Transmedia storytelling: new ways of communicating in the digital age

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Analysis of recent developments in the way stories are told in order to consider audience consumption habits more precisely through the delivery of independent stories which, while independent, are linked through multiple media platforms. Analysis of the new creative possibilities given the access to new sources of revenue and the promotion of deeper levels of audience participation and loyalty.

INTRODUCTION

Let us imagine a Museum of Storytelling, organised as if it were itself a story. The first hall would be devoted to forms of oral expression. Let's imagine a dimly lit space with sounds that emerge from the walls, from the first most guttural expressions to complex stories of love and war, or even better of love and war, that are repeated from generation to generation. The second hall would be devoted to forms of graphic storytelling, from the most ancestral (Altamira cave paintings), to the most contemporary (the graphic novels sold in the bookshops of our cities along with beautiful volumes devoted to design and architecture). One hall, without doubt the largest of all the halls in the museum, would be devoted to the written narrative. In this great hall visitors would be able to see original texts in low-lit display cabinets: the *Epic of Gilgamesh* carved on clay tablets, the papyri telling the story of the short life of Nibhurrereya, better known as Tutankhamun, until they reached a volume printed in the workshop of Juan de la Cuesta

towards the end of 1604: El ingenioso hidalgo don Quijote de la Mancha. The last halls of our imaginary storytelling museum wouldn't have walls, but screens. Cinema screens, television screens, interactive screens, each of them telling a story in their own way. On one screen *Citizen Kane*, and on another, *Breaking Bad* and, on the threshold of the hall, *Grand Theft Auto V.* The hall I have just described would be on the ground floor of the Museum of Storytelling and it would be open 24/7. Every day of the year. We can't stop telling stories.

But the Museum of Storytelling wouldn't end there. The first floor would be in the form of a large balcony overlooking the halls on the ground floor. A stroll around this floor would enable visitors to lean over to see all the story-telling experiences in the history of humanity and to unify them in a virtual tour linking the cinema screen and the book, the television screen and the graphic novels. There would have to be a poster informing visitors that this second-floor balcony is devoted to transmedia storytelling.

WHAT IS TRANSMEDIA STORYTELLING?

The term "transmedia storytelling" was coined by the US researcher Henry Jenkins in an article published in 2003. What is a transmedia story? A transmedia story has two main characteristics. Firstly, it is a story that is told through multiple media and platforms. The story begins in a comic, continues in a television cartoon series, it expands into a full-length feature film and ends (ends?) by incorporating new interactive adventures in videogames. An example of this is *Superman*, a story that began in a comic, moved onto radio and television in the 1940s, and ended up being shown on the big screen for the first time in the 1970s. But transmedia stories also have another characteristic: some of the receivers do not limit themselves to consuming cultural products, but take up the task of adding to the story with new texts. A brief survey of YouTube or Fanfiction.net will show how there are all kinds of stories about the American superhero that have been created by his fans, from parodies to crossovers with other characters such as Tintin and Sherlock Holmes.

If we were to describe transmedia storytelling as a formula, it would be the following one:

$$MI + PUC = TS$$

where;
MI: Media industry
CPU: Participative user culture
TS: Transmedia storytelling

An anthropologist of communication inspired by Michel de Certau, might propose another formula based on the opposition between "strategies" and "tactics":

$$IS + UT = TS$$

where;
IS: Industry strategy
UT: User tactics
TS: Transmedia storytelling

A researcher into storytelling might propose the following alternative, one that arises from the tension that exists between official texts, the so-called canon, and those produced by fans ("fandom"):

$$Cn + Fn = TS$$

Cn: Canon
Fn: Fandom
TS: Transmedia storytelling

Apart from the possible formulas, which are more or less economic, more or less narrative or more or less anthropological, it is clear that transmedia storytelling is here amongst us. In less than ten years these new ways of telling a story have ceased being the object of academic debate to become central to the cultural industries' development strategies. At the present time there are hardly any actors in the field of communication that are not thinking about their production in transmedia terms: from fiction to documentary, journalism and advertising to political communication.

WHY DOES STORYTELLING BECOME TRANSMEDIA STORYTELLING?

In the 1980s, with the expansion of cable television and the appearance of the first satellite dishes on roofs and balconies, people started to talk about the fragmentation of TV audiences. Umberto Eco called this increase in the number of TV channels the transition between *paleotelevision* (with only a handful of channels available) to the channel surfing or *"zapping"* of *neotelevision* (which enables TV viewers to choose from dozens of options). More channels, more specific content (news channels, popular music, etc.) and the greater fragmentation of the audience.

