as an amusement park attraction. Each franchise entry needs to be self-contained so you don't need to have seen the film to enjoy the game, and vice versa. Any given product is a point of entry to the franchise as a whole (19)*."*

He furthermore explains how media platforms like cinema theatres, mobile devices, comic-books and digital games etc. can be used to tell a story, where each media platforms contributes with a unique piece of content, which is not only interlinked, but are in narrative sync with each other. Every fragment of the story content increases the receiver's thirst to hunt for the next story fragment, which excites both the individual receiver's curiosity and furthermore provides the base for interaction between other users. These new possibilities increase the immersion for the enthusiastic receiver, by adding new angles and perspectives to the story, which also seduce the receiver to dig further into the story universe and create a closer relationship to it. This furthermore enables the receiver to shape their own stories and understandings from the given story pieces, which keeps their attention trapped and motivates them to engage themselves deeper into the story universe. Additionally, the receiver has the possibility to contribute actively and influence the path of the story, which makes the story more alive, engaging and dynamic (19).

On henry Jenkins weblog, he elaborates his vision of transmedia and the potential it has to communicate a story. He defines transmedia storytelling as something that:

"…represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story." (36).

Here, Jenkins explains the way a story is dissembled in small pieces and revamped according to the targeted media platform's strong features, to create an exceptional entertainment

experience. In Henry Jenkins analysis of *The Matrix* universe, he explains how people understand and decodes different passages of the movie differently according to the knowledge they already have of the universe. For example, a gamer who has explored the universe of the game *Enter the Matrix* and those who have seen the animation movies *Animatrix* will have additional knowledge to decode phases in the movie complete differently in contrast to others (19). This is not a transmedia concept, although it describes how it is possible for the user to shape their own stories, according the story pieces they have obtained.

It is still hard to create an objective measurement of a transmedia storytelling, as the field of study is still in an early face. The majority of work within transmedia studies is still focusing on defining the term, or recounting earlier transmedia concepts. At the same time, the boundaries of when a subject is within the definition of transmedia storytelling are still being pushed and pulled (37).

The above mentioned possibilities verify transmedia to be a promising storytelling technique, when creating storytelling across multiple platforms.

2.2 Alternate Reality Games

There are various definitions of the ARG genre and its characteristics, although some core elements are tied to the term ARG. Even though the genre contains several game mechanics to motivate and engage the user, it is still based on the philosophy of "*This is not a game*" (TINAG) (38) (39) (40). Dave Szulborski, who is a professional consultant for the term ARG since 2001 (41), and author of the book *This is not a game: A Guide to Alternate Reality Gaming* (38), explains that the TINAG philosophy was adopted by the ARG community in 2001, when the early ARG, *The Beast,* was executed to promote a Steven Spielberg film; *A.I: Artificial Intelligence*. He furthermore explains that the philosophy has become a central design objective for ARG developers:

"To have the player believe that the events take place and the characters of the game exist in his or her world, not an alternate reality" (38)

In this quote, Dave Szulborski clearly points out why the TINAG philosophy is a core element when developing an ARG. When digging further into the ARG genre, it is possible to observe that it demands player involvement, real-time and progresses according to the actions of the participants. Generally, the game contains real world challenges and puzzles, where the participants are encouraged to collaborate with other participants to solve the different quests. ARG communicates through many different digital media platforms, where the cloud is the central binding medium (42).

The Cloud

Cloud computing, which can be seen in pictureFigure 7, is a term which covers the supply of software, services and services over the internet, and not through the computer/device itself. Facebook or webmail such as *Gmail* or *Hotmail*, are examples of cloud computing. In these services, the application data is located in the "*cloud*" and is not physically installed on the computer/device. The benefits of cloud computing include flexible access, easy administration, and possibility to scale the cloud server if the demand increases. The disadvantages include delivery, supplier dependency and/or performance problems, where systems run slower (184) (183).

Jeff Watson, media practitioner, defines ARG as a game genre that interweaves elements from the known everyday life into a fictional storyline, and adds an additional dimension with meaning, depth and interaction upon the real world (43). He furthermore explains that the

ARG entry points, which are also called rabbit holes, are embedded in real world contexts, which the user generally discovers through various digital and physical media (43).

Figure 7: Visual illustration of Cloud Computing.

Wikipedia defines ARG as:

"*...an interactive narrative that uses the real world as a platform, often involving multiple media and game elements, to tell a story that may be affected by participant's ideas or actions*" (17).

This definition is almost similar to Jeff Watson's definition, although it has some mayor elements additionally added to it, such as use of multiple media platforms and the story can be affected by ideas and actions of the user.

Both definitions are open and not delimited. They blend elements of transmedia storytelling within as a sub element. It is therefore important to make a clear boundary between the terms ARG and transmedia storytelling, in order to eliminate the confusion, and to increase the understanding of both terms:

Alternate Reality Games for Orientation and Induction (ARGOSI) is a project supported by *Manchester Metropolitan University* and *the University of Bolton* to help student's induction process (16). The project concerns how to provide an engaging method to introduce students to the university life. ARGOSI's definition and elaboration of ARG clarifies the core elements without blending transmedia storytelling as a part of it. ARGOSI describes ARG as:

"*An Alternate Reality Game consists of three elements: an underlying narrative or story, a series of challenges or puzzles, and a collaborative community"* (44)

They furthermore elaborate that it can be facilitated both online and in the real world, where the challenges can be individual and/or collaborative. A story is present, but does not need to be spread amongst multiple platforms. Instead, the different tasks can be placed across multiple media platforms and/or utilise the real world as a platform. A model is developed by ARGOSI to exemplify the different factors in ARGs and how the correspond to each other. The diagram can be seen below (Figure 8):

Figure 8: A model, created by ARGOSI, which illustrates examples of different game factors in ARGs, and how they correspond to each other (16).

The model illustrates examples of different challenges and tasks placed, according to their physical- and digital platforms, and the user activity. The two different platforms can be seen on the vertical axis (online world versus the real world) and the two different user activities can be seen on the horizontal axis (individual activity versus group activity). The different elements inside the circle are placed according to their relevancy and suitability. For example, classic puzzles and mini-games are more suitable to be played by individuals online, where treasure hunts and other more collaborative problem solving games are more appropriated to be executed in the real world, where the players need to collaborate. This illustration is not meant to provide a set of rules to follow, but more apt to give an overview of how the elements are distributed according to their strong features (44).

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Our definition of the term ARG is inspired from the above mentioned examples, where we combine the core areas and exclude the elements that can interfere with transmedia storytelling. The main feature of ARG is that it integrates the physical world by converting it to a media platform and utilises it as a game board. The definition for ARG for this project can therefore be described as:

> *Alternate reality game is a game with an underlying narrative that utilises the real world as a media platform, where the cloud is the central binding medium.*

The storytelling part across multiple platforms is excluded from the definition, to separate it from transmedia storytelling and highlight the elements that do not exist in transmedia storytelling. The different elements within it are still tied together with a narrative, which is not divided into fragments that unfolds on multiple platforms.

2.2.1 Transmedia ARG

By taking the functionality of transmedia and combining it with our isolated ARG definition, it is possible to derive the term transmedia ARG. The focus of transmedia ARG is that the game itself takes place on multiple media platforms, where the physical world is one among others. Like transmedia storytelling is spreading the story on multiple media platforms, the

transmedia ARG will spread the game itself on multiple media platforms, which can be interlinked and thereby affect each other by the actions of the participants. This expansion permits the possibility to incorporate different game types within the same experience. Hereby it is possible to define transmedia ARG as a term:

> *Transmedia alternate reality game is a game with an underlying narrative that utilises multiple media platforms, where the physical world is one among the other media platforms, and with the cloud as the central binding medium.*

With this definition is it possible to focus on how a transmedia ARG should be created as an experience.

2.2.2 Transmedia as an Experience

Experiences are a central part of the human life, in terms how you learn to perceive the world. It is through experiences you learn about the world, it is how you break habits, how you entail personal change of self-understanding and identity. Pine & Gilmore define experiences as being the central part of how you learn, behave, and build knowledge (28). They have furthermore created a model, *the experience realms*, which categorises which type of experiences exists. It was decided not to use this model, as it would limit the possibilities within creating a transmedia experience which utilises and combines multiple platforms, both physical and digital. The model can be found in appendix (0). The model is based on the assumption that entertainment is a passive participation form, which means the user cannot influence the predetermined outcome of the storyline.

In general, the world has changed, since Pine & Gilmore created the experience realms model. Entertainment does not only come in the form of a TV-show or by going to the theatre. The technical possibilities within the social media platforms, pervasive technologies and the computational powers within computers have created a large variety of new possibilities to utilise and combine different media platforms and to interweave the physical world with a fictional one.

2.3 A Transmedia Experience

Based on the previous theoretical definitions and explorations, it is possible to clarify a definition of the term transmedia experience, which suits our problem area.

The clarification process according to the term ARG has ended up with an isolated definition, which excludes transmedia storytelling and thereby amplifies how a game can be executed, using the real world as a media platform. The isolated definition is necessary to understand and use the term precisely, to elaborate how it is currently used and how we are going to use it in our concept. However, it is possible to merge the definitions of transmedia storytelling and transmedia ARG together, as this project aims to develop a concept where both elements are indispensable. Hereby it is also possible to exclude unnecessary word play around transmedia storytelling and transmedia ARG. Therefore we find it suitable to make a unified definition called transmedia experience, where transmedia storytelling and transmedia ARG are integrated:

> *Transmedia experience is an interactive narrative involving multiple media and game element, where two or more media platforms, including the real world, are utilised to communicate and encourage the players to engage themselves individually and/or collaborate with other players to ensure the story progression. The story and the game is spread across multiple media platforms and are interlinked with each other. Moreover, the user activity can affect the story and the game, which adds an additional layer of realism to the experience itself.*

The term transmedia experience will be used henceforth when talking about transmedia storytelling and transmedia ARG simultaneously.

In order to utilise a transmedia experience, it is necessary to collect a theoretical foundation of the components which collectively forms a transmedia experience.

3 Theory

3.1 Seven Core Concepts

In order to create a transmedia experience, it is important to consider how the storyline across multiple media platforms is created. Henry Jenkins has developed seven core principles to understand and initiate a converging transmedia concept, which unfolds on diverging platforms, which he has named The Seven Core Concepts of Transmedia Storytelling (23). This method creates a thorough elaboration of how the different aspects of a story can be transformed into a transmedia story. This method qualifies for this project, as our concept created extends a digital entertainment product, which is a story on a single platform that is extended onto the other platforms.

Henry Jenkins divides the core elements of transmedia storytelling in seven significant parts, which is aimed to help understanding and create transmedia storytelling concepts (23) (45). Some of the core concepts are presented as contradictions to highlight their differences, although it does not prevent the use simultaneously. Furthermore we have made illustrations to all seven core concepts to exemplify the understanding.

Concept 1: Spreadability vs. Drillability: both elements describe the different aspects of engagement and immersion in transmedia storytelling.

- **Spreadability** addresses the process that needs a lot of user attention and activity, although it does not required to be a long term engagement. It fortifies the user who wants to understand the story without using plenty of time.
- **Drillability** denotes the process where a story could contain several layers of complexity in order to enable the possibility to explore and dig further into the story, which requires a large amount of time and energy from the user to understand the story.

Figure 9: The figure illustrates how the two elements differ from each other. An example from the reality series "*Britain's got talent*" is used to elaborate Spreadability, were the same content where accessible through TV and YouTube. Drillability is elaborated with the Matrix universe, where the first picture shows the first movie *The Matrix* in the trilogy (46)**, second picture shows the animated movie *Animatrix*** (47)**, third picture shows the game *Enter the Matrix,* fourth picture shows a community website, dedicated to discussing topics regarding the matrix universe** (48)**.**

Both elements denote different aspects of how a story should be communicated to be appealing for two different target groups. For this project both engagement types have to be implemented differently in the concept, according to their strong features. Instead of applying

the engagement types superiorly, the ideal approach would be to look on the different fragments of the content and apply the most suited engagement type according to it. This approach enables the possibility to satisfy both target groups.

Concept 2: Continuity vs. Multiplicity: These two elements concerns about how the story universe is communicated to the user.

- **Continuity** seeks to fortify the credibility of a story universe which is added by the story integrity.
- **Multiplicity** denotes the concept when there are different alternative interpretations or point of views in a story universe.

Figure 10: The continuity is explained with the Spiderman magazines and movies, where it is possible to recognize the characters in both media platforms. Multiplicity is exemplified with four different paraphrases of the same story Romeo and Juliet: *Romeo + Juliet* (1996) (49)**, *Romeo and Juliet* (1968)** (50)**, *Romeo and Juliet* (1936)** (51) **and *Romeo & Juliet Revisited* (2002)** (52)**.**

To keep the audience involved, it is necessary to construct a strong sense of continuity in the story. The story fragments need to be in a narrative sync to unfold a meaningful whole when assembling the fragments together. The feature to explore alternative interpretations, different point of views and to discover other perspectives of the story areas should also be available for the user. Both elements have to be represented in some degree to achieve a more dynamic story universe.

Concept 3: Immersion vs. Extractability: These two elements describe the different experiences the user acquires by engaging in a story.

- **Immersion** denotes the process of how well a story persuades the user to believe in the fictional story universe, where the user loses the sense of time and dedicates them intensely in the story.
- **Extractability** describes the process when users bring aspects of a story with them as real world properties. It could be merchandise related to a movie, that the user assigns some kind of value according to the movie experience.

Figure 11: The figure illustrates afford done to evoke immersion in the left and how the extractability is achieved with the merchandises in the right side.

Immersion is something indispensable for a story to be sustainable and one of the keystones to maintain the users' interest, which furthermore motivates the user to actively engage themselves. It is therefore important to create a concept that maintains the immersion throughout the process. Extractability could be incorporated in the concept as the rewards the users' achieve by engaging themselves actively.

Concept 4: World-building: This term is used to describe how a universe is developed surround a story and its characters. Furthermore the term is used to describe how the real world is represented in the fictional universe and how the fictional universe intersects with our own lived realities. For example if a character gets cheated in a fictional universe the audience understand his/hers frustration and feeling, because the situation is recognisable from the real world.

Figure 12: This figure enlightens the differences between a story, character and a world. The story is exemplified with the movie story Casablanca (1942) (53)**, the character is exemplified with movie A Nightmare (1988)** (54) **and the World is exemplified with the Star Wars universe** (55)**. A character can exist in many stories, and a story can be a part of a world with many other stories and characters. World-building forms the universe which contains many stories and characters surrounding a theme.**

It is important to develop a story universe that persuades the user to believe that the fictional world is an extension of the real world. The fictional world have to consist real world logic, practices and institutions, where the actions within can be associated with the real world. It is

also necessary to mark a clear boundary between the fictional- and the real world to maintain the safety of the user.

Concept 5: Seriality: When a story universe is unfolded on different media platforms, such as a TV series, comic book and online game, it is called Seriality. The different stories within the universe do not need to be interlinked, but the characters and the general rules within the universe have to be maintained. Seriality gives the user access to dig further into a story universe by exploring different aspects of the story universe.

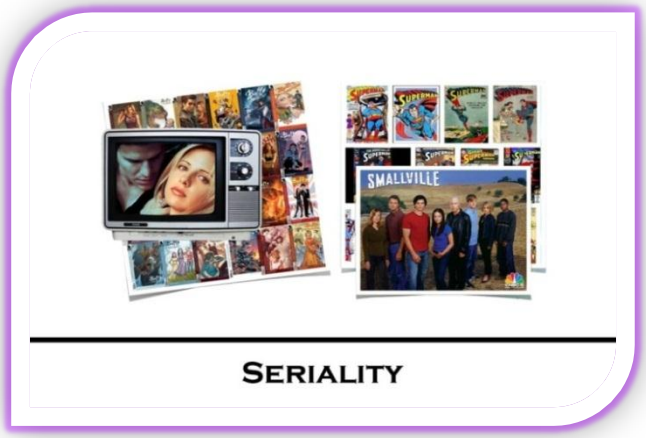

Figure 13: This figure illustrates how stories from comic-books like *Buffy the Vampire-slayer* (56) (57) and *Superman* (58) are reincarnated as TV series.

Sub-stories based on the story universe can be developed, but in this case it would be favourable to concentrate on the characters in the universe, where it is necessary to make the story fragments interlinked, to create a comprehensive experience.

Concept 6: Subjectivity: A story can be extended in many ways by exploring it through different objectives such as; secondary characters, different point of view experiences and by illuminate unexplored sub-stories. These elements can be developed alongside each other and combined to enhance the subjectivity.

Figure 14: This figure illustrates products with alternative perspectives from different characters. In this case the examples from the *Star Trek* (59) (60) (61) and *Smallville* (58) (62) are used.

This element can add depth, where the user can get deeper insight in the universe. This further opens the possibility, where the user can explore, compare and opposing multiple character perspectives of the same fictional event. Subjectivity contributes with content, where the user can use additional time and get more detailed understanding of the story universe.

Concept 7: Performance: This denotes the users' participation in the story and the activity socially. To add performance the user needs to be encouraged to progress further with the story and to share the experience socially by blogging, producing videos and sharing on social media.

Figure 15: The left picture show where a user normally can/would share the experience (63) (64) (65) (66)**, and the picture to right is a screen-shot of the website rent-a-clown from the Why So Serious ARG, where the players disguising themselves as the Joker** (67)**.**

The optimal way to add performance according to this project will be to develop an appealing ARG, where the user effort is rewarded with good experience which satisfies and fortifies the expectations. Another element that also needs to be available is user generated content, which also accelerates the degree of performance. The ideal approach will be to implement the elements which the performance contains, in a coherent mixture.

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The seven core concept of transmedia storytelling provides a well-defined guideline to analyse and develop a narrative that unfolds across multiple media platforms. When developing a transmedia story, it is important to select the core concepts that suit the needs and supplements the story progression. When adding spreadability it does not intersect with other core concepts, as it is the same content that is distributed on different platforms. Drillability in contrast needs more attention, as it can be added through world-building, seriality, subjectivity and performance. And when adding seriality and/or subjectivity, one should be aware of continuity and multiplicity. All the core concepts contribute to the level of immersion. In this way all the core concepts are more or less interlinked with each other. However, the use of the different core concepts depends on the given digital entertainment product and target group.

3.2 Social Media

Social media networks have through the last decade become a central method for human interactions and changed the way information is distributed between and to customers. The traditional one-to-many communication distributions have been replaced with a one-to-one communication form. People use social media to stay connected with the world and to be updated in the everyday life of their friends and relatives. People use online news sites to stay updated in the world news, and to add to the discussion in the ones with personal interest.

The most prominent social media platforms are the social networking sites. Here, people keep in touch and talk with their friends, they meet new people, they display a personal profile, both professional and personal, they join personal groups and events, etc. In the end of June 2012, the biggest social networking site, Facebook, had almost 955 million monthly active users and 522 million daily active users (68). This indicates that social networking sites have become a central part of how people interact, collaborate and distribute content to each other. Furthermore, one of the most used digital content communities, YouTube, has more than 800 million monthly active users and is distributing about 4 billion videos each day (69).

Social Media has become a relevant factor in any form of communication, and it is an important factor to consider how they can be put into use, when creating a transmedia experience. It is therefore necessary to create a suited definition of social media, which fits this type of project. It is furthermore relevant to define which types of social media forms exist, how they are relevant for transmedia experiences and how they can be used and combined.

The word social media originally emerged in coherence with the definition of Web 2.0. Web 2.0 is in short used as a description of the new generation of the web, meaning the change from the internet being a social platform where people would create and publish content on an individual basis, to a new social platform, where people continuously modify the content in a constant collaborative fashion (70). Andreas Kaplan and Michael Haenlein[7], published an article in 2009 called *Users of the world, unite!* (71). In this article they try to clarify the term social media. In this article they define Web 2.0 as the technical aspects, which enable the new ways for social interactions on the internet. With this definition, Web 2.0 should be seen as the technical methods used in social media applications, like *Adobe Flash, Java* and *HTML5*, for example. The focus of the term social media can then be defined as; every social and digital media platform, which utilises the technical foundations of Web 2.0 and thereby allows user-generated content and social interactions. Based on these definitions, Kaplan and Haenlein defined social media as:

> "Social media is a group of internet-based applications that build on the ideological and technological foundations of Web 2.0, and that follow the creation and exchange of User Generated Content" (71).

[7] Andreas Kaplan is a professor of marketing at the ESCP Europe Business School and has researched in social media the last years. Michael Haenlein is also a professor at the ESCP Europe Business School, and has mainly been focusing of marketing research (71).

As we aim to conceptualise a transmedia experience, which integrates social media platforms as a central part of the user interactions in this project, this definition of social media is suitable for this project. We aim to utilise the best suited social media platforms for the given situations, where users have to interact and collaborate, both from their laptop at home, but also through mobile devices, such as smartphones, when they are in the real world, as this is a necessity in transmedia experiences. Therefore, it was further necessary to define how people interact through social media, and to create which type of social media platforms exist at the moment, in order to clarify their purpose, use and how they are combined optimally.

Based on a set of classifications, created by Kaplan and Haenlein, we have created a list of the social media platform types we find relevant for creating a transmedia experience:

Social networking sites: Social networking sites can be defined as a site, where people can display personal information, view information on others and interact with other people in different ways. These sites typically enables the users to create a personal profile, invite friends and relatives to view the profile, and to distribute and view content from other people within the networking site. Social networking also enables the possibility to include any type of information, like photos, video-segments, blogs and links from other websites. They are furthermore commonly used for distribution of content from other social media types.

Example: An example of a social networking site is Facebook. As mentioned earlier, Facebook is the biggest social networking site in the world with about 1 billion monthly active users, and with more than half of them using Facebook on a mobile device (72). On Facebook, users create a personal profile, in which they freely can add pictures, list personal interests, contact information and so on. The users of Facebook can interact with other users by posting information on their page, which then becomes visible for friends and subscribers. Other interaction methods between users are, a live chat and message system, a video calling feature and a personal Facebook e-mail, which links to the chat and message system.

The Facebook page consist of a news-feed page, in which new activities from friends and other information pages the individual user is following, is posted. The user can choose to follow news posted on pages. The content on these pages can be anything from the news from a celebrity, to an independent organisation, posting news on a certain subject. The news-feed page makes it possible to post pictures, video-segments, and so on, from other social media platforms, which then can be viewed, without leaving the Facebook platform.

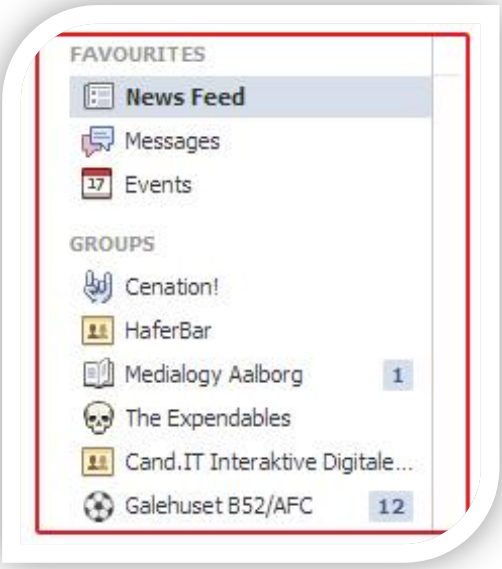

Figure 16: Screenshot of the Facebook tool panel, showing active News-Feed, messages, events and a list of groups the user is a member of.

Furthermore, users can join personal groups together with other users. The groups can be open for all, closed only for the invited or even in a secret status, which means only the members can view the content. Facebook also have an event feature, where the users can invite or be

invited to real events. The event system works similar to the Facebook groups regarding the viewable content status (63).

Content communities: The main difference between social networking sites and content communities is this type of social media platform, focus on creating a network surrounding the purpose of distributing and sharing a certain type of media content. These types of social media platforms can be included with the possibility to create a personal profile and to follow the activity of friends or other people of interest. The main difference from the content communities and the social networking sites is the focus on the content which is distributed, and not necessarily on the persons who distribute it.

Example: YouTube is a typical content community type of social media platform. The content and purpose of YouTube is to view and share videos. Most uploads on YouTube is done by individuals, though some media corporations exist with the purpose of uploading licensed video segments, like official music videos.

It is possible to have a registered user profile on YouTube, with a profile picture, personal information and so on. It is also possible to interact with other users within the YouTube community, through a personal message system and by posting in the guestbook wall, on the profile page of other users. The YouTube page also have a news-feed page, but the purpose of the page is to show the user, the latest uploads from people the user is subscribed to, or if a friend has liked a video (73).

Collaborative Projects: In collaborative projects, the purpose is to have collective and simultaneous creation of content, in which the content is created and regulated by many users. In collaborative project the focus is to collect and distribute information on certain topics, and to keep the information updated. The focus is not on distributing certain kind of information segments, or to create personal opinions or subjectivities on different subjects, but to create a collaborative storage of information, which can be used and regulated by anyone.

Example: An example of a collaborative project, is the non-profit, collaboratively edited Internet encyclopaedia; Wikipedia. Wikipedia consist of more than 23 million articles and has more than 2.7 billion monthly page-views in USA. These articles are written and edited by the viewers, and by default it is possible to write an inaccuracy on purpose, until another viewer edits the information part, though some controversial or vandalism-prone articles have a pending changes system, where the changes have to be reviewed by an established Wikipedia editor, before it can be published (74).

Based on the Wikipedia setup, a set of other similar websites exist. These websites are referred to as “Wikis” (75). These websites work in a similar fashion to Wikipedia, but only consist of information regarding a specific topic. For example, the Wiki page batman.wikia.com collects all information related to the fictional action hero Batman (76).

Figure 17: The logo for the Batman Wiki-site (143) .

Blogs: Blogs can be seen as a method for a user to distribute content or information which is of personal interest, and not necessary of interest or relevance of others. Blogs works in the form of one-to-many type of communication, as the author decides the content of the blog. Some blogs have enabled the possibility for other users to comment and discuss the

content of the blog, but usually the blog is managed by one person. The content within the blogs can vary from personal diaries from one user to another, who blogs on relevant information on a specific topic. The content types distributed through blogs are freely decided by the author, though most blogs distribute their content through text. But it is not only possible to distribute blogs in text form; there are also blogs distributed through audio pod-casts and through video segments.

Example: Blogs exist in many different forms and types. There exist dedicated websites just for the purpose for users to create their own blog, which other people can follow. A dedicated blog website is the Google owned Blogger.com. On this page, users can create their own blog, which can include pictures and video-clips (77).

Other blog forms also exist within other social media platforms, like video-blogs through YouTube. An example is the blogger Jesse Cox, who on a weekly basis post 1-2 video segments of him playing through the world of the video game *Skyrim*, while narrating the progress. Each video segment takes about 30-45 minutes and has between 100.000 – 200.000 views per episode. Furthermore, Jesse Cox has around 350.000 subscribers, who follow his adventures through the world of Skyrim (78).

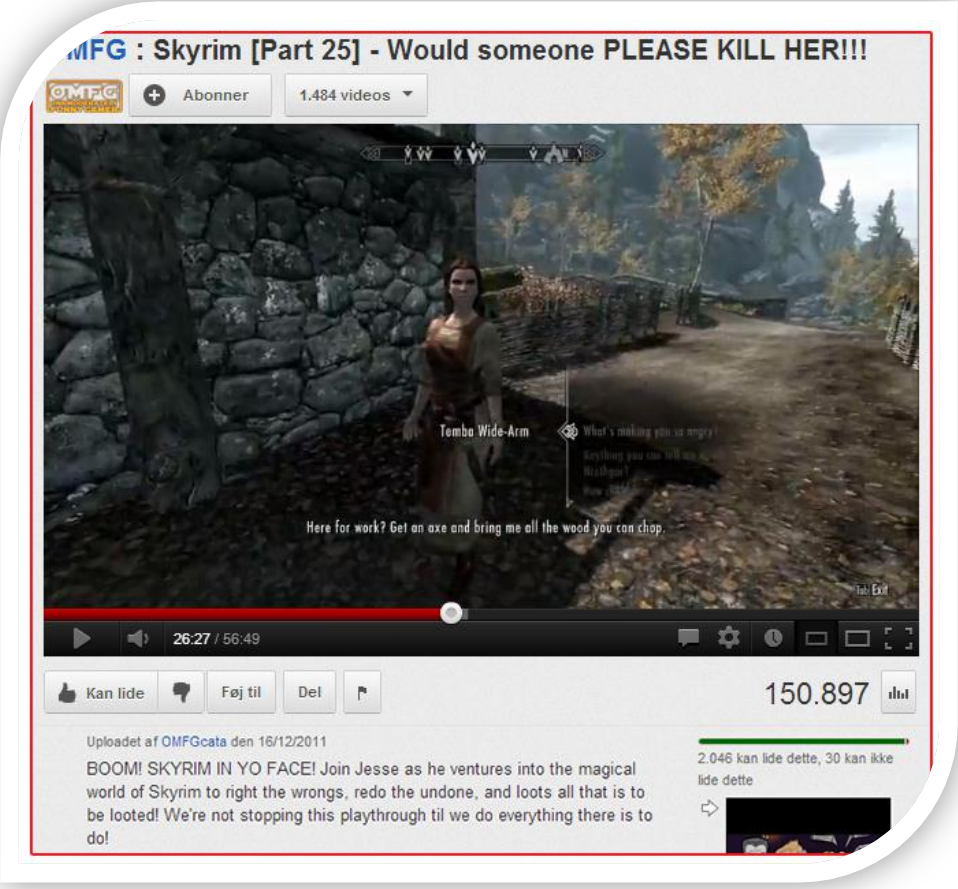

Figure 18: Screenshot of the video blogger Jesse, who blogs about his adventures in the video game Skyrim (78).

