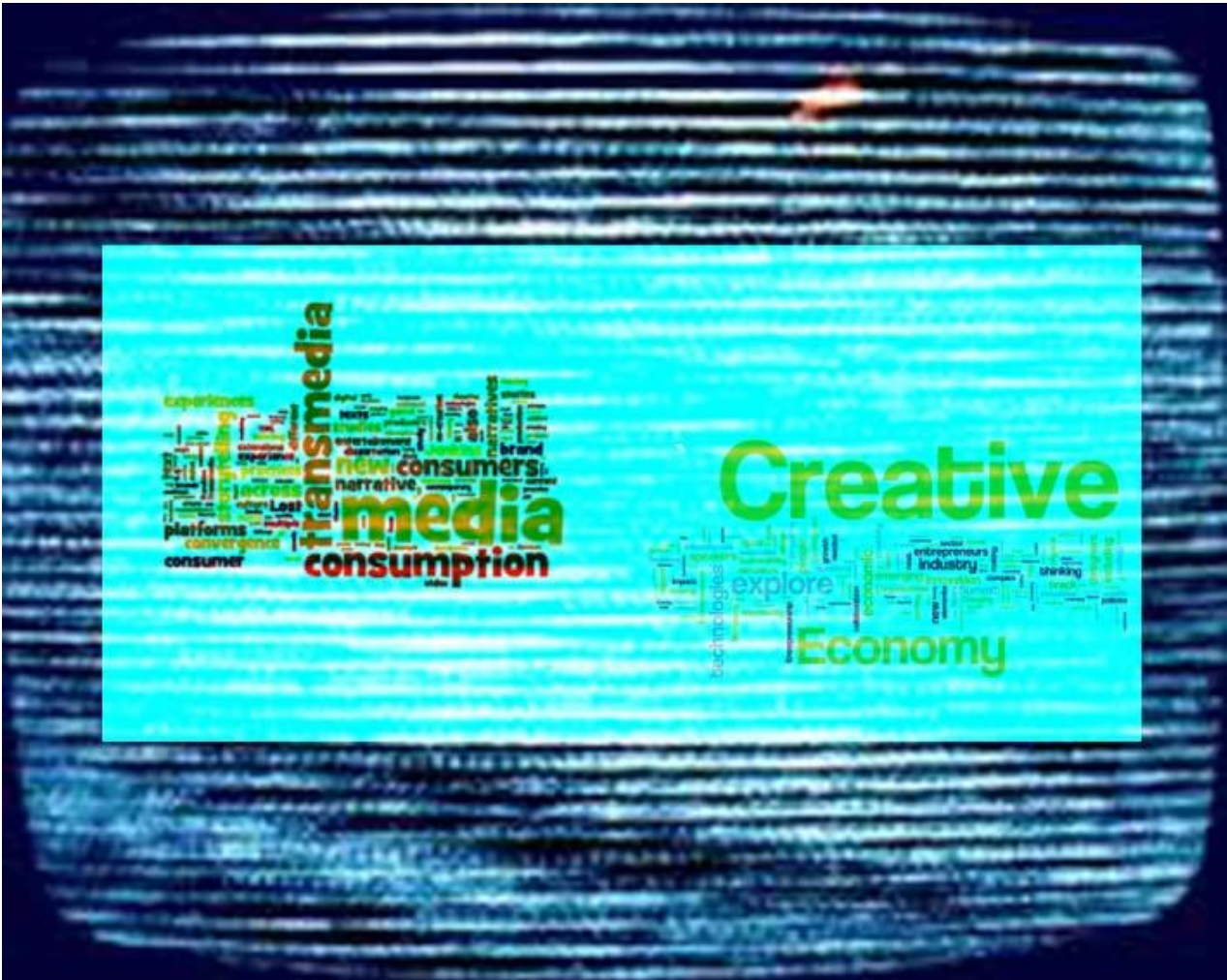


*-Creative stories-*

Exploring the affiliation of transmedia storytelling with the creative industry



*Anagnostaki Evangelia*

Student number: 10398333

[e-v-an@hotmail.com](mailto:e-v-an@hotmail.com)

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Supervisor: Sebastian Scholz

Second Reader: Jan Simons

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*University of Amsterdam*

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## **Abstract**

It is commonly accepted that digital technologies and infrastructures have provoked significant changes in the daily life of their users, their communication and their social life. Transmedia storytelling is a promising new media communication trend, which has been facilitated by the current technological state to a great extent. On the other hand, the creative industry has also been greatly affected and transformed due to the “digitality” of modernity, offering new perspectives while simultaneously facing new challenges.

This paper is seeking to explore the possibility of interrelation and co-evolution between these two fields. After analyzing the theoretical framework for both areas two case studies are used in order to map this relation. The analysis is conducted with the help of four main axes: technology, user participation, convergence, and economy. For the sake of this research analysis, the cases studies used are: a) the popular sitcom *Breaking Bad* and b) the innovative and crowd-funded Spanish film *The Cosmonaut*.

The dissertation paper concludes that there is indeed a close relation of transmedia storytelling and the creative economy and that this finding could be important and relevant to the current new media challenges and research goals.

**Keywords:** transmedia storytelling, creative industry, innovation, economy, technology, convergence, user participation

## INTRODUCTION

In recent years, there has been an increasing interest in innovative and alternative communication approaches on an interpersonal, commercial, and social level. This new communication era is significantly connected and somehow defined by the emerging digital technologies. This creates new patterns of exchanging, sharing, and creating ideas and concepts.

The plethora of new media platforms and technologies has imposed the multitasking upon most media users. People of different age groups and backgrounds are now accustomed to using different media platforms and devices at the same time, splitting their attention and their communication functions. Leaving aside the critical aspect regarding the impact of the new communication era on the human brain, the vast amount of time spent on new media, communication, and entertainment technologies cannot be neglected.

A very interesting concept has emerged, due to the simultaneous and complementary use of different media channels, called “transmedia storytelling”. Transmedia storytelling is a term first mentioned by Marsha Kinder in 1991 but coined officially by Henry Jenkins in his article “Transmedia Storytelling”, released in Technology Review magazine in 2003 (Gutierrez 33). As he stated, “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, and its world might be explored and experienced through game play” (Jenkins “Transmedia storytelling” 3). In a nutshell, transmedia storytelling can be described as the way in which users/recipients are wandering around different media platforms in order to complete the whole narrative. The story thus becomes bigger and stronger as new elements are added and users become an active part of the whole story.

Although this field of storytelling is currently being discussed widely, it is still considered relatively unexplored with a great potential in more and more facets of everyday life. What has been at stake since the emergence of the concept of transmedia storytelling and continues to be in the centre of discussion in the media field is its very nature. The question is whether it can be useful for the artistic and cultural practice or if it is just a marketing tool that can have important results in user engagement and consequently, economic profit for the companies.

Therefore, it can be implied that transmedia storytelling is not only about artistic and cultural practices, but has the potential to have multiple different uses. Although Henry Jenkins seemed to have in mind merely the cultural aspect of transmediality by using *The*

*Matrix* as the case study to explain and simplify his idea, two years after the first definition of the term he talked about the economic potential of transmedia storytelling (“Why the Matrix matters”). To quote him:

*“Transmedia storytelling is trying to take an economic imperative (the need to build up franchises in an era of media conglomeration) and trying to turn it into a creative opportunity. There remains an uneasiness about what is ruling this process—art or commerce (Jenkins “Why The Matrix Matters”).”*

The convergence of art and commerce is in fact broadly discussed and deals with a significant number of concerns and topics of discussion. Around the branch of economy, so called *creative economy*, includes various creative industries. Although creative industries have been given multiple definitions, the origin of the term “creative economy” can be traced back to 1997. The British government introduced the concept of a new economy in 1997 and one year later in the freshly created Department of Culture, Media, and Sport<sup>1</sup> defined creative industries as “those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property” (Halcrow). In the same paper, the sectors that were considered the components of the creative industry were defined as the following: Advertising, Architecture, Art and Antiques Markets, Crafts, Design, Designer Fashion, Film & Video, Interactive Leisure Software, Music, Performing Arts, Publishing, Software and Computer Services, Television, and Radio. Creative economy has tinkered with many different definitions and analytical approaches, but this very first definition by the British government and the categorization by DCMS are widely accepted to this day, despite the amendments, additions, and some modifications.

The purpose of this essay is to identify the relation of these two fields and examine its significance. The main research question is formulated as follows: *To which extent are transmedia storytelling and creative economy related, and in which way?* So as to answer this question, the paper’s direction is to critically analyze the evolution of the potential of transmedia storytelling and the current creative economy, and eventually to assess their connection, though two contemporary transmedia and cultural products. More specifically, the present essay will map transmedia storytelling in the context of creative economy and determine which features of it can make creative economy more successful, and vice versa.

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<sup>1</sup> Abbreviated as DCMS in the rest of the paper

The primary questions this paper will try to answer are:

- 1. To what extent can transmedia storytelling's history and evolution be aligned to that of creative industry?*
- 2. To what degree does current creative economy promote and enhance transmedia storytelling and vice versa?*
- 3. Is there a relation between these two concepts and if so, in what way and how is that finding significant?*

This paper has been divided into four main chapters. The first chapter deals with the theoretical framework of transmedia storytelling and creative industries, giving the essential insight to the reader and introducing the research analysis. The second chapter includes the theoretical analysis and the conceptualization of the relation that this research maps out. The main research is presented in the third chapter, in which two case studies of transmedia storytelling are going to be portrayed within the corresponding and then broader creative industry. The fourth chapter evaluates the findings of the research and combines it with the theoretical framework and analysis of the latter two chapters and reaches the conclusions of this study.

# 1. THEORETICAL FRAMEWORK

## 1.1 Creative industry

Although creative industries have been given multiple definitions, the origin of the term “creative economy” could be traced back in 1997. The British government introduced the concept of a new economy, and one year later in 1998 the freshly created Department of Culture, Media, and Sport (DCMS) in the United Kingdom defined creative industries as “those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS). In the same paper, the authors classify the industries comprising the creative economy as follows: Advertising , Architecture, Art and Antiques Markets, Crafts, Design, Designer Fashion, Film & Video, Interactive Leisure Software , Music, Performing Arts , Publishing, Software & Computer Services, Television and Radio. As already mentioned, creative economy has been attributed with many different definitions and critiques, but this definition given by the British government and the categorization by DCMS is generally accepted until today and is going to be considered as the basic definition for the sake of this paper. Nevertheless, creative economy was regarded as a complex concept and miscellaneous theories and definitions have been revolved around it before and after the British definition. The next chapter is introducing some of the basic theories that established the notion of the creative industry as it is currently known.

### 1.1.1 Other definitions and theories

Back in 1987, Nicholas Garnham, a distinguished media scholar, had already elaborated on the expanded opportunities that culture is able to offer to the economic development. In his article “Concepts of Culture: Public Policy and the Cultural Industries” Garnham had defined the creative industries as *those institutions in our society which employ the characteristic modes of production and organization of industrial corporations, to produce and disseminate symbols in the forms of cultural goods and services, generally, although not exclusively, as commodities (25).*”

After the British definition which identified the main industries that comprise the creative economy, the focus has moved from the enterprise level to the product-related one. An advocate of this approach was Richard Caves, who has contributed significantly to the definitional discourse of creative industries. In his book *Creative Industries: Contracts*



*between Art & Commerce*, he states that creative industries are those whose products are related to cultural, artistic and entertainment value such as visual and performing arts (Caves 1).

Quite often, and also in the present essay, the term of creative economy is used instead of creative industry to signify the larger context of these economic activities. Nonetheless, there have been some attempts to differentiate the two terms. A representative theorist of this direction is John Howkins. Howkins, a former journalist, coined the term *creative economy* as a distinct term in 2001. Without taking into consideration this terms' differentiation the most valuable contribution of Howkins to the discourse of creative industry is the notion of "ideas" he introduced as the main component of this economy. As he argued, people who are working in the creative sector are no longer engaged in the 9-5 working hours, but instead their career is less strictly organized, full of creativity that can derive from their everyday life and activities (Howkins). The notion of creativity is quite central to the current new media environment, and is significant in order to grasp the prospective of this research.

Moving on with the term of *creativity*, one could not omit Richard Florida's book "*The Rise of the Creative Class*" as one of the most trailblazing works on creative industries. In this book, the sociologist investigated and analyzed the potential of creativity, suggesting at the same time that the creative class should evolve to an organized union, sharing the same interest for the common good. Florida is regarded as one of the pioneers of creative industry's academic conversation and he is widely known to the allied public. The "*academic rock star*", as he is known in creative industry circles, explored and exposed the power of creativity in urban regeneration by arguing that every city could be creative and thriving (Lindsay).

The main concept in most definitional and analytical approaches about the creative industry is the term of creativity. On the one hand, theorists and scholars like Throsby described cultural activities as those involving creativity in their production (94). From another point of view, Simon Evans commented that "The role of the artist is changing. The artist is no longer a peculiar outsider with a magical gift that the state or rich must protect. Artistic creativity is a normal human activity (7)." Both these standpoints, thus, imply that the "human" factor is crucial in the creative sector and in fact, most of the descriptions of the field have a person-centered approach, as one of its core features.