The arrival of the World Wide Web and the spread of new forms of digital, interactive communication—from videogames to communication through mobile

devices—led to further fragmentation in the field of communication. Time spent on Twitter, Facebook or playing *FIFA 2014* is time stolen from television, cinema or reading books. Perhaps the term "fragmentation" is no longer sufficient and we should instead be talking about the "atomisation" of the audience.

The atomisation of the audience and the experience of media consumption is not simply a cultural phenomenon. It implies an attack that goes to the heart of the cultural industries' business model. The television and cinema industries worked because millions of people consumed their products. If these consumers now spend their time experiencing media reception in different ways, how is the market to be maintained? Transmedia storytelling, in this context, presents itself as a possible solution, and surely not the only one, for confronting audience atomisation. As has already been said, transmedia storytelling proposes a common experience that encompasses various media and devices, all united by a narrative link. (Scolari, 2013).

> **In transmedia storytelling the story expands from one medium to another and can count on active user participation**

We are unlikely ever to return to the days of millions of TV viewers all watching the same programme at the same time. This form of broadcasting will probably be limited to events with a planetary reach such as the final of the football World Cup or the election of a new Pope. But transmedia storytelling makes it possible to regroup the audience around a story. If audiences were previously media-centred, now they tend to be narrative-centred.

Transmedia storytelling is spreading from one end of the media ecosystem to the other, taking old and new media in its stride. And it also spans different types of communication so there is transmedia storytelling in fiction, in journalism, in documentaries and in advertising. Political,

scientific, religious and educational discourse is also becoming transmediated. In this article we shall review some of the transmedia productions and strategies that might be considered paradigmatic in the Spanish market. Like the *Mona Lisa* for the Louvre or *Las Meninas* for the Prado, here we present some of the transmedia jewels in the Museum of Storytelling.

TRANSMEDIA FICTION

When talking about transmedia storytelling, some works always crop up, as examples which, undeniably, the researcher or producer must cite, namely: *Star Trek, Star Wars, The Matrix, Pirates of the Caribbean, Harry Potter, Lost, The Walking Dead,* and so on. That is to say, we can already say there is a canon of transmedia work. All these works have something in common: they all tell a story that expands from one medium to another and their fans actively participate in this expansion. As can be seen, a transmedia world can be born from a book such as *Harry Potter*, a feature film like *Star Wars* or *The Matrix*, a TV series such as *Star Trek* or *Lost*, a comic like *The Walking Dead* or an attraction in a theme park such as *Pirates of the Caribbean*. Any text has the potential to become the subject of transmedia storytelling.

User participation in this expansion is such that it is impossible to know where a transmedia story ends. For example, the official story of *Harry Potter*—the canon—is over. However, there are hundreds of thousands of stories written by fans that are circulating on the networks and which are expanding the *Harry Potter* universe, through fandom. You know where a transmedia narrative world begins, but never where it might end.

What is the situation with transmedia production in Spain? The results of a study carried out in Barcelona (Scolari *et al.,* 2012) might, to a large extent, be extrapolated to Spain as a whole. Amongst the main conclusions of this study we might mention the fact that Spanish transmedia productions are nascent and limited, especially if we

compare them to works produced for the US market. Sometimes the works are presented as adaptations and it is rare for them to opt for narrative expansion that might include new characters or situations.

In large measure, transmedia production in this context is seen as an experiment that separates communication companies from their core business. For a TV producer or a film director, producing content for other media (from video games to comics) is, to a certain extent, a traumatic process of transition. Those trained in the traditional formats of production find it difficult to think in "transmedia terms". For them, transmedia storytelling is often a secondary, non-strategic activity, and one that is not really productive.

Nevertheless, little by little, things are beginning to change. Amongst the most outstanding transmedia works in Spain we might mention *Águila Roja* (Spanish Radio and Television (RTVE) -Globomedia). This narrative world has expanded beyond the small screen to embrace videogames and comics. According to Francisco Asensi, director of RTVE Interactive Development, *Águila Roja* was the first complete extended universe generated by RTVE:

We started by setting up a Web site containing all the episodes of the series so that people could watch them whenever they wanted. Later on, together with Globomedia, we brought in new elements, and in this way we were able to build up a community of fans (…). In the world of the social networks there are fora, official Facebook pages and other, independent communities. To a certain extent you lose control over the story and viewers create their own products. Someone even managed to create an Águila Roja madelman which many people thought was an official product." (Asensi, 2013: 162).