* * *

In order to create an overview of which social media type is best suited in certain situations of a transmedia experience, a table which rates the amount social presence allowed in the media, and what the immediacy of the user interactions within the media, has been created. The table is inspired by a social media table created by Kaplan and Haenlein (71), which can be further studied in appendix (10.2).

The purpose of the table is firstly, to rate the social media platforms on how much social presence is allowed in the given media form. The social presence is rated by how the given media allows the user to create a self-presentation through the media (profiles, pictures, etc.), how much self-disclosure the media allows and how much focus is on the social presentations in the given media. This is relevant to consider, as the social media platforms are to be used as central part of the social collaboration in a transmedia experience. It is therefore necessary to consider which social media platform is best suited for the social presentation in the given situation, both the presentations of each participant and also how the fictional characters in the transmedia experience should present themselves to the participants.

The second part of the table focuses on how the social media platform allows social interactions. This part rates the social media platforms through how they allow the participants to interact, and helps clarify which kind of media is the best choice in the given interaction situation. For example, if a part of the transmedia experience need a live synchronous collaboration between the participants, the choice of social media platform used in the situation, is important to consider. The social media table can be seen in (Figure 19) below.

		User interactions	
		High	Low
Social Presentation	High	Social Networking Sites	Blogs
	Low	Content Communities	Collaborative Projects

Figure 19: This table divides the different social media platform types by the rate of social presentation and user interactions in the type of social media. The table is created, based on the classifications created by Kaplan and Haenlein (71).

The table indicates that social networking sites have a high social presentation and a high user interaction form. The focus of social networking sites is, as mentioned earlier to display your social presentation on the internet, and to interact with others, through posts, groups, chat and video-conversations. Social networking sites are relevant as a choice for a central interaction method for the participants in a transmedia experience, as they allow distribution of content from other social media platforms, a high social presentation of each participant and a high variety of user interaction methods, which gives the opportunity to use the best suited method in the given situation.

Blogs have a high social presentation, but is low, if used as a user interaction method. These kinds of social media platforms will therefore be optimal to use for when a one-to-many kind of social interaction is needed in the transmedia experience. This could for example be a fictional character that needs to give a wide part of participants a set of instructions. The participants can all view the blog, but will not be able to react and discuss with the fictional character.

Content communities work similar to social networking sites in the form of how the users can interact with each other. But as the focus on these social media platforms is the type of content that is distributed, and not who distribute it, the social presentation of who present the content is not in focus. This type of social media platforms should therefore be used in situations, where the focus is on distributing content between participants of the transmedia experience, and not on who is distributing it. An example, where this type of social media platform would be an optimal choice, is an online collaborative live-event, where the participants need to find a certain number of specific items around the world, which they need to take a picture of. The focus would then be to find and collect all the pictures.

The last is the collaborative projects. They have a low user interaction format, as each participant does not interact with the other, who contributes to the media platform. Furthermore, the focus is on the content that is distributed, and not who distributes it. These social media platforms are optimal for collecting and storing data throughout the transmedia experience.

3.3 Mobile Devices

In this chapter, the focus is to gain an overview of the state of the art possibilities and restrictions, regarding the use of mobile devices, in order to conclude, which types are best suited to be the interaction link of the physical and digital media platform part of a transmedia experience design.

It was concluded to make use of smartphones as a central interaction device for creating a transmedia experience, because of the smartphones' capabilities of acting as a central media and interaction hub; meaning they are implemented with the latest state of the art interaction software and hardware (context-aware capabilities), and is capable of combining most of the other digital platforms. This is relevant, as the users of a transmedia experience must be able to access digital platforms, such as social network sites, to stream live video or audio segments and/or to interact with other users through social media, chat, text messages and so on, while they are moving around in the real world. Furthermore, the smartphones are implemented with the latest context-aware capabilities, which can be utilised in parts of the transmedia experience and used to help the users collect and share data. Game Designer Jesse Schell, explains in a *DICE conference*, that while technologies in general are diverging, smartphones are not (79). While you are out in the real world, it is important to have a mobile media hub, which is very versatile, in order to substitute all the other technologies we use in the everyday life (79). This makes the smartphone a relevant and useful device to implement in a transmedia experience, as the user must be able to use and combine other media platforms, while they are in the real world, and not just at home.

The following, is a list of the capabilities within the current state of the art smartphones. The smartphones used for examples, of the current capabilities in this list, are the iPhone 4S (80), the HTC One S (5), the Nokia Lumia 900 (81) and the Samsung Galaxy S III (82) (See Figure 20 below):

- **High computational power:** All of the newest smartphones have a high computational power, which enables the possibility for developers to create high visual graphical layouts, and at the same time enables the smartphones to have a high degree of versatility, enabling the possibility to utilise several context-aware features, social media sites and applications at the same time.
- **Mobile networks:** Current smartphones have the ability to be online practically everywhere, using 3G networks as a standard mobile network, and at the same time being able to use standard Wi-Fi connections.
- **Short distance networks:** Smartphones are also implemented with several short distance networks, which can be used to connect with other smartphones, or other online devices, in order to exchange data. One of the most commonly used short distance networks is Bluetooth (83).
- **Context-aware sensors:** The most common sensors implemented in the current smartphones are; the GPS sensor, which provides the smartphone information regarding the current location and time of the user (84) and accelerometer which can be used to track the movement of the user (85). The Apple and Android smartphones are also included with voice-recognition software applications.
- **Camera features:** Cameras in smartphones has been a standard feature for smartphones and cell phones the last many years, but the quality of the cameras has increased the last years in smartphones. The cameras create the possibility to ex-

change video clips and pictures with others. But the cameras are also being utilised for other features. One of the common features is using the cameras to scan the two dimensional bar codes, called QR codes (86). Another possibility connected with using the cameras is to implement augmented reality features through the camera (87).

- **Cell phone features:** The smartphones has all the features the normal cell phones have, like making phone calls and sending and receiving text messages and multimedia messaging services (MMS).

Figure 20: The current state of the art smartphones on the market: The iPhone 4S (80), the HTC One S (5), the Nokia Lumia 900 (81) and the Samsung Galaxy S III (82).

Not only does smartphones have a high versatility for utilising and combining social media networks and context-aware sensors when the user is moving around, they are also becoming a standard mobile device, which people use in their everyday life. In the summer of 2010, in Denmark, more than 50 percentage of the cell phones sold by the telephone companies *TDC* and *Telia* were smartphones and about 75 percentage of the sales by the telephone company *3,* were also smartphone sales (88) (89). Furthermore, *Gartner Inc.*[8] released the numbers of the smartphones sold worldwide in the third quarter of 2011 to be of about 440 million units sold (90). These numbers indicate that smartphones has become a standard mobile device for most people in the first world countries, and is therefore suitable for being used as the central mobile interaction device, when creating transmedia experiences.

Other mobile devices were also considered as a device for the project concept, but were deselected because of their limitations. Furthermore, smartphones has all the physical and technical aspect needed and is a standard device which is widely used by the population. The pros and cons of other mobile devices that was considered, but deselected to be focused upon as a central mobile interaction device, can be found in appendix (10.6).

[8] Gartner, Inc is one of the leading information technology research and advisory companies (90).

3.4 User Motivation

In order to make use of game mechanics in the transmedia experience, it is necessary to create a theoretically understanding of what motivates people into playing games. Furthermore, it is relevant to consider how the game industry is motivating the players into playing, and thereafter reflect upon this in order to find out if these methods are relevant to put into use.

Basically the word *motivation* can be referred to a process or behaviour that triggers or controls a certain need (91). A simple example of motivation is when a person becomes tired, and therefore is motivated to sleep. In games, it is not the motivation for a basic need that makes people interested, but the motivation towards a desired goal, based on a personal interest or curiosity in the subject, or strictly because of the reward.

These motivational factors towards a desired goal can be split into two different motivational concepts; *Intrinsic*- and *extrinsic* motivation (91):

- **Intrinsic motivation:** Intrinsic motivation refers to when the person is working on a task based on interest or enjoyment. A person is more likely to be intrinsically motivated, if he/she is taking pleasure in the activity (91) (15).
- **Extrinsic motivation:** Extrinsic motivation is the opposite of intrinsic, and refers to situations, when the motivation comes outside of the personal interest of the individual. Extrinsic motivation could for example being, completing a task, because of rewards like money, grades or to avoid punishment (91) (15).

An example of an intrinsic motivation is when a player chooses to explore a virtual world in a game further, because the player is compelled and interested in the storyline and the fictional universe. Another player may have an extrinsic motivation to explore the same world, as the previous player, not because of an interest in the storyline, but purely because of the rewarding outcome of the exploration, like a possibility to locate a hidden treasure, for example.

Even though the two different motivational concepts are opposite reasons of becoming motivated, it is possible for a task to be a combination of both. For example, the player is intrinsically motivated to explore the world, because of the interest in the fictional universe, but also because he/she knows there is a chance to find hidden treasures at the same time.

In general, competition can be considered as an extrinsic motivation type, as the motivation lies within winning and beating the other competitors, though most competitive task in the digital entertainment industry normally also are included with different intrinsic motivation types. In most video games, which focus is on competing against other players, like most of the online *First-Person Shooter* (FPS) games, mostly also have a set of intrinsic motivational factors included, like team collaboration, socialisation, and mastering a certain set of skills.

3.4.1 Why People Play

These intrinsic and extrinsic motivational factors are widely known and used in the gaming industry. As mentioned in the introduction chapter, people have through time always been playing games. The main reasons we play games when we are children, is primarily in order to develop basic social- and motor functions. As adults, people have through time always been playing games, in order to be entertained, to collaborate and/or compete with other, or maybe just to socialise. But in the past years it has become common for adults to spend

more time on playing video games, whereas it was something mostly done by children and teenagers, in the 1990s and early years of the millennium.

According to an *AP-AOL* Games poll conducted in 2006, an indication was created that about 40 percentage of all Americans in all ages were playing video games (92) (93). Furthermore, a survey conducted by the *Entertainment Trends* in America (ETA), a part of *NPD*[9] in 2009 indicated that about 63 percentage of Americans in all ages have played a video game in the past six months, and that the average gamer has spent about 38 dollars per month on video games (94) (95).

These surveys indicate that the percentage of the population playing video games is still increasing, as the percentage of people playing in 2006 and to 2009 has increased with 23 percentages. A table for comparison can be seen below (Figure 21).

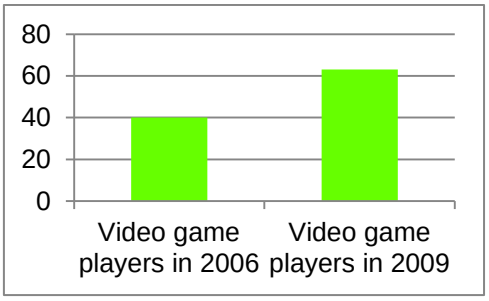

Figure 21: The table shows an indication of the increase of people playing video games in the time between 2006 and 2009.

Furthermore, another American survey, conducted by the *Pew Internet & American Life Project*[10] in December 2008, indicates that the majority people who play video games is teenagers and adults in the age between 18 and 29 (96) (97). A table of how many adults who played video games in 2008 is shown below (Figure 22).

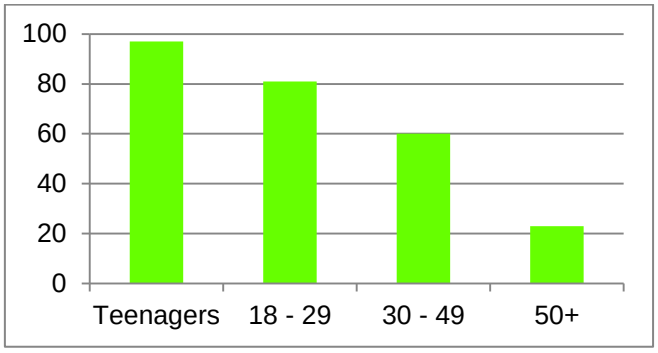

Figure 22: The table shows the percentage of people, divided into four age groups, who play video games.

As the table shows, almost every teenager and young adults in the age between 18 and 29 is playing video games and also more than half of the adults in the age between 30 and 49.

[9] The NPD Group is a provider of consumer and retails information, which is provided for a wide range of different industries (194).
[10] Pew Internet & American Life Project is a non-profit organisation that provides information on the issues, attitudes and trends in America (186).

Furthermore, the survey indicated that about 20 percentages of the teenagers and young adults in the age of 18 to 29 are playing video games every day (96).

These surveys indicate that the number of people playing video games is increasing. It is still the younger audience, who has the highest percentage of players, but as the general percentage of video game players are increasing, more of the older audience has begun playing games also. If these numbers continue to increase, the percentage of players in the ages 30 to 49 and 50 plus, could possibly increase within the next 10 to 20 years, as the younger audience gets older.

Ph.D. graduate in *Performance Studies* and now game designer, Jane McGonigal, has in the book *Reality is Broken* (8) explored the reasons why the number of people playing games has increased with this volume the last years, and why people like to be immersed and spend a lot of time in various digital worlds in computer games.

Jane McGonigal explains that people generally likes to do hard work and to put an effort into creating something, but only if it is something that we have chosen to do ourselves, and not work that is a burden someone else has put upon us (8). This is not always the reality, when facing tasks and problems in the real world. In the real life, hard work can often be something people do because they have to in order to make a living, to get ahead in class or simply because they are instructed to do. At the same time, if the work is too simple or monotonous, people can feel underutilised, unappreciated and bored.

In 2008, Malcolm Gladwell[11], a bestselling author and speaker, explained in the book *Outliers* (98), three requirements that are needed in a job, in order for it to feel satisfying:

- **Autonomy:** A person must be able to decide what to do every day or at least be able to choose how it can be done (99).
- **Complexity:** The work must be intellectually stimulating (99).
- **Connection between effort and reward:** The effort put into the work, must pay off in form of income, recognition or similar (99).

Whether these three requirements generally are how people feel about work can be argued, as they can be interpreted very different from person to person. Some persons may not have the need to decide what kind of work they have to do every day, if they generally like what they do. Furthermore, another important aspect that has not been taken into consideration in these requirements is the social working environment. If a person likes the co-workers and feels comfortable in the working environment, the autonomy of their own work may not be as important.

One of the main reasons Jane McGonigal believes we see this increase of people becoming gamers is that we do not get enough satisfaction through our work, and therefore gets it through games (8). And with the size and versatility of the game industry of today, it is possible to get almost every kind of autonomy, complexity and connection between effort and reward, which each person feel is needed.

[11] Malcolm Gladwell is a journalist, bestselling author, and speaker. His work is often in the areas of sociology, psychology and social psychology (190).

Autonomy: With the many genres in the game industry, it is almost always possible to choose exactly the type of game you want to play and whether you want to play alone, in collaboration or in a competition with other people. Furthermore, one of the biggest benefits of games is that the possibility to choose exactly when you want to play, how long you want to play and having the possibility to quit whenever you feel like it.

Complexity: Through games it is also possible to receive almost exactly what kind of complexity you want and the level of difficulty can be adjusted so it fits the given player. When playing games, it is often possible to add more complexity to the game, if the player chooses to do so. For example, if a player is done playing the game, but wants to continue playing, many games have a set of achievements the player can choose to obtain, which may add another stipulation to the game, or even be something not connected to the story of the game itself.

Figure 23 below illustrates 4 of the 65 achievements in the FPS game *Left 4 Dead 2* (100), a co-operation game, where the players have to collaborate in order to survive the run between certain safe spots in the game, and fight of hordes of zombies at the same time (101). The two achievements on top are examples of achievements that add another stipulation to the game, and thereby increasing the difficulty of the game. The two lower achievements are examples of achievements that have no connection to the story and purpose of the game itself.

Figure 23: Four achievements in the game Left 4 Dead 2 (100).

Furthermore, some games make sure the game complexity is able to be adaptive in order to make it fit the current skill of the player. An example of a game that automatically adapt in complexity according to the skill level of the individual player, is the game named *flOw* (102), created by game designer Jenova Chen (103). In flOw, the player is a microorganism that evolves by eating other microorganisms and avoids being eaten by the ones bigger. The game adapts by making the strength of bigger microorganisms adapting the skill of the player.

This game was created with the purpose of using flow psychology technique, proposed by the psychology professor Mihaly Csikszentmihalyi (104), in a game in order to make the

player fully immersed when playing. The flow psychology theory will be discussed later in the game mechanics chapter (3.5.1).

Figure 24: Screenshots of the video Game flOw (102).

Connection between effort and reward: This part is probably the biggest difference between work and playing games. When a person is working or is in school it can be hard to recognise the rewarding parts coming out of the effort, which the person is putting into the work. Especially when a person is in school and having to study, it can be hard to perceive exactly what the benefitting outcome is. In games, the goal of the work is always clearly defined and the rewards are easy to recognise. Furthermore, it is easy to visually know, when you have increased in a skill, as the game will show you by giving your character a +1 in intellect, for example.

These differences between working in the real world and in virtual worlds in games are why Jane McGonigal believes a part of the younger generation choose to spend their time playing games, rather than in working and studying. In a *TED-talk*[12] in 2010, Jane explains that about 500 million people spend at least 1 hour a day on playing games (11).

World of Warcraft

World of Warcraft is a massively multiplayer online role-playing game, created by Blizzard. Each player starts the game by creating a character of one out of two factions, which thereby decides which other online players will be their allies and who will be the enemies. The player can then choose to play the game alone or to group with other allies, in order to collaborate and tackle challenging content against non-playable characters or to team up with other allies in order to compete and defeat players from the opposite faction (193). The game has about 10 million active players, according to Blizzard (181).

World of Warcraft is a good example of how much time and effort players choose to put into virtual worlds, if they find it interesting. Since the release in September 2001 and until 2010, the players have collectively spent over 5 million years playing World of Warcraft (11). And as explained in the introduction, the players has gathered information regarding any aspect of the game in a size, that has made the wiki site the 2nd biggest online collection of information, with over 80.000 wiki links and with above 5 million people using the site every month (11).

[12] TED-Talk is a non-profit organisation devoted to share ”*ideas worth spreading*”. The word TED is an abbreviation of the words Technology, Entertainment and Design (185).

Based on the percentage of people playing games, and the amount of time they choose to put into them, it is safe to say that people are interested in playing games. This creates an importance in considering which game mechanics needs to be implemented, when creating a transmedia experience, and how they should be implemented. When creating a transmedia experience, it is important to consider the autonomy, complexity and the connection between effort and reward and how they fit.

The concept needs to have a set of intrinsic motivational factors that interest the participants, in order to capture their attention and make them wanting to spend more time with the transmedia experience. Furthermore, the participants must be able to choose the time and effort they want to put into experience and it must be able to adapt the complexity, depending on the time and effort from each player. Lastly, it is important the participants receive a clear and easily recognisable reward system, which fits the effort they put into the game.

3.5 Game Mechanics

Games have become a central part of the everyday life of most people, and the percentage of people playing games on a daily basis seems to continue increasing. Games have the power to motivate and engage us into be immersed and compelled in doing task, exploring new worlds and to learn. A central element of game design has become to understand what the player wants and how the player behaves in situations.

John Hopson, game researcher[13], explains in an article on the website *Gamasutra* (105) that

"...*while the hardware and software for games may change, the psychology underlying how players learn and react to the game is a constant*" (106).

As the goal is to create a transmedia experience, it is relevant to consider how to make use of game mechanics and understanding the needs of the players, when implementing the game elements, and when creating the game design as a whole.

The mechanics in a game is the craftsmanship of the game designer, and consist of a series of patterns that manage how the game wants the player to respond. Every game makes use of game mechanics, but how the game mechanics are created and combined depends on the type of game and on how the game wants the player to react in certain situations (107) (15). In order to determine how to create the right response from the players in an ARG, it is necessary to consider which patterns of game mechanics are best suited in certain situations.

Therefore, a set of patterns that describes how people react to certain mechanics in games, and which types needs to be considered, has been created. These are based on the articles *Behavioural Game Design* (106) and *The Psychology of Choice* (108) by John Hopson. These patterns have relevance to take into consideration, when creating any type of game, as they help focus on how to create an interest for the players in the game. At the same time they help considering which type of game design options that should be used in given situations, in order to make the player maintaining the interest.

[13] John Hopson is a games researcher at Microsoft Game Studios. He has a doctor's degree in behavioural and brain science (189).

These patterns, or contingencies, are relevant when creating the game mechanics, as these contingencies decide how the game is perceived by the player. An example of contingencies in games could be a *role-playing game* (RPG), where the player needs to gain experience, in order to elevate in level. If the experience needed for gaining a level is too hard or take too much time, the player may not feel it is worth spending that amount of time.

Contingencies in games are fundamentally based on two sorts; ratios and intervals. The ratios and intervals implemented in games decide the amount of action that is needed from the player, in order to be able to receive the reward. These are the basic building blocks of games. They furthermore decide how the player reacts to the game, and what rate of activity and effort the player will put into the game, depending on how the contingencies are arranged within time spend, activity and the value of the reward. The following tables shows which type of schedules are used in game mechanics, and how the player response to them (15) (106):

Ratio Based Schedules		
Type:	Player Response:	Notes:
Fixed ratios: Fixed ratios are when a fixed number of actions are needed, in order for the player to receive the reward. An example of a fixed ratio could be a player gaining 1 life, every time he has killed 20 opponents.	When the player has just received the reward the pace of activity is slowed down, because he knows the next reward is not received before a certain set of activities has been used. But when the player is getting close to the next fixed ratio, the pace of activity will be increased.	If the pause between the rewards is too high, compared to the reward given, the player may lose the motivation to play. Also, if the pause is too low the player may not find the rewards interesting, as they are received to easily.
Increasing ratios: Increasing ratios is when the ratio of activity needed in order to receive the reward is increased after each reward given. This type of ratio is commonly used for experience gaining in games.	Player response is similar to fixed ratios. The player will increase activity, when close to the reward, and slow down after.	Similar to fixed ratios, if the increase of ratio is too much, the player will lose his or hers motivation.
Adaptive ratios: The amount of activity needed is changing according to the situation. This could, for example, be if the activity of the player is low, the amount of ratios needed lowers, so the player do not get frustrated or lose motivation.	Player response is similar to fixed and increasing ratios.	It is important that the adaptive ratios are created, so the activity rate of the player intended is still the outcome.
Variable ratios: Variable ratios is when a specific number of actions are required, but with this specific number changing every time. The player does not know the exact number of actions required, but only has an indication of how many, based on previous experiences in the game.	This type of ratio based contingency makes the players respond with a steady flow of activity. It is a bit lower than the activity rate just before a reward in a fixed ratio, but generally higher.	Having a too high variable may frustrate the player, as he or she may feel the game does not respond on the activities. If the variables are too low, the player might react like the ratios were similar to fixed ratios.

Interval Based Schedules		
Type:	Player Response:	Notes:
Fixed intervals: Fixed intervals are when the player receives a reward, purely based on a certain amount of time has passed. An example could be when someone plays a real-time strategy game (RTS) and has begun a process of a building.	Because of the interval being based on a predefined amount of time, the player usually pause his or hers activity after the reward is given, but gradually increase the activity rate up until the reward is given	If the fixed interval is too high, the player might lose interest, if the result of the waiting time is not adequately rewarding in the end.
Increasing intervals: Increasing intervals is when the amount of time is increasing after each reward given.	Player response is similar to the fixed intervals.	Similar to the increasing ratio, if the gap of increasing interval is too high compared to the value of the reward, the player may lose motivation.
Adaptive intervals: The time between the rewards, adapts to the given situation. For example if a lot of players are trying to kill a certain monster, the time between the monster reappears lowers, in order to reduce the overall waiting time for the players.	The players would respond with a higher rate of activity, compared to if the interval were fixed.	Similar to the other interval ratios, if the waiting gap is too high compared to the value of the reward, the player may lose the motivation for the activity.
Variable intervals: The difference is, as the name indicates, that interval of time between the rewards is varying.	A variable interval creates a more steady activity from the player, as the player wants to check if he or she has received the reward. The rate of activity is not on the same level as when a variable ratio is used; as the player knows the rate of activity is not dependent of the outcome.	Similar to variable ratios, if the variation is too high, the player may become frustrated.

These contingencies are basically what every game consist of, or more precisely, are a combination of. The most important aspect that needs to be considered when creating contingency schedules in the game mechanics, is to determine how much time you want the player to need to put in, what the rate of activity of the player is needed, and to make sure the player believe the time and effort is worth the value of the given reward.

John Hopson further explains how to make use of these contingency schedules, in order to create a set of guidelines that will achieve specific results from the game, and which combinations and methods should be avoided (106) (108):

[+] Maintain a high, consistent rate of activity: It is possible to make the player maintain a high consistent activity rate, by using a variable ratio schedule, where each response has a chance of rewarding the player. By making the player know that each activity has a chance to result in a reward, the player will continue a consistent activity rate, for a certain period of time.

An example of this is slot machines. Each time the player puts a coin into the slot machine there is a chance to win a big reward. Because of this, the player may feel motivated to keep on putting coins into the machine, even though he or she might not get any rewards.

[+] Maintaining interest in the game: Making sure there always something to be done in the game, and that the players feel it is worth doing is important. This can be done by maintaining a high, consistent rate of activity, as explained in the previous guideline. But another way to maintain an interest from the player is by creating a behavioural momentum, which is to make the player continue the activities, even though they do not receive any intermediate reward. An example of creating a behavioural momentum is by making the activity prevent bad things from happening. This way, even though the player does not receive a reward, the activity is still rewarding, because it is postponing a negative consequence.

An example of this method being used is the social network game *Farmville* (109). In Farmville, each player owns a farm which they need to expand and maintain. When the players wait for some of their investments in crops to be completed in growing, which in some cases can take several days, they still need to log into the game and water the plants. In this game the game motivates the player to being active in the game, even though they are not close to a reward.

Figure 25: The picture to the right shows how some of the crops in Farmville have withered, because the player did not water them in time.

[+] Multiple activities available: The activity options available in some games may make the player lose the motivation for playing any further. The player may be interested and motivated into playing the game, because of an interest in the story, but the activities needed for playing may not interest the player. Therefore it can be necessary in certain situations to enable the possibility to create multiple ways of how to gain a certain reward.

This is often a relevant subject in games, where the player needs to level a character. The player is motivated to gain experience, because he or she wants the avatar in the game to elevate in level. But the player may be tired of gaining experience by doing similar tasks over, like killing monsters. Therefore, many of these games create a variety of ways to gain experience and enable the possibility to abandon the current active task, and start on a different one. An example of this is the MMO World of Warcraft, as the user can gain experience in several different ways, like killing monsters, completing quests, exploring the virtual world, fighting other players, and so on.

Figure 26: Screenshots of the MMO World of Warcraft showing different ways the player can gain experience.

[+] Reward value: It is important that the current reward is valued on at least the same level as the last reward the player received in coherence with this one. If the player expects a better reward, based on previous experience from the game, he or she will respond to the new and lesser valued reward negatively.

[+] Avoid maximisation: Maximisation is when the player finds the most optimal way to pick the choice, or patterns of choices, in order to maximise the reward (108). When confronted with problems or obstacles in a game, if the player is interested in solving them, he or she will learn which strategies work better than others, and attend to approach the best method to achieve the reward. If the player discovers how to maximise the game, the complexity of the game will be reduced and will thereby become boring and predictable, as defeating the obstacles in the game has become a routine situation.

John Hopson describes two methods that can be used to avoid maximisation (108). One way is to make sure the contingencies based on probability, which makes it impossible to create a pure optimal solution. Another way is to implement more options to the game. The more options there are to the game, the more the player needs to compare, which makes it harder to achieve maximisation. It is furthermore important that the result of each option is evenly balanced, so one choice does not become more dominant than the others.

