transmedia desk

inspire your audience
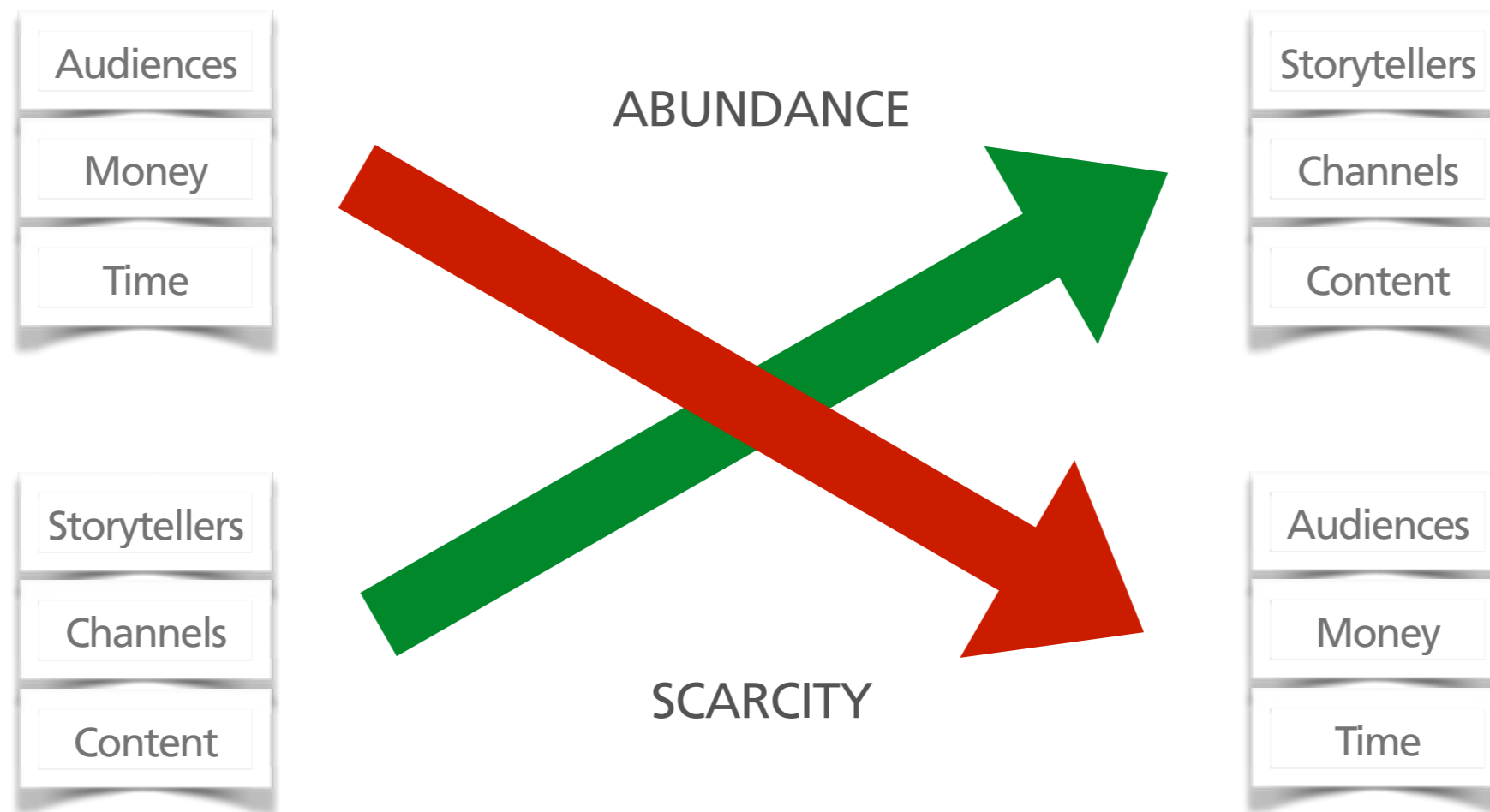
Transmedia Value Creation