The *Águila Roja* videogame shows the potential of transmedia storytelling. More than 140,000 people participated in the first version. According to Asensi,

The nice thing about the game is that it was aligned with the series. That means there were tasks to complete every week and they were resolved in the episode that

was broadcast the following week. The idea behind all this is to attract an audience and to change the kind of relationship we have with that audience. At the present time the series is no longer being broadcast, nevertheless, the community is very active. We have launched the second version of the videogame, it is not aligned with any series because there isn't one, but fans are still hooked up to the videogame, and are active on the community's fora." (Asensi, 2013: 163).

This narrative world has also experimented with the creation of applications for the second screen such as a card game, and videogame matches have been organised at Campus Party and the FesTVal in Vitoria.

Other TV formats that have implemented transmedia expansions are reality shows (*Operación Triunfo*), late night shows (*Buenafuente*) and satire (*Polónia*). The case of *Chikilicuatre*—the famous character born of the "El Terrat" factory within the *Buenafuente* programme—is a good example of the transmedia exploitation of a character. To a large extent, in the examples mentioned transmedia storytelling is not the result of careful planning (strategic transmedia), but rather, it is presented as a narrative extension dictated by the favourable conditions of the media ecosystem; in other words, producers react to the environmental inputs and expand the story towards the media and platforms that are the most convenient (tactical transmedia).

> **Amongst the most notable Spanish transmedia stories is *Águila Roja* for which the narrative world expanded to include videogames and comics**

In the specific case of works for cinema it is, perhaps, the experience of *El cosmonauta* (directed by Nicolás Alcalá, 2012) that has been the most outstanding in Spain. As well as being one of the first audiovisual productions financed through crowdfunding, this narrative world expanded to incorporate a series of textual components that complemented the story in the film. In *El cosmonauta* the transmedia storytelling was not just

a narrative resource, it was also used to sell extra content and contribute to the funding of the project (the full-length feature film can be seen free on line).

Some successful children's productions such as *Las tres mellizas,* translated into 35 languages and seen in more than 150 countries, can, to all effects, be considered transmedia storytelling. This narrative world appeared during the early 1980s and was based on the books by Roser Capdevila. During the following decade it expanded to the worlds of television, cinema, the digital environment, theatre and countless games and merchandising products. *Las tres mellizas* is one of the most important transmedia products to have been generated by the Spanish cultural industries.

With regard to content generated by users, Spanish fans can hardly be differentiated from those of other countries.

Devices should be created to facilitate users' production, to disseminate it and enrich the transmedia storytelling created by them

While it may be true to say that the quantity of user-generated textual production does not reach the levels of that of the large, global market blockbusters, the level of creativity in their works has nothing to fear through any comparison with that of other communities of fans. Local productions such as, for example, *Amar en tiempos revueltos,* and foreign production such as *Fringe* or *Lost,* have inspired a vast amount of fanfiction from Spanish fans. When the storytelling is good, the fans do not let the opportunity of contributing their texts to the transmedia story escape them.

Unfortunately, the users' textual production is hardly ever utilised by the creators of narrative worlds since the latter often do not inhabit spaces in which they might interact with the fans. Little by little, however, Spanish producers are beginning to understand that they should never underestimate the content generated by users and that, on the contrary, they should create ways of promoting this

kind of production, disseminating it and thereby enrich the transmedia storytelling thus created.

The lack of legislation covering these new realities often tends to cause a short circuit between users and producers, or indeed, between producers and distributors. In the case of users and producers what is needed is legislation that covers the not-for-profit textual appropriations of users. In this respect, the various Creative Commons licenses could be of great use for dealing with these works which have no commercial purpose. Relations between producers and distributors tend to be no less complex and are expressed, for example, through the administration of the on-line space for a specific work. It can be said that the legislation covering audiovisual production is still, in large measure, "monomedia" legislation and does not contemplate situations created by transmedia storytelling.

From an industrial point of view, it could be said that traditional communication companies find it difficult to adapt to transmedia productions and that they are what we might call "monomedia companies". With respect to the large multimedia groups, these would apparently fulfil all the conditions necessary to create transmedia works (there are groups that include TV studios, book-publishing companies and so forth), but they often find it very complicated to combine the various productive units, which consequently continue to operate in an individual and independent way. Finally, for the small companies that have been established over the last decade only a small effort is required to design and develop transmedia storytelling worlds. These companies, often founded by young professional people, have a transmedia DNA written into them; they are native transmedia companies.