An example of how to avoid maximisation is a location-based treasure hunt game, where the players compete for red balloons, and with the winner being the one with most balloons. The players would instantly know how to maximise this game, as the rules are simple. But if each balloon had a different value, and the ones with a higher value was more time consuming to reach, the players would have to constantly consider which balloon to go for, depending on the situation.

[+] Matching: When talking about matching rewards in game design, it is often referred to the behaviour psychology behind the matching law, created by R. J. Herrnstein[14] (108) (110), and can be described as a law that indicates there is a correlation between behaviour and the given environment. A more thorough explanation of the matching law can be found in appendix (10.4). The matching law can be used as a method to make players choose a certain option rather than another, like persuading them to look for treasures in a certain area in a treasure hunt, because they find this area more appealing than the others.

[14] Richard J. Herrnstein (May 20, 1930 – September 13, 1994) was an American researcher in animal behaviour, based on the work done by F. B. Skinner, regarding behaviour psychology of operant conditioning and the Skinner box (191).

Even though the matching law was created with focus on animal behaviour, the theory behind rate of activity, being proportionally increased with the value of the reward is to some extend true in behavioural game design. If the player discovers that one activity option is more beneficial rewarding than the alternative, most players would choose this option more frequently than the other.

An example created by John Hopson on matching is a player in an MMO, who is hunting a special type of monsters to kill for points in a quest. In one area, this special monster appears every second minute, and in another it appears every fourth minute. According to the matching law, the player will spend around 2/3 of the time in the first location and around 1/3 in the other, in order to maximise the rewards. The reason for this assumption is, the player will realise that when he or she have killed both the monsters once in each area, it reappears twice as fast in the first area, meaning it will be more beneficial to stay in this area 2/3 of the time, as this type of monster is not in the second area nearly as often. But if the monsters that appear in the second area suddenly rewards the player with double points, then each area would theoretically be equally desirable (108). It should be noted, that players do not always follow the matching law in these situations, as players could find personal interest in following another activities.

It should be noted that the matching law is not a certain result you can get from a player, like a result from an equation, as players do not always follow the same behaviour, even though it would seem like the most optimal choice in the given situation. Players do not always follow the matching law in these situations, as players could find personal interest in staying in an area, even though it is not the most optimal choice. Therefore, the matching law should be seen as a way to help manage tendencies of which options the players would choose.

[+] Short and long term decisions: How players decide what to do in certain situations is affected on the given situation and the delay of the rewarding outcome. If the player can choose between one or two rewards, the player would most likely choose the two. But if the choice is between getting the one reward instantly, or to wait a certain period of time and get the two, they may chose the one reward that is given instantly, even though the size of the reward itself is lower than the other. But if the long-term reward is far greater rewarding, the player might choose the long-term choice.

At the same time, players tend to take fewer risks, if they are on a long-term mission, than if the rewards are fast and instantly. Again, this also depends of the size of the reward, connected with taking the risk. If the rewards are much greater, when choosing the risky options, the player may find this option more rewarding overall.

***

As our goal of this project is to create a concept which expands another digital entertainment product, it will be relevant to consider which types of contingencies are relevant, depending on the given product. Factors such as the genre of the digital entertainment product, the story, the virtual world and fictional characters, that already are being used will be relevant to make use of in the transmedia experience, as the participants already has an interest and motivation in these subjects.

3.5.1 Flow

According to psychology professor Mihaly Csikszentmihalyi, when a person is experiencing happiness, the person is in a state of flow (111). The basic philosophy of being in flow, in the everyday life, can be described as when a person is fully involved in an engaging process of creating something, which the person finds adequately interesting and challenging. When in flow, the person uses all the attention in this process and therefore loses the attention of other factors in life, like the state of the body, hunger, personal problems, and so on (111) (15).

In order to be in flow, a set of criteria needs to be enabled. These set of criteria, created by Mihaly Csikszentmihalyi, can be seen in appendix (10.5). According to these criteria, a person needs to be focused, concentrated and fully immersed in a work process that have intrinsic motivational factors, which makes the person forget the surroundings and feel of time. It is important the process is adequately challenging, based on the skills of the person, in order to be in, and to maintaining, a state of flow (**Fejl! Henvisningskilde ikke fundet.**).

Figure 27: In order to be in flow, the task needs to be challenging on a level that fits the current abilities of the person (112).

In some games, when the level of difficulty (the challenge) fits the current abilities of the player, he or she is capable of achieving a state of flow, and thereby lose track of time and self-consciousness (112). According to Jenova Chen, it is possible to adjust games so they achieve this state, in order to keep the player motivated and engaged. This concept is called *Dynamic Difficulty Adjustment (DDA)* (112).

Flow theories can be used to help adjust the complexity of the game, so it fits the given player. This means the game must be able to adjust the difficulty, depending on how skilled the given player is. But more importantly it is relevant to use flow as a method to adjust how the game should adjust in complexity, based on how much time and effort the individual player chooses to put into the game. If a player wants to spend a lot of time playing a game, the game mechanics should ideally create multiple options that enable the possibility of the player to spend more time on the parts that he or she finds interesting. These game mechanics should then create a flow for the given player, meaning creating challenges that suits the ability and interest, which the player wants.

When creating ARGs, it is relevant to consider how flow should be used, when creating the game elements of the design. In some regular computer games, it is possible to become fully immersed and losing track of time and self-consciousness, whereas in others, the flow theory can be seen, in how the game adjusts in complexity, based on the players' needs. But as the world in an ARG is a constant change between the real and the virtual world, it reduces the possibility for a player to become fully immersed, as transmedia experiences make use of mobile devices as a central part of the design. Even though it may be possible to achieve a fully immersing gameplay in a transmedia experience, it may not be ideal to achieve. A reason is that transmedia experience are using of the real world as a platform,

and the attention of the player must therefore constantly change between various game factors and other factors from the real world, which is not related to the game.

Even though it may not be favourable to create a transmedia experience in which the player is fully immersed, it is still possible and relevant to make use of flow in parts of the game. In order to make sure the player maintains an interest in playing, it is important that the level of difficulty adjusts to the skills of the players. If one player wishes to spend a lot of time playing, the game should ideally create more complexity, in a way that adequately fits the abilities of the player.

3.6 Gamification

Making use of game design techniques, like the ones in the aforementioned chapter, and thinking these game mechanics into a non-game context, can be referred to as gamification (14) (13). Gamification is when game mechanics is applied to non-game applications, in order to encourage or influence the participants on how they use the applications. Gamification is often referred to as the use of game design methods which rewards certain behaviour from the user.

The use of gamification has become a popular tendency through the last 3-4 years, and has often been used in coherence with social and pervasive media platforms. These concepts all has the use of social interaction with other real people as a central part of the design. Examples of these concepts are the social games on Facebook, like Farmville, which has more users than Twitter, *Mafia Wars* which made over 100 million dollars in the first year, and *Club Penguin* which was bought by Disney for 350 million US-dollars in 2010 (79).

Another example of a non-game concept that makes use of gamification as a central part of their design is *Foursquare* (113) (114). Foursquare is a location-based, social networking application, created for smartphones, where the users can post their location at a venue (as they call a check-in), via a mobile website, text messaging or through the foursquare application. In April 2012, Foursquare announced they had received more than 2 billion check-ins since the launce in 2009. They furthermore announced they have around 20 million registered users (113).

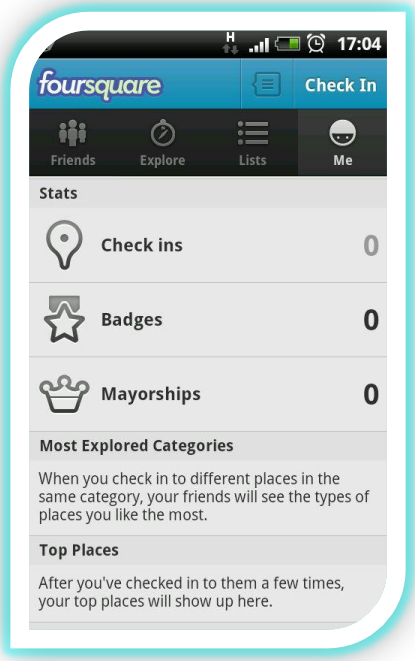

Figure 28: Screenshot of the foursquare application for Android.

Foursquare makes use of gamification methods, in order to encourage their users into using the check-in features, and to be specific about their check-ins, like checking in to a specific floor or area of a building. They furthermore encourage the users into post their check-ins to their friends through Facebook, Twitter, and/or through their own foursquare community, via the smartphone application. Some of the game design methods foursquare is using, are the following:

- **Point system:** Each time a user checks in to a place, he or she is rewarded with a certain amount of points, depending on the given check-in. The user gets more points for checking in to a new place, by adding a new venue or by checking in together with a friend in multiple locations.
- **Badges (Achievements):** The users earn badges by checking into venues. Some badges can only be achieved by completing tasks, like getting a badge when the user has collected all the badges in a city.
- **Mayorship (Exclusive Reward):** The user, who has the highest number of check-ins in a certain location within the last 60 days, will be rewarded with the title “mayor” of the given venue. The user must have a profile picture, in order to become mayor. This encourages the users to compete to get most check-ins in specific areas, which they find interesting.

The game elements in foursquare are basically created in order to encourage the users to compete against each other, into getting most points, more badges or to receive unique badges. It also encourages the users to collaborate, as foursquare rewards users, who checks in together.

Like in foursquare, the use of achievements (called badges in foursquare), has become an essential part of the game design of both high budget computer games, but also smaller social and pervasive concepts, like foursquare. Because of the popularity of social and pervasive concepts with gamification aspects implemented, it is relevant to consider gamification, when creating a transmedia experience.

The term gamification has in the book *Gamification by Design* (15), been defined based on brands like Foursquare as:

> *"The process of game-thinking and game mechanics to engage users and solve problems"* (15)

In Gamification by Design, Zichermann and Cunningham define gamification as to how games mechanics can be used to engage people into solving problems and clearing tasks, which they normally would be less motivated to do. This is a philosophy that is similar to how McGonigal perceive gamification (8).

This definition is suitable for creating a design that requires certain behaviour from the users, often by extrinsic motivational reward factors. Foursquare, for example, has incorporated a lot of point and achievement systems which only can be used to compare and compete with your friends, as the points and achievements cannot be used for other purposes within the application.

Even though this definition of gamification is based on methods related to how foursquare implements game-elements, it is still suitable for our framework. As we define our framework as combination of transmedia ARG and transmedia storytelling, we base a lot of the motivational factors intrinsically, as we extend a product which the user is already interested in. The use of game-elements in a transmedia experience will therefore not be relevant to implement in a similar manner as designs similar to Foursquare as the interest of the user already exists. Therefore, we intend to make use of gamification in regard to optimising the user experience.

In general, we see a tendency of a high popularity of reality-related concepts in most media forms these days. In television, almost every program that airs in the prime time of the evening is a reality related programme. Jesse Schell[15] explains, at a DICE conference[16] in 2010, that this tendency also shows in the game industry; like interactive social games as *Guitar Hero*, games for the *Nintendo Wii*, *Playstation Move* and so on (79). This reality tendency has also been transferred to the social media, as people love to compare themselves with their friends, through achievements and badges, and likes to compete and collaborate with people they know in real life, instead of fictional characters.

[15] Jesse Schell is a professor of *Entertainment Technology and Game Design* at Carnegie Mellon University, the founder of *Schell Games* which specialises in the design and development of interactive experiences, and a former Disney Imagineer (188).
[16] DICE stands for Design, Innovate, Communicate and Entertain. It is an annual gathering of video game executives, and focus on trends and innovation in game design (187).

This is why it is important to consider the gamification aspects, when creating a transmedia experience, as it extends a digital entertainment product and thereby takes the ARG aspect and blends the virtual world of the digital entertainment product with the real world. When creating the transmedia experience it is important to consider how the users are to interact, collaborate and/or compete with each other, in order to make them feel they have an outcome in both the real and the virtual world.

4 Empirical Study (State-of-the-Art)

To develop the theoretical guidemap, it is necessary to investigate the current market of products which exist today, and how the different technical and technological aspects are interwoven into the process of the products, and product itself, in order to utilise the possibilities available today. The work problem associated with this investigation is:

- Which state-of-the-art ARG and transmedia storytelling concepts are relevant to take into consideration, when creating a transmedia experience concept, which purpose is to extend a digital entertainment product?

Even though the current use of ARGs and transmedia storytelling is spanning over many media platform genres, and usually is used to attract people's attention towards a product or an issue. But, there are some independent ARGs that use the medium to tell a story, without having an associated product tied with it. An example is the *Interdimensional Games*, which is an ARG "web-experience", containing a story where the players have to solve quests in order to get the next story piece. The game was personalised to every single user, which made collaboration inevitable to progress within game. The game is designed, so new players always have the chance to catch up, as the story grows more complex (115).

Jane McGonigal has experimented with the use of ARGs in serious games, like *World without Oil* (116) and *EVOKE* (117), among others. World without Oil was developed and carried out in 2007 to create attention for the possible oil-shortage problem in the near future. Here, the players had to imagine their life under these circumstances and document it with videos, images or blog entries. All the stories were combined into a single narrative and posted daily on the game's website. The aim was to collect usable knowledge around the possible crisis and help anticipating the future, and thereby prevent it with the gathered information (116). The EVOKE concept is almost similar to World without Oil, with a central narrative told through a graphical novel, and with less gameplay. The overall aim with EVOKE was to encourage entrepreneurship and generate ideas in Africa.

Another aspect where ARG and transmedia storytelling is getting attention is in corporate training purposes for company employees. *Cisco Systems* developed an ARG called *The Hunt* for their sales department employees in 2010 (118). Media platforms like email, text messages, Facebook and Twitter were taken into use, to help two fictional characters escape from an ancient secret organisation. Through playing the game, the employees learnt about new Cisco technologies coming to the market. The game was not only played by the sales department employees around the world, but also played by other members of the Cisco Systems (118).

Transmedia storytelling is also used in marketing campaigns for specific products, like *Nike* with the *Nike Grid* in 2010. Nike's ARG turned London into a game board, where the players had to run between phone booths to claim territory, earn badges and win prizes (119). *Reebok* has also developed an ARG called *Secret Life*, together with *nDreams*, to promote their sneakers in 2010. In Secret Life, Lewis Hamilton, a famous formula-1 race driver, were featured as the central character in the ARG, which was played by more than 600.000 players worldwide. The players had to work together across the countries to solve online and real

world puzzles. Live events where carried out on different locations all around the world, and the total experience ended with a grand finale in London after eight months (120).

It is possible to observe that these kinds of transmedia ARGs are being used in a wide range. The interesting areas to dig further into, according to this project, will be to research the use of it in the film industry, TV series, game industry and book publishing industry, as these are fields where there is a story in the primary product, which the transmedia experience can rely and develop further upon.

An empirical study has been conducted, surrounding approximated transmedia experiences and their use, in the above mentioned areas. Based on a scientific framing created in the preliminary study on the ninth semester, an updated and modified framing that fit the relevant focus areas of project has been created. The framing model from the preliminary study can be seen in appendix 10.7, including an explanation thereof.

By studying the current relevant products, we discovered that it was hard to determine the products that use all components of a transmedia experience. Therefore, it was favourable to divide the process into two stages; first selecting the existing products, according to their use of transmedia storytelling (TMS), ARG and social media (SM), and secondly analyse their usage of smartphone features, motivational factors, game mechanics and gamification.

An interesting observation with the study is that we did not find any products which only use TMS and ARG. The products that utilised TMS and ARG also used SM to some extent. This indicates that it is the social aspect which ties these together. The scientific framing of the empirical study is illustrated in (Figure 29) below:

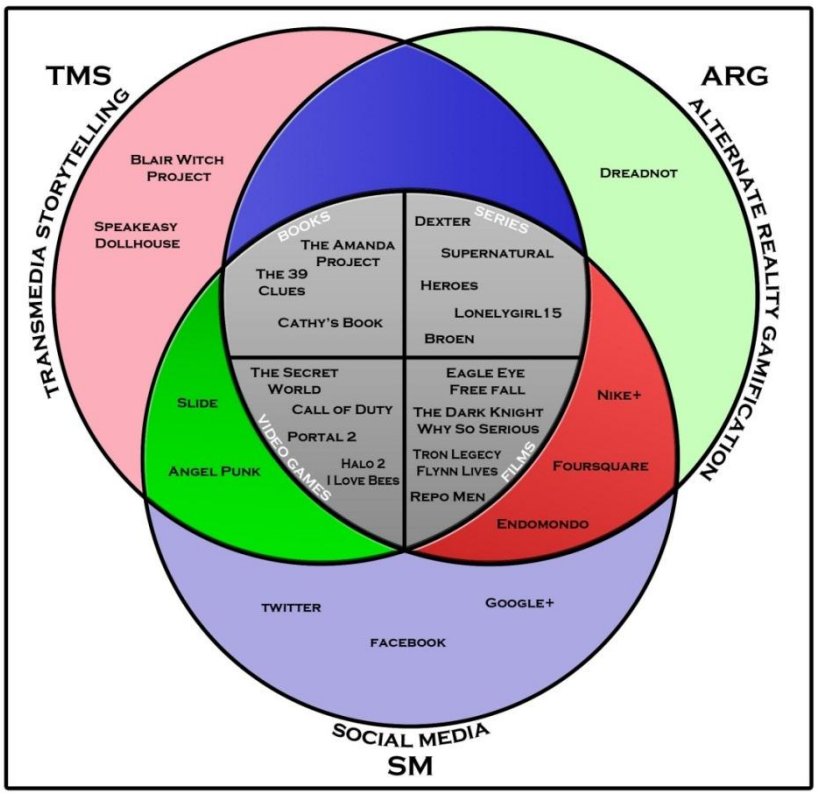

Figure 29: An illustration of the scientific framing of the empirical study of products using a transmedia experience.

A circle for each core component has been created, where the existing products are placed within, according to their use of the different components; TMS, ARG, and SM. The interlaced areas represent the products that utilise two components, where the middle section indicates the products that utilise all three core components. We have chosen to focus on the products, using all three components, as they are necessary in order to create a transmedia experience.

The products placed in the mid-section are dived into the four categories. The location of the four categories does not have anything to do with the surrounding circles near them, i.e. video games does not necessarily have more TMS and SM implemented and less ARG, though it visually closer related to the first two components.

The products which only use two or less core components are not used in this investigation. A further description of these excluded products that is not utilising all three components can be found in appendix 10.8.

4.1 Products investigated

In the following section, the selected products is described and analysed, in order to clarify how they have utilised the components in the different stages in the process.

It is not all the selected products that have been described in depth. When identifying and analysing the selected state of the art products, it was possible to determine many of the elements within the different processes, which were similar in the way it was implemented and utilised, compared to others. Therefore, the products selected for further investigation are the products that utilises the potential of transmedia experience components in an effective way, and/or had implemented it in the primary product itself. However, the other products will be described shortly, with the special features it contains in addition to the selected products' features.

A table has been developed to clarify how and when the different components for a transmedia experience, are put into use. The table is divided into *before*, *during* and *after* the launch of the primary product, which the experience is built upon. For example, if an experience is developed to be a promotional campaign for an entertainment product, such as a movie, the elements and activities within the concept will be placed in the "before" column. The "during" column, will be used to describe the process when the movie is being aired in the theatres, and the "after" column will serve the activities carried out after seeing the movie in the theatre. The table is illustrated below:

	Before	During	After
TMS			
ARG			
SM			
Smartphone			
Motivation			
Game Mechanics			
Gamification			
Platforms			

The following components, act as the focus area for each analysis of a state of the art product, and are based on the components in the theory section:

- **TMS (Transmedia storytelling)**; denotes how the story is told across multiple platforms.
- **ARG (Alternate reality games)**; denotes the ARG content in the product.
- **SM (Social media)**; denotes how social media is incorporated.
- **Smartphone**; denotes which smartphone features that have been utilised.
- **Motivation;** denotes which motivational factors that have been implemented.
- **Game mechanics;** denotes if certain game mechanics have been put into use.
- **Gamification;** denotes which gamification methods have been implemented.

Besides the abovementioned components, we found it relevant to include is the use of platforms. This part is included, in order to create an overview of which and how the existing products are using the physical and digital platforms, and how they choose to interweave the platforms with each other:

- **Platforms**; denotes which platforms, both physical and digital, are put into use.

Whenever a given product does not make use of one of the components in either a before, under or after stage, the box will be denoted with a bold capital **X**.

4.2 The book Industry

The book industry is slowly adapting the use of multiple media platforms to elaborate a primary story to engage the reader actively, and thereby give them an expanded experience. *The Amanda Project* is an interactive mystery-series that unfolds across books. It uses multiple media platforms like books, websites, social networking sites and blogs to engage the reader. The readers are encouraged to join the search for Amanda, and collaborate in the search for clues, in the book and online, thereby solving tasks and quests. The readers furthermore have the possibility to influence and shape the storyline across eight novels, by participating actively. The book series is targeted at girls ages 12 to 14 and is still progressing where book four was released in 26th June, 2012 (121).

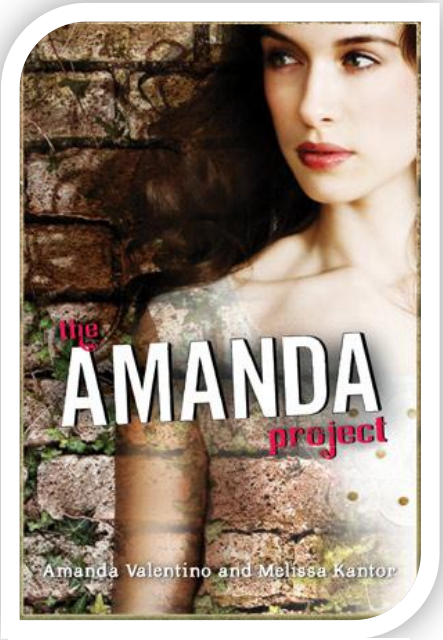

Figure 30: Cover from the Amanda Project (121).

Another example is the book-series *The 39 Clues*, which was assisted with a contest, where the readers could win more than $100,000 in prizes through the duration of the series. To win the grand prize of $10,000, the readers had to find all 39 clues, and uncover a hidden treasure. The book series was assisted with websites, with background information, blogs written by the characters from the fictional story, numerous historical and geographical videos, collectable cards, online games and treasure hunts, where the reader could hunt for clues. The book series is aimed at kids ages 8-12 and progressed over two years from 2008 to 2010 (122).

Figure 31: The website for The 39 Clues ARG, and the book-series (123).

An interesting use of multiple platforms has been carried out by the producers of the novel *Cathy's Book*. The readers have the possibility to engage themselves in an ARG, anytime during the reading, and the game elements are incorporated in the primary product.

4.2.1 Cathy's Book

The novel is written by Jordan Weisman and Sean Stewart and was published September 2006. The book is a diary of a missing teenage girl, and the overall story is about her mysterious disappearance. The book contains an evidence package filled with phone numbers, letters, pictures, drawings and birth certificates. Furthermore, the book-margins are filled with Cathy's doodles and notes. With the provided clues and evidences, the search for the missing girl starts for her sister.

Figure 32: The enclosed content for the Cathy's Book novel (124).

Figure 33: The iPhone application for Cathy's Book (124).

The fictional websites, phone numbers and email addresses mentioned in the book, can be reached in the real world, where the readers can get more or other fragments of the story. The readers can also download audio streams from *iTunes,* to supplement the given clues and evidence. A dedicated iPhone app is available for the readers, containing relevant information and exclusive content with further clues. With the application, the reader has the possibility to take the role as a detective and engage in the investigation and resolve mysteries. Additionally, the players could share their tips and clues with other players, and thereby by contribute socially (125).

The potential with advertisement was also utilised, by including references to the *CoverGirl* makeup line in exchange for advertising space on the website *Beinggirl.com* (124).

4.2.2 Considerations

Cathy's Book has incorporated a transmedia story in the primary product itself, although it is not necessary for the reader to engage themselves, as it is an additional feature available for the reader. The transmedia storyline is implemented in a way that it can be experienced anytime a reader reads the book.

TMS: The primary story is told through the book, where the other story fragments found on the different media platforms supports the primary storyline. The reader has the ability to dig further into the story to explore or find additional clues to the investigation. Hereby, the amount of drillability is effectively applied in the transmedia storyline. The story fragments on the different media platforms are created so they all fortify the continuity and do not interfere with multiplicity, by alternative retellings. The book is designed in a way so it resembles Cathy's diary, with handwritten notes in the margins, which enhances the sense of realism and thereby adds more immersion to the experience. The book furthermore comes with additional real-world evidence materials attached to it, which contributes the extractability. As this book is focusing on a single story around Cathy's disappearance, the world-building is created by adding exclusive content and story fragments about and surrounding Cathy, which together forms the universe, where the primary story exists. At the moment, there are no other stories available in the story universe, but the universe exists, which enables the possibility to elaborate other stories within the existing universe. The characters and the different story elements in the book are reused in the other used media platforms, which denote that the seriality is well preserved in the transmedia storyline. With the possibility to actively contribute to the investigation, the amount of performance is also utilised effectively. However, with the existing information around the Cathy's book and its experience, it is not possible to determine the use of subjectivity as our knowledge is based on existing description of the product and process.

ARG: The game is built around Cathy's investigation of the disappearance of her sister, where the reader has the possibility to investigate the disappearance with the given information and evidence. The overall game and the game characters communicates with the reader through real world elements like phone calls and e-mails which enhances the feel of realism.

SM: The overall experience does not require the readers to engage themselves socially by collaborating with other readers. However, the possibility to collaborate is enabled through a dedicated website, where the readers can help each other with the investigation. Generally, social networking sites were also taken into use, to discuss and share their experiences.

Smartphone: Even though a dedicated iPhone app is available, it does not use the potential features a smartphone consist. The app only contains materials that are available on the other media platforms, which makes the iPhone app to only be an additional media platform that does not use the potential smartphone features.

Motivation: The gamification part of the ARG is mainly based on intrinsic motivational factors. The readers are encouraged to use the iPhone app and to collaborate with other readers through the dedicated websites and social media, in order to get access to new clues and exclusive content of the virtual world.

Game mechanics: Mainly, the game consists of puzzles, which the reader has to solve to get access to other clues and/or exclusive contents. The main purpose of the game implementations is to create multiple activates for the reader, to further dig into.

Gamification: The only gamification existing is the rewards, gained from the puzzle games. Even though a dedicated application was present, it does not contain any profile, point or progress tracking systems.

Platforms: The book is the primary media platform, where the other media platforms supplies with story inputs and exclusive contents. The dedicated website is the central gathering point, where the readers can contribute and/or receive help from others to the investigations. E-mail and phone-calls are used for communication which enhances the character engagement in the overall experience. The iPhone app functions as a feature where the exclusive content and additional clues can be found.

	Before	During	After
TMS	**x**	**-Additional story content**	**x**
ARG	**x**	**-Character engagement through authentic media platforms** **-Physical evidence material**	**x**
SM	**x**	**-Collaboration** **-Sharing information** **-Sharing experience**	**-Sharing information** **-Sharing experience**
Smartphone	**x**	**-iPhone app**	**x**
Motivation	**x**	**-Intrinsic** **-Collaboration** **-Exclusive content**	**-Intrinsic** **-Sharing Experience**
Game Mechanics	**x**	**-Puzzle games** **-Multiple activities available**	**x**
Gamification	**x**	**-Rewards**	**x**
Platforms	**x**	**-Book** **-Website** **-iPhone App** **-E-mail** **-Phone Calls** **-Social Networks**	**-Website** **-Social Networks**

There is no activity carried out before the initial story, and afterwards the readers share their experience on different social networking sites and websites. Intrinsic motivation drives the activity after the end of transmedia experience.

4.3 Television

Some TV-series has begun using transmedia storytelling and ARG as a promotional tool. For example, the TV series: *Dexter* and the fifth season of *Supernatural*. The Supernatural season five was initiated with a geo-locative puzzle hunt in the UK in 2010, where the fans were asked to locate hidden symbols scattered around the country, called "*Enochian"* sigils. The clues where given through a video sequence from a dedicated website *luciferiscoming.com* (126).

Figure 34: The Supernatural ARG: Fight the Apocalypse (126).

When one of the sigils was located, the player had to take a photo of it with a mobile camera and send it via MMS to a specific number, where it got verified by an image recognition technique, and then added to the player's profile. The winner of the game got a chance to appear in the series. The story in the ARG serves as a sequel to season four and a prequel to season five. Media platforms like Facebook, dedicated websites, smartphones and phone-calls were integrated in the ARG (126).

The ARG that led up to Dexter season five, resembles in many ways Supernatural's ARG. The different is that the game was initiated on the *Comic-Con* event 2010, with a location-based treasure hunt that required the players to use a specific smartphone application available for iPhone and Android. The hunt led the players to a *kill-room* with clues written on the walls. A picture of this room can be seen in Figure 35).