The notion of creativity, even if it was taken for granted for some theorists in the creative industry's definition, has been broadly discussed and doubted if it could be considered as indispensable and in what specific stage of the industry it could be seen as such. Is the

creativity significant only in the final cultural product or is it necessary to be present in the wider process of their production? An interesting suggestion is that creativity should be considered as determining for a creative industry activity only when creativity is important both in the production but also in the consumption of the final product or service (Abadie et al. 12).

While an extensive list of research and discussions has been revolving around the notion of creative industry, there is still an ambiguity when trying to attribute to the field a unique definition. This difficulty might be explained, considering the vagueness of some concepts related to the field such as creativity, intellectual property, and culture. However, as Hartley supports, “The core of culture is still creativity, but creativity is produced, deployed, consumed and enjoyed quite differently in post-industrial societies from the way it used to be” (*Creative Industries* 18).

The creativity is thus a principal concept of the creative economy. However, the next chapter is going to indicate that it might have not been always like that, at least to the later and current extent.

### **1.1.2 From cultural to creative...**

Interestingly, “creative” industry was not a term appearing for the very first time in 1997. Prior to the British government’s definition, the term of “cultural industry” had often been used instead of creative industry. Nevertheless, several scholars have argued that the prior use is not equal to the modern one and should be distinguished and not interchangeable. To be precise, *culture* industry was primarily coined by Theodor Adorno and Max Horkheimer in their book “The Culture Industry: Enlightenment as Mass Deception, Dialectic of Enlightenment” back in 1944. As it was explained, they looked from a different angle at the mass culture, as known until then, by naming it culture industry (Adorno & Horkheimer). What Adorno states is that the production in different branches involves the consumer, since they adapt the process and the result of production to their customers' needs and desires (Adorno & Horkheimer).

Many years after Adorno’s and Horkheimer’s first definition of cultural industry, acclaimed scholars reflected on this term and due to the above-mentioned interchangeability of terms, sought to elucidate if they are distinct or not. There are different opinions and points of view on the topic, however, in this analysis only two representative examples are mentioned. On the one hand, scholars like Hesmondalgh and Pratt do not seem to differentiate creative from cultural industries in their critical paper of the field, while they do not emphasize so much in

this definitional issue. On the other hand Cunningham in his paper “*From Cultural to Creative Industries: Theory, Industry, and Policy Implications*” tends to treat the two terms as disparate, in the sense that creative industries developed from the cultural ones due to technological and political evolution.

The afore mentioned theorists analyzed some possible reasons for this “shift” of terminology from cultural to creative industries. What they contended was that this change was not coincidental or simply evolutionary, but instead it was imposed by several different reasons that are going to be analyzed in due course. Andy Pratt argues that one of the main causes of the shift was that the British centrist Labor government wanted to dissociate itself from the left-wing activities such as the GLC and Sheffield in the 1980s (Hesmondalgh & Pratt 4). Additionally, Cunningham states that the use of “creative” instead of “cultural” is more aligned to the globalization and the constantly-emerging technologies, as the regional borders and national customs and traditions that the term culture implies are now blurred and surpassed (6).

Another interesting example of emphasis on *culture* is that of Towse, who highlights the “cultural meaning” and the social significance as key drivers in the cultural production (31). Despite this shift, though, in this essay both cultural and creative purposes of the examined economy are equally taken into consideration and they are going to appear and correlate to the practical analysis of this research paper.

Furthermore, Nicolas Garnham is another scholar, who explored this shift from “cultural” to “creative”, arguing that it was not a mere *label change*, but instead it caused both theoretical and policy adjustments (“From cultural to creative industries: An analysis of the implications of the “creative industries” approach to arts and media policy making in the United Kingdom” 15) . In the same paper, Garnham argues that there is an important relation between cultural products and technological advancements: the process known as “digitalization” (“From cultural to creative industries: An analysis of the implications of the “creative industries” approach to arts and media policy making in the United Kingdom” 19).

### **1.1.3 The “digitalization”**

At this point of analysis, it would be expedient to present briefly some of digitalization’s consequences on the creative industries structure and operation. As Garnham argues, the creative industry cannot be analyzed without co-analyzing the information society and technological developments, in the current digital era (“From cultural to creative industries:

An analysis of the implications of the “creative industries” approach to arts and media policy making in the United Kingdom” 20).

As Deuze contends “media and life are mutually implicated” and as a result, we are experiencing a media life, because a life without media is not possible (28). No matter how strong this argument might seem, it seems that the digital advent has deeply affected the daily life of people and the economic landscape.

In the case of creative economy, the digital technologies have caused notable changes in the production, distribution, and the consumption of creative products. The immaterial labor of creative workers has been empowered by the new technologies (Lazzarato 10).

Arguably, the interactivity and easy content distribution that digital technologies enable have transformed the notions of copyright and have blurred the boundaries between production and consumption in the creative sector. Some fields of creative industry have adopted the new digital technologies to a significant extent, altering their business model and the content they distribute (Crean 17).

This sub-chapter was an introductory note on the role of technology and new media in the creative economy. It is going to be re-examined later on in the research part of this essay. Since digital technologies have formed the contemporary status of the creative economy and could be characterized as a main feature of it, the next chapter is dealing with the rest of its components.

#### **1.1.4 Main features of creative industries**

Besides the pure definition, though, what constitutes a creative industry? This sub-chapter is trying to describe the main features of creative industries by combining already existing theories and extracting some characteristics from the aforementioned definitions.

Within the realm of economy and culture, the awareness of the potential of creative industries is increasing, manifested by national and international documents mapping the field (Braun & Lavanga 25). In one of these documents “An international comparative quick scan of national policies for creative industries” the authors displayed the main characteristics of the creative products as portrayed by Caves in 2000, classified by the demand side, the supply side, and the market results.

First of all, from the demand point of view cultural goods, as initially typified by Caves, are characterized by high uncertainty and risk in comparison to other products representing the “Nobody knows” rule (39). A second important aspect of cultural products is the instability, which results from the combination of a project's complexity and differentiated skill-related

inputs, when time is a very important concept and the right timing is crucial. This is described as the “Time Flies” principle (Caves 82). In the same vein, that of the demand side, it could be added to O’Conor’s argument that in the context of creative industry there has been given an emphasis on user-involvement and active participation in the field, as he puts it: an *enthusiast’s knowledge of the market* (Flew 18).

The second standpoint that the Mapping Document uses in its description is the supply side, meaning the production and the form of labor (Abadie et al. 9). According to Schumacher, “Small is beautiful”, implying the small-scale production that creative industries are characterized by (Braun & Lavanga 9). The focus seems to have moved from the large production to the information and innovation-centered production, promoting the constant input of knowledge and experience to result in successful cultural products (van Heur 15). The second principle as described by Caves is “L’art pour l’art”, meaning that the so called creative workers are not principally motivated by the financial compensation, but instead the artistic production is their main driver of creativity (4). It could be argued that this principle is somehow dubious, since although creativity is central in all definitions and is considered as indispensable in the practice of creative industry, the “ideas business” is a branch of economics (Parrish 17). A third feature of cultural products, again in Caves’ analysis, is the “Motley crew principle”, which discusses the complex interactions of professionals in the field with different backgrounds, experiences and greatest professional goals (8). What is of importance, though, is not the individual background of the creative workers, but as Brown & Duguid phrase it, the significance lies in the importance of people as creators and carriers of knowledge is forcing organizations to realize that knowledge lies less in its databases than in its people (121). The next principle given by Caves is that of *Ars longa*, referring to the durability of the cultural products, invoking in that way issues of intellectual property and rights (9). Cultural products are usually intangible products or “hybrid goods” having both tangible and intangible nature and that is a property of post-industrial societies (Abadie et. al 12). In the forthcoming sub-chapter a more thorough commentary on the creative industry’s relation to recognized economic theories is going to be performed.

From the corporate point of view, the market results as defined by Braun & Lavanga, alternatively the economic aspect of creative products have several characteristics. In the first place, the blurring of regional borders leads to a globalized economy, where the entrepreneurship seems fundamental, if not unavoidable (Zaboura 57). As Castells argues, the modern creative industries are informational, global, and networked (11). The ample spreading of creative products at an international level is reinforced by new technologies,

since the creative industries do not work independently from the general social environment, but are “at the centre of a web of connections” (Rosselló & Wright 13). This web of connections is extended also to the existing economic and miscellaneous theories, locating the creative industry into the broader theoretical discourse.

### **1.1.5 Characterizations and relation to economic and miscellaneous theories**

The creative industry and its practice are closely related and sometimes analyzed at the same time with established economic theories and schools of thought. One main economic theory affiliated with the creative economy is the post-industrialism that Hartley also stressed (“The evolution of the creative industries – Creative clusters, creative citizens and social network markets” 8). In Daniel Bell’s text “Welcome to the post-industrial society”, the scholar names the post-industrial society as an *information* society, an attribution adopted later by different theorists (46). According to Bell, the main difference between the post-industrial society and the precedent industrial one is that the knowledge is the main force of innovation and change and the focus has shifted from the physical capital to the knowledge (46).

A similar construct is that of Post-Fordism that can also be related to the creative economy in terms of production, target audience, and technology used. According to encyclopedia Britannica: “*the term post-Fordism is used to describe both a relatively durable form of economic organization that happened to emerge after Fordism and a new form of economic organization that actually resolves the crisis tendencies of Fordism. In neither case does the term as such have any real positive content*”. Some of the core features of Post-Fordism could be summarized as follows:

- Small-batch production
- Economies of scope
- Specialized products and jobs
- New information technologies
- Emphasis on types of consumers in contrast to previous emphasis on social class
- The rise of the service and the white-collar worker
- The feminization of the workforce (Hall 28).

What needs to be clarified is that this essay focuses only on two Post-Fordism features, which are considered to be the most relevant with the topic. Therefore, the characteristics that are going to be discussed throughout the paper are a) the new information technologies and b) the specialized goods that the Post-Fordist society bore. The new information technologies, as

mentioned above, are the main consequence of the broader technological evolution, because of which new media and technologies arose and transformed the daily life of their users. Furthermore, due to the lessened focus on mass production and the more personalized approach by the companies, the products have become more specialized and the consumer has moved to the centre of attention for the producers.

As a matter of fact, the academics Lash and Urry supported that creative industries were Post-Fordism *avant la lettre*, as their emergence and practice was accompanied by an innovative and design-intensive production, aspects that did not characterize other existing industries (123).

One more similar concept and economic construct that can be related to the creative industry, is the concept of *Knowledge-based economy*. This type of economy became known to the public by Peter Drucker, however various theorists and scholars used it and modified it afterwards. In general, the knowledge-based economy is the economy, which creates and uses knowledge as the main driver of competitiveness and prosperity (Carl & Andersson 1).

In general, many characterizations have been attributed to creative industries, manifesting in that way the vagueness they bear and the fast pace that they evolve. In that vein, John Hartley identified three main axes that creative industries can be analyzed (“The evolution of the creative industries – Creative clusters, creative citizens and social network markets” 6). The first model proposed by him is the creative industries as art, the second as media and industry, and the third one as the market and knowledge/culture (Hartley “The evolution of the creative industries –Creative clusters, creative citizens and social network markets” 7). These three methods of analysis that Hartley suggests do not exclude each other and can be used at the same time, even though in some cases one of them outweighs the rest of them.

### **1.1.6 Classifications**

Which industries belong to the creative economy, after all? The definition of creative industries by the British government identified also 13 industries that comprised the creative economy at that time. Almost 15 years later there have been more categorizations, with no significant modifications. The main addition to this classification seems to be the groups containing the industries, the more general categories that specific industries belong to.

To illustrate what this means, the following table contains the Singapore classification of creative industries, distinguishing three main categories: arts & culture, design, and media (Rosselló & Wright 21).

Table 1: Singapore classification of creative industries

<i>Arts &amp; Culture</i>	<i>Design</i>	<i>Media</i>
• Photography	• Software	• Publishing
• Visual arts	• Advertising	• TV & radio
• Performing arts	• Architecture	• Digital media
• Arts and antiques trade	• Interior design	• Film and video
• Crafts	• Graphic design	
	• Industrial design	
	• Fashion	

Moreover, another categorization would be that attributing the creative industry to three main groups: arts, media and entertainment and creative business services (Braun & Lavanga i). The Singapore classification framework implies that each culture and country, but also each document and cultural policy can name and categorize the specific cultural industries in a different way In my view this is not so crucial when analyzing and mapping the field. It is important to have this theoretical background in mind when investigating the specific field, however the challenges and the risks that creative industries face at the moment seem more crucial for this thesis' goals.

### **1.1.7 Challenges that CI face**

At the same time that creative industries are acclaimed to have a strong potential for economic and social advance, some challenges and risks arise from this constantly rising field.

At first, not all of the governments and relevant authorities realized the possibilities of creative industry. This is something that should change, so as to reverse the economic recession and enjoy all of the benefits that creative industry can give to a country or city. In Braun's and Lavanaga's comparative scan of national policies, the authors deduced that the economic benefit from the creative industries is growing (ii). In fact, in 2007, they valued the creative industries at 4.5% of GDP and up to 8.5 million jobs in the European Union (EUROPA). Interestingly, United Kingdom's creative economy seems to be the most prosperous in Europe in terms of Gross Domestic Product, and possibly the biggest in the world (Parrish). In an enthusiastic way, Smith had predicted that "*industries that rely on*



*creativity and imaginative intellectual property, are becoming the most rapidly growing and important part of our national economy. They are where the jobs and the wealth of the future are going to be generated'*(Flew 3).