To sum up, we could say that it is only recently that transmedia storytelling has been taking its first steps in Spain. It is not proving easy, especially for traditional monomedia companies, to "think in transmedia terms". But, the fact can not be ignored: we are faced with an irreversible transformation process. Companies and other actors in the communication world are going to be obliged to

adapt to the new media ecosystem if they want to survive. In this context, the transmedia landscape is a fundamental component of this adaptive process. While this article might be focussed on the situation in Spain, we might ask ourselves, given the porous nature of the audiovisual markets, what is happening in Latin America? What is the reaction to transmedia production in the field of fiction? In some countries transmedia production practice is being consolidated through soap operas, Latin American production companies' audiovisual product *par excellence.* For example, for several years the Brazilian conglomerate Globo has had an internal unit devoted to the transmedia articulation and expansion of its soap operas, above all in the social media, and in this way an eminently TV product has been brought into line with consumers' new dynamics and the media ecosystem. However, it should be pointed out that this kind of initiative is still an incipient one in the context of Latin America.

In conclusion to this section we should mention research being carried out into transmedia storytelling in the field of

> **It is not just in the field of fiction, the news media also invite their audience to send contributions to expand the information they provide**

fiction. As in other places, this subject became the object of attention for Spanish researchers during the mid-2000s. The translation of Henry Jenkins' book *Convergence Culture* into Spanish, published in 2006, accelerated the concept of transmedia narrative or transmedia storytelling and led to the first investigative works (Guarinos, 2007; Grandio, 2009; Scolari, 2008, 2009). Not surprisingly, the study of transmedia storytelling brought together researchers from various disciplines and fields of research, from experts in the new media to scholars of television, from sociologists to anthropologists interested in the behaviour of communities of fans.

Spanish research also has a presence on the international stage either through scientific publications or through conferences and round table discussions. Activities focussed on professionals in

the field are also a sign of frenetic activity in this context. In May 2012 the Transmedia Living Lab was held in Madrid, with Henry Jenkins attending. For the last week of October 2014 the group Storycode Barcelona has proposed to hold a Transmedia Week, an open platform focussing, during the course of the week, on events related to transmedia storytelling being organised all around the world.

BEYOND FICTION

As we have noted, transmedia storytelling goes beyond fiction. It could be said that journalism has always had a transmedia character, even before the emergence of the World Wide Web: even then the news expanded from radio to television and from there to newspapers and periodicals. Users, despite the lack of social networks could provide their contributions by calling the radio stations and writing letters to the editors of newspapers. This process obviously entered a new dimension with the proliferation of new media and 2.0 communication platforms. At the present time there are no informative media, be they written of audiovisual, that do not invite their receivers to send information, photographs, videos or text that enables the telling of news to be expanded.

In Spain, the news media have been progressively accepting the logic of transmedia storytelling, the hotbed of many debates and critical situations which are far from over. For example, debates about so-called "citizen journalism" or "journalism 3.0", or the creation of content by users, can be considered to result from the tensions generated by the transmediatisation of news discourse. Other phenomena that cut across contemporary journalistic debates—from the fusion of digital and traditional composition or editing to the growing use of infographics—can also be considered to be linked to the management and development of transmedia journalism.

With regard to interactive documentaries, amongst the most recent works we find *Las voces de la memoria,* (The voices of memory) a production by

Spanish Radio and Television - RTVE in tandem with the Association of the Families of Alzheimer Sufferers. This work consists of a series of audiovisual productions (available online), an application for mobile devices and a channel on YouTube. Additionally the experimental productions of RTVE.es Lab are a good example of the exploration of new territory marked by interaction, data journalism and the convergence of languages. It should be pointed out that, in the case of interactive documentaries, we are not dealing with an explosion of media and user-generated content, as is the case with fiction, but rather that we are witnessing the confluence of systems of meaning in a digital, interactive environment. Nevertheless, the idea can not be completely dismissed of documentaries also adopting the distinctive traits of transmedia fiction. The productions of *National Geographic,* for example, point in this direction.

Research is starting in Spain into transmedia news production. While there are important studies into cyberjournalism—Spain was a pioneer in Latin America in this branch of study (see, for example, Armañanzas, Díaz Noci and Meso, 1996)—over the last few years the first works have started to appear on journalism and documentaries as stories that expand in many media and that incorporate user participation (for example, Cebrián and Flores, 2011; Flores and Salinas, 2012; Renó and Flores, 2012; Gifreu, 2012).