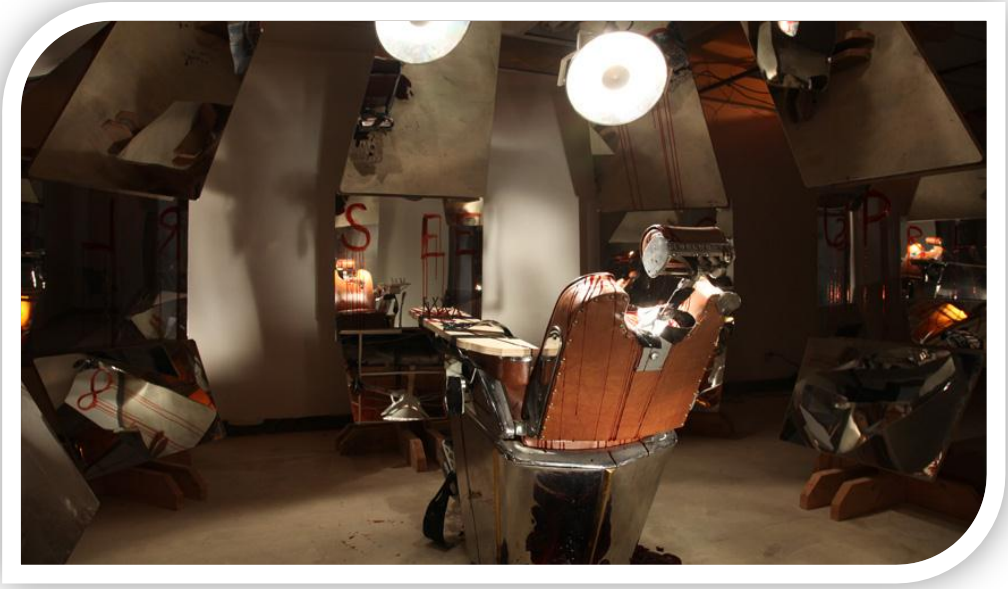

Figure 35: The kill room from the treasure hunt game in the ARG, which promoted the fifth season of Dexter (127).

The players then had to work together online to catch the serial killer and identify his victims. At the end of the game the players had the chance to create an influence on the game story's ending. Although the game story did not have any lead to the fifth season, it worked as a separate story experience within the Dexter universe. The game used media platforms like Facebook, Twitter, dedicated websites, online chat programmes, video sequences and phone calls to interact with the players (127).

Both examples mentioned above, provide experiences to keep the audience active in the off-season periods, and at same time use it as a marketing campaign for the existing fans for the forthcoming season. One remarkable reward from the Supernatural experience stands out among others, is the possibility for the winner to contribute with an appearance in the forthcoming series. This motivates the fans additionally to engage themselves, and work hard to achieve this reward. If we look at it as a whole, the production companies managed to partially integrate transmedia experiences as a part of their productions.

There are some recent productions that have experimented with transmedia storylines as a part of the season itself. One of the examples is NBC's TV series *Heroes* that with an in-show business card, aided the viewers to a fictional online paper company called *Primatech*. By applying for a job in the fictional company, the viewer started to receive clues through text or e-mail. When the web-based puzzle was solved with the given clues, the background details about a character and the reason for his actions was revealed (128). Another example is the online series *Lonelygirl15*, which managed to create a buzz around the online TV series by uploading personal videos on YouTube.

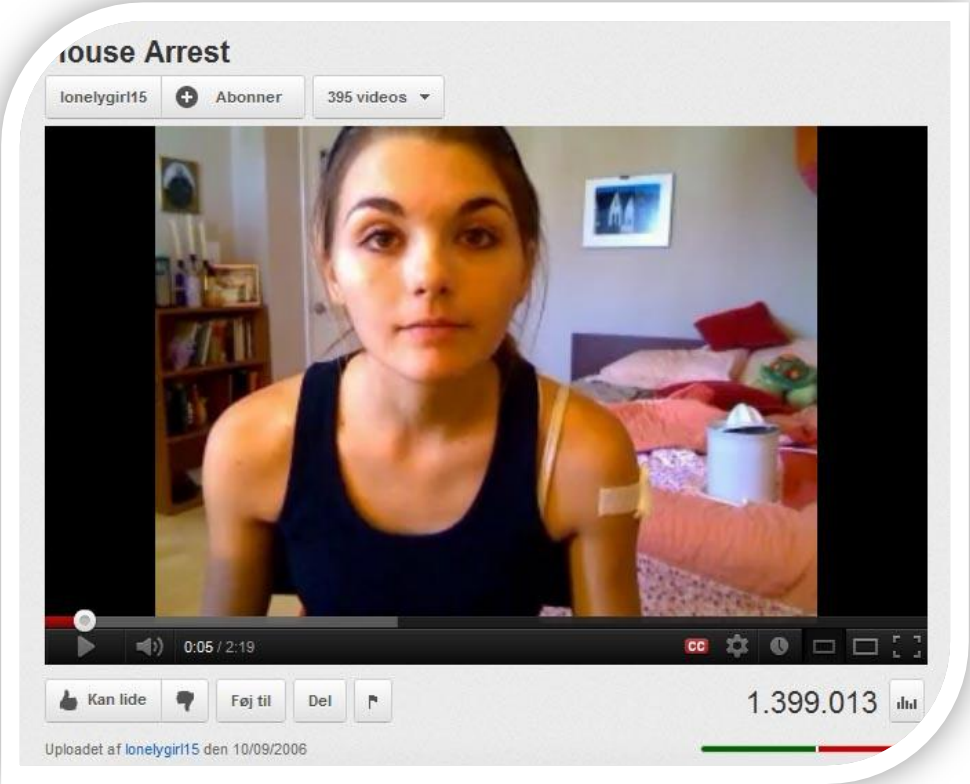

Figure 36: A Screen-shot of the YouTube clip with Lonelygirl15.

The show's character asked directly the viewers to engage themselves in puzzle-based tasks. The clues could be found in the episodes, and those who managed to help the character were acknowledged in the show (129). These are some examples that provided transmedia storytelling in a small degree in their productions. Another example is the latest Danish/Swedish TV series *Broen.* Broen provides an ARG, where the participants need to watch the episodes every week to remain active.

4.3.1 **Broen**

Broen is a Danish/Swedish TV crime series that was aired simultaneously on DR1 and SVT1 in October and November 2011 (130). Both the Danish and the Swedish viewers could participate in the investigation on DR1's and SVT1's website, by making their own psychological profile of the murderer, parallel to the investigation in the series. The participator who got closest to the real killer's profile won the game.

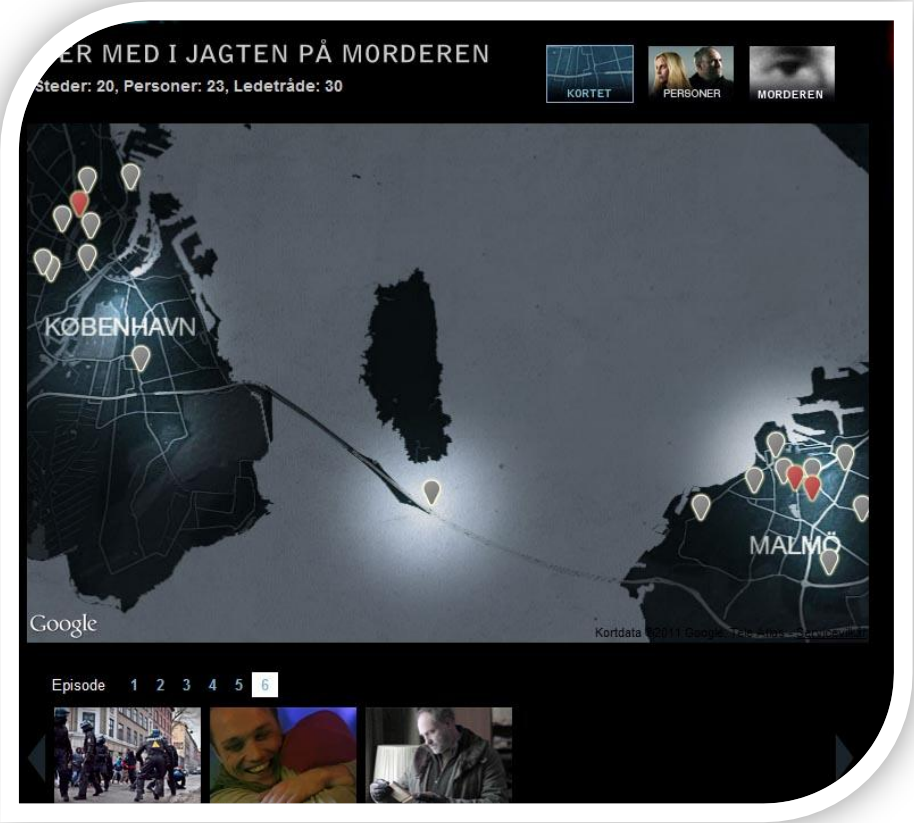

Figure 37: Screenshot of the ARG web-game of Broen (130).

The series official website was updated shortly after every episode with new clues, features, characters and destinations. The viewers could dig further into the clues and revisit the scenes and images that all pointed towards the murderer's potential profile and motive. Additionally, the website contained an interactive map of Copenhagen and Malmoe, with the information about evidence and characters etc. from the episodes plotted into it, geographically. Furthermore, the participants could interact with each other through a forum on the official website, where they could discuss, share and get feedback rapidly by other participants (130).

4.3.2 Considerations

The transmedia ARG of Broen was developed so every single episode encouraged the viewers to update their profile of the perpetrator on the dedicated website. And similarly the contest on the website encouraged the viewers to watch the next episode in order to get new information and clues. The overall experience is built primarily upon the TV-series, where the additional material on the website supplemented with exclusive content and a contest, where the viewers helped each other to make the best profile. The ARG could only be experienced during the season and ended with the last episode of the series.

TMS: The primary story unfolds in the TV-series, where the website permits the possibilities to dig further into some story fragments, to explore and extract additional clues and information. The amount of drillability was utilised, according to the need of the contest. Some of the evidence materials could also be revisited on the website, which denotes the use of spreadability. The continuity is well preserved, as the exclusive content contains the same characters and elements from the TV-series. The immersion is creatively deployed, as the website resembles an interactive map of the real world, in this case the cities Copenhagen and Malmoe, is used for investigation, which enhances the feel of realism. Additionally, the viewer is put into the situation, where he or she needs to be active and investigate along with the TV-series progression. This adds another layer of immersion and performance to the overall experience. However, the viewers did not have the possibility to affect the primary story with their engagement, in contrast to the TV-series Dexter, as mentioned earlier, where the actions of the participants affected the outcome of the ARG storyline.

ARG: The game is built upon a contest, where the viewers needed to end up with the most suitable profile of the perpetrator. The game does not utilise the potential with the real world as a media platform. It resembles more a web-game, where there players have to collaborate to come close to the most possible solution.

SM: Throughout the season, the viewers collaborated and helped each other to make the most suitable description of the perpetrator. They interacted with each other on the forum on the dedicated websites and through other social media platforms, to gather hints and clues to their investigation.

Smartphone: There is no use of smartphone features in this ARG. However, the story and where it takes place have a great potential for smartphone features. The locations of crime-scenes, information and characters could be incorporated into the real world. This could be more effectively utilised with location-based technologies.

Motivation: The real world reward motivated the viewers to engage themselves in the investigation and to collaborate to make the best profile description of the perpetrator, even though they were competing against each other. The method used to motivate and get the viewers' attention is gained through the use of extrinsic motivation, which is the real world reward. However, the viewers who engaged themselves for the experience itself cannot be excluded.

Game Mechanics: Broen tried to maintain an interest from the audience, by encouraging them to make use of the ARG, between each episode. The experience between the ARG and the episodes was closely interlinked, as the game mechanics instructed the participants to watch episode, in order to stay updated with the profile. Furthermore, the ARG made use

of a long term rewards system, as the participators worked towards a big reward in the end of the experience.

Gamification: The only game element that was used in the contest was a real world reward for the one who managed to come up with the closest profile description of the perpetrator. However, the single game element contributed to create hype around the transmedia experience.

Platforms: The TV is the primary media platform where the story unfolds. The dedicated websites served as a central media platform for the contest and exclusive content. Social media were used by the participators collaboration and by sharing their experiences.

	Before	During	After
TMS	**x**	**-Primary Story (series)** **-Additional story content**	**x**
ARG	**x**	**-The Contest** **-Character engagement**	**x**
SM	**x**	**-Collaboration** **-Sharing experience**	**-Sharing experience**
Smartphone	**x**	**x**	**x**
Motivation	**x**	**-Extrinsic: End reward** **-Intrinsic: Sharing experiences**	**-Intrinsic: Sharing experiences** **-(Dexter) Intrinsic: Appearance in the series.**
Game Mechanics	**X**	**-Maintaining an interest** **-Long term reward system**	**x**
Gamification	**x**	**-Rewards**	**x**
Platforms	**x**	**-TV** **-Website** **-Social networks**	**-Website** **-Social networks**

4.4 Video Games

The use of ARG and transmedia storytelling in video games is somewhat more varied. Video games like *The Secret World* and *Call of Duty* have used ARGs as a promotional tool. The production company of The Secret World managed to motivate its fans to solve different task, collaborate and initiate real-world treasure hunts, which all revealed different aspects of the story and prepared them for the initial release (131).

Figure 38: A real-world event of the Secret World ARG, at a gaming event in 2012. This picture illustrates the size of interest, of the promotional ARG.

For the occasion of the launch of the zombie-mod[17] to the video game *Call of Duty - Black Ops*, the production company used an ARG as a promotional tool, among other marketing strategies. This ARG provided an sight of the dystopian world behind the Black Ops' zombie mode, through some old TV-screens on a dedicated website that showed zombies around the cities. The ARG continued in the video game itself, where the players could find coded messages that were hidden in every mission's initial screens. By decoding, the players got access to additional information around the game's plot and its associated zombie riddled reality (132) (133).

Figure 39: Screenshot of an initial video clip before a mission in the zombie mod to Call of Duty – Black Ops (132).

[17] Mod, or modification, is a term used when a piece of software has been created, with the purpose to extend an initial product.

Another ARG promotional approach was taken by *Valve* for the video game *Portal 2*. Instead of developing a new ARG concept dedicated for the promotional campaign, the production company used the existing Portal game to draw attention to the Portal 2 launch. Portal was updated with new game content on *Steam*, a digital game distribution programme, developed by Valve. The new update added a set of radios into the game, which were placed within the virtual world. These radios then broadcasted strange interference noises. The players managed to decrypt the transmitted files from the radios, and found out that it located them to a bulletin board, where they found cryptic ASCII [18] images, which culminated in the announcement of the Portal 2 launch (134).

Figure 40: One of the ASCII images that were added to the Portal game.

All the above mentioned examples resemble each other in the way they provide an ARG experience. However, some creative approaches have been conducted by Call of Duty and Portal 2, by taking the experiences into the primary video game and thereby utilise the strong features the video games have to enhance the experience.

Another example that uses transmedia storytelling and the ARG genre is *I Love Bees*. I Love Bees is created by *42 entertainment* as a part of the promotional campaign for the game *Halo 2*, which took place in summer 2004 (135).

4.4.1 I Love Bees

The attention around I Love Bees started with the appearance of the website *ilovebees.com* in the Halo 2 cinematic trailer (136). The website was a beekeeper's personal website, which appeared to be hacked (see Figure 41 below). The visitors were redirected to a blog, where the webmaster, Dana, asked people to help her with retrieving the website, thus started the ARG game which lasted for six months and ended with the launch of the X-box game Halo 2 (137).

The transmedia storyline is about a person from the future, who has been trapped in our time, inside the I Love Bees website. The person is split into several characters, during the time travel process, and therefore represents both the good and the evil forces. Now, the person wants the players help to travel back to the future.

[18] ASCII stands for *the American Standard Code for Information Interchange,* and is a character-encoding scheme.

Figure 41: The initial screen of the hacked website I Love Bees website (137).

The hacked website's front page contained a countdown to the date 24th August. Below was written "*COUNTDOWN TO WIDE AWAKE AND PHYSICAL*". Some players began to wonder and investigated the website furthermore, and found a sub-side containing another countdown titled "*GO AXON HOT*", where also a bunch of numbers was listed with related time codes.

Curious players began to discuss this issue on different forums and helped each other to decode the numbers and the associated time codes. By collaborating, the players managed to solve the quest and found out that the numbers represented GPS coordinates, and it pointed to different public phone booths in the U.S. The players were forced to collaborate, in order to reach the different locations at the given time, to answer the calls. The phone calls created the link between the real world and the fictional game world, and thereby connected the players with the fictional game characters. The phone conversations where then put together to an audio drama and made available on the website.

Figure 42: A phone hunt for one of the phone calls, where the players could talk to the fictional characters.

The entire transmedia storyline were equipped with both online and offline tasks and live-events, where the players were exposed to different communicative tasks. Different media platforms like phone calls, emails, websites and blogs where utilised by the game characters, to give orders and tasks to the players. At the end of the ARG, the players got the chance to play Halo 2 in dedicated cinemas, as the reward for their engagement, before its actual release. On this special event, the players also got the chance to collect a commemorative DVD (138).

4.4.2 Considerations

The process managed to actively engage the users to collaborate across multiple media platforms, and thereby give a unique approximation of a transmedia experience, where the users had the possibility to affect the outcome with their participation and actions. The entire experience was tied together with a good coherent story that systematised the other elements within.

TMS: The story was not only extended or elaborated from the Halo 2 video game, but created from scratch to make a link to the real world. This was necessary as the Halo 2 story unfolds in the future, and therefore becomes an obstacle to construct a realistic entry to the ARG. The method handled to overcome this problem worked, because it persuaded the users and added realism to the whole experience, which enhanced the immersion for the users. The entire story unfolds on multiple media platforms, where the users had to be aware and updated, to get all the story fragments, which were spread across different media platforms. This adds a good amount of drillability, where the users interested in more content had the possibility to drill further into the story on different media platforms. The storyline was constructed so it did not need much continuity. However, the only thing that maintained the continuity was the fictional character, which was recognisable from the Halo universe. The users were continuously encouraged to collaborate across countries and multiple media platforms, in order to solve the different tasks, which add a huge degree of performance to the transmedia storyline.

ARG: The game is about to help the fictional character travel back to the future. The real world was utilised as a media platform through the use of phone calls and emails, which the fictional character used to communicate with the users. Furthermore, the real world was used as a game board for the treasure hunts, where real world elements like phone booths where incorporated in the treasure hunt gameplay. Real world events and the fictional characters representation throughout the entire process boosted the feel of realism and enhanced the overall experience.

SM: Social media platforms were used through the ARG, as the collaborations across multiple media platforms was inevitable. By given circumstances of social media opportunities in 2004, the users engaged themselves socially across different social media and formed several communities, to support each other and the fictional character. The fictional character only communicated though authentic commutation methods; the social media collaboration were initiated by the participants themselves.

Smartphone: Smartphone features were not utilised to contribute the different conducted activities, because the smartphone accessibility was low at the time. This ARG could be a suitable concept for implementing smartphone features as a central part of the design.

Motivation: The intrinsic motivation drives the entire ARG, as the reward of playing the game was announced when the last task was completed. This indicates that the ARG was aimed for existing fans, of the Halo video game, waiting for the next release.

Game Mechanics: In order to help the fictional character throughout the ARG, the users had to solve different puzzle games and conduct treasure hunts.

Gamification: The intrinsic reward was the only game element used in the ARG. Those who actively engaged themselves got rewarded with exclusive content and finally pleasured with the chance to play the game before its actual release. However this ARG had a great potential to utilise many other game elements that would have contributed every single users' experience. The activities conducted could have been supported with a points or/and a scoring system which all could have been tracked and saved for further use by adding the possibility to have a personal profile.

Platforms: Many media platforms were utilised throughout the ARG, and the selected media platforms served the overall experience effectively. Media platforms, like phone calls and e-mails were used to communicate with the users. A dedicated website functioned as the central gathering point, where many other sub websites contributed with story and game fragments. Social media made place to collaboration.

	Before	During	After
TMS	**-New story**	**-Primary story**	**x**
ARG	**-Character engagement** **(Portal): Using content within existing product to promote**	**x**	**x**
SM	**-Collaboration** **-Sharing experience**	**-Sharing experience**	**-Sharing experience**
Smartphone	**x**	**x**	**x**
Motivation	**-Intrinsic**	**-intrinsic**	**-Intrinsic**
Game Mechanics	**-Puzzle games** **-Treasure hunts** **-Events**	**x**	**x**
Gamification	**-Rewards** **-Exclusive content** **-Play Halo 2**	**x**	**x**
Platforms	**-Real world** **-Websites** **-Social networks** **-Email** **-Phone Calls**	**-Xbox** **-Websites** **-Social networks**	**-Websites** **-Social networks**

4.5 The Film Industry

The film industry uses ARGs similar to the game industry; mainly as a promotional tool. However, there are only a few production companies in the film industry that have utilised the potential with using ARGs as a promotional tool. One among few others is the production company *DreamWorks*, which provided a 10 min ARG for the film *Eagle Eye*. DreamWorks created a small online game called *Eagle Eye - Free Fall*. The game is a 10 min intense experience, where the players have to make the right move according to the instruction given, through phone and e-mail. The game is an online flash game, where real world elements, like phone calls and e-mails were taken into use (139) (140) (141).

Figure 43: Screenshot of the Eagle Eye – Free Fall flash game.

The game Eagle Eye - Free Fall is just a small example, but there are some few examples among others that stand out.

4.5.1 Why So Serious? – The Dark Knight

The ARG "*Why So Serious?"* was created to supplement the promotional campaign for the movie *Dark Knight* in 2008, which in 2009 won a "*Grand Prix*" award at Cannes (142).

The process started a week after the launch of the official movie website, where a click on the existing *bat-symbol* took the user to another website, containing a poster with the fictional movie character Harvey Dent, with the slogan "*I believe in Harvey Dent*". Subsequently some comic book stores received defaced joker cards, with the engraved message "*I believe in Harvey Dent too! Hahahah*!" which pointed to a third website called *ibelieveinharveydenttoo.com*. This website contained the same Harvey Dent poster, with a Joker face hatched onto Harvey Dent's face. Furthermore, the visitor could retrieve a picture of the real joker, in exchange for their email addresses on the website (143).

Figure 44: The hatched Joker face onto the Harvey Dent poster.

On the Comic-Con 2007 in San Diego "*Jokerized*" one-dollar notes were distributed, which pointed to the dedicated ARG website *whysoserious.com* (144).

When entering the website, a message from The Joker could be found, where he instructed the visitors to turn up on a certain location at a certain time. The curious visitors followed the instruction and gathered at the given spot. On the announced time, a phone number appeared on the sky (see figure 46). When the number was dialled, a message was given, which confirmed the dialler as a part of the Joker's crew, which furthermore started a treasure hunt. The players needed to solve tasks and import the clues to the why so serious website, by collaborating with their friends online. In return, the players on at the event, where rewarded with joker masks, and the online players got access to watch the teaser for the movie (143).

The fans that devoted themselves to the Joker army could post pictures of them, disguised as the Joker, on a fake clown rental company online called *rent-a-clown.com* (see figure 47*)*, and hereby engage themselves socially with other players.

Figure 47: Screenshot of the rent-a-clown website.

Figure 45: The Jokerized one-dollar notes that were distributed at the 2007 Comic-Con.

Figure 46: The phone number that appeared in the sky, during the live event.

In October 2007 a *jack-o-lantern* with a candle placed within it could be seen on the why so serious front page. Leading up to Halloween, half of the pumpkin rotted away which gave an early hint for the fictional movie character Two Face. On the day of Halloween the pumpkin was replaced with a message from the Joker, which started a puzzle game. The message contained 49 clues which pointed to 49 different locations, spread amongst many major US cities. The quest was to take pictures of an alphabetical letter at the given 49 locations and submit them. The players collaborated throughout the country and submitted the pictures. The submitted pic-

tures where then combined and published on the website, which formed a message; "*the only sensible way to live in this world is without rules*". By participating the participants got access to see the movie poster and listen to an exclusive audio clip, as a reward for their participation (143).

Figure 48: The result of the jack-o-lantern puzzle game.

To persist as a part of the Joker's army, the players were taken through screenings and several personality -and aptitude tests, and had to solve different puzzle games which were given by the Joker. For example, the Joker launched a treasure hunt, where he planted an amount of packages on different locations. Those who located the packages were greeted with a cake, where a joker cell phone could be found inside. By making a call to a given number from the cell phone, the players got awarded with free *IMAX* movie tickets to watch the opening five minutes of The Dark Knight, before the movie *I am Legend* was screened (145).

Figure 49: One of the cakes in the Jokers' treasure hunt game.

On the other side, an initiative showed their support for Harvey Dent by travelling through the country in a van, where several supporters joined the course and held rallies. In order to help Harvey Dent on his way, the supporters needed to solve different puzzles. The fictional movie character, James Gordon, was also represented in this ARG, where the players had the possibilities to help James Gordon by contributing their assistance in catching the remaining criminals.

Figure 50: The Harvey Dent support rally, travelling through the country in USA.

There were several fictional sources where the players could retrieve clues and information from the dedicated website. The fake e-newspaper *The Gotham Times* and the TV-channel *The Gotham Cable News* were some among others. These two sources imitated a real world newspaper and a TV channel by covering stories and events surrounding Gotham City. Furthermore they pointed to several other media platforms, where the players could find clues and back-stories about the fictional characters.

Figure 51: The fictional Gotham cable news to the left, and the Gotham Times to the right.

The ARG continued with many other treasure hunts and puzzle games. Real world events were also carried out, where both the Joker and Batman were represented. The players, who did an additional effort by locating the Joker cell phones, were rewarded with free tickets to The Dark Knight movie. The other players were rewarded with the final episode of *Gotham Tonight,* a show from the Gotham Cable News, which led directly up to the movie release (145).

4.5.2 Considerations

The Why So Serious viral marketing campaign was a detailed ARG, with every element within well considered and scheduled. The process was filled with many entertaining aspects and various unpredictable twists, which together formed a well-constructed transmedia storyline and a successful ARG. The fictional universe was brought to life within the real world, where both the fictional characters and the players progressed, according to each other, and the actions made within the ARG. This made the entire experience flexible, where the players had the ability to affect and contribute actively to the story progression. The entire experience ran for 18 months and ended with the launch of the movie.

TMS: The story primarily concerned the three characters Joker, Harvey Dent and James Gordon, where Gotham City ties the three characters together. The fictional characters did not interfere with each other and unfolded independently according to the story. This created three separate storylines, which the user could follow and engage them with. However, the three storylines and characters concerned the same situations, but with different standing points and meanings. Each character responded to each other's actions by encouraging the participants to help them. These factors apply a good amount of drillability and performance to the entire experience. The continuity is effectively implemented with the fictional movie characters representation. The ability the users had to affect the story and the outcome, combined with the personal relation they created with the characters, enhanced the immersion and performance. A slight feel of subjectivity were also added through the different characters' view and meaning. Many elements existing in the fictional universe where brought into the real world, in order to boost the realism. This shows how the world-building is successfully implemented in an ARG experience. The extractability is also effectively incorporated, by rewarding the players participation with real world elements that reminiscent the movie or/and the characters, which the user can keep as a merchandise.

ARG: The ARG game had three aspects, within the transmedia storyline. The participants could help The Joker, Harvey Dent and/or James Gordon. This enabled the possibility to choose the side according to their interest. The entire ARG contained many treasure hunts, puzzle games and tests, which were represented in all three storylines. Additionally, real world events where the players were encouraged to contribute actively, by rallying for the fictional characters were conducted, which incorporated the players in the progressing story.

SM: The entire game took place in many big cities, which made it physically impossible to solve the quests alone. This pushed the players into collaboration in a wide range, in order to solve the different quests. Dedicated communities surrounding the ARG were formed by the players to communicate with other players. General social networking sites were also taken into, use to collaborate and share information. Sub-activities within the transmedia experience, like *rent-a-clown*, also managed to create a community where the contributors could engage themselves socially.

Smartphone: The entire experience was distributed across multiple media platforms, though it did not incorporate any activities that utilised smartphone features. Again, there were many potential places for adding smartphone features, and creating a central element that both could help the players and the game managers.

Motivation: One element that was driving the players was the intrinsic motivation. Those who already are fans of the Batman universe are more exited to know more about the up-

coming movie, and there for motivated to engage themselves in the ARG. Through the progressing process, the players would spread the word about the experience and the rewards they achieved, by participating virally amongst their friends and on different social networks.

The ARG also consisted of extrinsic motivational factors, as a lot of the puzzle games and treasure hunts rewarded the participants with real world rewards, like free tickets to the movie in the end of the campaign.