Nevertheless, the creative industries also face the problem of the recession within the general economic decline. The advent of new media and digital technologies has made it more difficult for the creative sector to advance itself, both because of the “digitalization” costs, but also due to the new technologies and media of communication that are very different from the traditional media and channels of communication (EUROPA).

Tracing back to the onset of creative economy, the most common “danger” was that of wrong use of creativity in the arts sector. As Justin O’Connor phrased it, regarding the case of the United Kingdom, the economic perspective was used occasionally by arts and cultural agencies, only to gain some profit and preserve their market share and position (4). However, this corporate attitude does not indicate a creative industry, because as Hartley pointed out creativity has to be an input, in terms of organizational culture of the company or institution (“The evolution of the creative industries—Creative clusters, creative citizens and social network markets” 8). It could be argued that the creative industry is both about artistic practice and corporate one, combining two fields that are often considered as ambivalent.

One more concept that has been discussed widely is the concept of intellectual property rights. Due to the digital technologies and the wide content distribution online, intellectual property has become more fragile than ever. The free reproduction and easy appropriation of a personal or corporate intangible product, has been analyzed thoroughly in the creative sector. In recent years, the intellectual property has become more and more difficult to control and some free movements such as the Creative Commons initiative <sup>2</sup> have bifurcated the public regarding the significance of the copyrighting.

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<sup>2</sup> Description taken from the official website:

*“ Creative Commons is a nonprofit organization that enables the sharing and use of creativity and knowledge through free legal tools. Our free, easy-to-use copyright licenses provide a simple, standardized way to give the public permission to share and use your creative work — on conditions of your choice. CC licenses let you easily change your copyright terms from the default of “all rights reserved” to “some rights reserved.” Creative Commons licenses are not an alternative to copyright. They work alongside copyright and enable you to modify your copyright terms to best suit your needs.”*

In the first part of this chapter, Richard Florida was mentioned and a small part of his work on creative industries was discussed. The concept of city development and regeneration was not only illustrated by Florida, as it has also become a current trend in creative industries and has been critiqued by assorted academics and theorists. As a matter of fact, Geert Lovink in the introduction of “My Creativity Reader” of 2006, construes the danger of “Barcelonalization” of Berlin, by quoting Matteo Pasquinelli (15). What he meant by that was that Barcelona’s great touristic and cultural attraction is not productive, but conversely, Barcelona’s cultural economy is “parasitic”, exploiting only the natural and inherent characteristics of Catalynian capital, the good sun and the food, as Pasquinelli observed (Lovink 15).

In order to grasp even better the challenges faced by creative industries, the following section is dedicated to the description of their current state.

### **1.1.8 Current state of creative industry**

Generally speaking, cultural products are nowadays much more pervasive and have become a part of daily life, mainly because of the new digital technologies. The connection of creativity to technological innovations can be regarded as a challenge that, when succeeded, could have interesting results (Zaboura 11 ).

The technology, thus, can be identified as the main factor of creative economy’s evolution and current state. New media and innovations have transformed the industry significantly, and possibly, irreversibly. According to Hardt and Negri, the advent of computer technology at first totally changed work practice, forcing the laborers of this new technological era to work in a more machine-like way (291). In contrast to this somehow pessimistic point of view, Simon Crean the Australian Minister of Arts in the paper “*Creative Industries, a Strategy for 21st Century Australia*” had commented that online networking and social media types provide more chances for virtual societies to collaborate and share knowledge (22). In that way, digital technologies promote the collaboration of creative business and individuals, regardless the national boundaries.

### **1.1.9 Some current trends**

There are some current trends in the practice of creative economy in terms of its operation and fields that applies to.

A very interesting and rising trend is the concept of digital creative cities. The concept of a creative city, first of all, was coined by Charles Landry in the late 80s in his book “The

Creative City: A Toolkit for Urban Innovators”. What Laundry defined as a creative city was a city where its citizens are involved in the creative economy, even though they are not artists or cultural entrepreneurs (xi). A new way of urban thinking would be the solution to city problems, since the policy-makers familiarize themselves with the environment's special attributes and are able to make it more competitive, making the possible problems easier to solve (Laundry 71). In the vein of Andre Ross, who claimed that “whatever can be digital, will be”, the digital creative city appeared in the environment of creative economy and seems to be a promising concept. The digital creative cities of Toronto, San Francisco, Paris, Prague, Dublin, Skopje, Singapore, Wellington, and Guadalajara are only some examples of this new direction of cultural industries (Rosas 16).

New media platforms and technologies have deeply affected the way traditional creative industries are perceived and used by the audience. The pervasive digital technologies have altered the way the public faces some of the most important cultural industries, like the film industry, which due to them is changing faster than ever before in its history (UK film council 5).

### **1.1.10 Recapitulation**

To recap the above analysis of creative industries, it should be helpful to highlight the notion of creativity and innovation. These two concepts are central to most of the definitions that creative industry has been given to and they seem to be the most crucial ones, for its right practice. As Harvey Firestone stated

“Capital isn't so important in business. Experience isn't so important. You can get both these things. What is important is ideas. If you have ideas, you have the main asset you need, and there isn't any limit to what you can do with your business and your life”<sup>3</sup>.

In the era that technology prevails in entertainment and communication, the digital advancement is highly challenging to the creative industries and is regarded as threatening to them. Nonetheless, as this paper is trying to illustrate, the new technologies and the digital advent does not threaten the creative industries but instead it could be really advantageous to integrate the new communication methods to the traditional cultural fields, so as to engage the audience more and, thus, become more successful.

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<sup>3</sup> Quote taken from <http://www.leadershipnow.com/creativityquotes.html>

## ***1.2 Transmedia storytelling***

### **1.2.1 Definitions**

A great deal of definitions have been attributed to transmedia storytelling, however, Jenkins' definition seems to remain the dominant one, making him one of the most influential figures of the field. Henry Jenkins defined transmedia storytelling as the way of telling stories in multiple platforms and he argued that each medium has a unique and distinct form and function that can deliver different parts of a story. To quote him *"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, and its world might be explored and experienced through game play. Each franchise entry needs to be self-contained enough to enable autonomous consumption. That is, you don't need to have seen the film to enjoy the game and vice-versa"* (Jenkins "Why the Matrix Matters").

Jenkins has attributed more than one definition to transmedia storytelling. In fact, he redefined it in 2007 as follows: *"Transmedia storytelling represents a process where integral elements of an action 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 ("Transmedia Storytelling 101")."*

What seems to have diversified in the redefinition by Jenkins is the notion of the unique story and the way it is dispersed throughout multiple media platforms. In the very first definitional approach, Jenkins had implied –if not stated openly- that in each medium of the transmedia experience, the story is presented autonomously and is enough for the user to comprehend it completely. This argument connotes that the media platforms are not collaborating, but instead they are independently acting in this . Nonetheless, the second definition is not so differentiated from the first one, only the idea of the story presented in different platforms is being put differently. Jenkins, in his 2007 definition, made clear that the media channels and platforms are aiming to a collective experience for the user by creating an expanded story-world in which each medium is important. This alteration might have been caused by the critiques that Jenkins and his statements about transmedia storytelling had accepted and the arguments that doubted his validity and consistency. Some critiques regarding Jenkins and his work on transmediality are going to be discussed in a forthcoming

subchapter. Subsequently, some other scholars and definitions of transmedia storytelling are being introduced, so as to provide the reader with a more complete view on the subject.

### **1.2.2 Other scholars related to transmedia storytelling**

Despite the dominance of Jenkins in transmedia storytelling primary and subsequent definitions, the idea of using multiple channels in order to convey one message or story was not something he introduced first. As a matter of fact, Marsha Kinder had dealt with this concept and had already introduced the term of *transmediality* back in 1991. In her book, *“Playing with Power in Movies, Television, and Video Games”* she talked about the “transmedia intertextuality” (Kinder 1). Kinder uses the concept of “transmedia intertextuality” to signify the way that children-focused narratives are expanded in different media, becoming a small part of an amplified entertainment system (1). Although she was mainly focused on the narratives about children, the core idea of transmedia (as coined later by Jenkins) was also expressed in her book and it could be argued that Jenkins was deeply influenced by her writing.

Beyond Kinder’s primary definition of “transmedia”, more scholars had written about the use of multiple media platforms and the way messages can be adapted suitably to them when they move from one medium to another. *Remediation* is a term coined by Jay Bolter and Richard Grusin in 2000 and, as they argued, “it is a defining characteristic of the new digital media”(13). Similarly to McLuhan and Mitchell, the authors characterized the representation of one medium to another as remediation (Bolter & Grusin 17). According to the authors, the two main characteristics of the remediation that the latest media have resulted in is a contradictory twofold of *immediacy* and *hypermediacy* (Bolter & Grusin 2).

The immediacy, as explained by Bolter & Grusin, is a crucial concept in transmedia storytelling, since it indicates the importance of time. Since transmedia projects offer multiple entry points to the users, the timeline of the whole story-world needs to be clear and solid, in order to avoid the multiplicity’s complexity (Staffans 30).

Before analyzing deeper the features of the transmedia projects, a short recursion into the theories before Jenkins’ definition would be conducive to the better understanding of the field. Although Jenkins has coined the term “transmedia storytelling” and has been himself widely accepted as a pioneer of the field, he has given little attention to the historical evolution of the “transmedia” concept and the possible precursors in this territory. Other scholars and theorists, though, have investigated the possible preceding concepts of transmedia storytelling; Derek Johnson is one of them.

In his article, “*A History of Transmedia Entertainment*”, Johnson illustrated transmedia as having a different approach of transmedia storytelling than of its historical ancestors. He pointed out, thus, that although transmedia storytelling is considered as a relatively new and innovative field of communication, its practice has been present since the ancient years. As Johnson remarks, in Ancient Greece “mythological narratives based on oral traditions were simultaneously drawn on as transmedia in the visual artistry of potters”. This analytical approach is quite interesting, since most of the media theorists and scholars focus on the current practice of the field and they usually omit the historical background, which is quite interesting and might be beneficial for the future predictions of the area.

While there are considerably many definitions and discourses on transmedia storytelling, this essay focuses on some specific representative theorists whose work on transmedia storytelling is in accordance with the direction of this research.

The next sub-chapter is trying to briefly clarify the discrepancies between transmedia storytelling and other methods of telling stories that use multiple media channels. Although some scholars use the following terms interchangeably, the subsequent distinction is considered as essential in order to elucidate what transmedia storytelling means in the present essay.

### **1.2.3 Discrimination from cross-media storytelling and other forms of telling stories**

In the semantic chaos that surrounds the term of transmedia storytelling, as described by Scolari, some concepts are more often being baffled with the term (587). Therefore, the major forms of storytelling that transmedia storytelling is usually confused with and discussed in parallel, are a) cross-media storytelling, b) adaptations c) extensions and d) what Christy Dena called: transfiction (“Towards a Poetics of Multi-Channel Storytelling” 3).

Cross media storytelling is also known as "content 360", since its content is repurposed, diversified and spread across multiple devices to enhance, engage and reach as many users/viewers as possible (Iacobacci). The most recognized definition of cross-media storytelling seems to be the one that construes it as the communication which leads the user from one medium to another in order to complete the whole story (de Haas). In this case, thus, the entry points of the story are predetermined by the author and the user is not so free in exploring the story-world and interacting with it. To quote the acclaimed media researcher, “*Crossmedia communication is communication where the storyline will direct the receiver from one medium to the next. This makes it possible to transform from one-dimensional*

*communication (sender -> receiver) to multi-dimensional communication (senders <-> receivers).”<sup>4</sup>*

While this definitional approach manifests that cross media and transmedia storytelling are distinct forms of communication, it is argued that both aim to further user engagement and retention (Petersen 96). Moreover, one aspect that is really crucial to the practice of these two types of communication is the role of technology, which is going to be discussed thoroughly in due course.

The second type of communication across media platforms, is the adaptation. *Adaptation* could be described as the ability “to make fit or suitable by changing or adjusting, something to create a change in structure function and form. It only starts with the novel, book, play, article or song. That is the source material and nothing more” (Field 259). Nonetheless, the real difference of transmedia storytelling and adaptation is that the creators of the latter are not concerned about the “bigger story” that transmedia experiences focus on (Dicieanu 1). It could be implied, thus, that the adaptations are seen as totally new works, which of course share some common elements with their antecedents.

Moving on to the third type of expanding a story-world across multiple media, the *extension* comes into discussion. Jenkins discriminated this type of communication, since he highlighted that in extension new elements are added in order to aggrandize our conception of the original story (“Transmedia Storytelling and Entertainment: An annotated syllabus” 945). The major difference thus from the transmedia storytelling is the new elements that are being added. In transmedia projects, some new elements can be added to different media platforms, but this has to happen only for the sake of media properties and attributes. What this argument means is that transmedia storytelling does not aim to continuously expand the story, but instead the story has to be *unified* and be able *to unfold in the different media platforms*, each on which is able to contribute in its own way (Jenkins “Transmedia Storytelling 101”).