A TRANSMEDIA CULTURAL UNIVERSE

Transmedia experiences are not, however, limited to fictional and non-fictional narratives; we also find them in other cultural spheres such as theatre and music. How can transmedia storytelling be part of theatre? It can, for example, form part of the media network (theatre is also a means of communication!) and contribute to the expansion of stories that have their origins in cinema or television. During Gaudí Year (2002), the children's TV series *Las tres mellizas* included two episodes devoted to the great Catalan

architect (*El taller de Gaudí / Los fantasmas de la Pedrera*). This story spanned various books, online videogames, and a play in Catalan (*Les Tres Bessones i l'enigmàtic senyor Gaudí*) in which there were new situations and characters.

On other occasions plays are at the core of a transmedia storytelling world that expands to the Internet. Over recent years numerous theatre companies have opted to use the social networks. For example, in 2010 together with the Muldark agency, the Royal Shakespeare Company developed the *Such Tweet Sorrow* project, a contemporary version of *Romeo and Juliet* that took place over the course of five weeks on Twitter. Other theatre companies such as New Paradise Laboratories and Waterwell have also experimented with social networks and the transmission of their performances via the Internet (Carter, 2011).

In Spain, a theatre group like La Fura dels Baus could not be left on the sidelines of this kind of experimentation. Their work *Afrodita y el juicio de Paris* became this group's first viral show. People could follow the whole process, from rehearsals, the preparing of stage sets, the work of participants and the final result of the macroshow through the main social media by following the hashtag #AfroditaCanarias. The production of plays conceived for streaming is also emerging in Spain thanks to projects such as Teatron and Interteatro. Teatron is a portal that brings together initiatives such as PlayDramaturgia, devoted precisely to the creation of specific theatre events for live retransmission via the networks. Interteatro, on the other hand, devises shows which combine varying formats of retransmission via the Internet, video and live performance (Hernando, 2013). Most of these theatre-based projects are still far from transmedia expansion or fans' activities to which audiovisual fiction has made us accustomed. There is still a long and exciting way to go in the construction of a new transmedia theatre.

> **It is ever more the case that theatrical works are the centre of a transmedia storytelling world that expands to the Internet through the social media**

When we talk of the possible points in common between music and transmedia we are immediately faced with the concept of *Gesamtkunstwerk*, which might be translated as "total work of art". Attributed to Richard Wagner, this term refers to artistic works that combine music, theatre and the visual arts. In the case of transmedia music, rather than being combined in a work itself, such as an opera, the sound narrative tends to be distributed via various media and platforms.

In the sphere of music, there are already transmedia initiatives of great scope, such as the launch of the record *Year Zero* by the band Nine Inch Nails, in 2007. On that occasion this industrial rock band organised an international Alternate Reality Game (ARG) which included various textual components distributed during the tour. The information needed to progress in the game—a game based on a apocalyptic fantasy story—was disseminated via T-shirts, USB memory sticks, videos on the Web, lithographs, advertising brochures and the like. In 2012 the band The Bullits also experimented with a multiplatform musical narrative using Twitter, YouTube, the Web and the graphic novel. According to their leader, Jeymes Samuel, "All media, be they for recorded music, video, or Facebook are canvasses for telling wider stories. [...] I want film directors and musicians to embrace technological devices much more. Imagine the Beatles still existed and the narrative for a new album started as a feed on Twitter". (Cheshire, 2012).

Some Spanish bands are already experimenting with transmedia storytelling. For example, the metal band The YTriple Corporation has just launched their first record accompanied by a novel (everyone who downloads the album can enjoy a couple of free chapters). According to their leader, Salva Rubio,

"Everything started from my intention to create a

> **In transmedia music the sound-story is distributed in various media and platforms that go beyond sound itself**

concept behind the band that would act as a narrative vehicle to tell a story (each record being a "film" and every song a "scene"). The moment came when I realised that this story could be understood much better as a complementary text that explained it and from there it was but a short step to thinking about writing the novel. This made us realise that this concept could go much further, to video clips, short films and so on. Time and resources will determine how far we get with this concept." (Mautor, 2013).

The crisis affecting the music market can not do other than encourage this kind of initiative. If, two decades ago, the videoclip burst onto the musical marketing scene with force, today it is the social networks and their viral content that are charged with taking songs beyond sound.