Prof. Egbert van Wyngaarden (MHMK Munich)
October 1st 2014

The Paradigm Shift In Media
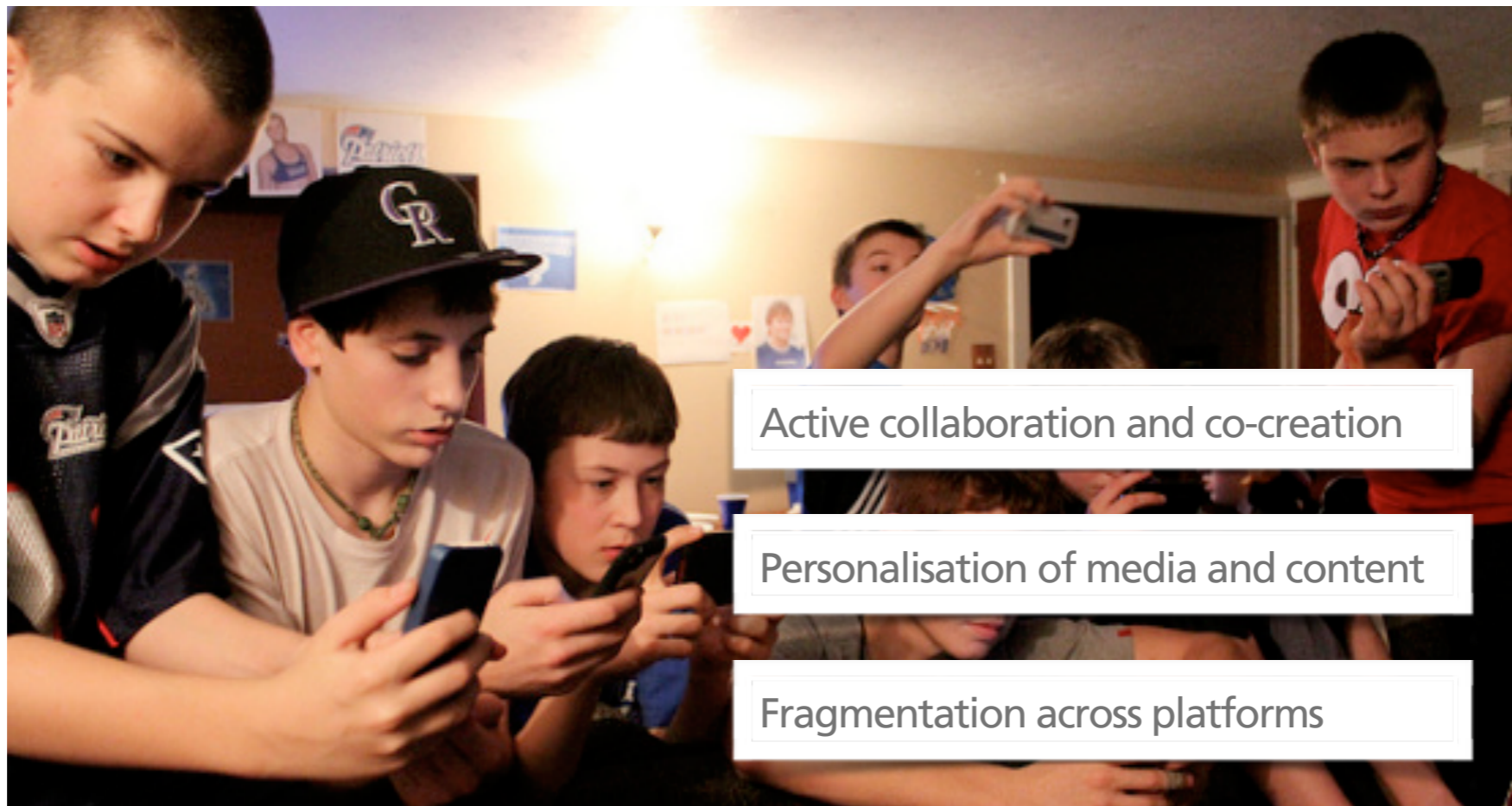
Media
From a seller's market to a buyer's market

Media Users
Can we still speak of such a thing as „audience"?

Active collaboration and co-creation

Personalisation of media and content

Fragmentation across platforms

21st Century Audiences
Each media consumer is also a media producer

People are

- Co-Creators
- Producers
- Financiers & Investors
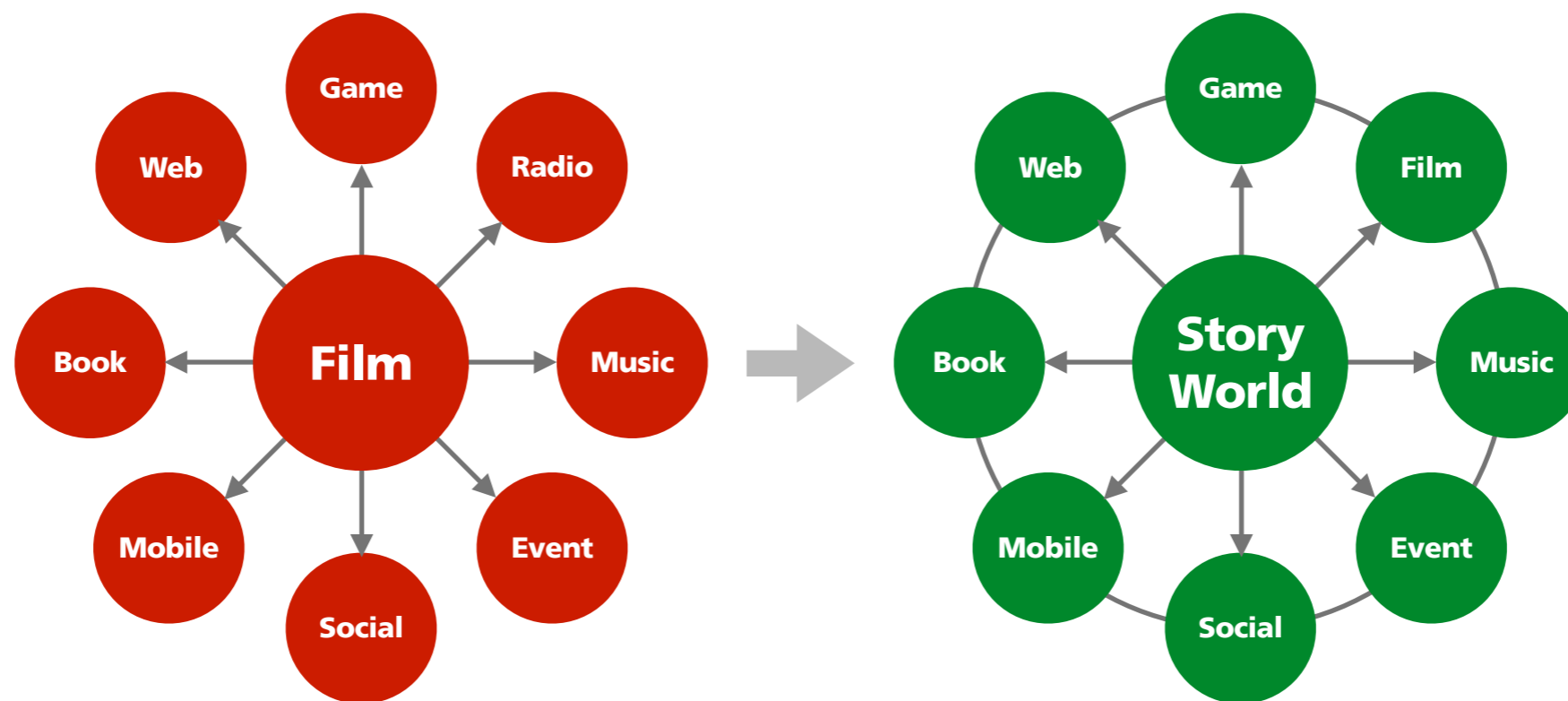- Advocates & Marketeers
- Distributors
- Users