The last form of storytelling and media communication that is going to be defined is that of *transfiction*. Christy Dena seems to be the coiner of this term, or at least the most well-known theorist, dealing with this term. *Transfiction*, according to Dena, is the way that one singular story is being narrated in different channels (“Current state of cross media storytelling: preliminary observations for future design” 3). Transfictional communication is similar to the

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The definition was given by Monique de Haas in her blog article “*Cross-media communication*”

<http://www.dondersteen.net/blog/2004/07/14/crossmedia-communication/>

cross-media one, in the sense that each channel contributes differently in the whole story building. Nonetheless, the definition and the analysis by Christy Dena insinuates that the media participating in transfiction are not autonomous, like in transmedia storytelling, but instead they are significantly depending on each other for the story deliverance (“Towards a Poetics of Multi-Channel Storytelling” 4).

After the brief yet concise presentation of the historical background of transmedia storytelling and the clarification on the definition of the term, the following chapter is trying to summarize and portray what the term of transmedia storytelling involves and what it does not, for the sake of the present essay.

#### **1.2.4 Recap of transmedia storytelling’s main features**

Drawing from the above analysis of transmedia storytelling until now, it is regarded as crucial to summarize and expose briefly what this term means in the context of the specific research paper.

This essay is influenced by Jenkins’ definition and view on transmedia storytelling. However, it does not blindly accept his ideas, instead considering other theories and other scholars who approached the topic.

Transmedia storytelling is considered to be the form of communication that uses multiple media platforms to create a bigger story, a solid story-world in which the user can immerse and actively interact with. What is central to the field is the *additive comprehension*, a term coined by the game designer Neil Young, and used as well by Henry Jenkins in his book *Convergence culture: where old and media collide* (123). The *additive comprehension* is the way that every new text or component enriches the story with new information and new data, and makes us enhance and develop our comprehension over the narrative (Jenkins *Convergence culture: where old and media collide* 123).

Moving to the audience perspective, this essay suggests and assumes that in each transmedia project, the user is in the centre of attention, both in its commercial and artistic expression. This discrimination between artistic and commercial practice of the field is going to be analyzed later, since it is one of the major questions regarding transmedia narratives. What needs to be highlighted here is that the user should be able to control at a significant extent the process of his narrative experience across the multitude of the media, and the ultimate goal would be to interact with the content and create, if possible, a personalized and meaningful storyline. This goal is indisputably ambitious, yet the transmedia creators should direct their efforts towards that end.



Additionally, in this research it is believed that a transmedia experience does not aim to add continuously new elements in the story, but its main purpose is to approach as many users as possible in the appropriate way for each of them. One of the most significant intentions of this type of storytelling is to approximate new audiences but also engage deeper the existing one by offering them a more inclusive narrative world.

In the present essay, the focus is not so much on the economic causes and results of transmedia storytelling, but on the technological and social changes and developments that caused this storytelling rising and the significance of this shift. When analyzing the case studies and discussing the findings, this contention is going to be much more explicit.

### **1.2.5 Convergence**

This section is going to introduce to the reader the concept of convergence, which has been closely related to transmedia storytelling. This term is quite important in the present analysis, since it is associated with the assemblage of the media involved in transmedia storytelling. It also connotes a new emerging culture, the *convergence culture* as Jenkins characterized it, in his homonymous book *Convergence culture: Where old and new media collide*.

This excerpt from Jenkins' book, might be the best way to illustrate his strong belief that convergence exists, in our era:

“Welcome to convergence culture, where old and new media collide, where grassroots and corporate media intersect, where the power of the media producer and the power of the media consumer interact in unpredictable ways”  
(Jenkins *Convergence culture: Where old and new media collide* 7).

In fact, Jenkins talked about the convergence culture, and identified transmediality as a concept closely related to that culture emergence. The conjunction can apply to media channels, technologies, or stories across platforms. What Jenkins supports is that media convergence occurs in consumers' brains and modifies the relationship between industries, markets, and audiences (*Convergence culture: Where old and new media collide* 26).

#### *What is convergence, after all?*

The convergence culture, as described by Jenkins, is the culture that emerged due to the digital technologies, in comparison to the traditional media culture. The *media convergence*, as a result of the digital technology evolution, is the most commonly discussed. However it is argued that due to this shift more aspects could be investigated. More theorists have analyzed

this concept, such as Göran Bolin who identified the *market convergence* as a possible consequence of the technological one that Jenkins imparted (5).

Jenkins had also referred to the *cultural convergence*, which in a few words could be described as the blurring of the spatial and cultural borders, one possible result of globalization (*Convergence culture: Where old and new media collide* 35).

The *cultural convergence* is a valuable concept, since it is the logical consequence of the technological evolution which is able to transform a society by merging the borders and the lines between people, countries, or even continents. The substantial intercultural communication and exchange of ideas is something that could be beneficial to many different fields and since transmedia storytelling is a part of this *convergence culture*, its possibilities are expanded and multiplied.

The *cultural convergence*, also named as remix culture, is a consequence of the technological developments (as it was stated above) and the role of technology and new media needs to be examined conscientiously later on in the essay (Manovich “What comes after remix” 1).

### ***1.2.6 Critical discussion of Jenkins’ work***

Before going further into the analysis of transmedia storytelling, it is considered essential to incorporate some instances of criticism towards Jenkins’ ideas and arguments. Since Henry Jenkins is one of the most influential figures of the field, it would be constructive to add some critical points of view regarding his work.

The main critiques that addressed to Jenkins concern his theories about the *participatory culture*, a concept he analyzed in his co-authored work *Confronting the challenges of participatory culture: Media education for the 21st century*. Jenkins, in collaboration with the co-authors of the text, attributes to the participatory culture the following 5 core characteristics:

1. *Relatively low barriers to artistic expression and civic engagement*
2. *Strong support for creating and sharing one’s creations with others*
3. *Some type of informal mentorship whereby what is known by the most experienced is passed along to novices*
4. *Members believe that their contributions matter*
5. *Members feel some degree of social connection with one another (at the least they care what other people think about what they have created)* (7).

Jenkins' view on user factor in the new media era, characterized by the Web 2.0 features, could be described as optimistic regarding the individual power and potential in the media and communication environment. This attitude of his has been probably the most frequent point of discussion and commentary.

As a matter of fact, Ian Bogost in his review of Jenkins' book *Convergence culture: where old and new media collide*, supports most of his views, but contests the utopian presentation of the media industry. As Bogost construes, although Jenkins portrays the fan society as highly resistant to the media companies' economic intentions, this revolutionary attitude is not so realistic.

In a similar vein, it is argued that Jenkins' assumption that this new technological and cultural shift is able to transform everyone into an active participant in the creation of media content, is groundless (van Dijk "Users like you? Theorizing agency in user-generated content" 44). Furthermore, Christian Fuchs<sup>5</sup> and Chun-Chi Wang<sup>6</sup>, criticize Jenkins work on convergence, expressing similar questionings on his arguments. Wang observes that a strong emphasis is given on the user factor and power in the media communication and practice, implying that Jenkins has presented a more idealized view of the current media environment.

On the other hand, Fuchs is harsher in his critique, indicating that Jenkins omits the political and economic dimension of the notion of "participation" and instead focuses almost exclusively on the cultural aspect. The participatory culture, as Jenkins had named it, is not so widespread, Bogost claims, and the percentage of the users that are significantly active in Web 2.0 remains limited. In fact, according to an American survey of some years ago, only 13% of the user-generated content<sup>7</sup> platforms, are creating content, manifesting the participatory culture core feature (van Dijk "Users like you? Theorizing agency in user-generated content" 44).

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<sup>5</sup> Christian Fuchs is an Austria professor of social media in the University of Westminster. His website is <http://fuchs.uti.at/>

<sup>6</sup> Chun-Chi Wang is a Taiwanese artist based in Berlin, mainly focused on interactive installations and new media art. More information can be found on her official website: <http://www.chunchiwang.de/index.html>

<sup>7</sup> According to OECD, user-generated content is defined as: i) content made publicly available over the Internet, ii) which reflects a "certain amount of creative effort", and iii) which is "created outside of professional routines and practices" (Wunsch-Vincent & Vickery 4).

Likewise, from the user participation and fan communities, Andrejevic poses another argumentation against Jenkins' work, emphasizing the potential of media companies and marketing goals once more (43). What he claims is that Jenkins's contention that user participation in web 2.0 and new media has an activist character, is a serious elimination of the corporate and marketing aspect which is trying to exploit the user "democratized" web activity (Andrejevic 43).

Although, the above critiques concerned Jenkins' work on convergence, the last point is an interesting critique of his ideas on transmedia storytelling. In Baarspul's thesis *Where transmedia storytelling goes wrong*, the author pinpoints the distance of Jenkins' primary definition of transmedia storytelling from the case studies the media theorist uses (10). In the author's view, Jenkins defines transmedia storytelling as one large central narrative in which every part contributes to the final story building. However, Baarspul notices that the examples cited by Jenkins, like *The Matrix* and *Pokemon*, do not have a central unique narrative, but instead multiple narratives with distinct elements constituting the transmedia experience, opposing the theorist's own primary definition (41).

Taking into account these representative critiques, this essay recognizes some weaknesses of Jenkins' writing, with the overlooking of political and economic factors connecting with transmediality being the most important ones. Nevertheless, this omission is not regarded as Jenkins' limited knowledge or focused interest, but instead it could be justified by the optimism stemming from the new technologies and the multifaceted transmedia storytelling.

### **1.2.7 The role of technology and new media in transmedia storytelling**

As also demonstrated in the theoretical framework of creative industry, the role of technology is quite important when investigating modern communication trends and phenomena. In fact, the evolution of technology and the digital infrastructure seems to have been quite determinant for the transmedia storytelling progress and its contemporary condition.

If one accepts that current media are *ubiquitous* and *pervasive*, as Deuze declared, it is quite unlikely that transmedia storytelling can fail (xi). Certainly, one should not approve this claim uncritically and the significance of technology and new media for transmedia storytelling should be examined, taking into account more aspects and social factors. What is trying to be supported is that the omnipresence of digital technologies is not the only requirement for a successful transmedia experience. Although the media and reality are nowadays blurred, due to the "softwarization" of media, the appropriate use of each medium remains a challenge (Manovich "Software takes command" 25).

Without regard to each medium's appropriateness in the transmedia experience, as Jenkins also emphasized in his definition, the actor of technology in the field is determinative. Assuming that the media did not use digital technologies the whole field of transmedia could not function. The technology for simultaneous and complementary use of media is the main concept behind transmedia storytelling.

It could be argued that the convergence that was discussed earlier in this paper obviously exists in the current media communication where it becomes more and more challenging to distinguish the different media technologies and platforms, since all of them are interrelated and their content can be reproduced by the rest of the existing channels (Bolin 237). The "digital revolution" that Jenkins highlighted is probably one of the principal enablers of transmedia storytelling and the future of the field, and is likely dependent on the evolution of digital media (*Convergence Culture: Where Old and New Media Collide* 11).

An interesting approach regarding the digital technology in our everyday life was presented by Mark Deuze, who upheld that current media platforms are so complex that one cannot take control over them (47). Although our lives are captivated into the media, as all of his work demonstrates, the affiliation between them and the society is really difficult to understand (Deuze 47).

### **1.2.8 Art or commerce?**

While approaching the end of transmedia storytelling's theoretical analysis, it could be constructive to acquaint the reader with the major concern around the field, which is related to its very nature and upper goal. *What is transmedia storytelling about? Is it about art and cultural expression, or is it just a marketing technique, aiming to economic proliferation?* The answer to this question is quite crucial for the purposes of this research, since creative industries have also been hampered with the concepts of art and commerce, causing doubts and questionings.

The answer might be a balanced view between these two concepts: art and commerce. It all depends on each transmedia project. The examples that Jenkins used, such as *The Matrix* and *Pokemon*, might be seen more like branding techniques which aimed to engage more the narrative's audience and finally result in higher profits. Jenkins himself made a distinction between transmedia storytelling and transmedia branding. This discrimination implies the twofold nature of transmediality, like other communication methods and techniques.

While transmedia experience started as a branding technique, its current role is much more versatile and it has the potential to add artistic and cultural value in the media and

communication field (Dalalaki 2). Nevertheless, this is a point of view that is not fully accepted, and there are still doubts and question around this topic. To paraphrase Simon Staffans, a worker of the transmedia storytelling field who shared his experiences by writing a book, he doubted the artistic nature of transmedia exposing a quite different point of view (20). He stated that it looks more like a kind of storytelling, which makes use of new media attributes and capabilities ( Staffans 20).

In this research the role and the upper goal of transmedia storytelling is considered as having more than one aspect. Both art and commerce could be the answer to the title of the subchapter. Of course, each case is different and the balance between these two fields is quite difficult, yet it could be the ideal form of transmedia storytelling.

Although this research examines the creative industry, along with the transmedia storytelling, the commercial side might seem more important, with the artistic and cultural value of transmedia storytelling being also quite appealing. Even in the case of a pure marketing-focused transmedia project, the cultural and creative fruits that could grow should not be ignored.

### **1.2.9 Summary**

To close this theoretical framework analysis of transmedia storytelling, a small summary would be useful for the next chapter that is trying to map out the relation between the two main concepts of the paper: creative industry and transmedia storytelling.

The theoretical analysis of transmedia storytelling revealed that it is a field with potential in communication, yet somehow controversial and difficult to define in absolute terms. The main controversy is the very nature of it and whether it is closer to an artistic or economic expression.

What could be concluded for the territory of transmedia storytelling is that this new communication method, no matter what are the deepest purposes of its practice are, is really powerful and promising. Starting from being a marketing tool, and later transforming into art-oriented practice, its use expanded into different areas, transforming the structure and the shape of the media environment.