NOTES REGARDING THE FUTURE

By now, as the reader will have realised, the adjective "transmedia" has become the ideal accompaniment for all kinds of cultural or communicative activities. Over recent years it has not been strange to hear colleagues talking about transmedia branding, transmedia education, transmedia politics and so on. The transmedia concept is currently fashionable. Just as happened with multimedia in the 1990s, many companies now package their communication products under this label, even the ones that are not transmedia! Nevertheless, we should be clear about two things:

- The transmedia concept might cease to be fashionable, as happened with multimedia, but the logic of transmedia storytelling is here to stay. In the face of audience fragmentation transmedia storytelling offers a possible strategy to reconstruct an audience niche around a narrative world.
- If those working in the world of communication should ever replace the transmedia concept for another one, the

scientific community will continue to use it because it has already been sufficiently analysed and theorised to justify its survival in academic discourse.

Beyond semantic debates the development of transmedia storytelling in Spain depends, in large measure, on the vitality and capacity for innovation of its actors, both great and small. Paco Rodríguez, director of Media Training & Consulting, warns that the small size of the Spanish market is a limitation for embarking on transmedia projects of an international dimension:

> *In Spain, both in cinema and in television, we have a lower level and act in a market of lower value. We always try to go from the simple to the complex, from the smaller to the greater. For example, we could make a local or national transmedia and leave it at that, within our environment or market, without the intention of going further than that. But if we want to reach across our borders then the following thoughts should be considered. Is it my intention, right from the beginning, to create a world-wide transmedia? Or, shall I start at a local level and then attempt to extrapolate it and sell it by adapting it with international partners? They are premises that, from the start, you should consider in accordance with the size and dimension of your company.(Rodríguez, p. 182).*

Some professionals in the field, such as Fernando Carrión, who has a great deal of experience in the coordination of audiovisual and transmedia projects, point to the need to modernise company structures in order to confront the challenges of transmedia storytelling.

> *At the company level, a key point is the evolution of the producers' mentality. The "military" structure of traditional producers has to change. We are talking about a concept of co-creation. At the present time the work of various experts complements that of others, such as the creators, the social network managers and so on. It is because of this that we must find something that is much more organic, more honest, more operational, indeed more holistic where everything, somehow, is more strictly organised. (Carrión, 2013: 29).*

In the study quoted at the beginning of this article (Scolari et al., 2012) two kinds of company were identified: large traditional producers characterised by being monomedia, and the new, productive ones with a transmedia profile. The challenge facing the cultural industries is a double one: on one hand, the big players have to transition from monomedia to transmedia, and it is quite possible that, as has already happened in other markets such as the United States, they are unable to manage this transition with their own means and find themselves obliged to seek assistance from specialised professionals, the transmedia producers. Small, native transmedia companies, on the other hand, face the challenge of venturing beyond local niches to conquer international markets. Beyond their influence in the Spanish market, the successes of some TV products such as *Las tres mellizas,* and the international interest that has been demonstrated in cinema projects such as *El cosmonauta,* show the possible ways forward for transmedia productions.

And so concludes our visit to the Museum of Storytelling. We have visited the main exhibition rooms, some of them crowded with visitors, others not so easy to find but where new forms of narrative expression are being born. But, as is the case with all great museums, one visit is not enough. There will always be another room where a work awaits us that will change our way of understanding the process of creation. Or there will a corner somewhere with a masterpiece that defines a period and which everyone will try to imitate. Like all transmedia stories worthy of the name, the Museum of Storytelling knows where the story started but never knows where it will end.

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TRANSMEDIA STORYTELLING RESOURCES

10 texts on transmedia storytelling

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10 web sites

Alternate Reality Gaming Network: resources on Alternate Reality Games (http://www.argn.com/)

Comparative Media Studies (MIT): leading research centre (http://cmsw.mit.edu/)

Confessions of an Aca-Fan: Henry Jenkins' blog (http://henryjenkins.org/)

Cross-media: the Italian Web site of the Italian Max Giovagnoli (http://www.cross-media.it/)

Christy's Corner of the Universe: Christy Dena's blog (http://www.christydena.com/)

Hipermediaciones: Carlos A. Scolari's blog (http://hipermediaciones.com/)

Power to the Pixel: London think tank specialised in transmedia (http://powertothepixel.com/)

Storycode: organisation devoted to immersive storytelling (http://storycode.org/)

TEDx Transmedia: TED conferences focussed on transmedia (http://www.tedxtransmedia.com/)

Transmedia Week: platform for organising events about transmedia with world reach (http://www.transmediaweek.org)

10 tweeters

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