21st Century Audiences
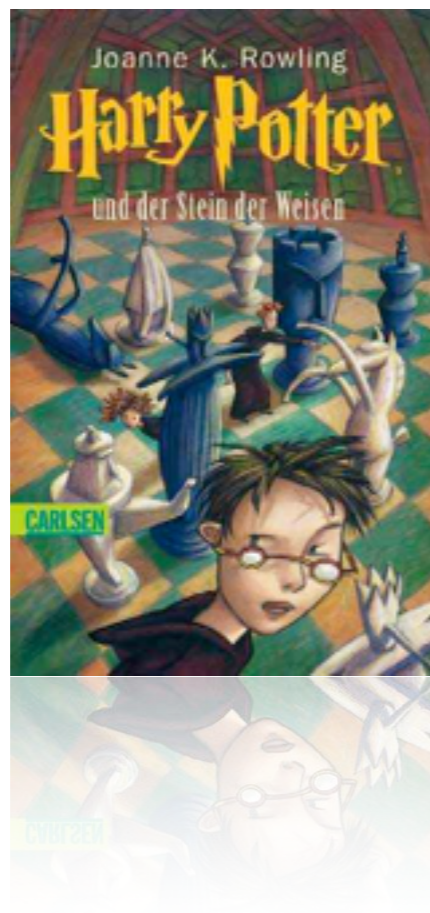What people look for in the digital space

Belonging

Escape

Social Riches

Enlightenment

Media Production in the 21st Century
Shift from platform-centric approach towards user-centric approach
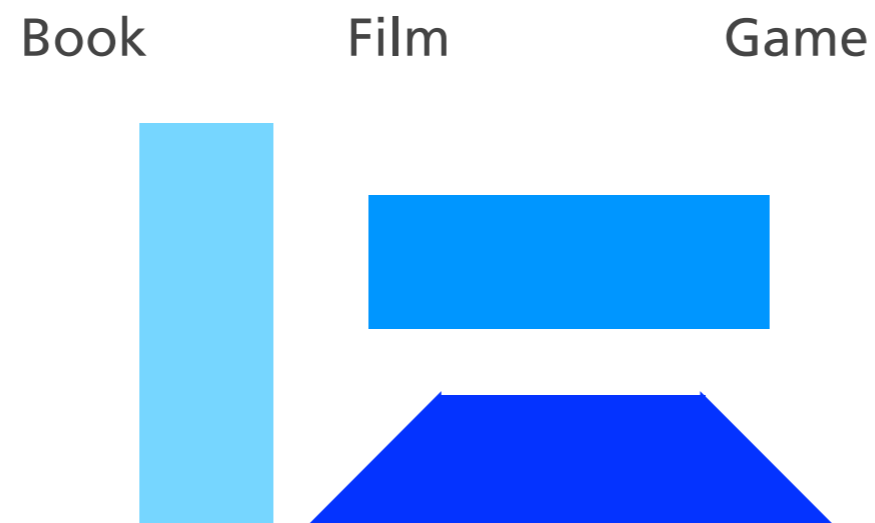
Franchising
Multiplatform adaptation of a story

Franchising
Multiplatform adaptation of a story

Book   Film   Game

The whole is less than the sum of its parts

Transmedia
Multiplatform extension of a storyworld

Movies · TV-Series · Novels

Merchandising · Games · Comics · Fanfiction · Parody

Transmedia
Multiplatform extension of a storyworld

Book   Film   Game
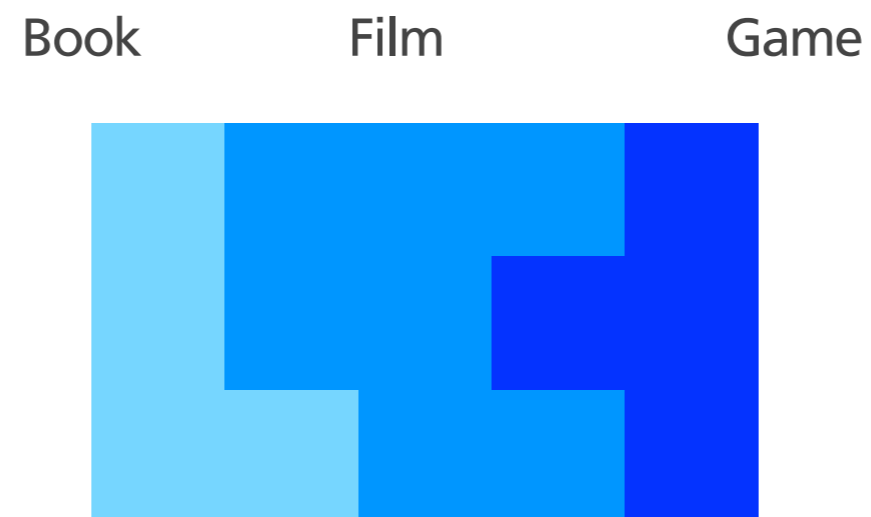
The whole is more than the sum of its parts