## 2. HYPOTHESES

At this point, it is necessary to acquaint the reader with the hypotheses of the consecutive research analysis. The theoretical framework has already provided a solid basis to primarily conceptualize the possible interrelation of the two dominant concepts of this dissertation.

The conjunction of transmedia storytelling and creative industry, in terms of their evolution and current state, is going to be examined in four distinct axes which are considered the most relevant ones. The four levels that the research will be based on are: *technology, user involvement, convergence, and economy*.

The selection of the specific research layers stemmed from the theoretical analysis of the two areas, which showcased these axes as the most suitable for this analysis' direction. In the following chapter, where the main investigation is conducted, two examples from the field of transmedia storytelling are going to be deconstructed in attempting to answer the research questions of this essay.

First of all, the technological aspect of transmedia projects is going to be examined, in terms of its application and its significance to the final transmedia experience. What is assumed is that technology is important for the success and the process of the transmedia field and its role should be constantly reconsidered. As the theoretical analysis proved, technology has been quite significant for the evolution of creative industry.

Since the examples used are creative products, which employ transmedia elements in their narrative, the technology used is one major level at which the questioning relation should be examined. When talking about technology, one should not expect a focus on infrastructure and software analysis, but instead on the ways the technology is being exploited and implemented. Furthermore, it is assumed that technological advancements had influenced the evolution of both areas and has assisted in their relation.

Both cases are going to be examined in terms of their users-involvement and participation. By virtue of the centrality of the user power and significant role in both fields, this dimension is regarded quite valuable.

In the creative economy, mostly because of the new technologies and the generally more democratized environment, consumers are much more "important". The emphasis has been moved from the mass customization to the active user involvement and the personalization of creative products as a focal point of this economy. On the other hand, in the practice of transmedia storytelling users are also regarded as highly important "components" of the

experience. The technology and media advancements might have made transmediality possible in the current era, but the element that could be considered as revolutionary and original is the human factor. As a matter of fact, in the practice of transmedia projects, the audience partakes of the experience by being the principle controller of the narrative process and progress.

The third axis of analysis is the concept of convergence. The convergence can be not only technological, but also cultural. Transmedia storytelling is characterized by the convergence which manifests itself in the merging media experiences and in the blurred borders of reality and media life (Manovich "Software takes command 25).

The creative industry, furthermore, has an interesting aspect of convergence not only in terms of technology but also regarding the culture and creativity it entails. The contemporary digital creative economy has merged the borders between its different branches, mainly because of the new technological state. For instance, people are now able to watch movies over their mobiles and computers and seek advertising online. The traditional and the more freshly-added creative industries have acquired a more collaborative form, mingling their functions and their final products, contributing to a new era where consumption and production are not always distinguishable.

The last level at which the case studies are going to be analyzed refers to the economic angle. This part of the research is not going to so focused on the economic profits, but instead it will emphasize on the emerging new economy. It seems that transmediality and the creative industry have a potential to create a new form of economy, different from the traditional economic systems which function these days. Without taking into account how strong this potential is, it would be interesting to examine and aspire to figure out the main characteristics that enhance the possibility of a new economy. The concepts of *participatory culture* and different forms of production, distribution, and consumption of creative products, along with the new uses of transmedia storytelling offer new perspectives in terms of economic rules and procedures.

The following case studies are analyzed at a multidimensional level consisting of these specific dimensions: technology, user-focus, convergence, and economy. The main hypotheses could be summarized as follows:

1) *There is a substantial interrelation of transmedia storytelling and creative industry, in terms of their co-existence and simultaneous evolution.*



2) *The four levels of analysis are quite important, to grasp this relation and each of them reveals a different part of the two areas' affiliation.*

3) *Transmedia storytelling and creative industry's core features and current conventions are able to mutually reinforce and enhance each other.*

It could be easily assumed by the hypotheses and the four main axes of research that all of them are closely related to each other. One cannot easily investigate these aspects separately in the analysis of transmedia storytelling and creative economy, as there is an important interdependency between them.

To put it simply, it is presumed that technological evolution has facilitated user participation and involvement in the current media and general creative industry and this empowered human role has been determinant for the convergence. Since creativity and interaction have been promoted through the use of new technologies, the convergence in different levels and degrees, as described before, is a normal consequence. All these changes, of course, cannot be considered as independent from the current economic state, which has always been closely associated with the surrounding technological, social, and human status.

### 3. CASE STUDIES

Until now, transmedia approach has been used in different industries, yet it seems to be predominant in the creative ones. As a matter of fact, television and cinema are the corporate paradigms that transmedia approach is used more often, and the main transmedia case studies that have been analyzed belong to those creative sectors.

The major example of transmedia is the trilogy film “The Matrix” by the Wachowski brothers. This transmedia project is the example that Henry Jenkins unfolds in his book *Convergence culture: Where old and new media collide* and is generally regarded as one of the transmedia “classics”. The story of The Matrix cannot be completely understood only from the movie; it has to be enriched with the computer games, the animated short films and the comic strips of the “Matrix universe” as Jenkins labeled it (“Transmedia storytelling 101”). This multidimensional way of telling stories on different media platforms gives the opportunity to the artists to create more “ambitious and challenging works” (Jenkins *Convergence culture: Where old and new media collide* 98).

Another quite ambitious and challenging transmedia work is the *Harry Potter* series, which started its narrative from a book and then evolved into movies and video games to continue engaging its audience with transmedia techniques. Last year, on June of 2012, the theme park *Universal Orlando Resort in Florida* created the section “Wizarding World of Harry Potter”, dedicated to the successful storyline. The official website of the theme park attraction recreates the story-world of Harry Potter, allowing the users to interact as if they were the movie characters. The author of the Harry Potter books, J.K. Rowling, in collaboration with Sony launched the website *Pottermore.com*. On this website, the audience can access exclusive information about the characters and extend their knowledge about them (“Post 3: Transmedia storytelling”). In that way, the fans of Harry Potter are engaged even more with the narrative and their experience is significantly augmented.

One more classic example of transmediality is the TV series “Lost”. The creators of Lost, in order to satisfy the TV series’ fan audience, enriched the story-world with alternate reality games, webisodes, DVD’s, blurays, and a mockumentary, creating a broad transmedia experience (Matsunaga Sasaki 38). The fandom of the series assisted the story significantly by embracing the multiplatform project and the transmedia events that were running at the same time with other marketing elements, so as to strengthen the promotion of the story (Matsunaga Sasaki 104).

The above three cases studies seem to be classic representations of a transmedia storytelling project, and their analysis would be conducive to this thesis' direction and research goals. These examples are already analyzed by different scholars, theorists, but also non-academic audiences, who are interested in the field. For that reason, this research paper will use two modern, appealing, and still under-researched transmedia projects: “*Breaking Bad*” and “*The Cosmonaut*” from the television and the film industry, respectively.

### **3.1 CASE STUDY: *Breaking Bad***

*Breaking Bad* is an American drama television series which broadcasted its first episode on January 20, 2008. Up to now, while running the fifth season of its quite successful route, *Breaking Bad* has been appraised as one of the most original and fascinating fictional stories in television history, a view backed with numerous awards and nominations.

The show was produced by Vince Gilligan and is about the story of Walter White, a chemistry professor who is diagnosed with cancer in the very first episode of the sitcom. After this diagnosis, he accidentally meets a former student of his, Jesse Pinkman, who has become a drug dealer. Walter proposes to work together in order to secure the economic future of his family.

The original plot and the high-quality of *Breaking Bad* seem to have been the main factors that this television show has been acclaimed by both critics and the audience. Apart from that, it is claimed to have moved television to a new radical era, as Emily Nussbaum observed in an article of hers, in “*The New Yorker*”.

#### **3.1.1 Transmedia storytelling in *Breaking Bad***

*Breaking Bad*, except its appealing storyline, script and notable performances, has another compelling aspect that made it different. The producers of the television show have managed to create an expanded and multiplatform narrative, adequate to approach and engage with various audiences, augmenting the fandom of the program. This augmented experience has increased the audience supporting and the buzz around the intriguing story of Walter White and his assistant Jesse Pinkman in the drug world that they plunge into.

The celebrated TV show has developed a broad transmedia narrative since its beginning. Therefore, *Breaking Bad's* transmedia experience consists of the following elements:

Wiki: *Breaking Bad* has created its own collaborative, user-generated Wiki<sup>8</sup>, where the fans of the AMC<sup>9</sup> series can create and edit an article related to the program. Images, videos, backstage moments, and further information on the TV show are provided in this wiki layout. At the moment, there are 389 articles in the wiki and 1233 miscellaneous files.

Games: *Breaking Bad's* experience has been enriched with several online games available on the official website<sup>10</sup> of the show. In addition to these games, each episode is followed by relevant quizzes, also found on its website, immersing the users into an expanded narrative world. Besides these games, for the third and fourth season, two interactive role-playing comics were created, along with the “Interactive Case File” games simulating the investigation file of a character’s murder.

Mini-sodes: A series of mini-sodes of *Breaking Bad* are available online where users are able to access some content exclusively available on the Web, giving a distinct and more humorous, yet consistent point of view of the original storyline (Mittell).

Donation website: In the first episode of the show, the main character Walter White is diagnosed with lung cancer. Later on during the second season, his son creates a donation website for his father<sup>11</sup>, to save money for his treatment. Interestingly, the website actually exists, and the visitors can donate the amount they desire, helping the National Cancer Coalition’s<sup>12</sup> beneficial work.

Criminal aptitude test: In addition to the other games, this quiz<sup>13</sup> introduced in the third season of the show uses seven hypothetical questions in an attempt to qualify the participant’s inclination to “murder”.

In general, the creators and producers of *Breaking Bad* have used different online promotion methods before the broadcasting of each season’s premiere episode. The techniques used

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8 [http://breakingbad.wikia.com/wiki/Breaking\\_Bad\\_Wiki](http://breakingbad.wikia.com/wiki/Breaking_Bad_Wiki)

9 AMC is the TV channel, in which the TV series is broadcasted.

10 <http://www.amctv.com/shows/breaking-bad>

11 <http://www.savewalterwhite.com/>

12 National Cancer Coalition is a non-profit organization, aiming to assist cancer-imparted patients and their families, throughout the world.

13 <http://www.amctv.com/shows/breaking-bad/criminal-aptitude-test>

were different and quite imaginative, such as the user-created videos and the others, described below:

User videos: More specifically, for the first season, an online customizable video<sup>14</sup> was created and users would edit and post it to a person of their choices. The promotion is still available online, and on the outcoming video Walter White advises the receivers to live their lives to the fullest and quit their bad habits.

Podcasts and music: During the second season of *Breaking Bad*, Kelley Dixon (an Emmy nominated editor of the show) created podcasts for every episode, available and constantly enriched until the current fifth season<sup>15</sup>.

Viral marketing campaign: In the second year of *Breaking Bad's* series, an online viral marketing project gave the audience the possibility to meet the main character of the show in person.

Characters' websites: In order to augment the user experience and provide the fans with much more information on the show actors, some comical characters' websites were created. One of them<sup>16</sup> is dedicated to Walter's lawyer, Saul Goodman and includes some legal and fashion advice given in a humorous way.

Social media: Social media, such as Facebook and Twitter, are significantly active and powerful in *Breaking Bad's* narrative and they could be accounted as transmedia elements, since they enlarge the story-world experience.

Talk show: Recently, AMC announced a forthcoming talk show which is going to be aired after each episode's projection. The discussion will revolve around the thriving television series plot and progress. Although not so many details are known, the title of the show "Talking Bad" has already been publicized<sup>17</sup>

All of the above-mentioned communication components, along with some more, constitute the transmedia experience of *Breaking Bad*. Apparently, most of these transmedia elements

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14 <http://www.waltswisdom.com/>

15 <http://www.amctv.com/shows/breaking-bad/insider-podcast-season-5>

16 <http://www.bettercallsaul.com/>

17 <http://xfinity.comcast.net/blogs/tv/2013/04/17/amc-announces-breaking-bad-talk-show-renews-talking-dead-and-more/>

can be found on the official website of the show, and are mainly incepted and implemented by AMC.

As for the main reasons that this case study is used, two major ones could be identified. First of all, its success and resonance with the audience makes *Breaking Bad* a very interesting case for further examination. It has also been a transmedia project since its very inception. On that account, *Breaking Bad* will be the first example analyzed in the four main axes that the previous chapter suggested in trying to delineate the interrelation between transmedia storytelling and creative industry.

### **3.1.2 Technology**

According to the described methodology, one of the axes of analysis is that of technology. *Breaking bad* is a television product in an era that television faces some serious challenges. As it was illustrated in the theoretical framework of creative economy, the digitalization of media caused some difficulty for the industry to advance itself accordingly. Therefore, the new shape of communication and entertainment due to the advent of the “digital” seems to have affected and altered the television industry.

*What has changed the TV landscape, more specifically?*

The television industry is one of the creative economy’s branches that has been questioned and discussed extensively over the years of its existence. Since the inception of television in the early 1930s it has been an intriguing medium of entertainment and communication, able to affect the daily life of its users, and consequently, of the entire society. From its inception, the television industry was focused on the new information technologies in Hall’s vein (28).

In the last two decades, after the Internet advent, it has been argued that the television industry has faced a serious threat; a considerable “competitor”. The most pervasive and mass-oriented medium of communication had to compete with the promising and extremely praised new thing in the media field: the Internet. The question, though, lies in whether this advent was indeed menacing, or if this argument is not even valid.