Game Mechanics: The participants had the choice to choose at which degree they wanted to engage themselves in. Those who wanted to spend a lot of time could make dedicated efforts to solve the different tasks, where the other part could use information gathered by other players to solve the quests. This created a set of multiple activities available, and furthermore helped the participants maintaining an interest in the ARG.

Those who made a huge effort got rewarded with real world benefits, like merchandises, where the other part got rewarded with digital content, which meant the ARG had incorporated a reward value measurement, to further reward participants, who made an extra effort.

Gamification: The players were rewarded with exclusive content and real world merchandises for their participation and engagement. The players who managed to find the joker cell phones were also rewarded with free tickets for the movie. The transmedia experience also adjusted the value of the rewards, as the players who dedicated more time into the campaign were rewarded with more valuable rewards.

Platforms: Why So Serious uses multiple platforms to enhance the intensity and complexity of the game and storyline. The ARG made use of e-mails, phone calls and real world parcels, in order to communicate with the player. Several websites were created with different content. The potential with a TV-channel and e-newspaper were also utilised effectively to enhance the realism. The real world was used as a game board for the treasure hunts, rallies and events.

	Before	During	After
TMS	**-Prequel to the movie**	**-Primary story**	**x**
ARG	**-Character engagement -Real world events**	**x**	**x**
SM	**-Collaboration -Sharing experience**	**x**	**-Sharing experience**
Smartphone	**x**	**x**	**x**
Motivation	**-Intrinsic: Storyline, fictional character involvement, exploring the universe, exclusive content. -Extrinsic: Merchandise and real world rewards.**	**-Intrinsic: Watching the movie**	**-Instrinsic**
Game Mechanics	**-Puzzle games and Treasure hunts -Multiple activities -Maintaining an interest -Reward value adjustment**	**x**	**x**
Gamification	**-Rewards**	**-Rewards**	**x**
Platforms	**-Real world -Websites -Social networks -Email -Phone calls -Parcels**	**-Theatre**	**-Websites -Social networks**

4.5.3 Repo Men

Repo Men is a feature film produced by Universal Pictures and released in March 2010 (146) (147). The movie takes place in the near future, where people have the possibility to replace their organs with artificial ones, called *artifogs*. The consequence of not paying the bill, for the artifogs, will lead the selling company "*The Union*" to send their skilled repo men to retrieve their unpaid product. The repo men can locate the owner with the built in barcode on their synthetic organs, which makes it hard to escape from the repo men. One of the highly skilled repo men gets his heart replaced with an artificial heart, which places him in a high debt. When he can't make the payment he becomes the hunted.

Universal Pictures performed different methods to promote the movie leading up to its release (148). A barcode campaign was initiated in 15 American cities, where the movie posters contained barcodes at the poster corner (see figure 52). The barcodes could be decoded with a barcode scanner app on an iPhone, which unlocked exclusive content. The barcodes led the user to brochures for artificial organs and video clips showing cable shopping network, presenting the newest artificial organs, and websites representing the guerrilla movement which resist The Union, who sells selling artificial organs.

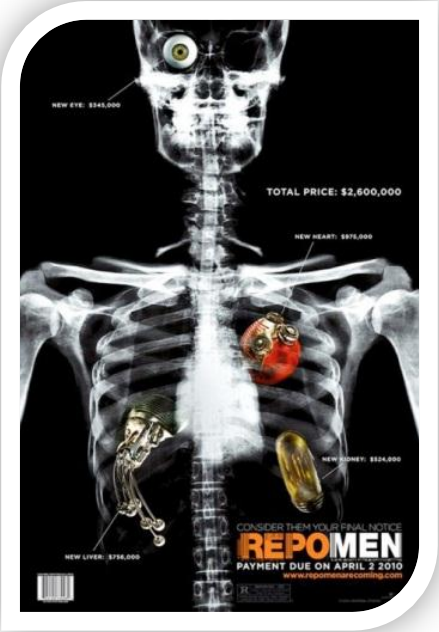

Figure 52: One of the fictional brochures for artificial organs, which contain the barcode in the bottom left corner.

Fictional elements from the movie were also brought out to the real world, like the official website for the Union (figure 53). The website contained real-life broadcast ads for the artifogs, interactive brochure of mechanical body parts, and a description of the Union's "easy financing" terms, with the critical issues written in small.

Figure 53: Screenshot from the website for the artifogs interactive brochure for mechanical body parts.

Additionally, there were conducted a live-action ARG of a duration of one month from the date of the movie release (149). The game is about searching for clues and locating four fugitives from The Union's repo squad. The four fugitives were selected among real individuals who wanted to be the fugitives and submitted their applications, with three recent pictures and a two minute video, to the email *runners@wired.com*. Another requirement was the selected fugitives had to give three different references who will likely be asked to provide helpful hints. The chosen ones used their real identity, as it was manda-

tory in order to be chosen, and scattered themselves around the U.S. They all got paid $2,500 in travel-allowance and got a GPS phone for their use in game. The only task they had, where to be undetected by the nationwide bounty hunters for a month. Every fugitive that managed to complete the task where awarded with $7,500.

Figure 54: The four fugitives in the live-action bounty hunting game.

The Unions official database with updates and news, were centred on a page on *wired.com*. The fugitives had to complete a task per day, which also contained the clues of their location. The task was listed and updated every day on two different websites, wired.com (150) and from the dedicated wiki website (151). One of the tasks was to watch the Olympics closing ceremonies in a public place. The other tasks where similar to this, which gave the hunters a chance to spot one of the fugitives. The places the fugitives where seen or spotted could be marked on a map on the wired website, which also helped the hunters to track the fugitives.

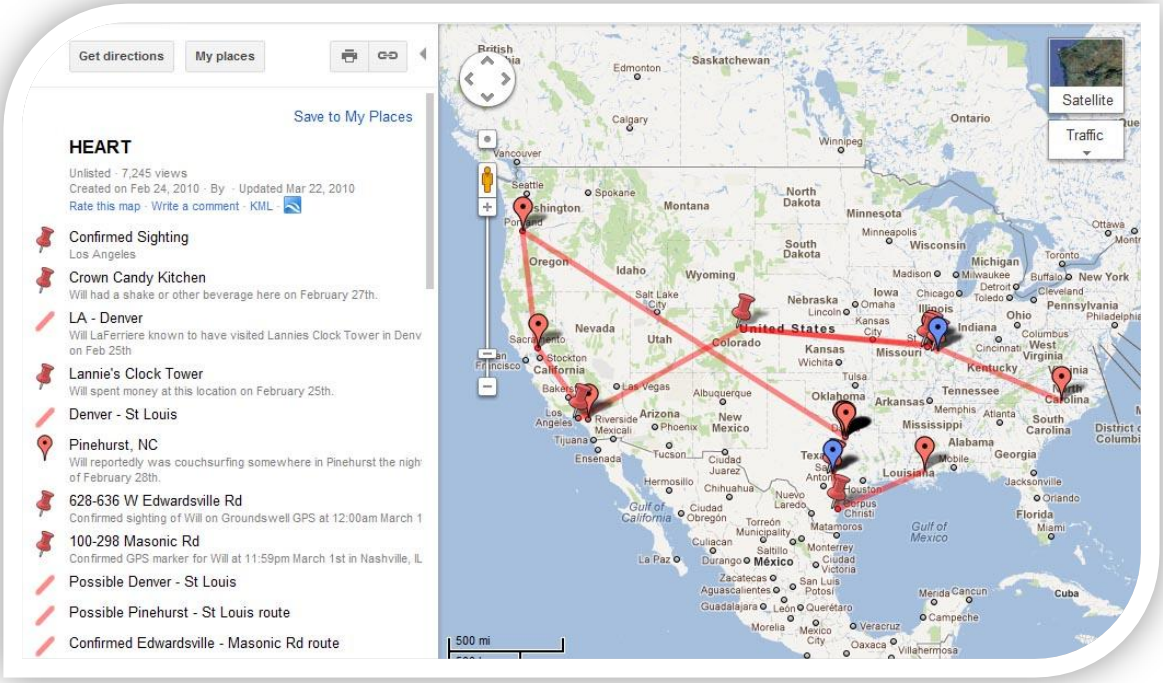

Figure 55: The marked places where the fugitives were spotted.

The players who actively posted news about the game, solved the puzzles and/or came up with information about the fugitives, advanced in the game by tweeting their findings on Twitter, using the repo men hashtag or by e-mailing the information.

If a bounty hunter managed to locate one of the fugitives, the hunter just had to say "*you've been repoed*" to the fugitive, and thereby win the game and receive $7,500 (148) (149). If the fugitive remains undetected for the month, the fugitive won the game and received the $7,500. The ARG ended with two of the fugitives being repoed, and the remaining two undetected.

The movie also had a traditional website (152), where there was a countdown clock to the release date and some official trailers.

The entire production budget for the movie is set to be $32,000,000 and it only managed to retrieve $18,409,891. The movie did not meet the expectations with its huge marketing campaign and buzz created around it with the viral marketing campaign (146).

4.5.4 Considerations

This ARG brought the film universe into the real world and led the players experience the circumstances, which the fictional future have by encouraging the players to hunt four other selected players. One month time frame where given from the start for the ARG, which led op to the film release.

TMS: The amount of transmedia storytelling is very low in this ARG, as it only presents few fragments of the story universe, by bringing some few fictional websites into the real world. The websites that represents the story universe are not interlinked with other parts of the experience. The result of this ends up in very low amount of drillability, where it is more favourable to denotes as spreadability. However, the fictional circumstance and the website create continuity in the overall experience and also added the needed amount of immersion. The players' activities and engagement does not result in revealing new or other story fragments. This shows that the amount of performance was not added, according to the story but rather in favour for the game. All in all, it is possible to conclude that the transmedia storytelling is not the element that drives this ARG. With the created websites and the fictional circumstance it was possible to incorporate transmedia storytelling innovatively, where it could have supplemented the experience in a more effective way.

ARG: The players had to hunt down four other players to win the game. The hunted players could win if they were undetected for a month. The real world was utilised as a game board, where the hunted players' positions where marked on a map, according to where they were seen last. They players collaborated and updated each other with new information on a dedicated website. The use of the real world is well utilised and are effectively interlinked with the dedicated website and the available map. This is a compact and easy understandable game, where everyone could contribute or play with the time they could allocate the game.

SM: Even though it was a competition, the players collaborated to catch the fugitives. On the dedicated website the players shared their information and knowledge about the fugitives' possible location. They furthermore contributed to help each other by plotting where the fugitives last were seen location into a map. The community formed on the dedicated website, formed the foundation for the collaboration aspect. Along with the dedicated website, players

also used their favourable social networking sites, to retrieve information. With this it is possible to extract that the socialising aspect were utilised and supports the ARG.

Smartphone: This ARG is ideal for the use of smartphone features like GPS, Wi-Fi and Bluetooth etc., as it built upon a game that takes place in the real world. The only usage of smartphone features used, were to track the fugitives by the game managers, which did not allow any interaction from the participants. The bounty hunters could have used the GPS or other smartphone features to intensify the hunt and the entire experience.

Motivation: It is a strong extrinsic motivation that drives the players into this ARG, with the possibility to win money; $7,500. There was no known fan base for this movie or its universe that could have motivated intrinsically as this is the first movie. However, it cannot be excluded that some players could be motivated according to the film genre itself.

Game Mechanics: The hide-and-seek bounty hunting game, were created, and the long term reward were used to motivate the participants into engaging themselves.

Gamification: The primary game elements that drives the ARG is the real world rewards. Progress tracking were also implemented more passively through the reporting system with the twitter hashtags. Other gamification elements could also have been used to create a more intense gameplay, which could have increased the competition among the players.

Platforms: The real world is utilised as a media platform in combination with Google maps. A dedicated website serves as the central gathering point, where other sub-websites were used to resample the fictional futuristic story universe. The chosen media platforms created a feel of realism and supported the ARG storyline.

	Before	During	After
TMS	**-Presenting the story universe, and the movie theme**	**-Primary Story**	**x**
ARG	**-Real world bounty hunt** **-Utilising the real world as a platform**	**x**	**x**
SM	**-Collaboration** **-Sharing information** **-Sharing experience**	**x**	**-Sharing experience**
Smartphone	**-GPS**	**x**	**x**
Motivation	**-Extrinsic**	**-Intrinsic**	**-Intrinsic**
Game Mechanics	**-Long term reward system**	**x**	**x**
Gamification	**-Rewards** **-Progress tracking**	**x**	**x**
Platforms	**-Real world** **-Websites** **-Social networks**	**-Theatre**	**-Social networks**

4.5.5 Flynn Lives – Tron Legacy

Tron Legacy is the sequel to the sci-fi classic Tron from 1982 (153). The movie is produced *by Walt Disney Pictures*, *Sean Bailey Productions* and *Live Planet*, and was released in December 2010 (154).

The movie is about Kevin Flynn and his son's journey into a digital world and their fight to come back from it again. It all starts with Kevin Flynn, who was once one of the world's most visionary innovators in the development of computer games, disappeared 20 years ago. One day Kevin's son, Sam, receives a signal that leads him to a digital world, where his father has been a prisoner for 20 years. From here they start their fight against an evil enemy that also threatens the real world (154).

A marketing campaign was carried out, that among others contained an ARG called *Flynn Lives*, which were unfold across multiple platforms, revealing new characters and back-stories (155).

Figure 56: The official Tron Legacy movie poster (154).

Figure 57: The top picture shows the Flynn Arcade golden coins. The bottom picture is the encrypted code piece (156).

The ARG was initiated in July 21th 2009, by movie-related websites that stated they had received two 1980's style Flynn's Arcade golden coins along with a flash drive which contained an animated gif image with an encrypted piece of code (155).

There were five different code pieces available, and the fans had to gather all five from different blogs, to decode the encrypted codes, which lead them to two different websites (156) (157). On these websites a countdown was initiated. The countdown hit zero on 23rd July 2009, at the same time as the San Diego Comic Con event.

At the San Diego Comic event, a treasure hunt through the city was carried out. The fans attending the comic event were able to construct a *light-cycle path* (GPS coordinates embedded within the movies posters) to the event's secret location. The fans were divided into smaller groups and were provided a map and a handheld UV light to gather the coordinates, which only could be seen by using the UV lights.

The location of the coordinates, lead the fans to a real-world Flynn's Arcade, like the one seen on the first Tron movie. The real world Flynn's Arcade was equipped with the same 80's video games, as seen in the first movie, including the famous *Space Paranoids* arcade game, which until this day only was a fictional game that existed in the movie. Every time a fan managed to complete a Space Paranoids game, a desktop background of the new Light-cycle and a teaser trailer where revealed. At the end, the fans also got the chance to see a full-scale lightcycle from the new movie (155) (158). The global audience could play the Space Paranoids game online (159), and thereby find hidden codes, which combined with the clues found on the t-shirt, given away at the arcade, unlocked high definition test footage for the new movie.

Figure 58: The Flynn's Arcade in the San Diego Comic event.

On February 15th 2010, an element called *Bits* from the first movie where printed in 3D and sent to participants through mail all around the world (figure 59). The Bits led the participants to a website where a binary countdown to a worldwide treasure hunt was revealed. At the end of the countdown, 27 city names were listed, where the participants had to look for *Tron wallets* filled with arcade tokens, papers and collector's cards. Time and places were revealed three cities at a time, for nine hours. The participants who reached the revealed location first, received a phone where further information to find Tron wallets were given, through a call. The Tron wallet contained a card with a code. When the code where entered on the website, a piece of a larger poster was revealed (156). By collaborating online, the entire poster became visible by entering all the retrieved codes. Furthermore, a link became active, which led the participants to another website (160), where the information about limited IMAX screenings in five cities was listed. The screenings occurred 27th February 2010, where a new two-and-half minute trailer was shown. After the screening the participants were given Flynn Lives t-shirts. In March, a video wrap-up of the treasure hunt was posted on the official Facebook fan-page, which contained codes. By putting them together, a link to the trailer became available for the public.

Figure 59: The 3D bits send through mail.

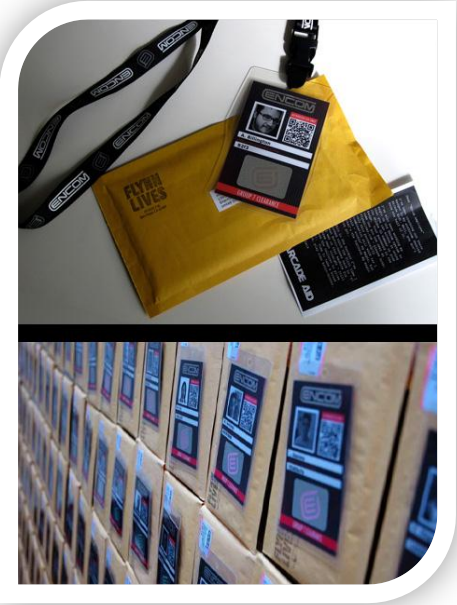

Figure 60: The ENCOM employee identification badges.

Every step in the ARG, participants earned digital badges, and by completing a game quiz online, the participants got awarded with real *ENCOM* employee identification badges that allowed the participants to infiltrate ENCOM'S corporate intranet (see figure 60). With the ENCOM employee badge it was possible for the participants to watch an uncut version of the interview with the ENCOM's executive consultant Alan Bradley, who is a fictional character. This interview was conducted by *IGN,* which is a real online gaming site.

A live ENCOM press conference in San Francisco, April 2nd 2010, was also announced in the interview as the next event in the transmedia storyline. On the press meeting of the conference, Alan Bradley introduced the Space Paranoids online game and talked about the future of ENCOM. The participants organized a gathering before the press conference, through Facebook and Twitter, and turned up together in San Francisco and disrupted it. Additionally, a parachute stunt was carried out from a helicopter by the fictional character Sam Flynn, Kevin Flynn's son, on the spot of the press conference, which also caused the PR person to announce that the event was over due to unforeseen circumstances (161).

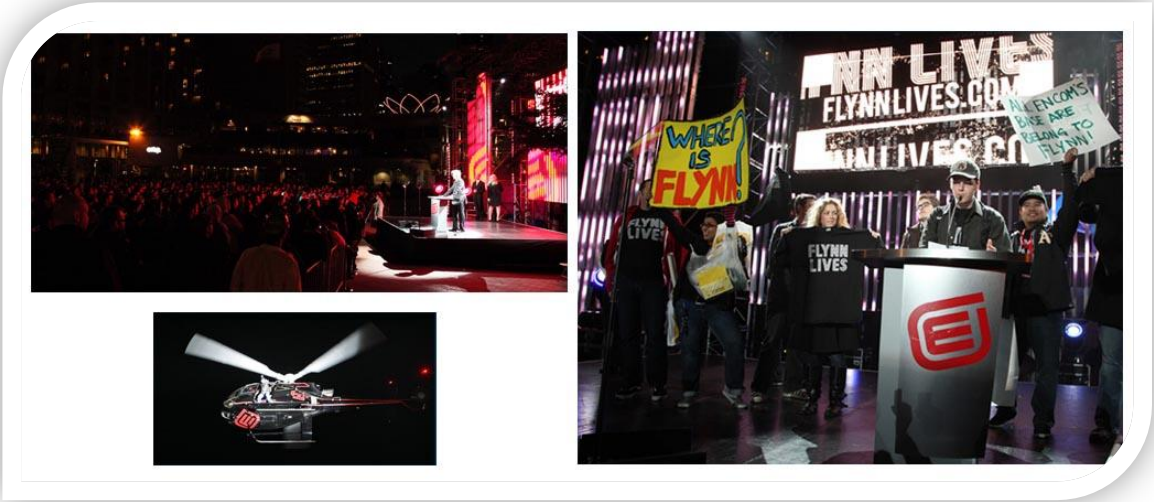

Figure 61: Photos of the ENCOM press conference in San Francisco.

After the press conference, the Flynn Lives members were asked to track down Sam Flynn. The participants collaborated through social media, in order to retrieve the location of Sam. This was done through information about Sam's school submission and newspaper clippings about his graduation, which began leaking out. With this information, the participants managed to locate Sam in a school in a little town in Brazil, called *Rio Fiamente*. By entering the town name on the Flynn Lives website, the participants got access to Sam's personal school

locker. But the participants needed the combination key, in order to unlock it. With information from ENCOM's intranet and a parachute client number, the participants managed to unlock the locker. In the locker, the participants got the access to Sam's personal belongings, including a message left behind by Sam himself, thanking the participants to keep his father's face and name alive.

Figure 62: Images of the fictional flash application of Sam's locker.

The aforementioned elements are some of the major elements in this entire experience. The Flynn Lives campaign continued further, with many other small quest and online games, which all led the up to the movie release (155) (156).

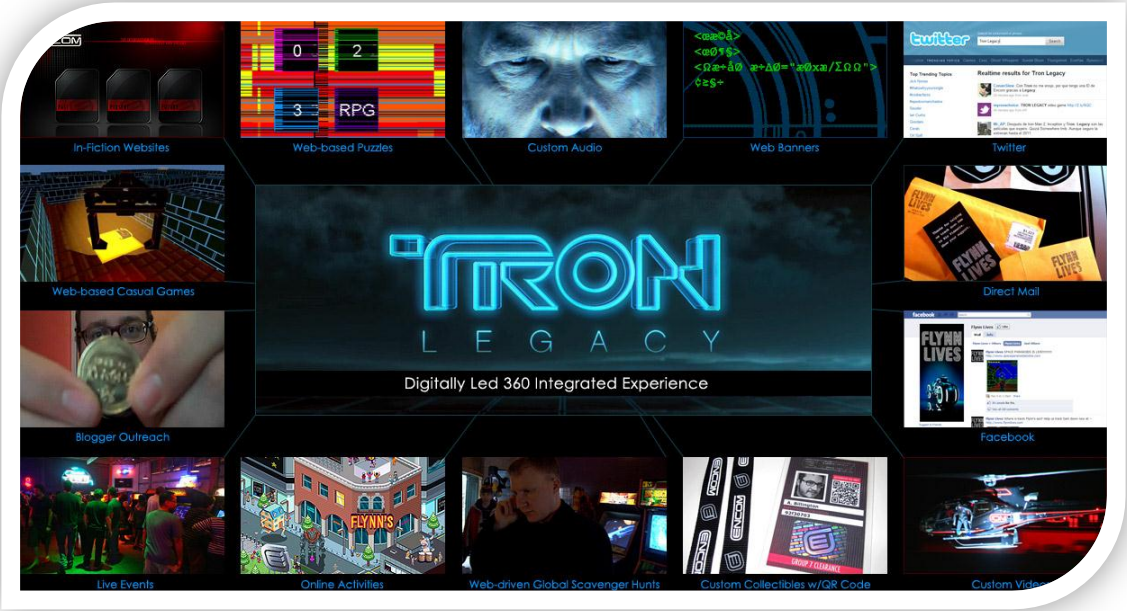

Figure 63: The Flynn Lives website, showing some of the small quests and online games.

4.5.6 Considerations

This ARG is developed by 42 Entertainment, who also developed the Why So Serious campaign. It is possible to see many similarities between these two experiences. It is also possible to see how 42 Entertainment has improved and elaborated on the Flynn Lives transmedia storyline from the knowledge of the conducted Why So Serious campaign. The way the transmedia storyline is expanded, compared to the Why So Serious storyline, it increased the complexity additionally. The increased complexity did not affect the player's participation or engagement in a negative way, but instead it indicates that it attracted more attention and interest surrounding the ARG.

TMS: The transmedia storyline in the ARG serves as a sequel to the first movie, and a prequel for the second movie. Many fictional elements and characters where brought into the process, which added a lot of spreadability to the entire experience. Throughout the story progression, the players had the chance to dig further into any story fragments, to explore and/or experience new unseen elements. With this possibility, a large amount of drillability is interwoven into the entire transmedia storyline. The continuity is fortified in all aspects to resemble and recreate the well-known Tron universe. Many recognisable properties from the Tron universe were also replicated in the real world, which together with the other elements mentioned above, added immersion to the entire experience. The real-world properties created, also served as merchandises after the process, which adds extractability. Real world events, fictional characters representations and the possible interaction between the players and the fictional characters adds to the amount of realism. This, alongside with the other mentioned elements, adds to the world-building effectively, where the players have space to unfold and affect the story with their actions, which thereby also adds performance to the transmedia storyline. All in all, it is possible to conclude that the transmedia storytelling well carried out in this ARG.

ARG: The real world was used as a game board consequently, where it was supported by real world representation of fictional elements, circumstances and characters. Players were encouraged to conduct treasure hunts, solve puzzle games and initiate a worldwide search for the fictional character Sam Flynn. Interviews with fictional characters where carried out by real world media, which merged the real world and the fictional universe together.

SM: The strong features of social media were utilised throughout the ARG. The entire experience was designed so it forced the players to collaborate if they wanted to solve the different puzzles, quests and progress with the process. 42 Entertainment used the social networking sites, like Facebook and Twitter, to arrange meetings for the participants and helped them collaborate throughout the process. Communities surrounding the entire experience were created on different forums, which all together culminated in a huge socialising process on the different websites, and in the real world events.

Smartphone: 42 entertainments did not utilise the potential features a smartphone consist. Smartphone features could have been usable in this ARG, as it utilises the real world consequently, where incorporation of smartphone features could have become useful for the participants and the gameplay.

Motivation: Basically, the intrinsic motivation engaged the players to with the experience. However it cannot be excluded that the awareness, the players retrieved, through the progress, concerning the rewards, created extrinsic motivational factors.

Game Mechanics: This ARG used multiple game mechanics throughout the experience. Multiple activities were created in the form of puzzles and treasure hunts, in order to maintain the interest of the participants. Furthermore, the ARG were implemented with unforeseen circumstances, through live events, which also helped maintaining the interest.

Gamification: Like Why So Serious, the game element primary used is the reward system. However, an upgrade from Why So Serious is noticeable with the digital badges the participants could retrieve as achievements. Apart from the badges, there are no other visible gamification elements added.

Platforms: It is noticeable that all the suitable media platforms are used to communicate the transmedia storyline to the players. In addition to the Why So Serious campaign, this ARG utilised the potential with real existing media magazines. This, in contradiction to a fictional magazine, enhanced the realism in a large degree.

	Before	During	After
TMS	**-Prequel storyline**	**-Primary story**	**x**
ARG	**-Character engagement -Puzzle games and real world treasure hunts -Fictional real world events**	**x**	**x**
SM	**-Collaboration -Sharing information -Sharing experience**	**x**	**-Sharing experience**
Smartphone	**x**	**x**	**x**
Motivation	**-Intrinsic: Storyline, fictional character involvement, exploring the universe, exclusive content. -Extrinsic: Merchandise and real world rewards.**	**-Intrinsic**	**-Intrinsic**
Game Mechanics	**-Maintaining interest -Multiple activities available**		
Gamification	**-Rewards -Achievements -Badges**	**x**	**x**
Platforms	**-Real world -Websites -Social networks -Email -Phone calls -Physical mail**	**-Theatre**	**-Social networks**

4.6 Summary

From the investigation conducted with of the selected state-of-the-art products that fit the scientific framed model, it is possible to determine that concepts using ARG, transmedia storytelling and social media, are mainly focusing on creating a promotional tool for an upcoming digital entertainment product.

Furthermore, it indicates that the investigated concept types are a promising technique to get attention amongst the existing fans of a product and/or a genre, where people not interested in the initial product it is extending, are less motivated to be engaged. From this, it can be noted that an ARG concept, using transmedia storytelling and social media, when used as a promotional tool, does not necessarily create a new set of target audiences, as the ones interested in these concepts, already were interested in the initial product before. It could be argued that if such a concept is created successfully, and the ones participating brings energy and commitment to experience, they are bound create an interest in other people, as they become interested in all the hype created virally, through physical -and digital communities.

Focusing on creating an experience as a promotional tool seems to appeal to many production companies. However, it will not replace the ordinary marketing methods, but rather supplement, by engaging the audience in the marketing campaign effectively.