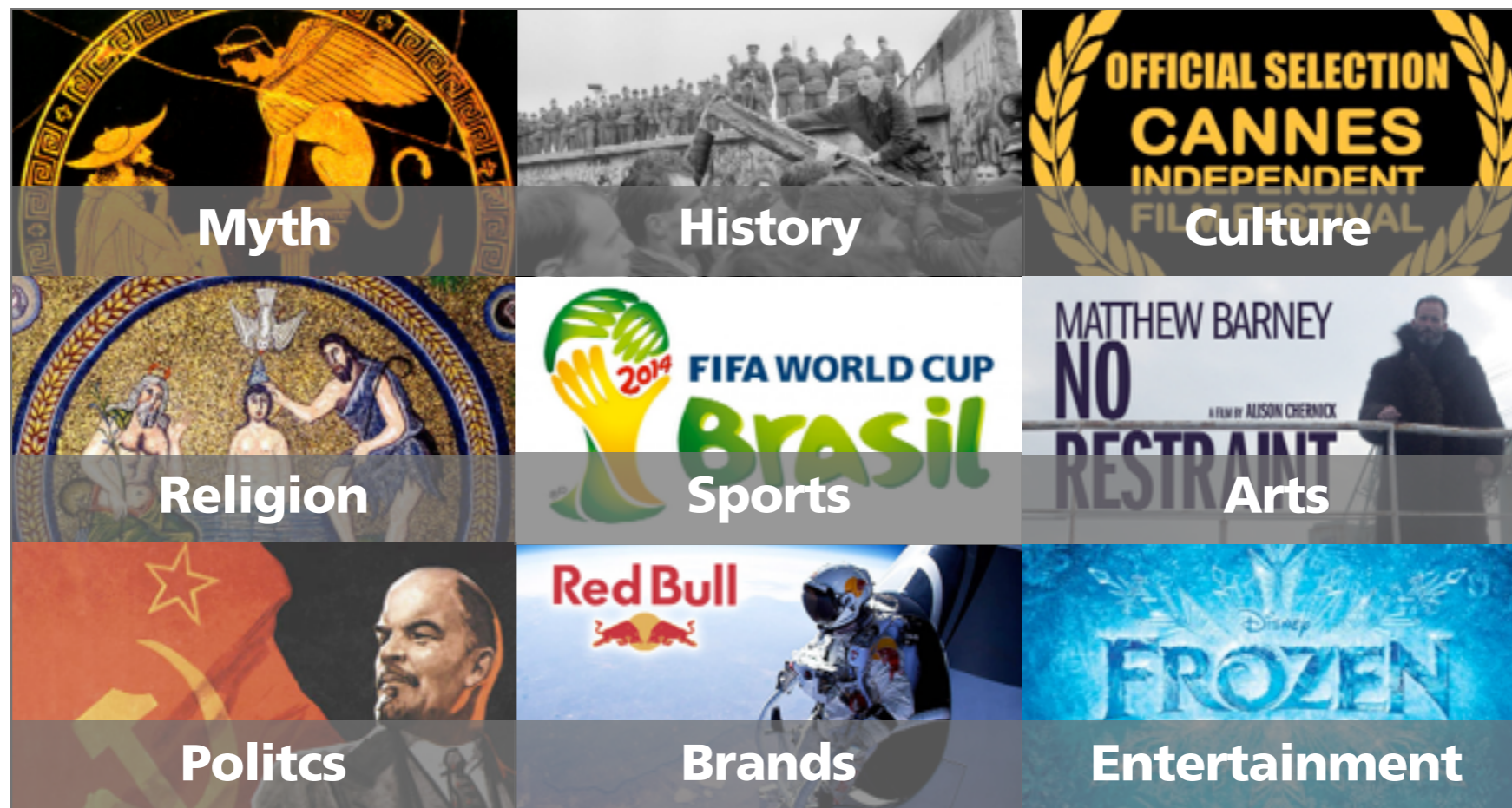# Transmedia Storyworlds

Storyworlds
The basis for value creation in digital media

Narrative universe, broader than any single story

- **Consistence (inner logic)**

- **Continuity (rules)**

- **Recognisability (design)**

Storyworlds cater for multiple stories and products

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Do we know any?
Storyworlds are all around us