It would be claimed that the television experience has somehow changed for the users as new technologies have emerged. Television seems to have always been an unstable and innovative medium of communication, thus its current state would be described as the evolution of its initial concept. An interesting characterization about television was given by Keilbach and Stauff, who analyzed “Television’s history as an ongoing experiment” (80).

This experimentation led the industry to the current personalized-orientation, facilitated by the digital technologies. The challenge seems to remain as what Zaboura talked about: the connection of creativity to the technological innovations.

In *Breaking Bad* technological advancements, especially the Internet-related ones, have been determinant for its transmedia status. Podcasts, social media, interactive online games, and more of the transmedia elements are products of the new online communication era, and they have contributed significantly to the “bigger story” that *Breaking Bad* tried to build. Drawing from Bolter & Grusin’s work, the immediacy is quite obvious in this transmedia case. Users are able to enter the story-world of *Breaking Bad*, any time, thanks to the contemporary technologies which have made this concurrence much easier.

Furthermore, the current technological state of transmedia storytelling allows *Breaking Bad*'s transmedia project to constantly add new elements in its story-world, elements that can be dispersed in different media platforms. The additive comprehension that Jenkins used in his work is perfectly depicted in *Breaking Bad*: that in its transmedia world a much more clear and complete story-world is created (*Convergence culture: where old and media collide* 123). The key aspect of this potential is chiefly a consequence of the digital technologies and infrastructure which have provided the series' audience with immersive and interactive products all connected within this transmedia narrative.

Regardless to whether current media platforms can be controlled or not, in Deuze’s view, the contemporary media structures found in *Breaking Bad* create a connected multiplatform narrative, giving to the television industry a new perspective of development and evolution (47).

In a nutshell, in *Breaking Bad*'s case, both transmedia storytelling and the television industry have benefited from the new technological landscape in which new media and digital infrastructure are the dominant agents. In an article of hers, Jose van Dijck argued that the technological connectivity that Web 2.0 is characterized by, lead to a community formation (“Facebook and the Engineering of Connectivity: A multi-layered approach to social media platforms” 8). *Breaking Bad* employs social media, its wiki, and the other Web 2.0 tools above-mentioned and creates online “communities”, human collectives who act collaboratively.

### 3.1.3 User involvement

From the user experience perspective, it could be argued that *Breaking Bad* has been an innovative and engaging television program since its very beginning, as it promoted user participation in several ways. As a matter of fact the audience, even before the first season broadcasting, had the possibility to acquaint virtually with Walter White, the main character of the sitcom, via the online customizable video that the creators had designed. Through this video of amateur-aesthetics and user-personalized views (the users could send this video to their person of choice, watching Walter White giving him a piece of advice, mentioning their name, age and current location), the story of the TV show seemed quite intriguing for the viewers. In that way, the audience immersed into the story and proved that media and real life are mutually implicated, as Deuze contended (28).

Another quite interesting part of *Breaking Bad*, was the donation website<sup>18</sup> that Walter's son created in the third season of the sitcom. As it has already been highlighted, this website actually exists and assists, financially, the important goals of the non-government organization: National Cancer Coalition. Users and viewers of the television show have become participants in a significant social cause because of this transmedia unit. The concept of "user participation" might suggest an intervention and an active involvement in the plot progress of the show. However, it could be argued that this audience's gesture against the plague of cancer is an additional aspect of user power in these days. The appeal that *Breaking Bad* has provoked a social vigilance on behalf of its audience and made them act against one of the most common causes of death in our modern society.

User participation is a central concept in both transmedia storytelling and the creative industry, as the theoretical analysis illustrated. In the case of *Breaking Bad*, transmedia storytelling methods employed this user-centered approach, as the donation website and the customizable video of advice revealed. The wiki of the show is another form of user participation, as the articles are written by the audience, thus the information is less controlled by the actual creators and producers of the sitcom. The online community collaboration and the sharing of knowledge is a feature of the digital era, which *Breaking Bad* has used extensively, so as to improve its audience engagement.

The experience of watching television has changed. This is something that one probably has already heard it several times, in diverse contexts and for different reasons. However, in

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18 <http://www.savewalterwhite.com/>



Elizabeth Evans' view, the contemporary television era suggests a new model of audience-engagement with fictional entertainment and *Breaking Bad* confirms this statement (1).

In order to connect and interrelate the two concepts under this paper's examination, one could argue that user modified and active participation in the popular television program connotes an altered consumption of the television products and it could be argued that it this new form of consumption enhances transmedia storytelling efficiency, in terms of user engagement. Users are immersed in the story of Walter White and his adventures, not only because of the captivating story, but also because of their active role in the story process. People, when participating in something, tend to consider it as more important and thus they have a bigger interest in that. As Jenkins pointed out, in the participatory culture "*there is strong support for creating and sharing what you create with others*" and furthermore its "*members feel that their contributions matter*" ("Confronting the challenges of participatory culture: Media education for the 21st century" 7). Moreover, van Dijck seems to be valid when stating that not everyone will be an active participant in the contemporary media, however this questioning does not seem to affect the indisputable influence of a large audience on *Breaking Bad's* narrative.

### **3.1.4 Convergence**

Additionally, convergence could be seen as a crucial concept in *Breaking Bad*. The technological convergence has already been described in the first level of analysis of the show.

What constitutes convergence, in the view of Jenkins, is mainly the media merging and the constant story enrichment and expansion over multiple media platforms and channels. The convergence of old and new media that Jenkins talked about is apparent in the case of the forthcoming talk show "Talking Bad". The creators decided to use a traditional form of communication and information to aggrandize the sitcom's fan experience.

Besides that, social media activity and online games on the show have resulted in a *cultural convergence*, since people from all over the world can interact with each other, overlooking the spatial and cultural borders and obstacles. In the *Breaking Bad* wiki, users are free to create and edit an article and, therefore, communicate their knowledge and ideas to the rest of the online users contributing thus to the remix culture that was earlier discussed (Manovich "What comes after remix" 1).

This free generation and dissemination of content could be identified as a participatory culture's feature, which is also compatible with the convergence culture that Jenkins analyzed and introduced to the new media discourse. In the convergence culture, ideas, people, and markets "meet" and exchange information. As a matter of fact, *Breaking Bad* permits to its fan audience to meet online, as wiki's case illustrates, where opinions on the show are diffused and discussed.

From the market point of view, convergence is also present, since in this transmedia experience some traditionally distinct markets and industries collaborate, leading to a promising synergy. In the creative economy, the video games industry used to have an independent route from that of television, video, music, and advertising. Although sometimes the simultaneous activity of these industries was necessary, such as advertising and television, these branches used to work individually. Nonetheless, the motley crew principle applies in this transmedia case, reflecting the nature of the television/cultural product *Breaking Bad* (Caves 8).

Inside *Breaking Bad*'s transmedia universe, though, the above-mentioned industries are so interdependent on each other, that one cannot easily distinguish the goals and the strategy of every one of them. In fact, the interactive games based on the show can be found at the same website where podcasts for each episode and further information on the plot and the characters can be found as well.

*Breaking Bad* is a strong example that the creative industry has been transformed into a much more compact and merged field of economy, where most of its branches could collaborate and synthesize into a new convergence, the economic one. This convergence, derived from the technological, media, and cultural one could be really telling, and move the economy to a new radical era, to paraphrase Emily Nussbaum.

The popular television program *Breaking Bad* has already demonstrated the potential for this convergence and it would not be easy to analyze it and its success, without investigating the "blurred" story-world it has created. This indistinct universe *Breaking Bad* constructed was accomplished by merging different media platforms and stories, as transmedia storytelling dictates, in a valuable and culturally-significant way.

It seems that convergence, as Jenkins and other theorists defined it, is a concept quite close both to the transmedia storytelling and the creative industry field and the chosen television program. The transmedia elements of *Breaking Bad* are dispersed across multiple media platforms, aiming to create a unique and coordinated experience ("Transmedia storytelling 101").

### 3.1.5 Economy

The fourth level of analysis is that of economy-related issues, and mainly the financial prosperity towards which both transmedia storytelling and creative industry seem to direct their attention and corporate efforts.

No matter how obvious this argument might seem for the creative industry, the ambiguous balance of art and commerce in the practice of transmedia demands a closer look on the economic aspect. As the theory demonstrated, although the dual goal of transmedia storytelling seems balanced, this research uses the economy as an axis to correlate the field to the creative economy. Without taking any side in this discrimination and “dilemma”, *Breaking Bad*'s transmedia universe, apart from the cultural and artistic value, seems to have prioritized the economic benefits equally.

The official website of the show hosts an online shop where visitors can buy DVDs and Blu-rays of the sitcom, as well as music tracks that have played on the program. These transmedia elements extend the story-world of *Breaking Bad*, not in terms of plot, but more in terms of the out-of-television communication.

As the previous subchapter demonstrated, there seems to emerge a new economy, characterized by user participation and multilateral convergence. This new form of economy, applies also to *Breaking Bad*, where the viewers of the show have the possibility to contribute to the program's profits in different ways. In *Breaking Bad*'s economy, what seems to rule is the factor of “ideas”, reminding the “ideas business” that Parrish had talked about regarding the creative economy (17).

Arguably, the whole transmedia narrative of *Breaking Bad* is oriented towards economic results, as all the contemporary products -creative or not- do, in the Post-fordism sense. Some of the transmedia elements are directly aimed towards that; however the rest indirectly point to profit-making results. On the other hand, all of the other components of this transmedia universe try to generate further engagement of the audience, which in turn is translated into revenues for the production and distribution companies. It could be argued that from the corporate point of view all transmedia efforts should be focused on revenue increasing.

It is worth noting that AMC's revenues have increased partially due to *Breaking Bad*, and are expected to keep growing, as analyst Tullo supports (Doulatramani). The well-built story-world of *Breaking Bad* across the channels and the platforms that have already been

discussed could be classified as one of the main reasons that the specific sitcom has been so successful.

As Mittell expounded in his article, *Breaking Bad* employs a character-driven transmedia strategy which gives the audience a further insight and affiliation with the characters with no major differences and additions to the plot and storyline.

The transmedia experience of *Breaking Bad* establishes and represents the contemporary economic era, where the production and the consumption are interwoven and intangible assets are the main economic products, generated. Moreover, it could be argued that *Breaking Bad's* creators have exploited the will of users for creative participation in the show, in order to achieve their marketing goals, as Andrejevic had pointed out (43).

### **3.2 CASE STUDY 2: *The cosmonaut***

The second case study of this dissertation is the widely discussed film *The Cosmonaut* or- in its original title- "*El cosmonauta*", a movie released just on the 18<sup>th</sup> of May, having its avant-premiere four days earlier. *The Cosmonaut* was written, directed, and produced by the *Riot Cinema Collective*, a film studio based in Madrid, of which the three main members are: Nicolas Alcala , Carola Rodriguez, and Bruno Teixidor.

What is really innovative and impressive about *The Cosmonaut* is that, apart from its design as a broadly transmedia experience that is going to be analyzed, the movie was realized through crowdfunding. Interestingly, the *Riot Cinema Collective* raised €130,000 in 3 days breaking the crowdfunding records of all times, universally (Renée). As it is stated on the official website of the film, *The Cosmonaut* was made by more than 5000 people and is about the story of the first person going to the moon and their return back home.

*"Stas gets lost in space. When he comes back, he finds Earth completely empty. Yulia and Andrei wait for him in a collapsing world.*

*How far would you go for love?"*

Apart from the intriguing plot, the new ways of production and consumption that this film project suggested are in the center of this analysis. The transmedia substance of *The Cosmonaut* is going to be discussed and examined in terms of the studied interrelation in a way similar to the previous case. The four axes of analysis, thus, are going to be used as well, so as to have balanced and subjective set of findings and discussion.

Before the four-dimensional analysis, it would be necessary to introduce the reader to the transmitter entirety of the cutting-edge feature film. To be precise, though, the film is pretty

new and most of the transmedia elements that are going to be described have not yet been implemented.

### 3.2.1 Transmedia elements

The creators of *The Cosmonaut* have created high expectations about it, not only because its crowdfunding feature, but also because of the transmedia experience they promised to construct. This experience is comprised of the following parts<sup>19</sup>:

Free sharing, saving and remix: The audience is able to watch the film online for free. Moreover, the viewers have the chance to share the film for free, save it their own computers or other storage appliances, and also remix it. When talking about “remix”, the creators mean that the code, the music, and the clips are readily available for use from the official website of the film, allowing for the visitors to copy them and rework them, creating a new piece of content. *The Cosmonaut* has a Creative Common License, and as a result the free distribution and remix of its content is legal.

The creators of *The Cosmonaut* circulated a special “pass” for the users through which the users can have access to additional content around the story. The *K-pass*, as it is called, provides access to the following elements:

32 webisodes: As the business plan of *The Cosmonaut* explicates, the 34 available webisodes elucidate some parts that are less clear in the movie by presenting secondary plot lines. The team of Riot Cinema Collective, in an online communication we had, stated that these webisodes are trying to incorporate much more of the historical context of the film, which was not possible only in the movie.

Mockumentary: Riot Cinema Collective created “The Hummingbird”, a fake documentary (also known as mockumentary), about a group of filmmakers that visit former USSR territories, including interviews and investigation on the history of the space.