A combined table is assembled below to give an overview of the gathered knowledge from the state-of-the-art products. Based on the considerations through the state-of-the-art investigations, it is possible to specify the following features and technical aspects that are relevant for creating a concept. These considerations are listed in the table below:

	Before	During	After
TMS	-New story -Prequel to the Movie -Presenting the story universe, and the movie theme	-Additional story content -Primary Story -Primary Story (series)	x
ARG	-Character engagement -Using content within existing product to promote -Real world events -Real world bounty hunt -Utilising the real world as a platform -Fictional real world events	-The Contest -Character engagement -Character engagement through authentic media platforms -Physical evidence material	x
SM	-Collaboration -Sharing experience	-Collaboration -Sharing information -Sharing experience	-Sharing information -Sharing experience
Smartphone	-GPS	-iPhone app	x
Motivation	-Intrinsic -Storyline, fictional character involvement -Exploring the universe -Extrinsic -Exclusive content -Real world rewards	-Intrinsic -Collaboration -Exclusive content - Sharing experiences -Extrinsic - End reward	-Intrinsic -Sharing Experience -Appearance in the series.
Game Mechanics	-Puzzle games -Treasure hunts -Events -Multiple activities -Maintaining an interest -Reward value adjustment	-Puzzle games -Multiple activities available -Maintaining an interest -Long term reward system	x
Gamification	-Rewards -Exclusive content -Progress tracking -Achievements -Badges	-Rewards	x
Platforms	-Real world -Websites -Social networks -Email -Phone Calls -Parcels	-Book -Website -iPhone App -E-mail -Phone Calls -Social Networks -TV -Console -Theatres	-Website -Social Networks

An element that can be noted from the investigation is the interaction between the participants, the storyline and the game. The interactions between all three factors are interlinked with each other, which assigns a relevant importance to the way the interaction is constructed and maintained. Therefore it is necessary to consider the interaction through its relevance, by adding a dedicated developing area for it within the concept.

The investigation also illuminates the importance of creating a detailed planning and scheduled timeline, in order to execute a persuading transmedia experience. Every example relies heavily on a predefined schedule that maintains the flow. For example, if a treasure hunt initiates the associated reward and the story fragment before and after, the treasure hunt have to be defined into detail and planned and executed carefully. Bad planning can cause lack in the flow and result in participants dropping out.

It is furthermore possible to conclude that the current state-of-the-art products mainly focuses on creating an experience that is used before and during the release of an existing product, and not so much after. A reason for this behaviour could be these concepts primary being used as a part of a viral marketing campaign, in which the purpose is to gain the attention of the users, before the release of the initial entertainment product, and not to maintain the interest of the user after the release of the product.

***

With the knowledge gain through the empirical study, it is possible to discuss and reflect this analysis with the theoretical research for creating a transmedia experience.

5 Synthesis

In this chapter, we have gathered the knowledge from the theoretical- and empirical research, which is discussed and reflected upon, in order to conceptualise a qualified concept to create a transmedia experience, which meets the requirements.

The following section is split into components of a transmedia experience, based on the approach created in the empirical study. Each component is discussed and compared, based on the theoretical study and the empirical research.

TMS: It is possible to note that the transmedia stories developed according to their primary product stories are heavily based on the fictional universe of the initial entertainment product, which is one of the primary elements that attracts the participators interest in exploring. For example, the Why So Serious campaign had a great setting, where the world of Gotham City was brought into the real world with a vast set of interesting characters and circumstances, which together resembled the fictional universe in the real world.

This knowledge gained from practice, supports the theoretic foundation of the seven core concepts, proving the importance of utilising the universe of the digital product, its characters, the theme etc., when expanding the story across multiple platforms. If the initial product have a limited universe to build upon, it can be necessary to create new areas and content, which suits the theme.

ARG: An element discovered is that the possibility to choose side and/or follow a specific course or character in the ARG appeals effectively to the participants. For example, in Why So Serious, the participants could choose side and follow The Joker, Harvey Dent and/or James Gordon. Also, in the Flynn Lives campaign, the participants were encouraged to help Sam Flynn against the ENCOM Company. This indicates the importance of allowing the participants to engage themselves with the fictional characters. It is important to make the participants feel they can choose how to approach the ARG.

Furthermore, it is important the ARG is spread onto physical- and digital platforms, as seen in Why So Serious and Flynn Lives, as it enables a wider possibility for collaboration and to implement different kind of game genres and aspects.

SM: The empirical study did not show much implementation of social media platforms in their process, other than a dedicated website with a forum implemented. The participants did, to some extent, utilise the potential within social media platforms, in order to organise themselves, but they did this independently.

This indicates that the participants are able to use the social media features by themselves. But it could be argued that an effective utilisation of the social media platforms, by the creators of the experiences, would simplify and optimise the social interactions, and thereby enhance the reliability.

Smartphone: With the studied products it is possible to determine that the potential with smartphone features are not utilised. This clearly indicates that there is enough space for further development in this field, according to the existing and developing smartphone features.

For example, in the Repo Men ARG, it would be evident to utilise smartphone features. The smartphone would enable possibilities for the bounty hunters to be updated on the hunt on-the-go, through a mobile connection, and to compare current GPS location, to the bounty hunters'. This would intensify the overall experience, and add a degree of flow.

Also, the Why So Serious and Flynn Lives has many areas within the ARG, that enables the possibility for implementing smartphone features, which both would ease the collaboration and help combining social interaction between the physical and digital platforms.

Motivation: As the majority of the concepts in the empirical study, appeals to an existing fan base, it is not a surprising element they all are attracted to the experience intrinsically. However, the extrinsic motivational factors cannot be excluded, as aspects like exclusive content and real world rewards, not only would further motivate the existing fan base, but also appeal to a general target group.

Through the empirical study it can be noted that using intrinsic motivational factors for creating an interest in the transmedia storyline is a suitable approach, whereas extrinsic motivational factors are suited for long term motivation and as supplemental motivation through the ARG.

Game Mechanics: In the empirical study, the uses of puzzles-genres are often used as online collaboration, where treasure hunts and live events are used in the physical world. A reason could be that puzzle games are ideal for collaboration, and to use multiple platforms within this game. For example, Valve implemented audio-files within the Portal video game, in order to announce Portal 2, which the players through collaboration had to decrypt into ASCII images and further translate them into a release date.

In general, the empirical studies of ARGs made use of game mechanics to some extent. Which type of mechanics used, depended on product and the purpose. For example, multiple activities were often used, in order to maintain the interest and engagement of the player. Therefore it is important to consider how the game mechanics should be implemented, when creating the games within a transmedia experience.

Gamification: The majority of the products does only utilise the potential with rewards in their campaigns. Only the Flynn Lives ARG uses badges as a part of their reward system.

It could be argued that the gamification perspective has not fully explored in the concepts in the empirical study. The reason could be the lack of smartphone features and focus on implementing social media platforms, as gamification methods are used in these types of media forms. For example, personal profiles, personal progression, an experiences system, point systems, achievement systems and so on, needs the media forms to be able to collect and save the data.

Platforms: How the different media platforms are utilised, according to their functionalities, both in the real and the fictional world, are generally used logically. Media platforms used for communicating are utilised to authentic media platforms and the media platforms used to mediate news are utilised to inform the participators etc. For example, the Flynn Lives ARG merges a real world news magazine with a fictional character, which enhances the realism.

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Through the empirical study it is noted that many of the theoretical components is used in practice within ARGs using transmedia storytelling and social media platforms. This indicates that these theories work in practice, in these types of concepts.

Some theoretical studies were not optimally utilised. A reason for this could be the amount of effort needed to put into the development, for implementing these features, and the focus being on developing other features in the concepts. This does not mean these theoretical components are not working, but that they need to be used in the right context in order to work optimally.

A further notice obtained through the empirical research is the focus on the interaction between the components. It is important to consider how the interactions between the participants, the storyline and the game are interlinked with each other throughout the entire experience. Therefore, it is important to visualise the intersections between the components, and thereby elaborate when and where the different components have to intersect with each other. This means it is important to create a detailed planned and scheduled timeline, with the different components and their intersections visually explained. Furthermore, in order to achieve an overview of the entire concept, it is necessary to create a synchronous manuscript, which explains the entire process. This manuscript also eases the creation of the timeline.

6 Concept Development

The purpose of this project is to conceptualise a framework to create a transmedia experience, which extends an entertainment product.

The relevant studies according to the existing theories and the state-of-the-art products have been investigated, analysed and reflected upon, in order to conceptualise a framework that meets the needs. This had led to the following concept model, which should be seen as a visualisation of the components needed to consider, when developing an optimal and effective transmedia experience:

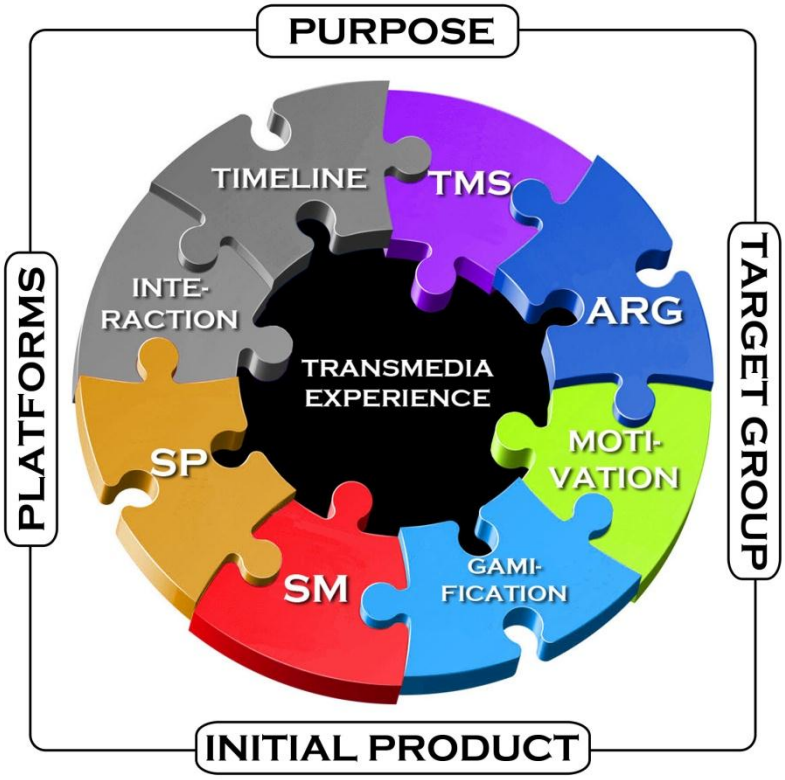

Figure 64: A visualisation of the needed component to develop an effective transmedia experience. The abbreviations in the model are; TMS which stands for transmedia storytelling, ARG for alternate reality games, SM for social media and SP for smartphones.

The purpose of the four outer boxes; purpose, target group, initial product and platforms is to identify the static information, which is extracted from the initial entertainment product, its target group and the purpose of creating the transmedia experience. It should be noted that it is not necessary to have an initial product, to create a transmedia experience. This means if you are to develop a transmedia experience without an initial entertainment product, it induces a necessity to develop information regarding the four outer boxes, based on the goal for creating the transmedia experience. The possibilities and restrictions within these four elements set the boundaries of how the transmedia experience can be developed.

The eight central boxes, visualised as jigsaw puzzle pieces, are the components that we have concluded is necessary to consider, in order to creating an optimal and effective transmedia experience. The six boxes, transmedia storytelling, alternate reality games, social media, motivation, gamification and smartphones are the results of the theoretically

foundations of this project. The ARG component includes the game mechanics. The grey boxes, timeline and interaction, are two components which also has been identified as important for the transmedia experience development. These two components have been identified through the empirical state-of-the-art study.

The inner components are interlinked and therefore depend on each other, meaning each component influences each other, in the development process. More specifically, when developing on one of the components, it is necessary to consider the input from the other components, and its effect on the other.

The purpose of the model is not to create a specific transmedia experience, as it does not describe how each component should be developed and implemented, but a model that creates the foundation to develop a detailed guidemap, which can be used to create a specific transmedia experience with.

The following sections are an approximation of a step-by-step guide, which thoroughly and detailed describes how to develop a transmedia experience, based on these components. The guidemap have been split into five sections; the initial development considerations, the transmedia story development, the game development, interactivities and planning:

- **Initial development considerations:** The purpose of this section is to identify the static input from the initial product, why the transmedia experience is created and who it is aimed towards.
- **Transmedia story development:** The focus of this section is to develop the transmedia story that is to be implemented into the transmedia experience.
- **Game development:** This section focus on the aspects of the game implementations into the transmedia experience.
- **Motivation development:** The purpose of this section is to consider how the target group is motivated into engaging themselves in the transmedia experience and maintaining the interest throughout the process.
- **Interactivity development:** The purpose of this section is to consider how the transmedia story and its fictional characters, the game elements and the players are interacting with each other.
- **Planning:** The planning section focus on when each event, storylines, puzzles and so on is to be executed throughout the entire transmedia experience.

It is important to notice the order of when the six sections should be developed and implemented, as this has an effect on the quality of the outcome. The order of the development has been defined according to their importance, which is described below:

First, it is necessary to consider the initial development considerations, as it establishes the foundation to the development of a transmedia experience.

Secondly, it is necessary to develop the transmedia story as it intertwines the entire process of the transmedia experience. Thereafter it is possible to identify which game elements and mechanics are suited, based on the initial development and the transmedia story. The motivation section defines the progress of the transmedia experience, by deciding when and how the transmedia story and the game elements should be unfold, in order to achieve and maintain the interest of the target group. The interactivity section decides how the different elements are interlinked together, are affected and how hey response, according to the actions

executed. It also defines how the transmedia experience is perceived by the target group and how they are to interact with each other. It should be noted that it is important to gain an overview of each of these four sections (transmedia story, game, motivation and interactivity) before starting the actual development, as all four sections needs to be included in the considerations, when developing each one.

When the other sections are developed, it is possible to create a structured timeline with the different sections applied, explaining when the different elements have to be executed and/or made available. This section should also be considered throughout the other development sections, as it helps identifying the complexity and numbers of the different elements that have to be developed for the transmedia experience process.

This guidemap have been created in order to answer the previous practical research question:

- How to create a guidemap that explains how to implement the concept?

This guidemap have furthermore been used to create a handbook, which visually describes and illustrates how to develop an optimal and effective transmedia experience, based on the project concept, but without the detailed theoretical explanation of why this functions. This handbook is enclosed together with the report and furthermore, a digital version is also embedded on the enclosed DVD.

The purpose of this handbook is to visually describe and visualise which aspects are important to take into consideration, when creating a transmedia experience. It is necessary to have a basic understanding of the fundamental theoretical aspects of creating a transmedia experience when using the handbook, as it does not explain the theoretical background of each section, but focus on how the sections can be implemented in the most optimal way.

The following sections (from 6.1.1 to 6.1.6) are thorough detailed explanations of which theoretically aspects are relevant to consider in each part of the guidemap, which is needed to go through, when implementing the transmedia experience project concept. It is recommended to read the following sections below, and thereafter view the enclosed handbook, with the more visually illustrated guidemap.

6.1.1 Initial development considerations:

A) **Purpose:** The purpose of the transmedia experience has to be identified, as it defines the focus areas of it, which has a major impact on how the transmedia experience is to be unfolded. For example, if the purpose is to use the transmedia experience as a promotional tool, the activities has to be coordinated according to the release of the primary entertainment product.
B) **Target Group:** It is necessary to gather information regarding the target group, to extract the areas of interest which would make the transmedia experience appealing.
C) **Initial Product:** It is important to make use of the initial product, as it contains all the elements that are needed to develop a transmedia universe which reflects the initial product, and thereby ties the products together. The following aspects of the initial product that needs to be considered are the storyline, its characters, the theme/genre and the story universe:
    a. **Storyline:** It is important to investigate the primary storyline in order to extend it within the transmedia experience.
    b. **Characters:** The characters in the primary storyline have to be identified to make use of in the transmedia experience. By using the same characters it enhances the feel of being in the same universe, as the primary product.
    c. **Theme/Genre:** The theme and genre needs to be similar to the primary product, both visually and genre, to establish a level of creditability and recognisability.
    d. **Story Universe:** The universe, in which the primary story takes place, needs to be identified and used in the transmedia experience. The functioning rules and regulations in the primary story universe need to be identical, recognisable and functional, in the transmedia universe.
D) **Platforms:** The suitable media platforms according to the purpose, target group and initial product needs to be identified, in order to use the potential strong features for the given transmedia experience. This deals with identifying the best suited media platforms for content distribution and communication and choosing media platforms that logically fit the story universe. For example, if the transmedia experience is aimed at children, the media platforms for user communication need to be clear and easy to understand, and furthermore needs to accommodate the rules and regulations of the given country.

6.1.2 Transmedia Story Development:

- **Transmedia Story Development:** The purpose of the transmedia story development is to consider how the story is to unfold across the several media platforms. The following aspects needs to be considered, in order to create a thorough and cohesive transmedia story that reflect and/or is tied together with the initial entertainment product:
    a. **Function:** it is important to identify the story's function; is it a prequel, a new story or an alternate story version etc.
    b. **Selecting the characters:** Select the characters from the initial storyline and/or from the story universe that is to be represented in the transmedia sto-

ry and determine how they should be represented, such as through phone calls, e-mail, videos, pictures, blogs, rumours and so on.

c. **Story universe:** Represent the story universe by following the rules and regulations, themes and genre, extracted from the initial development considerations.
d. **Media platforms:** Identify the suitable media platforms the story has to be distributed on, according to their strong features and utilise it to communicate the story like text, audio, music, pictures and/or videos etc.
e. **Interaction considerations:** It is important to create a highly interactive story as possible, so the participants feel their actions have an influence on the storyline. From the state of the art chapter, it was possible to conclude that the products investigated was highly interactive, seen from the participants point of view, though all possible scenarios were not available for the participants, as it would become too large and uncontrollable. It is therefore important to create a set of predefined scenarios and choices that give the participants the feel of having the possibility to affect the storyline.
f. **Online- and real world events:** From the state of the art chapter, it can be concluded that it is important to merge the fictional world and characters with elements from the real world. This can be done by representing the fictional characters in real world events and make some dramatically elements occur at these events, for example, as this captures the attention and interest from the participants.
g. **The Seven Core Concepts:** Utilise the Seven Core Concept of Transmedia Storytelling, according to the purpose, target group and most importantly the experience it has to deliver. It is not necessary to make use of every core elements, but to use the ones that fits the given transmedia experience:
    i. **Spreadability:** Denotes the process if the same content is replicated on different media platforms. Determine which story fragments that need to be available on different media platforms and estimate the need according to the story and the target group.
    ii. **Drillability:** Denotes the process if a story fragment or a situation have a good amount of depth and enables the participants possibility to dig further into the story. Determine the story phases that require a good amount of depth and develop content that elaborates and supplement the chosen story fragments. It could be achieved with backstories, exclusive content and/or broadening the fragments with further details etc. This element require a lot of time from the participants.
    iii. **Continuity:** Denotes the consistency of the main story. The story fragments need to be in a narrative sync to unfold a meaningful story collectively, when assembling the fragments together. It is important to a have clear view of the story fragments and when/ where it will be presented, to unfold and support the story progression as planned. If the story is too complex, it will be hard to maintain the continuity, which will end with participants dropping out.
    iv. **Multiplicity:** Denotes the alternative interpretations and different point of views of a story phase. The possibility to discover other perspectives of the story will increase the complexity without disturbing the continuity and furthermore enhance the drillability. However this

should be utilised carefully according to the story genre and the associated ARG challenges.

v. **Immersion:** Denotes the process of how well a story persuades the participants to believe in the fictional story universe. Map the story universe into the real world and utilise elements from the everyday life to persuade the participants. There are several ways to achieve immersion, but the primary factors that define the path of it, are the story universe and the target group.

vi. **Extractability:** Denotes the process when users bring aspects of a story with them as real world properties. It could be merchandise related to the story. This element should be incorporated and developed along with the motivation and rewards section.

vii. **World-Building:** Denotes how a universe is developed surrounding a story and its characters. It does also denote how the real world is represented in the fictional universe and how the fictional universe intersects with our own realities. Make the story universe and the actions within it reflect the reality and the everyday life much as possible, without an inference with the rules and regulation the universe is built upon. For example, if you cheat a person, this person will be angry; this real world reaction is valid in the fictional world too. The participants need to feel the experience real as possible.

viii. **Seriality**: A universe can have several stories within it, however, the different stories do not need to be interlinked, but the characters and the rules and regulations of the story have to be maintained, to retrieve the acceptance from the participants that this story unfolds in the same universe. This should be considered along with the main story development and does also have its importance within the development of the content to the story fragments.

ix. **Subjectivity:** Denotes the possibility to explore a story or a story-phase through different objectives/point-of-views. This can be used to explore, compare and oppose multiple character perspectives of the same fictional event. An example of this could be choosing sides in the Why So Serious campaign. Similar to the multiplicity, it should be incorporated according to the story genre and the associated ARG challenges.

x. **Performance:** Denotes the users' participation and engagement in the story and the activity socially. When developing the story, make room for the participants to unfold and express themselves. Engage the participants to blog and produce content like pictures and videos and to share the experience. It is appreciable if the user generated content is incorporated in the story and thereby retrieve an importance according to the progressing story. This element does also partly rely and can be enhanced by developing it along with the ARG.

6.1.3 Game development:

- **Alternate Reality Game:** The purpose of this section is how the transmedia experience should engage the participants actively by using the real world as a game board:
    a. **Game genres and platforms**: Identify the kind of games that suits the initial and the transmedia story and determine how the platforms selected in the initial development considerations can be logically interwoven into these game genres and the story. It is important to consider how the real world can be utilised as a media platform and/or a game board according to the story and the game. Furthermore, it is relevant to consider how to incorporate the online- and real world events within the gameplay.
    b. **Game Characters:** Consider the fictional characters that drive the game, their functionalities and what they are capable of. The state of the art chapter indicated that the number of characters within the ARG was low, which is understandable as it made it simple and easy for the players to follow and understand. However it is should be noted that the transmedia story can contain many characters.
    c. **Challenges**: Create challenges logically according to the story. Every single challenge has to be interlinked with the story, meaning the result of the challenge should have an effect on the storyline.
    d. **Collaboration and competition:** Create situations that need wide range participants to collaborate or compete. This enhances the complexity and intensity which furthermore fortifies the socialising process.
- **Game Mechanics:** Consider which game mechanics should be implementing in order to manage how the game elements should be executed.
    a. Avoid Maximisation: Consider the difficulties and complexity of the implemented game task, based on the capabilities of the target group.
    b. Matching: Consider in which degree each game task have to direct the player towards a certain predefined event or area.
    c. Reward Value: Make sure the value of the reward fits the task that is given
- **Gamification:** Consider which gamification features are relevant to implement, according to the transmedia experience, like: personal progression bars, high-score systems, value adjustment of rewards, achievements, etc., which together with utilising the smartphone, would ease the ways of rewarding the users.

6.1.4 Motivation Development:

- **Motivation:** It is important to consider which types of motivational factors needs to be implemented into the transmedia experience, depending on the given part of the story and game, and the purpose of it. It also necessary to make sure the type of intrinsic and extrinsic rewards fits the story and genre of the transmedia experience.
    a. **Creating an interest:** It is important to initially create an interest in the transmedia experience from the participants, in order to make them wanting to engage themselves in the universe. From the products investigated in the state of the art section, it can be seen that the transmedia experience products

makes use of clear motivational factors, in order to obtain an interest from the participants. This is most often used, by making the participants having an intrinsic curiosity into wanting to explore more. It is also possible to make use of extrinsic motivational factors, like rewards, which also needs to be clearly defined. Furthermore, it is important that the first intrinsic or extrinsic rewards are easily obtainable in the beginning.

i. **Create rabbit holes:** Rabbit holes are the different entry points into the transmedia experience. The entry points should not indicate that the participants are entering a transmedia experience, which could reduce the feel of realism and thereby reduce the interest of the participant. From the investigated state of the art products, it was noticed that the rabbit holes were created through curiosity were the participants initiated a search around the subject.

b. **Involvement:** It is important that the transmedia experience is able to allow each participant to involve themselves as much as they feel like it. This means the complexity of the transmedia experience must be able to increase, if one participant wants to spend more time on the product, than another. This can be done by implementing multiple activities, which enables the player to spend more time in the transmedia experience, by implementing several treasure hunts, puzzles and so on. It is important to make sure the value of the intrinsic or extrinsic rewards scales with the level of time and effort each participant chooses to put into the transmedia experience. The purpose of these game mechanics are used for managing the motivation of the involvement of participants.

c. **Maintain an interest:** The transmedia experience must be able to maintain an interest from the participants. This can be done, by implementing real-world live events on a regular scale, as these events seem to obtain a high degree of interest from the users, based on the state of the art investigations. It is furthermore necessary to make sure the participants can choose between which activities they want to engage themselves into, as a limited amount of possibilities can make the transmedia experience less interesting and appealing. It is also important to consider the difficulty adjustment of the games and puzzles in the transmedia experience, as the participants could become less interested, if they become too easy or too hard. The game mechanics in this section, maintaining the interest and managing the activity rate of the participant, are important motivational factors to consider.

6.1.5 The Interaction Development:

- **Social Media:** The social media platforms have to be incorporated logically and functionally into the transmedia experience. It is important to identify which of the chosen social media platforms fits the given part of the story and/or game, such as forums, wikis, blogs, social networks, etc., and make sure the selected social media platforms strong features are assigned, according to the story and game. It is important not to limit the opportunities of the participants to be using other social media platforms and keep it open so the participants can chose the social media they are familiar with to interact and socialise with other participants. Lastly, encourage the participants to

share their experience, by incorporating it as an element within the story and/or the game, for example.

- **Choosing the media platform:** Identify which social media platforms to put into use, in the right context.
    a. **Social Networking Sites:** Choose which social networking site(s) to use as the central interaction method for the participants in a transmedia experience
    b. **Blogs:** Blogs are useful for creating one-to-many interactions. Consider using this type for distributing information or giving instructions.
    c. **Content Communities:** Consider using content communities in situations where a certain type of content distribution between the participants is needed.
    d. **Collaborative Projects:** Use this media for collection an storing data, throughout the transmedia experience.
- **Smartphone:** Smartphones should be seen as the device that collects all the user activities carried out in the transmedia experience, and furthermore eases the interactions between users and the game, by utilising its context-aware features and mobile connectivity. It is therefore necessary to consider the following aspects:
    a. **Dedicated application:** Create a dedicated application, which tracks and collects the activities of the participants. Identify how a participant's engagement and actions have to be tracked, saved and presented and make sure the saved data and story is interlinked with each other. Make the graphical interface reflect the story and the game theme and genre.
    b. **Collected data:** The story and its characters can utilise the collected data from the smartphone, to track the progression of the participants, and thereby assign rewards and achievements, according to their activity. This is a feature that the products investigated in the state of the art section do not utilise properly. This creates a potential to implement new user-friendly aspects into a transmedia experience, as it create a more clear and personal experience for the participants. It furthermore eases the work of the game developers to determine and organise the user activity.
    c. **Utilising pervasive technologies:** It is relevant to consider how the context-aware sensors of the smartphone can be utilised in the transmedia experience. For example, using the GPS sensor in a treasure hunt. It is furthermore important to make it reachable from the dedicated application, as it makes the application user-friendly.
    d. **High versatility:** Make sure the smartphone has access to all the chosen media- and social media platforms, and is able to interact with each other easily.
- **Interactivity:** From the state of the art chapter, it was possible to conclude that it is important to consider the interactions separately, as it is essential for the whole transmedia experience:
    a. **Interaction methods:** Identify which and where the interaction is needed according to the story and the game and determine which kind of interactions logically fits the selected areas. It is an advantage to use the interaction- and communication methods that are integrated in people's everyday life to make it as realistic as possible.

b. **User interaction:** Define and coordinate the user interaction. Make the different chosen interaction methods easy and recognisable, as it easily can become confusing, when interacting with several different media platforms.
c. **Character interaction**: Define and coordinate the character interaction. Make the fictional characters interact with the participants directly through familiar communication media platforms, like phone calls, emails, text messages, etc, and make sure the fictional characters are accessible through social networks, with real world accounts on Facebook, twitter, blog pages or similar, depending on the ones best suited for the story and/or game.
d. **Fictional character interaction**: Define how the fictional characters interact with each other if needed, according to the story and/or the game. For example, in Why So Serious, the Joker interacts with the Harvey Dent poster, by painting it and thereby making a visual statement to Harvey Dent and his followers.