Myth

History

Culture

Religion

FIFA WORLD CUP Brasil
Sports

MATTHEW BARNEY NO RESTRAINT
Arts

Politcs

Red Bull
Brands

FROZEN
Entertainment

Building storyworlds
Six constitutive elements
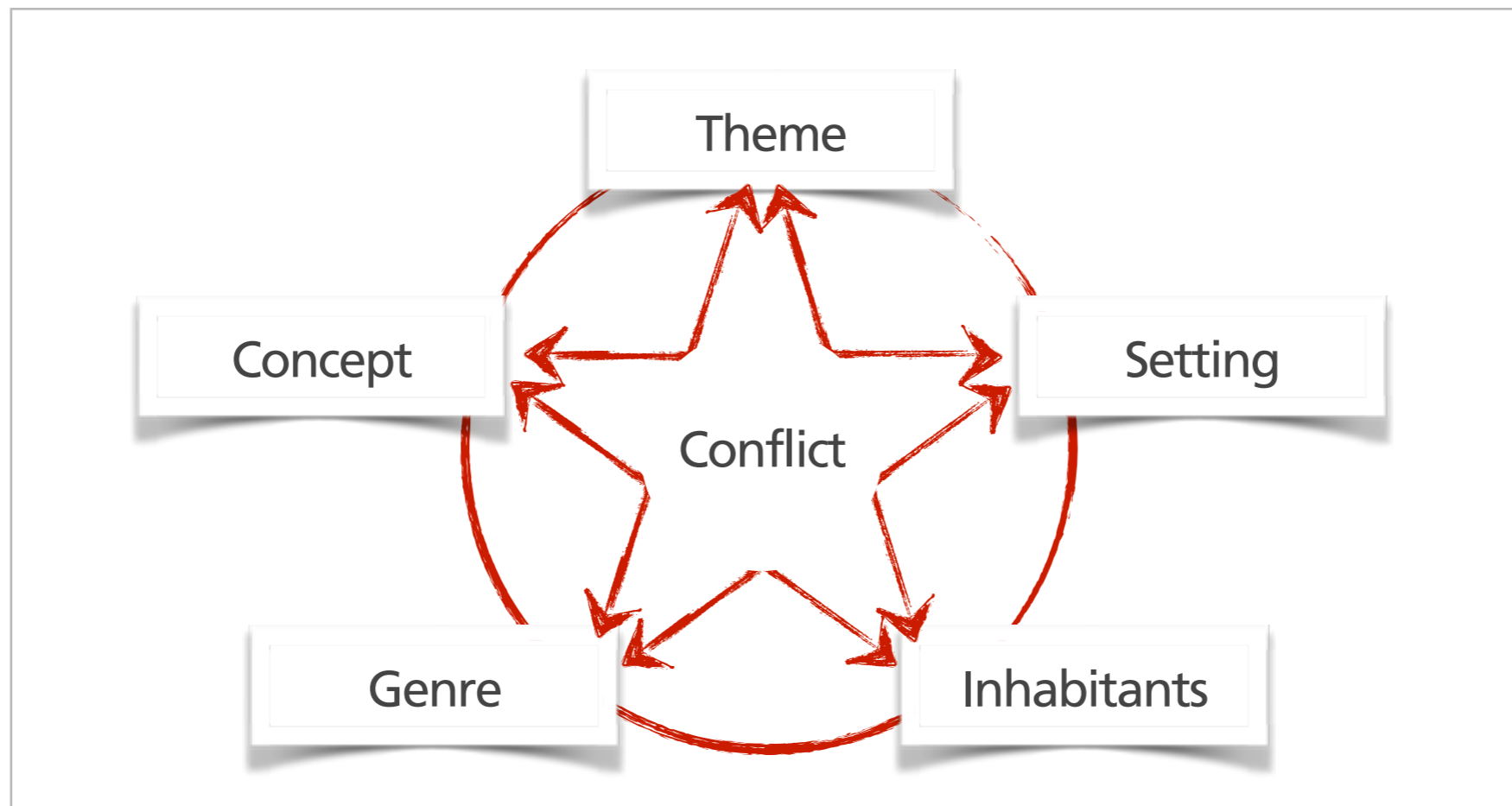
Theme
What's the storyworld about?

Theme is the storyworld's emotional core

- **The more universal the bigger the potential**

- **Limited themes are quickly exhausted**

The theme binds all stories / products together

Concept
What makes the storyworld different from our everyday world?

Basic idea that calls the storyworld into existence

- **„What If"**

- **Inciting incident**

- **Original disaster**

A concept cannot be changed

Setting

What are the storyworld's spatial and temporal dimensions?

A precise setting generates story ideas

- Where / Space

- When / Time

The setting can vary in different media extensions

Genre

Which particular narrative tradition does the storyworld adhere to?

Genre creates and steers audience expectation

- **Dramaturgical / stylistic conventions**

- **Defines characters, locations, events, story**

Genre must remain the same for all media extensions

Inhabitants
Through which agents does the storyworld connect with its audience?

Inhabitants have to be thought of in larger categories

- **Fiction: Groups of people or other creatures**

- **Documentary: Interest groups / groups of protagonists**

Look for contrasts and conflicts

Conflict

What is the storyworld's dramatic potential?

Broad categories of conflict on various levels

- **Ideological**
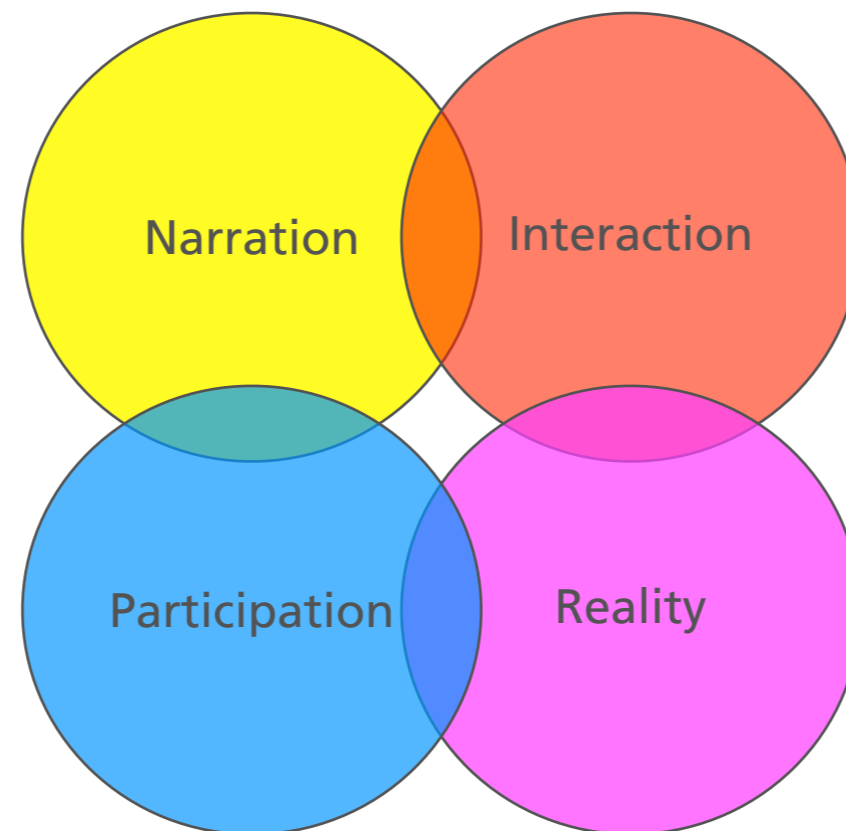
- **Cultural / economic / political**