Memento album : “*The voyage of the cosmonaut*” is a memento album, in which one can find notes, fragments, and photographs from another period of time.

Fighting of”: In the vein of “making of” concept, the creators of *The Cosmonaut* have realized the timeline of the movie would be difficult to achieve. The economic difficulties

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<sup>19</sup> All of the transmedia elements can be found and described in the official website of the movie.  
<http://en.cosmonautexperience.com/>

and how Riot Cinema Collective finally made it are the main issues presented in this documentary.

Educational content: An additional component of the transmedia experience is a form of educational content that will be sold to schools and students at a reduced price. The DVD will contain the film, the linear cut, the music tracks, and a commentary on the movie. Furthermore, there will be available for downloading all of the contents of the movie, such as contract models, budgets, dossiers, storyboards, and all the script versions. In that way, the students will have the chance to use the *Cosmonaut* as an example film to get an insight into its conceptualization and implementation.

Behind the scenes: The owners of the K-pass will have access to some “behind the scenes” content of the movie, getting a deeper insight into the storyworld of *The Cosmonaut*.

E-shop : On the official website, visitors can buy T-shirts of the film, the K-pass, and a USB in the shape of a spacecraft that contains all of the transmedia pieces of the movie and an alternative ending. It is worth noting that the USB managed to get circulated finally because of two fans of *The Cosmonaut* who helped with its production.

Facebook project: Another quite interesting part of the transmedia experience of *The Cosmonaut* is the Facebook project that the creators have planned to realize. 13 profiles of the film characters will be created on Facebook and they will interact with each other, giving another dimension to the storyline of the film.

Organize the premiere in their city: This premiere organization is already available on the official website of the movie, where visitors can suggest a forthcoming premiere of the movie.

The Cosmonaut experience: Finally, *The Cosmonaut Experience* was a six-week introduction to the film, just before its release at the cinemas, and consisted of several elements, such as: conferences, concerts, gatherings of fans and the team members, and more online and offline activities around *The Cosmonaut*.

As the above analysis demonstrated, the creators of the *Cosmonaut* aimed to create a whole universe around *The Cosmonaut*, comprised of all of the above transmedia elements and promising to be enriched further in the future. In the email exchange with *Riot Cinema Collective*, the Spanish team answered as following:

“We have created a whole universe with many entry points that will make complete narrative sense if you watch all of the content but that can also stand for itself in every piece.

It's much more than a film, it's a whole universe. The future will be transmedia, I have no doubt about that.”

This paper uses the specific case study mainly because of its broad transmedia experience, and the quite ambitious project that this Spanish collective has promised to deliver. Furthermore, the film industry is an interesting and one of the most lucrative fields of creative economy, which has also been described as threatened by the new technologies and the digitalization of entertainment. The upcoming analysis, thus, is trying to clarify this argument and investigate the interrelation of transmedia storytelling and the film industry, always in the respective technological and media context.

### **3.2.2 Technology**

The first level of analysis, suggests a focus on the technological aspect of the transmedia storytelling example, investigated. As a matter of fact, *The Cosmonaut* employs several technologies and digital modes in its production, distribution, and even consumption, which makes it a quite interesting case for this dissertation's goal. It could be argued that *The Cosmonaut* is an example of the “digital revolution” (Jenkins *Convergence culture: where old and media collide* 11).

In fact, the deconstruction of the transmedia universe of *The Cosmonaut* revealed that new technologies and digital media are in the center of focus and attention for the *Riot Cinema Collective*. The film studio used the current technologies, in diverse ways, to create an innovative film project and propose, thus, a new model for this industry, an industry that is changing faster than ever before (UK film council 5).

The free sharing and remix of the movie content, which is feasible via the official website, is a feature based on the current digital technologies. Under the license of Creative Commons, the code and the content are available online readily for use. This method of distribution and consumption is a consequence of the current state of media and communication, but also moves the film industry into a new era. The film industry and the creative one, more generally, have faced the challenge of illegal content copy and distribution, known as piracy, due to the new technologies. The new technologies that enabled this illegal (until some point) copy and sharing of creative content, have been blamed widely for this reason. Nonetheless, some initiatives like the Creative Commons License have confounded this point of view and suggested new models of production and consumption.

The *Facebook project* is another quite interesting and representative instance of what the contemporary technological state can contribute to a successful transmedia experience. *The*

*Cosmonaut* will make use of the Facebook features, in order to increase the user engagement and facilitate the fans' affiliation and communication. Along these lines, through the social media an additional storyline is created, distinct from the original one. In that way, Facebook is expected to be *self-contained* (see Jenkins' definition page 16) and the users can grasp the story without having seen the film.

Additionally, the webisodes and the rest of the online content of *The Cosmonaut* manifests the power of technology in a transmedia experience. Users of the Internet, social media, and new technologies are able to immerse into *The Cosmonaut's* universe and get the most out of it, mainly because of the current digital infrastructure. The "softwarization" of media assisted the Spanish film studio to build such a complete and immersive storyworld, the success of which remains to be seen (Manovich "Software takes command" 25).

As follows, the technology seems to have been very significant for the evolution of the film industry, and this case verifies this argument too. *The Cosmonaut* project suggests new ways of experiencing a film, entailing new production, distribution and consumption approaches. This innovative approach by the Spanish film studio influences also the transmedia storytelling field, since the broad experience created was a result of the existing technologies.

The relation of transmedia storytelling and the film industry becomes really obvious when studied from the technological perspective. In this specific case, at least, the digital media and infrastructure enhanced the transmedia storytelling implementation and at the same time suggested a new model for the film industry. With the current technological facilities, then, the evolution of transmedia storytelling and film industry was successfully realized, making *The Cosmonaut* a clear example of this progress.

### **3.2.3 User involvement**

The following perspective of analysis is the user participation and involvement with the transmitted universe of *The Cosmonaut*. On the whole, the consumers of the film industry have established a new kind of relationship and affiliation with its products, in consequence of the amended and extended technology of entertainment and communication. It could be said that the current consumers of film industry's products are much more immersed into the broader story-world of the movie, since the media technologies allow for further information on the plot and the characters. This, of course, is facilitated by the small-scale production that creative industries employ, as the "Small is beautiful" principle suggests (Braun & Lavanga 9).



In the case of *The Cosmonaut*, users are actively participating and altering the flow of the movie content in various ways. Firstly, the free sharing, saving, and remixing of the audiovisual content of the movie suggests a completely new way of watching and experiencing a film. The conventional way of watching a movie requires a passive attitude on behalf of the viewer, who is just the receiver of the movie message and content. However, *The Cosmonaut* mingles the consumption with the production, promoting the traditional viewer of a movie to an active and substantial actor of the movie progress and outcome. The user involvement is quite crucial for the transmedia experience of *The Cosmonaut* and the creators of the movie have managed to propose a new way of consuming, which is practically very close to the concept of the *prosumer*<sup>20</sup>.

Another instance of user participation in *The Cosmonaut* is the option available for the fans to organize the movie premiere in their own city. More specifically, the visitor of the website has the possibility to fill in a form with the city of his/her preference for the movie to premiere in. Moreover, since the whole experience of *The Cosmonaut* has been evinced as a participatory and collaborative one, the visitors are also able to contribute to the premiere organization. In that way, they express their artistic views with low barriers of entry and become parts of the participatory culture, analyzed earlier in this paper (*see page 23*).

In addition to the above elements, the *Facebook project* that the creators have announced could be regarded as an illustration of user participation in the content of the film. *The Cosmonaut* will acquire a new storyline formed within and displayed in the social network of Facebook, and it could be assumed that friends and fans of the characters will have an influential role into this activity. Since this concept has not yet been implemented it is uncertain how the user involvement with the content will take place.

Overall, it could be claimed that the user role is quite active in *The Cosmonaut*. The fans and the viewers of the film immerse themselves into the transmedia world of the film and in sequence, the film industry benefits itself by adjusting its actions and strategies to the participatory and user-focused context. The *Riot Cinema Collective*, focused on the characters' analysis and deep understanding, put forward the role of the viewers and consumers of *The Cosmonaut*. It seems that the human factor in different manifestations is

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The concept of prosumer was coined by Alvin Toffler in his book *The Third Wave*, back in 1980. According to him, the prosumer explicates the future type of consumer, who will take actions tied both to production and traditional consumption procedure.

crucial for this film project, whose creators exploited the new media technologies in order to propose this new type of storytelling (Staffans 20).

### 3.2.4 Convergence

“Welcome to convergence culture, where old and new media collide, where grassroots and corporate media intersect, where the power of the media producer and the power of the media consumer interact in unpredictable ways” (Jenkins *Convergence culture: Where old and new media collide* 7).

This key quote by Jenkins, applies to the case of *The Cosmonaut*, especially in the part of producer and consumer interaction, as the previous subchapter examined. The complex role of the final user is followed by a complex and interconnected role of media platforms and channels. The *Cosmonaut* is available online as well as at the cinemas, as most movies are. The simultaneous legal exposition online and offline is something new and innovative for the film industry. Instead of considering these two ways of consumption as conflicting, the *Riot Cinema Collective* employs them as complementary.

From the market point of view, it could be argued that the convergence is considerable too. In this case, the conventional film industry does not act independently and individually, but instead adopts a fresh and subversive business model which is much less self-contained than it used to be. In the case of *The Cosmonaut*, several industries and fields collaborate and interact with each other in order to deliver the final experience to the users, manifesting the “Motley crew principle” again (Caves 8). Namely, software and digital technologies’ industries collaborates with the traditional creative industries, such as that of music in the case of *The Cosmonaut* experience. Additionally, the online activity around *The Cosmonaut* is closely connected to the traditional way of watching a movie, the cinema experience. The available webisodes are another example of the media convergence, since it interconnects the video market with the internet one and the conventional film industry.

The convergence, which is taking place, in the case of *The Cosmonaut* seems to be aligned to the *hypermediacy*, coined by Bolter and Grusin (327). The concept of *hypermediacy* could be explained as the multiplicity of media, whatever media might imply. In this specific case, *hypermediacy* is apparent when one can grasp the storyline of *The Cosmonaut* by using multiple channels and platforms and receiving various types of messages.

As a result of the above-mentioned instances of practical convergence, a broader convergence is achieved: that of culture. Users all around the world have the possibility to interact with each other, but also to become a component of the extended story-world of *The*

*Cosmonaut* because of its expansive narrative form. The free communication that *Riot Cinema Collective* enabled promotes the exchange of ideas, concepts, creative thoughts, and discussion among the audience and eliminates the physical borders as an obstacle for this communication. Like in the case of *Breaking Bad*, user communities are constituted because of the technical connectivity that is presented as human-oriented connectivity (van Dijck “Facebook and the Engineering of Connectivity: A multi-layered approach to social media platforms” 9).

Both transmedia storytelling and film industry benefit themselves from the convergence, in the diverse demonstrations discussed above. This convergence is achieved through the technological advancements and the current media landscape. In brief, it could be contended that the transmedia narrative of *The Cosmonaut* makes extensive use of the concept of convergence. In that way the film industry is promoted and enhanced, in terms of harmonization with the current technological and media state, which is determinant for one’s social and daily life (Deuze 47).

### **3.2.5 Economy**

The last point of analysis for *The Cosmonaut* is the central concept of the economy. More specifically, the creators of the movie implemented a fresh take on an old economic model: crowd funding. In that way, they proved to be a “real” branch of creative economy, since their production and general corporate attitude was characterized by innovation and artistry, as Hartley had emphasized (“The evolution of the creative industries – Creative clusters, creative citizens and social network markets” 8).

The creators of *The Cosmonaut* encouraged Internet users all over the world to contribute financially so as to complete the movie. Due to unexpected problems that the *Riot Cinema Collective* faced in the preparing of the film, the financial help was salutary. For that reason, the Spanish film studio addressed to the Spanish crowd funding platform *Lanzanos*, in order to raise the required amount of money for the production of *The Cosmonaut*. In total, five thousand users contributed economically to the film funding, comprising an exemplary case of efficacious crowd funding.

Apart from this cutting-edge, economy-related feature of the film, more transmedia components are affiliated with the economic prosperity of the project. To start with, the electronic shop available on the official website of *The Cosmonaut* is a classic example of transmedia branding. Visitors can buy the K-pass, T-shirts of the movie, and the USB that was mentioned before, increasing the revenues for *the Riot Cinema Collective*. The products

that comprise the transmedia economy of *The Cosmonaut* are *hybrid* since they are both intangible and tangible, a feature of the post-industrial societies, as was highlighted earlier in the theoretical discussion of creative economy (Abadie et. al 12).

Furthermore, the fans of *The Cosmonaut* are able to organize the premiere in their own city, sparing a significant amount of money for the small film studio. In fact, since the audience takes the responsibility of organizing the premiere in their own city, the team of the studio spares a lot of time and money, skipping the research and the procedure that they had to take in if they organized it themselves.

In addition to the above elements, it could be added that the educational content that is available from the *Riot Cinema Collective* is also economically relevant. As explained in the introduction of this case study, the educational content comprises of material relevant with the production of the movie, which can be used as an instructive manual in terms of corporate and artistic issues around the film. The fee attributed to this instructive material is a distinct way for the *Riot Cinema Collective* to raise its revenues while engaging its audience.