6.1.6 Planning the transmedia Experience:

- **Manuscript:** When the five abovementioned sections have been developed, it is necessary to develop a detailed manuscript to gain a synchronous overview of the transmedia experience, from start to end. The manuscript does not need to describe the explicit timed processes between each component, but how the experience unfolds.
- **Timeline:** From the state of the art chapter it was concluded that a detailed timeline is important to develop, in order to create a fully structured and organised transmedia experience.
    a. **Time periods:** Determine the pros and cons with the selected period, of when the transmedia experience is to be executed, like seasons, weather conditions, public holidays etc. For example a real world treasure hunt in a winter period could be reducing the number of participators.
    b. **Planning:** Plan the entire process of the transmedia experience. Define when the different elements have to initiated and used (See figure 66). Make a step by step guide that describes the whole process of the transmedia experience.
    c. **Intersections:** Make sure the sections implemented into the timeline, are interlinked with

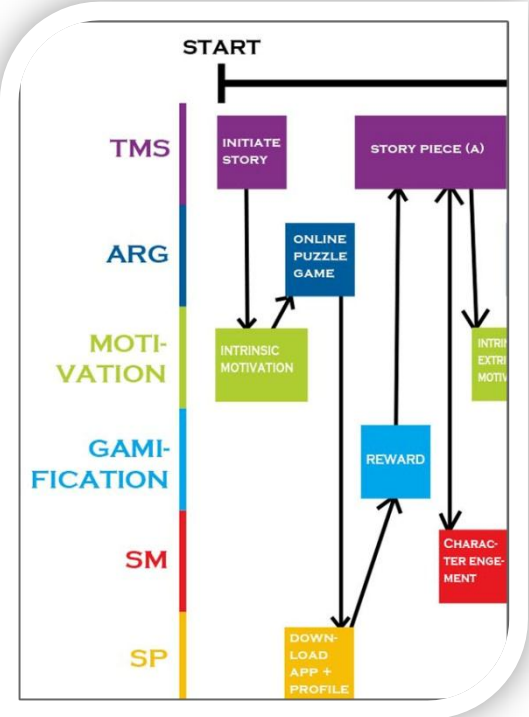

Figure 65: Screenshot of part of the timetable example in the handbook, which is enclosed with the report.

each other. For example, as shown in example 66, when the transmedia story is initiated, it is the intrinsic motivational factors that create an interest from the participants to engage themselves into the ARG game (online puzzle game in this example). The game then maintains the interest through a reward in the end, which in this example is a new piece of the story. Meanwhile, the fictional characters interact with the participants through social media networks, in order to add more realism to the transmedia experience. The first game makes the participants download the application and create a profile, which will be used for storing and tracking the user progression throughout the transmedia experience.

7 Use Case Example

With the transmedia experience concept, and the guidemap created for implementing the concept, it is possible to apply this to a use case example. By applying the project concept to a use case will also clarify the practical research question:

- How to create a proof of concept, based on the guidemap?

The concept has in this use case example been implemented with the purpose of being used as a promotional tool for an upcoming movie premiere. The use case has been created by following the handbook guidemap, which was created based on the project concept. The detailed result of each section considered in the handbook, can be seen in the following use case section 7.2. The synchronous manuscript version can be seen in appendix 10.9. The complete timeline of the use case is enclosed with the report and can also be found on the enclosed DVD.

Furthermore, it was decided to create a video-sketch which thoroughly and visually explains the use case in a synchronous order. It was decided to create this video-sketch as a proof of concept, as it helps visualise how the different sections of the transmedia experience is to be implemented. The video-sketch can be found on the enclosed DVD or by following the YouTube link in the footnote[19].

It is recommended to read the use case and view the enclosed timeline of the transmedia experience procedure, before watching the video-sketch.

7.1 Movie choice: The Expendables

The movie chosen as the initial digital entertainment product for this use case example is the movie *The Expendables*. The Expendables is an action movie written and directed by Sylvester Stallone, and released in August 2010 (162).

The movie is about a group of elite mercenaries, who is tasked to overthrow a Latin American dictator. These mercenaries go by the name The Expendables. The Expendables group reside in New Orleans, where they use a bike repair shop as their hideout. The work of the mercenary group mainly consists of saving hostages and infiltrating dangerous guerrilla and pirate groups around the world, though mostly in areas of the third world.

Figure 66: The official The Expendables theatrical release poster (162).

The movie takes place in the present time, but the environment is similar to a gloomy city environment from the 1980s. The characters are fur-

[19] http://www.youtube.com/watch?v=CUAbXykNho4

thermore mostly making use of media platforms similar to the 1980s.

The expendables group consists of seven members:

- Barney Ross: The leader of the Expendables group, and a gun specialist
- Tool: The mission coordinator
- Lee Christmas: A former SAS soldier and knife specialist
- Yin Yang: A martial arts specialist
- Gunner Jensen: The teams explosives expert
- Hale Caesar: A heavy weapons specialist
- Toll Road: A combat specialist

Besides the expendables group, there are a set of other side characters:

- Trench Mauser: Trench Mauser is the leader of another mercenary group, and is seen as a rival of the Expendables Team. Barney Ross furthermore sees Trench Mauser as his “worst oldest friend”
- Mr Church: Mr Church is a FBI agent, who hired the Expendables for a mission, which the FBI cannot accomplish themselves.
- General Garza: A Latin-American dictator, who controls a South American island in the Gulf of Mexico.
- James Munroe: An Ex-CIA officer, who help keeping General Garza in power on the island in exchange for his own profiteering
- Sandra: The daughter of the evil General Garza, who helps the Expendables group, with information on her father’s organisation

***

The Expendables is a suitable movie to use as a use case example, as it has a big universe that can be built upon.

The many characters in the movie is played by well-known action-hero actors, who each have a big personality and special personal aspects in the movie, which can be further used in the transmedia experience. Furthermore, as the cast in the movie consist of well-known actors, each character has their own fan base, which can be used.

Lastly, the fictional universe of the Expendables is set in a simple and realistic setting, which can be put into perspective of the real world. It will therefore be possible to combine the real world with the fictional universe.

7.2 The Use Case

The following is the detailed considerations created, based on the guidemap in the handbook.

7.2.1 The Initial Development

Purpose: A viral marketing campaign, promoting the upcoming movie; *The Expendables*, airing August 15th. The transmedia experience is airing 3 months before the release of the movie.

Target Group: The younger male generation.

- **Age:** The movie appeals to a target group of 25- 45 years old, because the cast is action heroes from the 80s and 90s. But a new younger audience will also be interested, because of the action genre. We therefore focus on a target group of people in the age of 20-30, with the primary being male. This target group also support the statistics shown in chapter XX that the younger people play more games, than people over 30, and therefore are more relevant to aim for.

Area of interests:

- Action movies
- Shooter games, car chasing games, games must be at a high pace.
- Idolising their old role models in the movie

Initial Product:

Storyline: The movie is about a mercenary group, called the expendables. This group get a mission in which they must overthrow a Latin American dictator, who they later discover is working for a ruthless ex-CIA officer.

Characters: Most of the characters are played by a mix of older action heroes from the 80's, and actors from newer action movies. Therefore every character, both good and evil, is full of character, colour and personality. Furthermore, each of the persons in the expendable group has a speciality in combat; Lee Christmas specialises in knifes, Hale Caesar in big explosive weapons, and so on. It is therefore relevant to utilise the possibility for the participants to get more insight in their favourite character in the movie.

Theme: Action movie, with fighting scenes, guns, car-chasings, explosions, and so on.

Universe: The primary story partly takes place in New Orleans and on the island of *Vilena.* The good guys (The Expendables) have a motorcycle repair shop in the city. But this is only a cover of their hidden headquarter for the mercenary group, *the expendables*. On a mission, the expendables must go to the island of *Vilena,* somewhere in the Latin America.

Platforms: The movie does not make use of any specific digital media platforms. Therefore the possibilities to utilise the best suited digital media platforms for the transmedia experience. The movie is old school, tough and authentic and the characters interact through old fashioned methods. It is therefore it is important the characters interact with the participants through everyday life media platforms, like phone calls and so on.

7.2.2 Transmedia Story Development

Function: A prequel that leads up to the start of the movie.

- **Primary Story:** Barney Ross and Tool needs to find new members for their mercenary group, the expendables. These new members then later need to prove themselves being worthy to be hired in the expendables group. These new members are also used to gather information regarding the mysterious Mr Church.
- **Secondary Storylines:** These storylines reflects the everyday life of a mercenary, based on each of the members. This can be a hired assassin, training sessions, car chasings etc.

Story Universe: The story universe takes place in New Orleans, but the missions for the mercenaries can take place anywhere.

- **Rules:** A hired mercenary must travel a lot, in order to complete their missions. The mercenaries live an intense, unsecured and lonesome lifestyle. The physical rules and regulations in this universe are similar to the real world.
- **Theme:** The universe has a realistic theme, but with a gloomy, dark and metallic setting.
- **Genre:** Action.

Character Selection:

Main Characters: The main characters are Barney Ross, Tool and Mr Church, who they need to find information upon.

Side Characters: The mercenaries, who needs to prove themselves, who are within the primary story. It has not been found necessary to create new characters.

- Lee Christmas – Knife expert
- Hale Caesar – Heavy weapons expert
- Yin Yang – Martial Arts expert
- Toll Road - Combat specialist
- Gunnar Jensen – Bomb specialist
- Trench Mauser – The leader of a rival mercenary group

Media Platforms:

- **Social Collaboration:** Primary Facebook and Facebook groups, where the participants work together, based on who they work for.
- **User interaction:** Through the smartphone application and collaborate through Facebook.
- **Game platforms:** Primary the real world as a game board. Secondary online browser games.
- **Information:** Fake web newspapers and website, for example from New Orleans.

Character presentation: The characters interact through video/audio clips, phone calls, text messages and Facebook.

Interaction considerations: The actions of the participants influence the story progression, as their influence helps the mercenaries to be a member of the expendables team.

Online and real world events: Because of the 3 months' timeline restriction, it has been chosen to implement one online event and two real world events, throughout the transmedia experience.

Continuity: The prequel is split into three faces:

- **Initialising:** Initiate the transmedia experience with Barney Ross and Tool (Creating the entry points).
- **Part 1:** Barney Ross and Tool needs to find members for their team. Each member needs to prove themselves being worthy. This end in an online event, with each member being declared a part of the group. If a member does not complete the try-outs, they still have a chance to be implemented in the next part.
- **Part 2:** Each member gets missions from Barney Ross, according to their speciality. Barney Ross uses these missions to find information of the mysterious Mr Church. In the end, a live event happens, where the whereabouts of Mr Church and hints of whom he is revealed.
- **Part 3:** Each member needs to solve a big mission together in order to track down Mr Church. The participants help their chosen member and collaborate with other participants and their chosen members. In the final live event the character Mr Church and all the members are revealed.

Spreadability: Exclusive content are available through the smartphone application and the internet.

Drillability: Each member of the expendables group gets supplemental back story, which is possible to explorer through their missions, with hints from their old movies, if they fit into the character.

- **Example:** Lee Christmas is a knife expert and specialises in assassinations. Throughout the missions it is possible to find out how he became a knife specialist, and how Tool has trained him. Furthermore it is possible to explorer his background on how he became a mercenary and an assassin specialist.

Immersion: Each character and their characteristics are presented in the transmedia experience. Furthermore, the transmedia experience creates an atmosphere like in the movie, through video blogs of them showing their point of view on the world.

World-Building: The user activities are tracked through the smartphone application and represented in the fictional world. The fictional world is represented through Facebook, video/audio clips and everyday life communication tools, like phone calls, text messages etc. The emotional attachments in the fictional world are similar in the real world. For example, if a participant is an entrusted member in Lee Christmas' group, the actions of the participant affect Lee Christmas emotionally.

Seriality: The characters and their personalities are maintained in the transmedia experience.

Performance: There is a big level of performance incorporated in the transmedia experience through the user participation.

- **User activities:** engaging the missions and solving the missions.
- **User produced content:** change their profile picture on Facebook, which shows what team member they follow. Furthermore, taking pictures in missions and post them on Facebook.
- **Incorporate user-generated content:** Lee Christmas appreciates the profile pictures and elects the best picture with a reward.

Extractability: When each participant has created a certain level of mission for the given mercenary, it is possible to download a personal signed contract from the mercenary. The merchandise will be available for everyone who is participating and not confined to a certain city or country.

7.2.3 Game development:

Game Genre: Action based games and puzzles.

Game Platforms:

- Physical world
- Smartphone application
- Online web browser
- Social media sites

Game Characters: The characters chosen in the transmedia experience story

- **Functionalities:** The main characters (Barney Ross and Tool) functionality is to delegate the new missions to the fictional side characters (the mercenaries). The side characters then delegate and receive mission results from the participants.
- **Capabilities:** The fictional characters are capable of accepting and denying the participants into the group.

Challenges, competition and collaboration throughout the transmedia experience: The transmedia experience is split into an initialising phase, followed by three phases. The phases each end with an event, expect the initialising phase.

Initialising phase: No game elements.

Phase 1: The first challenge is to identify the side characters. The participants collaborate into finding the side characters, one by one. This is done by online collaborations, where the participants must find information of the side characters on different website, and post it on Barney Ross' wall on Facebook.

- **Online Event:** When all the characters have been identified, Barney Ross and Tool initiates a mission through a live video stream, where the participants have to enter a group, which focus on helping one of the mercenaries. Each member can only choose one member. The members must enter the group through the smartphone app.

Phase 2: The participants must help their decided mercenary to prove him worthy of being an expendable member. This is done by complete three missions, each with a deadline. These missions are different for each character.

- **Example:** Lee Christmas (Jason Statham):
    - The first mission: In the first mission, the participants must show they are worthy to help Lee Christmas. Therefore the participant must collect 10 items that is necessary to use as a mercenary. These items are placed, based on the location of the participant by using the GPS in the smartphone. The items are founds through the camera via augmented reality.
    - The second mission: The participants must show their skills in throwing knifes. This is done through an online flash game. The participants receives a badge, when they have show they can do this sufficiently, but if capable of getting more points, by getting a better score.
    - Third mission: The third mission is an aggregated mission between all five side characters. The purpose of this mission is to find the time and location for a secret live event. Each group firstly must collaborate independently to find a set of codes scattered throughout the big cities in the world. Each character group finds one part of five, which together forms the location and date (Year, Month, Day, Time, Location). The groups must work together to decrypt the final code.
- **The Live Event:** All the participants gather at the given time and place in New York, near the river. After some time, a car explosion happens nearby, which leaves flyers with QR tags scattered around the exploded car. The flyers look like pages in a document, and have a picture of Barney Ross (Stallone) and Trench Mouser (Arnold Schwarzenegger) on them. When the participants get to the car, they can see Mr Church (Bruce Willis) flee the scene with his bodyguards on a speedboat. When the participants tags the QR codes, a phone number appears, based on their given side character group they work for. When the participants call the numbers, a time based treasure hunt initiates. Each group has to find a specific location based on their side character. The location contains a trailer, based on their character, character specific merchandise and information on Mr Church.

Phase 3: A taped video clip on Barney Ross' Facebook page, with Barney Ross explaining that each group must collect information concerning the episode.

- First mission: Each group must find detailed information on the internet of who Mr Church is, and why he has information about Barney Ross and Trench Mouser, and why the car exploded. The information is found through fake online newspapers, fake secret websites, and pictures and so on. All the gathered information has to be posted on an expendable group, created by Barney Ross. At a given date, Barney Ross hands out detailed information of Mr Church, and finds out he is a secret CIA-agent that kills mercenaries and is looking for Barney Ross and Trench Mouser.
- Second Mission: Barney Ross posts a new video clip, explaining they need to find Mr Church. Each group gets a different mission, based on their side character. The mission will be to find a specific person who has information of Mr.

Church. This is done by researching different fake websites, which gives a code. This code shows a location, based on the participants' location. When the participant goes to the location, he/she receives a video clip with the person telling a hidden message about Mr Church's location. When all five hidden messages are collected, the groups must collaborate through social media to form a message. The message tells that he wants to meet with Barney Ross. This shows 10 different locations of theatres around the world.

- **The Live Event:** On these theatres, it is possible to enter and watch the segment in the movie, where Barney Ross meets with Mr Church and Trench Mouser, if the participants have completed the quest. The events will furthermore have merchandise available.

Optional Side missions: Every side character group has a set of side missions that can be completed, if the participant wants to. These missions are optional and have no effect on the main story. These side missions give additional points to the score of each participant, further back stories and low value merchandise.

Game Mechanics:

- **Avoid Maximisation:** This is implemented in the form of the knife-flash game, and through the optional side quests.
- **Matching:** Is for example used in the live event, where the sound of the explosion and the actors, point the participants towards the exploded car.
- **Reward Value:** The reward values are adjusted through smartphone application.

Gamification:

- **Profiles:** Each participant has their own profile on the smartphone application, which can be connected with their Facebook account.
- **Scoring system:** Whenever a participant completes a mission, they receive a certain number of points, based on the mission and their result.
- **Badges:** It is possible to receive badges, if the participant has completed a special event, like posting on Facebook, attending a live event, and so on.

7.2.4 Motivation Development:

Motivating the participants:

- **Intrinsic:**
  - Back-story of the character
  - New fragments of the storyline
  - The live events
- **Extrinsic:**
  - Merchandise – T-shirts, badges, DVDs, and so on
  - Real world rewards – Free tickets

Initiate an interest:

- **Entry points:**

  - An online trailer and QR tags on posters, which contains a website address, in which Barney Ross and Tool initiates the story through a video blogs.

Involvement adjustment and maintaining an interest:

- Long term rewards: The participants know of the long term rewards that can be won in the end of the transmedia experience, as soon as the transmedia experience begins.
  - The participant with the highest score gets the opportunity to get a small appearance in the next movie.
  - One of the 50 highest scores in each group gets the opportunity to attend the premiere of the movie together with the given actor.
  - 10 of the participants in each group, who completed the main missions, get two free tickets to the movie.
- Short term rewards:
  - Throughout the transmedia experience, the characters receive back-story of the characters, storyline fragments, physical merchandise at the live events and virtual merchandise.

7.2.5 Interactivity Development:

Social media: Facebook will be the primary social media platform.

Choosing the media platforms:

- Collaboration and interaction through Facebook and Facebook groups
- Missions are given through YouTube clips, and posted on Facebook.
- User actions are stored on the smartphone application
- The real world is used as a game board
- Fake websites and so on are created and distributed through Facebook.

Experience Sharing: The participants are encouraged to share their experience on Facebook, through the missions and the rewards.

The Application: The participants must use the application, in order to participate in the events and to solve missions and to get rewards.

Data Collection: the application tracks the progression of the participants, and thereby assigns rewards and achievements, according to their activity.

User interactions: The participants mainly interact and collaborate through the application and through the Facebook groups for each side character.

Character interactions: The fictional characters interact with the participants through video clips, phone calls and text messages.

Fiction character interactions: The fictional characters interact with each other through video clips.

7.2.6 **Planning:**

The detailed synchronous manuscript can be seen in appendix 10.9.

Time Period: The transmedia experience takes place 3 months before the release in august 15th.

The complete step-by-step guide is enclosed with the report and can also be found on the DVD.

8 Evaluation

The project is a culmination of the previous projects and interest within ARGs, transmedia storytelling, social media, smartphones, user motivation and game mechanics. Based on the knowledge through the findings and lessons learned from the past experiences, and through the theoretical framework in the master's study, it was possible to create a set of components to be implemented, in order to create a theoretically optimal guidemap framework for creating a transmedia experience that extends a digital entertainment product.

The empirical study gained from state-of-the-art investigations indicate the components in the theoretical research work in practice, to some extent. Through the empirical study, it was possible to conclude that ARGs, using transmedia storytelling and social media are primarily used as promotional tools, before the release of the primary product. Some developers, has used ARGs as a supplement during the time the primary products is active. These examples are only the products, which content is unfolded through a longer period of time, and the use of ARG content is minimal.

From the extracted data, in the abovementioned investigation examples, it can be concluded the use of smartphones and potential within social media is not utilised. A reason for this tendency is the time of when the first big ARG successes were developed, as the accessibility and reliability of smartphone features and amount of social media possibilities were limited, compared to the present. This could be a reason for the developers not utilising these possibilities. Furthermore, as this type of approach has proven successful, it could give the indication that other developers had followed this approach.

Today, the possibilities with smartphones and utilising social media is widely used and accepted. This opens for new possibilities to improve these kinds of experiences. At the time, there are very few examples that utilise smartphones and the possibilities with social media. By incorporating these aspects into a transmedia experience, the possibilities of implementing game mechanics and gamification methods are increased, because the context-aware sensor capabilities enables the possibilities for user progressions and actions, which then can be utilised through the social media aspect.

A limitation concerning how the ARGs are used is accessibility. When implementing physical live events around the world, it limits the possibility for the participants to attend the event. For example, the Dexter "kill room" only physically existed in one place, which limited interested participants from other location to participate. This problem could be fixed by implementing context-aware features within smartphones. For example, the "kill room", could have been created in the form of augmented reality and be placed according the GPS position of the user. This would increase the accessibility, but maybe reduce the feel of realism, depending on its execution.

The empirical study does not elaborate the result of using these components in a prolongation of the initial product. The reason is the products investigated use ARGs as a supplement to the initial product, as purpose is to create focus and interest upon the initial product. It is necessary to further develop a test or study within this matter, in order to gain data to analyse the functions of a transmedia experience in this situation.

The possibilities of enabling the use of transmedia experiences in both the before, during and after the initial product, creates new possibilities for creating experiences in new combinations.

The potential for executing a transmedia experience as the primary entertainment product, where a movie, game or TV-series is an element within the experience, is currently an unexplored area. If such kind of experience would appeal to the audience, it would open the possibility to develop a transmedia experience that tied the different entertainment products together within one experience. For example, the transmedia experience Why So Serious lead up to the release of The Dark Knight, could have been continued after the release and included the newly released Batman movie *The Dark Knight Rises* and thereby delivered a unique cohesive transmedia experience, where the movies serves as story fragments within the transmedia experience. However, this is an unexplored area that needs to be investigated thoroughly before definitely estimate anything about its impact and outcome.

8.1 The handbook

The purpose for developing the handbook was to visually create a guidemap for creating a transmedia experience. The handbook indicated the possibility for collecting the different components and thereby creating a realistic estimation on how to create a transmedia experience.

The content in the handbook is partly based on the empirical desk research, which is supplemented and improved by the theoretical knowledge. The empirical data only supports the theory which is used in practice, which creates aspects were the theory is not tested upon. Therefore, the handbook needs to be tested, if used in these aspects.

Furthermore how the implemented theoretical aspects, like smartphones, social media and game mechanics, affect the other known components is not tested in practice.

8.2 Proof of Concept

By using the handbook, a structure timeline and a synchronous manuscript for the execution of a transmedia experience was created. Furthermore, in order to enhance the visualisation of how the transmedia experience should be executed, it was decided to create a use case in form of a video sketch. The purpose of this video sketch was furthermore to create a proof of concept.

By creating a use case example from the handbook guidemap, it proves possible to create a visual proof of concept. This indicates the handbook to be successful, in order to create a detailed blueprint for a transmedia experience. The proof of concept does not explain the real outcome, but creates a realistic estimation of how it would be experienced visually.

9 Conclusion

The project purpose was to create a concept, which guides a developer through the creation of a transmedia experience. This created a theoretical- and a practical project problem:

The theory constructive project problem:

- ***How to conceptualise a transmedia experience guidemap, which utilises social media and mobile devices for user interactions and integrates game mechanics and gamification for user motivation?***

The transmedia concept guidemap was created, based on a theoretical study of the relevant components and an empirical research. This concept was a further development of the preliminary study in the previous semester. In order to define the term transmedia experience, each element was isolated and defined, within the problem area. This lead to the following definition of a transmedia experience:

> *Transmedia experience is an interactive narrative involving multiple media and game element, where two or more media platforms, including the real world, are utilised to communicate and encourage the players to engage themselves individually and/or collaborate with other players to ensure the story progression. The story and the game is spread across multiple media platforms and are interlinked with each other. Moreover, the user activity can affect the story and the game, which adds an additional layer of realism to the experience itself.*

Hereof the primary components necessary to develop a transmedia experience was studied and reflected upon. This led to a theoretical understanding of how to develop each component separately. By synthesising this theoretical knowledge with the empirical research, it was possible to compose a concept model (see Figure 64).

The concept guidemap was created with focus on six theoretical components:

- **The Seven Core Concepts of Transmedia Storytelling:** The seven core concepts proved to be a useful utility for creating a story which unfolds across multiple platforms. The seven core concepts divide the initial storyline into seven fragments, making it possible to expand it, according to a transmedia storyline. The use case example indicates that this utility is functional in coherence to spot the needed elements from the initial story.
- **Social Media:** The social media platforms were categorised and organised, based on their usability towards user interactions and social presentation. This organisation of the different social media platforms optimised the implementation of social media types and interactions.
- **Mobile Devices:** Through the theoretical study it was concluded that smartphones was an optimal choice as the primary media to link the physical- and digital world, its versatility and market penetration. Other mobile devices was considered, but deselected, due to their individual restrictions. The use case indicated that including the smartphone features enabled new interaction methods, both user- and game interactions.

- **User Motivation:** The user motivation section created a theoretical distinction between which type of motivational factors, are best used in a certain situations. By the developing the use case, it was possible to conclude the handbook effectively focused on which motivational factors were to be implemented in the given situation.
- **Game Mechanics:** By studying game mechanics, it was possible to create a set of guidelines to help adjust the game mechanics within an ARG. Through this study, game mechanics were divided into two focus areas, in the handbook. First game mechanics, focusing on the user motivation, which were used in the motivational part of the handbook. Secondly, the game mechanics used for adjusting difficulties within the ARG. This separation proved useful, in the development process, as it enabled focusing on the relevant mechanics in the given situation.
- **Gamification:** Gamification was used primarily to collect user progressions, reward systems, and so on. It acted as a link for combining the data from smartphone and the social interactions in the ARG.

Based on this concept it was possible to create a theoretically reasoned approach and guidemap for the development process of creating a transmedia experience. In order to visualise this approach, the practical project problem was created:

- ***How to develop a visualisation of the guidemap, in order to make a proof of concept?***

A visual handbook for creating a transmedia experience was created. The handbook does not contain the theoretical explanations of why each step in the guidemap works, but focus on how to implement the best suited aspect. The purpose of the handbook was to simplify the developing process.

In order verify the functionally of the handbook, a proof of concept was created. This was done by creating a use case that extended an existing initial entertainment product. This use case was visualised through a video sketch[20], which explains the experience synchronously.

The visualisation of the guidemap, in form of a use case, was conducted on an initial product within the film industry. This means creating for other entertainment genres, games, theatres, etc., has not been fully studied. It is therefore necessary to create use case examples on other genres, in order to explorer the usability of the guidemap.

Thereby it can be concluded that it was theoretically possible to create a concept guidemap, which can be put into use. But in order to confirm that the guidemap works in practice it has to be tested in the real world and on an authentic target group to practically confirm its functionality.

[20] The video sketch can be found on the enclosed DVD or though this link: http://www.youtube.com/watch?v=CUAbXykNho4

9.1 Future Considerations

In order to further develop upon the concept guidemap, it is relevant to consider other theoretical aspects to be implemented.

A detailed approach for developing a story would also be a functional component to include in the handbook. There are many existing toolset for creating a good story, like the Hollywood model, which can be considered and combined to create an appealing story for a transmedia experience.

Furthermore, a theoretical study of how flow could be used within the gaming genre was conducted within the game mechanics section. But these theories was only included in the concept and handbook guidemap to a limited extent. In a further development a study within how flow can be implemented could prove useful. A collective transmedia experience using flow on a larger scale could help adjusting the challenges with the abilities of the given user, in order to create a state of flow, and thereby increasing the motivation for engaging them in the experience.

Besides considering the implementation of new theoretical aspects, it is also relevant to further study the possibilities within using the transmedia experience guidemap on other types of initial products. An example could be using a transmedia experience concept on different e-learning correlations, as the goal of these concepts is to utilise digital media platforms in a learning situation. Some interesting aspect to consider is the e-learning methods, *edutainment* and *infotainment.* These types of concept could create a new aspect to the transmedia experience; to create a correlated narrative across multiple media platforms, where entertainment is not the central focus. These concepts furthermore have a high set of requirements regarding the interactions, as the users are in a learning process.