- **Personal**

Opposites that strive towards harmony

The storyworld bible
A transmedia brand's central reference document

- **Theme, concept, setting, genre, characters, conflict**

- **Rules**

- **Character profiles**

- **Timeline**
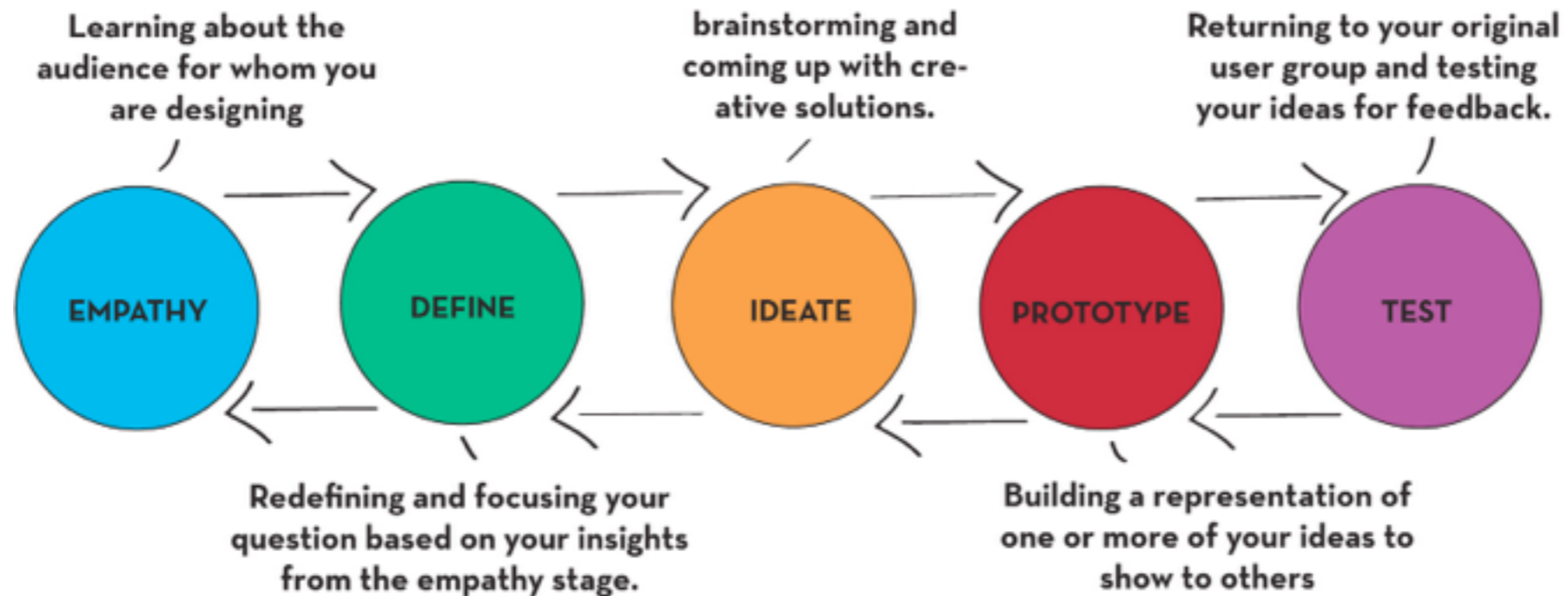
- **Geography**

- **Styleguide**

Working with storyworlds
Four fields of transmedia extension

Transmedia Development

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Design Thinking
Place the user at the centre

Learning about the audience for whom you are designing

brainstorming and coming up with creative solutions.

Returning to your original user group and testing your ideas for feedback.

EMPATHY   DEFINE   IDEATE   PROTOTYPE   TEST

Redefining and focusing your question based on your insights from the empathy stage.