Except these obvious instances of economic advancement, all of the efforts of this project seem to be oriented towards the economic profit. This may be expected, of course, since *The Cosmonaut* is a product of an industry. No matter how much emphasis is put on the artistic value of the film, the upper goal of a product is to result in economic profit for the responsible company or organization. In that way, transmedia storytelling are directing their efforts towards this direction, which will make them profit and have the possibility to move forward and evolve themselves.

### **3.3 Case studies summary**

To sum up the above analysis, some core findings should be highlighted. First of all, the selection of the specific axes of analysis seems to have been felicitous, since both cases were proved to be closely related to them, in their transmedia practice.

More specifically, in terms of the first axis, that of technology, both *Breaking Bad* and *The Cosmonaut* have put a lot of effort into it in order to exploit the digital infrastructure and the new media technologies. The use of the contemporary technological achievements was proven to be wide in both transmedia projects, and as the analysis showed, it was a crucial factor of success.

In terms of the user participation in the projects, the cases that were analyzed indicated that this concept is central both for the creative industries, but also for the transmedia storytelling as a communication and engagement tool. The user is in the focus of attention, a fact that

really enhances the corporate and the artistic efficacy of the transmedia narratives of the two cultural goods.

Moving on to the third level of analysis, it was demonstrated that the convergence at all of its possible levels, a concept used by Jenkins to describe transmedia storytelling, matches the creative industry's features and goals. *Breaking Bad* and *The Cosmonaut* "exploited" the *media convergence* and used the *market convergence*, leading to the desired *cultural convergence*, which is going to be analyzed in the discussion part. This seems to be not only significant for the transmedia narrative of *Breaking Bad* and *The Cosmonaut*, but also for the television and film industry, respectively.

The last point, that of economy, might be considered an obvious component of the corporate goals of both cases, however, the transmedia practices have dealt with doubts and questionings over their commercial value. Nonetheless, *Breaking Bad*'s commercial success, and the innovative economy and orientation proposed by the *Riot Cinema Collective*, showed that art and commerce might be able to balance, or at least coexist in a transmedia effort.

More importantly, the forthcoming discussion seems to be the ascertainment that these four axes and the derived concepts are so closely connected that one cannot study each of them separately without referring to the rest of them. For that reason, in some points of the analysis, some arguments seem to overlap and be repeated; however, this implies an interrelation of the creative industry and transmedia narrative, which is what this dissertation assumed from its beginning.

This affiliation looks clear now, and the last chapter is going to portray it and describe it, while also showing its significance for both fields and, of course, for the new media environment.

## 4. DISCUSSION

The present study was designed to identify and frame the possible interrelation of creative economy and transmedia storytelling. The main research question of this paper was formulated in the introduction as follows: *To which extent are transmedia storytelling and creative economy related, and in which way?*

The answer that has to be given is whether there is an interrelation of these fields. As the analysis of the case studies demonstrated, within the solid theoretical framework presented, there is indeed a connection between these two areas in several levels. To start with, the history and the evolution of them, although not aligned chronologically, follows a parallel route and evolution. The most effecting parameter of this co-evolution of the creative economy and transmedia storytelling could be argued to be technology; specifically the advent of the digital technology.

As shown, the digital technologies and media, which became quite popular soon after their appearance, transformed the traditional creative economy to the *digital creative economy*, bearing a deeper change other than a mere definitional one. The digital era provided the creative economy with new perspectives and new possibilities, enhancing the communication process and the general function of the creative industries which seemed to have reached a standstill.

For transmedia storytelling, the digital technology is not merely a factor of success, but instead a basic “ingredient” and a crucial concept behind the field. Although, it was supported that transmedia narrative has existed since ancient Greece, it is indisputable that without the digital infrastructure of nowadays, transmedia storytelling would not be able to have its current fruitful form and practice (Johnson).

Therefore, in terms of their co-evolution, it is supported that there is a clear and evident connection between them, although they are not two fields that emerged simultaneously. Nonetheless, the onset of digital technology that has been extremely significant for both of them, as the theoretical and the practical analysis demonstrated, looks like it set a common path for their evolution. This last argument might be regarded as the answer to the first research question, as described in the introductory chapter of this dissertation.

The second question that was suggested in the introduction chapter, was about the potential of mutual reinforcement and enhancement between transmedia storytelling and the creative industry. As was explained in the theoretical chapter, creative economy has encountered the risk of recession within the general economic crisis. This crisis brought about an audience

distanced from the traditional creative economy, and turned it towards the modern digital industries of entertainment and communication.

The two cases of this research indicated an alternative point of view, which suggests that current creative industries can profit and keep growing in assistance of transmedia storytelling. In fact, *Breaking Bad* has built a complete story-world that surrounds its audience and intrigues it even more, leading to its engagement. So too has *The Cosmonaut*, whose creators have understood the potential of a well-rounded and immersive narrative and have exploited the contemporary infrastructure and tools in order to aid the film industry of their country.

This assistance is not unilateral, but instead reciprocal. Transmedia storytelling, as a communication tool and marketing method, has been proved to be much more important when studied within the creative economy. While transmedia storytelling has received a lot of criticism regarding its practice and its goals, after this research's orientation it seems now much more established in the communication and media field. Transmedia narrative is a powerful technique and can be applied to many fields and for many purposes. However, it seems much more solid and substantial when examined in instances of the creative economy's practices, such as in film and the television industry. In that way, creative economy looks promising in enhancing the position of transmedia storytelling within the general media and communication discourse

Therefore, what the latter two paragraphs illustrated is that there is indeed a mutual reinforcement between transmedia storytelling and creative economy. These two areas do not seem to have opposing or contradictory interests, as some theorists and critics argued, but instead they can be allied towards similar ends. It is important to bear in mind, though, that this reciprocal enhancement and progress of the fields is not succeeded only when these two areas coexist. On the contrary, creative industry can promote and enhance transmedia storytelling and vice versa when the strategies of these two fields are aligned and their practices are oriented towards similar goals.

So as to explain better the latter sentence, both *Breaking Bad* and *The Cosmonaut* are suitable examples. At first, *Breaking Bad*'s creators aimed to create a high-quality television production, in which the audience would be an active part of its evolution. In order to achieve that, the transmedia methods used were oriented towards that end, aiming to immerse the users into the storyline and get to know better the characters of the sitcom. The initial goal of the creators was to create a successful television product, and at the same time they managed to suggest a new era for television; much more creative and user-focused.

Moreover, *The Cosmonaut* is also a successful example of the industry's and the narrative's alignment. This alignment can be explained since its creators aimed both towards corporate prosperity and cultural and artistic expression, strongly and equally, taking advantage of the current tools and communication practices to the fullest. Hence, users are able to express their artistic instincts when remixing the original movie, and at the same time they can organize the premiere in their cities, mingling with the corporate decisions around the film. It could be assumed that *Riot Cinema Collective* seems to have found an ideal way to combine both artistic/cultural and corporate success, proving that it is a creative industry from scratch, in Hartley's view ("The evolution of the creative industries—Creative clusters, creative citizens and social network markets" 8).

Before moving to the final research question of this dissertation, which is the most significant and relevant for the general field of new media and communication, it would be wise to expose and discuss some interesting findings that did not stem directly from the initial research questions of this study.

As it was pointed out in the summary of the case studies, the four axes that this paper used to conduct its analysis were proved to be a really important and successful choice. The actors of technology, user involvement, convergence and economy were closely interrelated and complementary in this essay's direction. The vague scheme that was connoted in this essay, could be clarified as follows: The digital *technology* that both creative industries and transmedia narratives make use of is one of the main components of the Web 2.0 and new media era we are living in. In the Web 2.0 era, human factor is considered as not only important, but indispensable, and the *user participation* is one of most widely discussed concepts of it. Subsequently, when users get involved with the content, the former rules and functions of each field seem to blur and create a collaborative "universe" in which users and creators are not easily distinguished. This type of collaboration is a concept close to the *convergence*, as defined by Jenkins and other important theorists of media landscape. And ultimately, even if sometimes omitted or purposely disregarded, all of the corporate efforts are oriented towards the *economic* profit that will allow them to continue their work. It becomes clear that these four concepts and notions are so interrelated that one cannot be studied without taking into account the others when analyzing them within the territories of creative industries and transmedia storytelling.

Another quite interesting finding refers to the *dual nature* that both creative industry and transmedia storytelling can express at the same time. This duality contains the cultural and



the economic practice, a balancing that was considered quite difficult if not impossible in many instances of theoretical discourse.

More specifically, it was demonstrated that creative industries can serve both the economic interests of the enterprise while also assisting the cultural development of the audience and the society. In fact, *Breaking Bad* is an example of the creative industry, which promoted the economic development of the television channel it hosted it, by incorporating modern communication elements and methods, thus achieving user artistic expression and active involvement with a cultural product.

Transmedia storytelling is characterized also by a two-fold nature, and it seems that it can be both art and commerce. In reality, *The Cosmonaut* is both a culturally complete product, and a lucrative creative good. Users have the possibility to express themselves at an artistic level, since they become the creators of a second-side film, and are given the chance to intervene into the storyline in multiple ways, as described in the respective chapter. Additionally, the creators of *The Cosmonaut* aim to attain some economic profits of the movie in an alternative way. Therefore, the movie might be available for free online, but the online shop, as also the K-pass and the crowdfunding practices, are instances of economic orientation and financial interest.

Both of these paragraphs illustrate that the dual nature of these two fields is not only possible, but already employed into the current communication era. This finding is really significant, because it suggests that this interrelation is not only in terms of the fields' co-evolution, but also implies a synergy, a successful and meaningful concurrence of transmedia storytelling and creative industry.

Last but not least, of course, comes into discussion the significance of this research's findings for the new media field. It could be argued that the new media area benefits from the analyzed conclusions, to a great extent.

First of all, what needs to be mentioned and highlighted again is that new media technologies and tools have enabled this relation to evolve and be strengthened, as the cases illustrated in the research analysis. Furthermore, the axes that were used for this research and more of the terms of this interrelation are connected with or derived from the new media field. Some indicative concepts are that of: convergence, user participation, digital technology and if one recurs back into the paper, he/she will discover much more.

Additionally, the interrelation of transmedia storytelling and creative economy, in terms of their co-evolution and their mutual reinforcement, is something crucial for new media evolution. New media methods and practices have faced the dilemma of "Art or commerce?"

as both of this paper's main concepts have, and this affiliation could be used as an example of new media's multidimensional use. This argument might sound a bit odd, but in an inductive way, the dual nature that was discussed before could apply to new media field as well. To put it simply, since both areas are closely connected with new media fields, and both can employ art and commerce as demonstrated, new media has also a *dual nature* and is equally efficacious in both of them. By taking into consideration this specific interrelation of creative economy with transmedia storytelling, new media could be considered as a meeting point of *art and commerce*.

Eventually, the most valuable contribution of this research to the new media field is an idea, not new or original, but very significant. What is important is the cultural elevation and promotion that this connection suggests and allows for the broad audience. Earlier in this essay it was discussed that the artistic expression and the cultural development could be achieved through the practice of transmedia storytelling in the creative industry's practice. Since new media was proven to be a significant pillar of this affiliation, it could be argued that the cultural promotion is achieved via their use and way of function.

This last argument of cultural elevation and public education reminds one of the Reithian approach, which summarized the main purpose of the BBC, in these three words: *educate, inform, entertain*<sup>21</sup>. The new and innovative, for that period of time, communication medium had entertaining and also educational purpose and had been appraised for the revolution it would bring into the communication discourse. In the same vein, new media have been appraised for the cultural implications they bear, and as this interrelation revealed, there seems to exist indeed a possibility of enhanced cultural and artistic awareness.

Another "promise" that new media often bears is the democratization of communication and the free user expression. Without getting really deeper into this argument, as this might evoke a need for further research and analysis, this promise seems to be repeated in this paper's case. Perhaps unconsciously, but quite similarly to the "democratization promise" of television, new media have been claimed to be one of the means that modern people can reach closer to freedom of expression and communication. This study revealed that this concept keeps being communicated, although not directly, within the new media and the associated circles. What needs to be done, then, is to keep examining and assessing the new

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<sup>21</sup> John Reith was the founder of BBC and his approach on broadcasting and managing the television channel, has been widely discussed. Interestingly, he believed in television's power to educate and entertain at the same time.

media, in all of their manifestations, so as to evince their role and their potential in the modern society.

#### ***4.1 Some research limitations***

Finally, some limitations of this research need to be considered, so as to enhance its interpretation and its future use. First of all, due to the limited size of this dissertation, only two examples could be analyzed in the actual research. The research attempted to be quite objective and substantial, yet it could be even more complete if there had been more investigated cases of other creative economy's branches. Secondly, due to this limit in the dissertation's size, the four axes-analysis that was conducted was employed briefly, yet as thoroughly as possible. Thirdly, the study did not discuss in depth the use of this interrelation at a practical level, as it was more focused on the theoretical exploration of this affiliation.

#### **4.2 Future suggestions**

It is recommended that future studies should aim to overcome the above mentioned limitations. It would be advisable that more studies should examine this relation and analyze it in different axes, if possible. This further examination would be interesting in order to assess the current study's validity and significance and open a new path of research in communication and, in general, the humanities discipline.

Considerably more work will need to be done to determine the practical implications of the discovered interrelation of transmedia storytelling and creative industry. It would be interesting to assess and to model this affiliation within the new media environment. In conclusion, it could be argued that the findings of this study have a number of important implications for future practice and could be able to set a new research orientation in a new media world.