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The next step in the development process of the transmedia experience guidemap would be to iterate further on the concept, both in order to consider new theoretical aspects and to verify its usability and to eliminate possible errors:

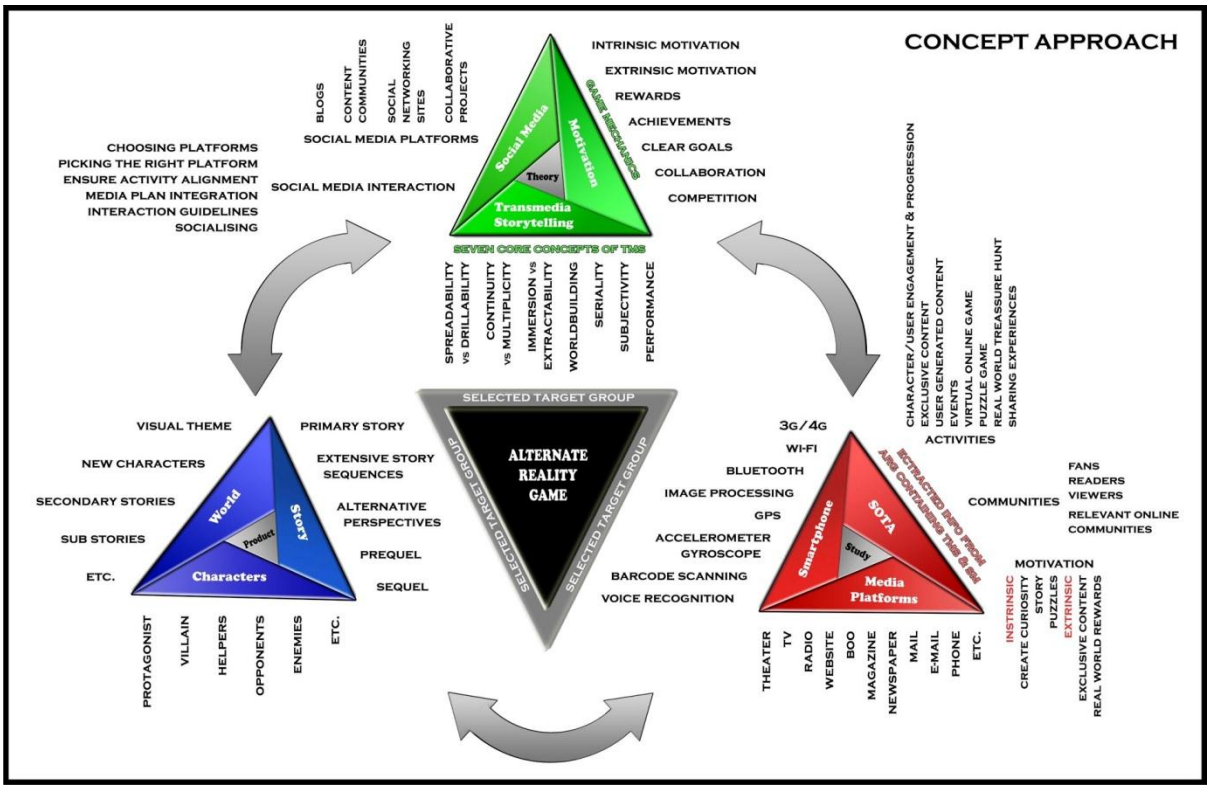
- The first step would be to get an expert evaluation of the functionality of the handbook, from an experienced practitioner within the area.
- The next step is to conduct a field test on a use case scenario, created from the handbook. This field test could be a simulated version of an entire experience process, or a detailed fragment of an important aspect within the transmedia experience. This could for example be, to explorer the use of smartphone and social media combinations within a live event.
- Furthermore, it would be appropriate to conduct test regarding using the handbook for creating transmedia experience after the release of the initial product, or considering creating a concept where the transmedia experience is the primary product.

In general, there are a lot of different aspects to be focused upon, as mentioned earlier in this section, for further improvements and development of the concept.

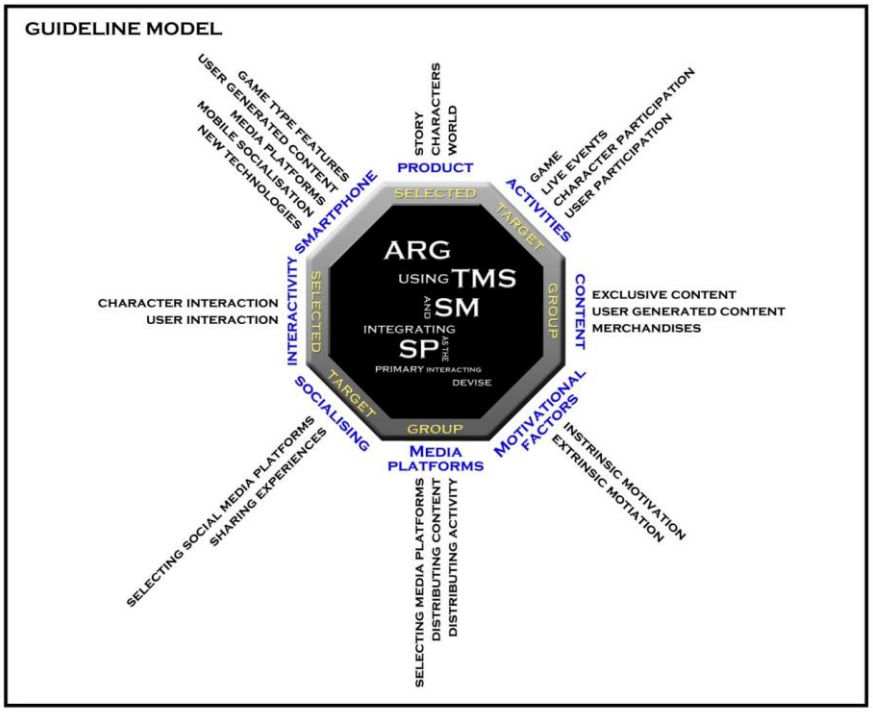
10 Appendix

10.1 Models in the preliminary study

The following model is the concept model (the concept approach) from the ninth semester preliminary study:



The next model is the guideline model, created in the preliminary study:



10.2 Classification of Social Media by Kaplan and Haenlein

Kaplan and Haenlein has tried to visualise a classification of social media, by creating a table, which divides the social media platforms based on their social presence, media richness and their self-presentation and self-disclosure (71). The table can be seen in Figure 67 below.

		Social presence/ Media richness		
		Low	Medium	High
Self-presentation/ Self-disclosure	High	Blogs	Social networking sites (e.g., Facebook)	Virtual social worlds (e.g., Second Life)
	Low	Collaborative projects (e.g., Wikipedia)	Content communities (e.g., YouTube)	Virtual game worlds (e.g., World of Warcraft)

Figure 67: Classification of Social Media by social presence/media richness and self-presentation/self-disclosure, by Kaplan and Haenlein (71).

The table is split into two factors; media research (social presence and media richness), and social process (self-presentation and self-disclosure).

Media Research (social presence and media richness):

The media research is based is the acoustical, physical and visual presence in which the media allows to emerge between two communication partners. The given media therefore differs in the rate of social presence, based on these precautions. This emergence between two communication partners, through the media, is valued through the social presence and the media richness of the given social media platform.

The social presence is valued through the intimacy and the immediacy of the media, where intimacy is based on interpersonal media forms, like a physical conversation, versus mediated intimacy, like a phone call, where there is no physical presence.

The media richness values the rate of uncertainty and the resolution of ambiguity in the media form, by rating the effectiveness, of the amount of information, transmitted in a given time interval.

Combined, the social presence and the richness of the media values the media research, though low, medium and high.

Social Process (self-presentation and self-disclosure):

The social process part, focus on the social dimension of social media. This part focus on how social media platforms enable the possibility for the user to create a personal presentation, and by how much the media creates a self-disclosure of the given user.

The self-presentation is based on the theoretically idea by *Goffmann* in 1959 (71) that people have a desire to control how their impressions are perceived by other people. This self-presentation focus is rated, though how the given social media platform allows the users to present themselves through the media.

Self-disclosure indicates that the given media platform enables other users to disclosure personal information on other users, though the self-presentation and interactions.

Combined, the self-presentation and self-disclosure rates how the given social media platforms allows the user to present themselves and interact with other users. This is rated between a high and low rating (71).

10.3 The Experience Realms model by Pine & Gilmore

Pine & Gilmore has created a model which purpose is to create the most optimal experience, based on which type is needed in the given situation (28). The model can be seen in Figure 68 below.

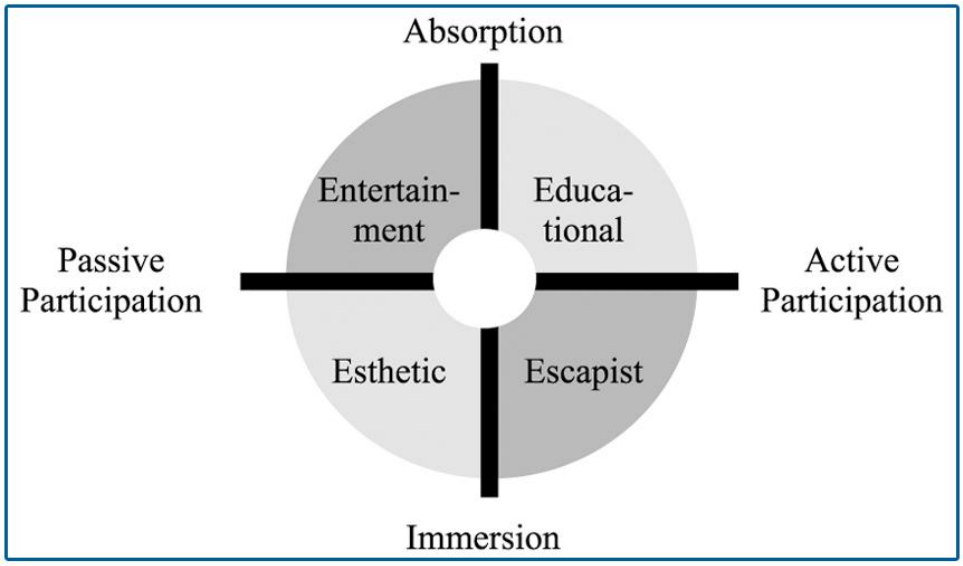


Figure 68: The Experience Realms model created by Pine & Gilmore. The goal of the model is to visualise the different aspects of how to engage the users into an experience (28).

The model has divided the types of experiences into four categories; entertainment, educational, aesthetic and escapist. The four types are divided by the horizontal and vertical axis. The horizontal axis divides the experiences through passive and active participation. The passive participation is when the users do not have a direct influence on how the experience is executed, and the active is when the influence of the participants influences the result of the experience. The vertical axis focuses how the participants associate themselves with the experience. The top spectrum of the axis is absorption, meaning the participants are aware of bringing the experience into mind. The bottom spectrum is immersion. This part is when the participants are immersed within the experience, either physically or virtually (28).

The two axes divide the experiences into four types:

1) **Entertainment:** Entertainment experiences can be watching TV or listening to the radio. The participant absorbs the entertainment, but has to influence on its outcome.
2) **Educational:** The main difference between entertainment and educational experiences is the necessity to be actively engaged in this type of experience.
3) **Aesthetic:** Aesthetic experiences are when the participant is given the opportunity to immerse themselves into the environment, but without being able to affect the environment.
4) **Escapist:** The escapist type of experience is when the participant is able to be fully immersed in the experience as an active participator. An example of this could be an online virtual world with the purpose to have the participants interacts with the other, through a virtual avatar.

Pine & Gilmore states that the optimal experience is when the borders between each experience type are removed, and the experience is placed in the middle of the model (28). This idea is criticised by Christian Jantzen and Tove A. Rasmussen in the book; "*Oplevelsesøkonomi – Vinkler på forbrug*"[21] (163), with the reason if creating the most optimal experience results in a collapse of the model, the four categories cannot be a correct presentation of the real world (163).

When looking at a transmedia ARG, as an experience, this type of experience would be limited to only work as an experience that is observed and passive engaged by the participants. This is a big limitation for a type of entertainment, which purpose is to utilise storylines across multiple physical and digital media platforms, and encourage user engagement and collaboration through these media platforms.

[21] Translated: Experience Economy – Angles on consumption

10.4 The Matching Law

The matching law states the correlation between behaviour and the environment, and suggests that the rate of response to a given scenario will be proportionate to the amount and/or duration of positive reinforcements, or rewards, given (110).

The matching law was created by R. J. Herrnstein in 1961 (110), based on an experiment with two pigeons in a skinner box, where the birds were presented with two buttons which when pressed, rewarded them with food. From the experiment Herrnstein discovered that the birds would favour the button, which gave more rewarding food. He furthermore discovered that the birds would choose the rewarding button more often, in proportion with the size of the reward.

From these discoveries, Herrnstein created the equation:

$$\frac{R^1}{R^1 + R^2} = \frac{Rf^1}{Rf^1 + Rf^2}$$

R1 and R2 are two different rates of responses, and Rf1 and Rf2 are their reinforcements (The size of the reward). The purpose of the equation is therefore to indicate that the rate of responses, or rate of activity, is increased in proportion of the increased value of the reward.

10.5 How does it feel to be in flow?

Seven criteria that needs to exist in order to be in flow (111)**:**

1. **Completely involved in what we are doing** – focused, concentrated
2. **A sense of ecstasy** – of being outside everyday reality.
3. **Great inner clarity** - Knowing what needs to be done, and how well we are doing
4. **Knowing that the activity is doable** – that our skills are adequate to the task.
5. **A sense of serenity** – no worries about oneself and a feeling of growing beyond the boundaries of the ego.
6. **Timelessness** – thoroughly focused on the present, hours seems to pass by in minutes.
7. **Intrinsic motivation** – whatever produces flow becomes its own reward.

10.6 Deselected Mobile Devices

Mobile Device Name	Pros	Cons
Tablet computers: Tablet computers are a mobile computer which is larger than a smartphone, but uses many similar features **(164)**.	**Mobile network:** Tablet computers has many of the same mobile network connection devices, such as 3G, Wi-Fi and Bluetooth, like the smartphones **Context aware:** They are included with context-aware capability sensors, such as GPS, accelerometer and camera **The Screen:** The screen is bigger and the resolution is better than smartphones, which increases the possibilities for the visual interface designs	**Not enough mobility:** Even though tablets are considered to be mobile devices, they are too big for the user to move around with a tablet in his/hers hand in the city, and it is too big to fit in the pocket. This means that the user loses a lot of his/hers mobility, which is important to have when participating in a transmedia experience **No cell phone features:** The tablet is not included with regular cell phone features, like performing phone calls, texting messages, etc.
The Nintendo 3DS: The Nintendo 3DS is the latest portable game console, produced by Nintendo **(165)**.	**High computational capabilities:** It is implemented with a high degree of computational powers, which makes it possible to create advanced visual graphics and interfaces. **Context aware:** It is implemented with several context aware sensors, such as an accelerometer, a gyroscope and two cameras **3D effects:** the screen is capable of creating 3D effects, without the use of 3D glasses.	**No GPS:** The Nintendo 3DS console does not have a GPS receiver, meaning it is not possible to get a GPS input. **Limited mobile connectivity:** The 3DS can connect to the internet through Wi-Fi, but not through mobile networks, like 3G or Bluetooth. **No cell phone features:** The 3DS is not included with any cell phone features.
The Playstation Portable: The Playstation Portable (PSP) is a portable gaming console, created by Sony **(166)**.	**High computational capabilities:** Like the Nintendo 3DS, the PSP has a high degree of computational powers. **Short distance networks**: The PSP is included with Bluetooth and Infrared.	**Limited context-aware sensors:** The PSP is not included with GPS, a camera or an accelerometer **Limited mobile connectivity:** The PSP is implemented with Wi-Fi, but does not have any other mobile network methods. **No cell phone features:** The PSP is not included with any cell phone features.
Cell phones: Regular mobile phone devices.	**Widely used:** One of the strengths with using standard cell phones is that almost every person in the world has one. A Gartner Inc re-	**Limited computational capabilities:** Cell phones are very limited in their computational capabilities, which limits the opportunities for creat-

	search indicated that the number of mobile device sales in 2011 was above 440 million units sold (90). **Cell phone features:** Cell phones have all the standard mobile phone features, like performing phone calls and texting messages. **Basic internet connections:** Most cell phones are able to connect through Wi-Fi, and some are even included with a 3G mobile network connection. **Short distance networks:** Most cell phones have a Bluetooth and/or infrared connection.	ing programs and application, which the user can use in the transmedia experience. The limited computational powers also limit the opportunity to utilise more features in one program. **Limited applications:** Because of the limited computational powers, it is not possible to create any advanced applications **No context-aware sensors:** Cell phones are not included with an accelerometer or gyroscope, but some does have a camera with limited features and some are also included with a GPS receiver.

10.7 Previous scientific framing model

The purpose of the scientific framing model of in the previous semester product was to explore the current state of the art products that to some degree utilised transmedia storytelling, ARG and social media features. The purpose of the ninth semester project was to create a preliminary study for the master thesis. The ninth semester project report is embedded on the DVD. The previous scientific framing model from last semester can be seen in Figure 69 below:

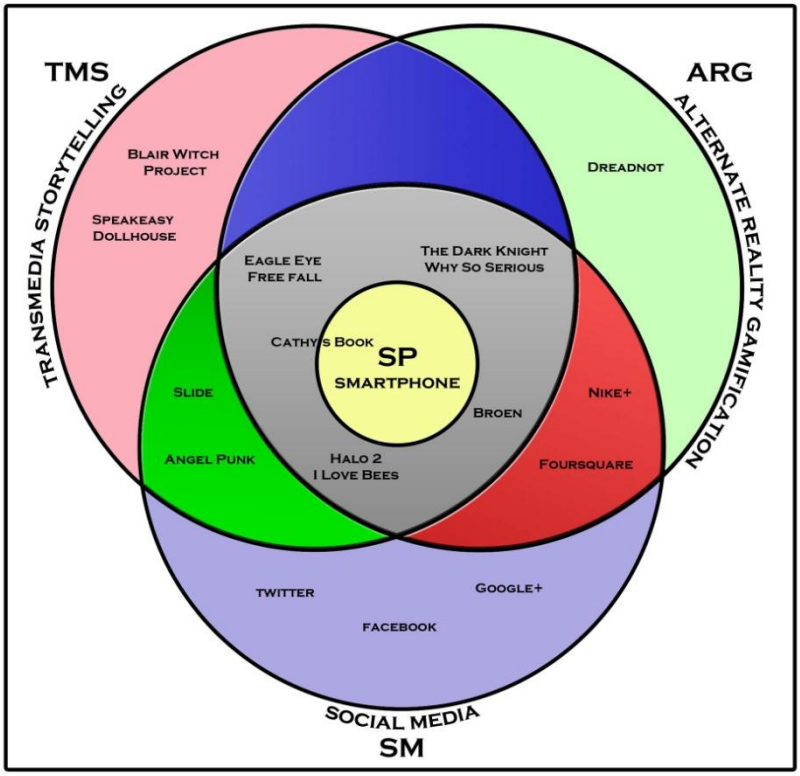


Figure 69: The ninth semester preliminary scientific framing.

Each circle represents the use of the different elements; transmedia storytelling, alternate reality games and social media. The products that were of interest for the project were the ones, who used all three elements and can be seen as the grey area, where all three circles are interlaced. In the middle of the model is another circle, which indicates the products that utilises smartphones as a part of their design.

The model indicated that none of the relevant transmedia experience products were making use of smartphones as a central part of their design.

10.8 Excluded products in the empirical investigation

- **Dreadnot:** Dreadnot was an ARG web game published by sfgate.com in 1996. It utilised most of the techniques of a standard ARG game, like voice-mail phone numbers, e-mails from the characters, other websites and real life locations around San Francisco (167).
- **The Blair Witch Project:** As a part of the marketing campaign for the movie in 1999, the founders expanded the world of the movie online, by adding additional stories. This was done, by creating flyers and a fake documentary in the purpose of making the content of the movie seem realistic (168).
- **Speakeasy Dollhouse:** Speakeasy Dollhouse is a transmedia storytelling project, in which the player investigates the 1935 murder of her grandfather. This is done through a graphic novel, a stop-motion film and a immersive game (169).
- **Slide:** Slide is a TV series on Fox8 in Australia. The series utilises multiple platforms through the storyline, as it encourage the viewers to view extra content via applications and social networking sites (170).
- **Angel Punk:** Angel Punk is a transmedia project, in which the storyline is distributed through a series of comic books, a novel, a film, a game and a social website (171).
- **Nike+:** Nike+ is a concept creating for helping people with their exercise. The product provides the user with relevant information regarding the exercise, i.e. running distance, running time and so on. It also gives the user an opportunity to create goals for themselves and furthermore to create challenges against other people. Lastly, it is possible to link the results of the exercise onto social networking sites, either as a personal interest or as a result of a challenge against friends (172).
- **Foursquare:** Foursquare is an application, created in 2007, which use both social media and game mechanics, in order to create a location-based guide, which includes rewards and challenges (173).
- **Twitter:** Twitter is an online social networking site, which enables users to send and read messages to each other's. Twitter was created in March 2006 and now has 200 million users as of 2011 (174).
- **Facebook:** Facebook is the biggest social networking site on the internet, with over 800 million viewers as of July 2011. It was created in February 2004. It is possible to create a personal profile, add friends, exchange messages, post notifications and to join communities on the website (175) (176).
- **Google+:** Google+ is a social networking site, which work similar to Facebook. It was created in the 28th of June 2011. The social networking site has reached around 80 million users as of October 2011 (64).

10.9 Synchronous Manuscript of the Use Case

Creating an interest (Creating entry points):

The transmedia experience starts with a virtual poster which is distributed through social media sites, like Facebook and Twitter (Official expendables site, Stallone etc's accounts and Barney Ross' and Tools fake Facebook accounts, and furthermore on physical released posters, which has a QR tag embedded.

These posters links to a video clip on YouTube. This clip contains the expendables members Barney Ross and Tool. Barney and Tool explain who they are and what the purpose of the expendables group is. They further explain that you (the participants) will be seeing a lot more of them in the near future, and they soon will need your help, if you have what it takes. There will be a reward in the end, of course, because mercenaries do not work for free.

The goal is to create an interest from the participants through this video, and to create a curiosity to wanting to know more. It is furthermore important to make sure the participants sees Barney and Tools fake accounts on Facebook (and the expendable page), and is encouraged to follow them, in order to know more.

Part 1: Identifying the members

Barney and Tool posts a new video clip in which they explain how they need help from the participants to help to find and track down some specific mercenaries, who live around the world, which they need for their expendable group.

More specific info is posted on Barneys, Tools and the expendable page on Facebook. The participants then need to find clues regarding these members. Barney and Tool periodically posts hints on where the participants can go search for information, but the participants must find further information through the hints, collect and gather the information and post the newly found information pieces on the Facebook pages. The participants then further need to combine and decrypt the information collaborative through the Facebook pages, in order to discover the identity of the 6 members.

The goal is to create a curiosity from the participants, into wanting to find out who the members in this expendables group is going to be. The participants do not need to actively help finding, collecting and decrypting the data, but can also just periodically follow how the search is going.

Online event: Starting the game

When all the new crew members for the expendables group has been revealed, Barney Ross posts a message for the participants, in which he wants them to watch him and Tool on a live stream on a given date. This live stream will then later be posted on all the different Facebook and Twitter pages.

In this live stream, Barney and Tool explains that they need each participant to choose their favourite crew member, and join their group. This is done by joining their group on Facebook. Each crew member then needs to help their respective member to prove themselves worthy for being a member of the expendables. Each participant can only choose one member.

On each page, the respective member explains how you will be rewarded for helping, and which type of help he is going to need.

Rewards: Technically the participants will be explained some of the long term rewards they can get in the end for helping, and some of the short term rewards. This is done in order to motivate the participants into downloading the application and joining the transmedia experience.

In order to choose a member they want to help, the participants need to download an application, which can be linked to their Facebook profile. This application will be used for storing future mission points and badges, which will be used for the reward system, and furthermore a public profile which the participants freely can modify as they like (like creating their mercenary name, profile picture and so on).

Part 2: Joining the Expendables

The participants must help their decided mercenary to prove him worthy of being a member of the expendables crew. Depending on which character the individual participant chose to follow, the following missions will vary. In this example, the character followed is the knife expert Christmas Lee (Jason Statham). Christmas Lee posts a video segment in his personal Facebook group and explains that his followers needs to complete a set of missions through their smartphone application in order to help him become a member – and to prove themselves worthy of being a Lee Christmas follower.

The missions are divided into two sections:

The main story – The missions in the main story is divided into three missions, which must be completed, in order to advance in the storyline.

- Mission 1: The participants must prove themselves worthy for helping Lee Christmas. Therefore they have to find 10 items, which is necessary for a mercenary. These items are placed, based on the location of the participant by using the GPS in the smartphone. The items are founds through the camera via augmented reality.
- Mission 2: The participants must show their skills in throwing knifes. This is done through a flash game on the application. The participants receives a badge, when they have shown they can do this sufficiently, but is capable of getting more points, by getting a better score.
- Mission 3: The third mission is a collaborative mission, given to all the crew members by the leader Barney Ross. In this mission each mercenary with his followers must work together with the other 4 mercenaries and their followers. The purpose of this mission is to find the time and location for a secret live event. Each group firstly must collaborate independently to find a set of codes scattered throughout the big cities in the world. Each character group finds one part of five, which together forms the location and date (Year, Month, Day, Time, Location). When each group has found their part of the code, they post it on the expendable page, where they work together to decrypt the final code.

Side story – Besides the main storyline, it is possible to complete other optional missions. These missions do not have an effect on the main story. The side missions gives the participants the opportunity to get additional mission points (used for long term rewards), special

badges, more background information on the given character, and some low value merchandise. The side missions can be completed at any time, through the rest of the transmedia experience

- Side mission example 1: A sub mission could be participants are given a badge, which they can put on their Facebook profile to show which member they support. This is done by filling out their public profile.
- Side mission example 2: The participants needs to get more information on their given mercenary group leader. This is done by completing surveys on the character, based on info from older movies, which he has starred in.

Rewards:

- Mission points: The main and sub missions gives the participants mission points, which is used in the end of the transmedia experience.
- Badges: If the participants complete a special mission etc., they will receive a special badge, which can be seen on their public profile on the application.
- More information: By completing the main and sub missions, it is possible to get more insight in the given character, and the expendables universe.
- Weekly rewards: Once every week a random participant, who is using the application, will win some expendables merchandise.

Live Event: Who is Mr Church?

Video Segment: The decrypted code indicates 10 different locations around in 10 big cities around the world, and a time and date – and a name; Mr Church. A video segment with Barney Ross and Tool, explains that they need to go to these locations in order to find out who this Mr Church is.

The Live event: All the participants gather at the given time and place in the given cities, near a river. After some time, a car explosion happens nearby, which leaves flyers with QR tags scattered around the exploded car. The flyers look like pages in a document, and have a picture of Barney Ross (Stallone) and Trench Mouser (Arnold Schwarzenegger) on them. When the participants get to the car, they can see Mr Church (Bruce Willis) flee the scene with his bodyguards on a speedboat. When the participants tag the QR codes, a phone number appears, based on their given side character group they work for. When the participants call the numbers, their crew leader explains and initiates a time based treasure hunt. Each group has to find a specific location based on which crew character they follow. The location contains a trailer, based on their character, character-specific merchandise and information on Mr Church. These trailers are then later put on each of the individual characters' Facebook groups.

Part 3: Finding Mr Church

Video segment: A video clip is posted on the expendables page. The segment contains Barney Ross, in which he explains that they must find more information on this Mr Church, the car explosion, and why Mr Church had files on him and Trench Mouser. Further instructions will be given through the chosen crew member of each participant.

The following main story is divided into two missions:

- Mission 1: The first mission is split into different missions, depending on what character the given participant is following.
    - Gunner Jensen example: Gunner is an explosives expert and has a reputation of being a little careless. In this mission, the participants following Gunner firstly needs to play a flash game on the application, where they need to create a bomb. They are guided through the bomb-creating by Gunner, and are often encouraged to implement a bit too much gun powder
    - When the bomb is created, the participant need to go out and plant the bomb, through augmented reality to a location, which is based on the location of the participant, in order to gain access to a secret document. When they set of the bomb, a video segment appears which shows they accidently blew a bit too much up. But the participant is still able to get the needed document. The document has pieces of information on Mr Church.
- Mission 2: This mission starts with a new video segment which includes Barney Ross and Tool, explaining they now have enough information to find Mr Church. Each group is handed out a different mission, based on their side character.
    - Lee Christmas example: The mission will be to find a specific person who has information of Mr Church. This is done by researching different fake websites, which gives a code. This code shows a location, based on the participants' location. When the participant goes to the location, he/she receives a video clip with a mysterious person explaining a hidden message about Mr Church's location.
    - When all five hidden messages are collected, the groups must collaborate through Facebook to form a message. The message tells that he wants to meet with Barney Ross. This shows 10 different locations of theatres around the world, together with a date.

The Live Event: The end of the transmedia experience

When the participants enter the given theatres they can watch an exclusive segment of the movie. The segment is the part of the movie, when Barney Ross meets with Mr Church and Trench Mauser, and Barney is given the mission in the movie. Besides the movie segment, the events will also have merchandise available, and the participants will also receive a unique badge in their smartphone application.

Long term rewards: The participants know of the long term rewards that can be won in the end of the transmedia experience, as soon as the transmedia experience begins. These rewards will be handed out, when the transmedia experience has ended:

- First price: The participant with the highest amount of mission points gained, who also have completed the main quest-line, will get the opportunity to meet the actors and get a small appearance in the next expendables movie
- Second prices: Of the participants who end with the top 50 highest amount of mission points, one participant will be randomly selected. This participant will get the opportunity to attend the premiere together with the given actor, who was his or hers mercenary leader throughout the transmedia experience. There will be selected a winner for each of the 5 groups.
- Third prices: 10 participants in each group, who have completed the main storyline, gets two free tickets to the movie.

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12 Figure List