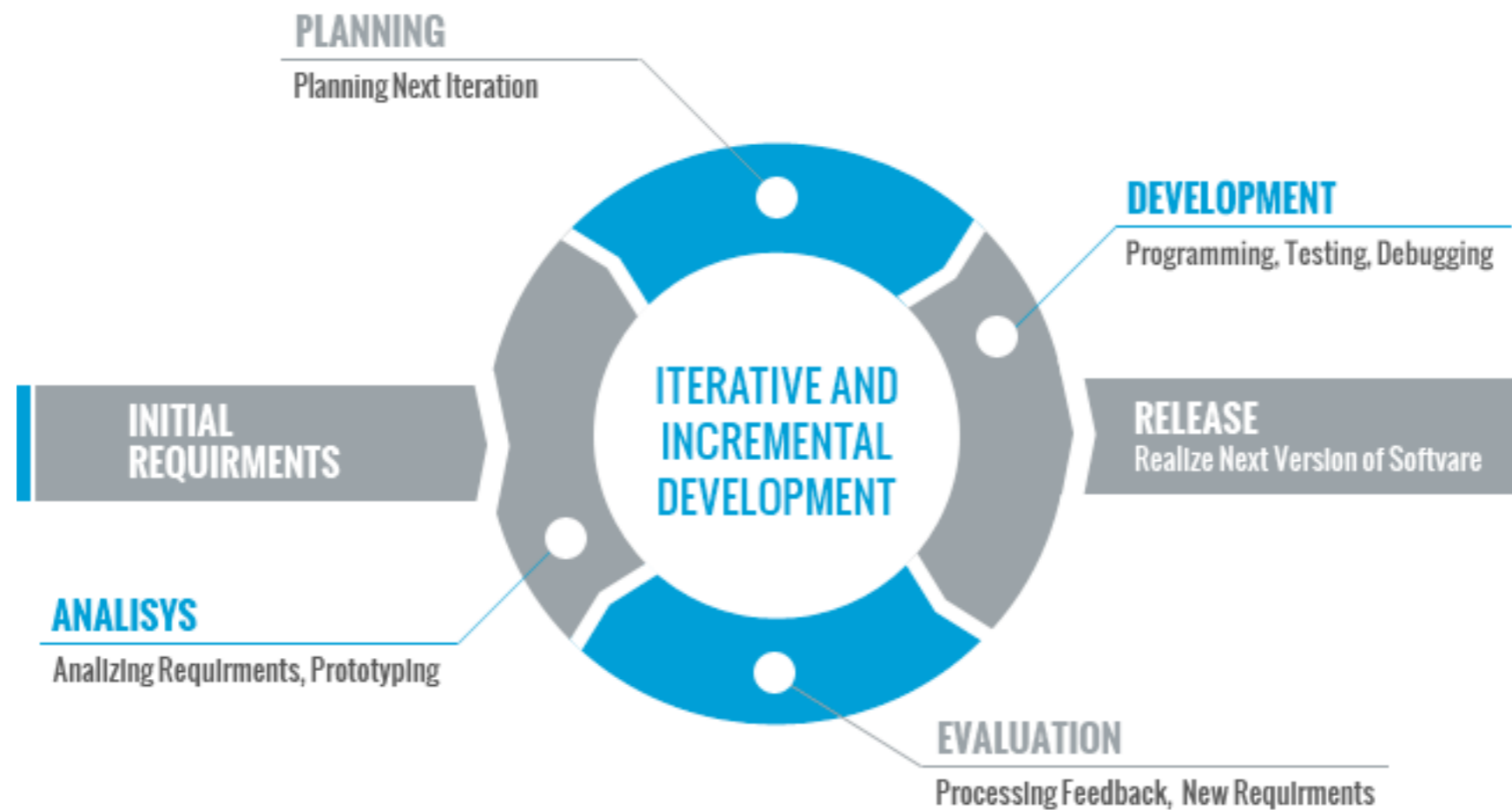Building a representation of one or more of your ideas to show to others

Rapid Prototyping
Test, fail, improve, resonate

Iterative Production

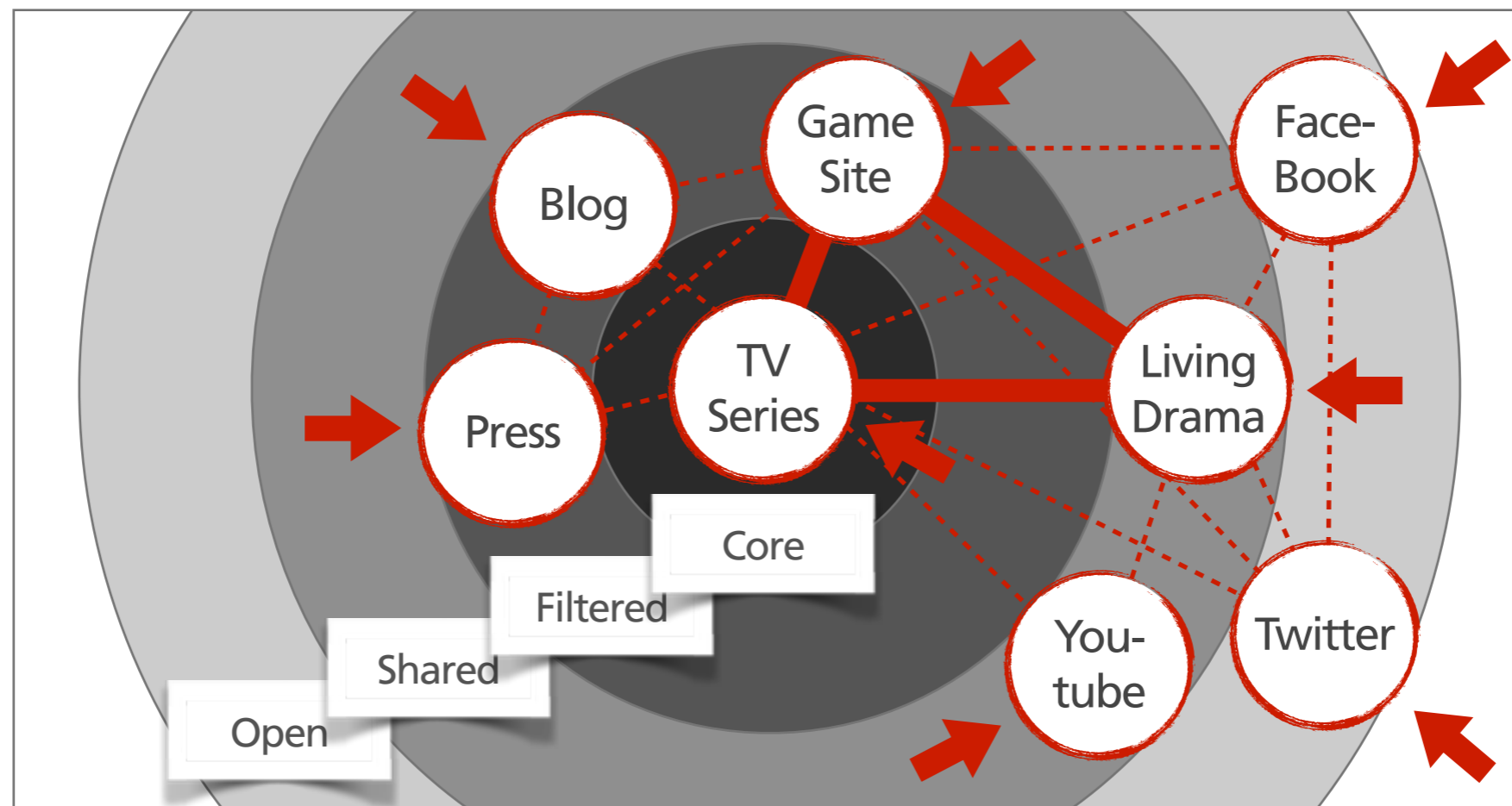Develop transmedia brands in small incremental steps

Transmedia Teams
Pursue an interdisciplinarity approach from the start

Transmedia-Producer

Head Author / Story Architect

Art Director

Technical Director

Programmer

Community Manager

Game Designer

Media Architecture

Use as few platforms as possible, as many as necessary

How to fund transmedia projects
Combine traditional platform funding with new sources of finance

- **Audience**
- **Advertisers**
- **Broadcasters**
- **Publishers**
- **National / Regional Film Funds**
- **National / Regional Innovation or Digital Funds**
- **EU Creative Europe Programme**
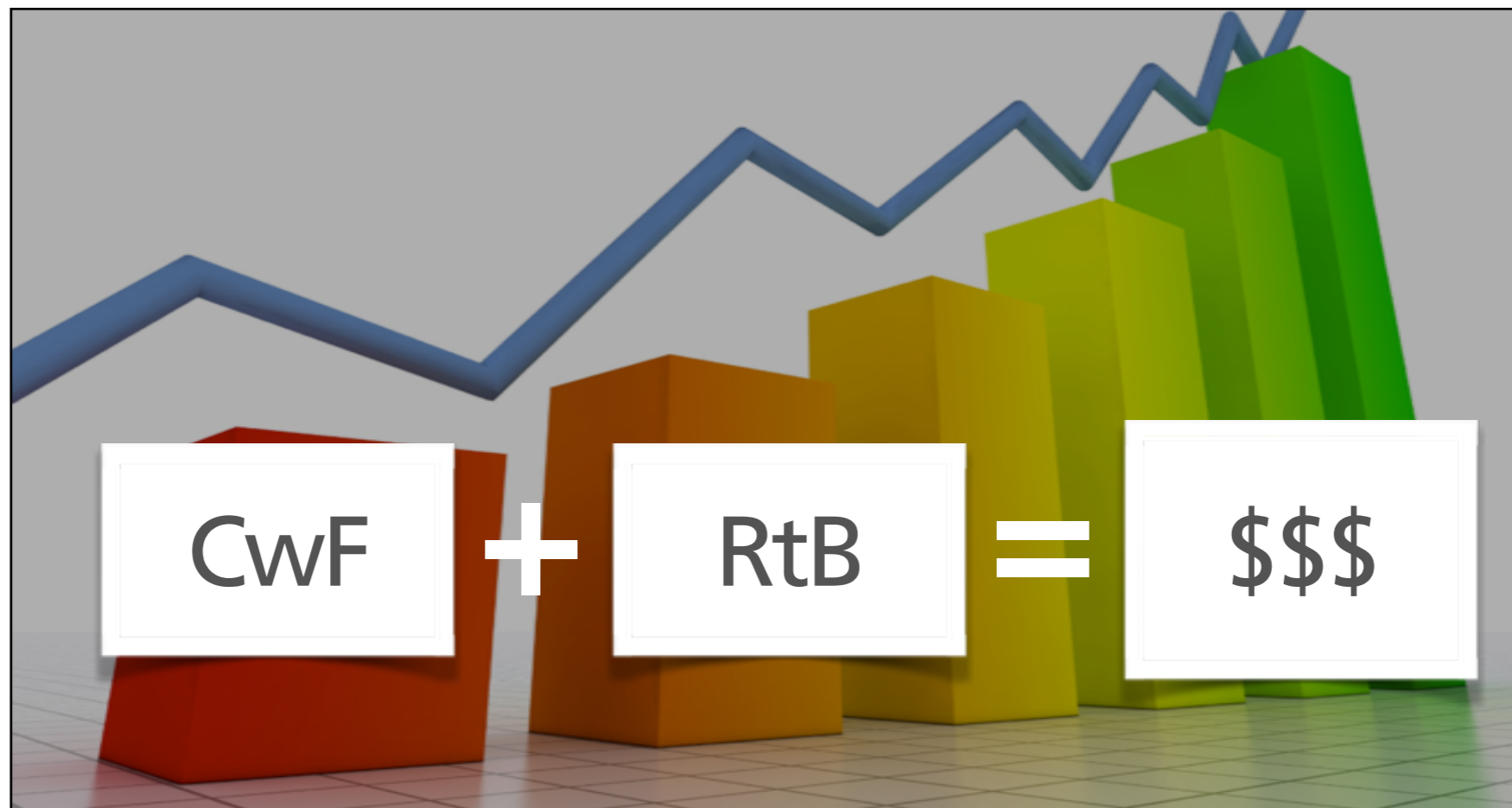- **Co-Production**
- **Distributors**
- **Equity**
- **Tax Credits**

Monetising (1)
Use the proven revenue models of your various products

Monetising (2)
Apply the digital content formula

CwF + RtB = $$$

Transmedia Value Creation
What they don't tell you at film school

transmedia desk

www.transmediadesk.com