

CHAPTER 4

CREATING TRANSMEDIA EXPERIENCES

In the first chapter we started from imagination (the universe), in the second we went to the story world, in the third to the communicative system. Now it is the time for practice and emotional competence (*experiences*).

Working on a transmedia project, whether it is a great franchise or an independent portmanteau, means, in fact creating stories and tales but above all experiences that can stimulate and suggest forms of active consumption, participation, interaction with the tale and enhancing its messages.

Transmedia projects appear to ask audiences to be more active with the worlds they experience. For instance, “the audience” has to move from watching television to visiting a website, or from reading a graphic novel to watching a movie in a theatre, or from speaking to someone on a phone to running through the streets on a mission. But these are things people do everyday anyway. The difference with transmedia is that they now do these things to experience the same fictional (or factual) world. It requires perceiving a world in all its guises, engaging with many artforms, and seeing them all as being part of some greater whole. Transmedia can at times even ask audiences to speak to characters, suggest sub-plots, create new assets, and be the protagonist. You could say audiences just haven’t been able to be themselves with entertainment before. — *Christy Dena – transmedia pioneer and director of Universe Creation 101.*

When designing the experiences of a transmedia project, it is necessary to have clear boundaries and the importance of two contiguous but distinct and determining levels both in the creative process and in the practice of public consumption: *perception* and *imagination*.

To put first the issue of studies concerning the collective imagery was Jean-Paul Sartre in his essay *L'Imaginaire* written in 1940. Sartre analyzed the forms of reality's interpretation and the human mind's fiction, distinguishing between *perception* and *image*. The use of these two "monads" of fantasy today is a basic reading key for the creation of a transmedia tale. According to Sartre, in fact, during perception the knowledge shapes slowly, while in the image it is immediate. Exactly as a user can pay attention to an image as much as he wants, he will only find the things he brings to it. Unlike perception, in the image there is a sort of essential poverty. And, the image as image is describable only by an act of the second degree in which attention is turned away from the object and directed to the manner in which the object is given¹. Perception on the contrary is a first degree act, innate and capable of immediately exploiting within ourselves what the language scholar James Paul Gee calls 'affinity spaces'² between experience and the other, and in the case of transmedia, even between one medium and another. Finally, as we'll see, perception and image operate in a continuous dialogue between the rational mind and the emotional one, enhancing or stigmatizing the different components of the transmedia narrative, in single or many assets of the narrative. When facing the consumption of experiences part of a transmedia project, as we shall see in all the examples provided in this chapter, image describes whilst perception impresses. Image affects the

1. Sartre, J-P., *L'immaginario. Psicologia fenomenologica dell'immaginazione*, 2007.

2. About the definition of "affinity spaces" in the learning process and in that of building up one's imagery, see Gee, J. P., *Semiotic Social Spaces and Affinity Spaces: From The Age of Mythology to Today's Schools*, in Barton, D. e Tusting, K., (ed.), *Beyond communities of practice: Language, power and social context*, 2005.

audience whilst perception connects it. And image celebrates complexity whilst perception simplifies it. An example?

Not satisfied by the outcome of its main series on the female audience, both adults and teens, Showtime production decided in 2009 to entrust its series *Dexter*, which in the second season started to be criticized as a bloody horror series with an evil protagonist, to transmedia strategies. The plot of the series, in fact, is dedicated to the adventures of the most popular serial-killer of all serial-killers, a haematologist in Miami's forensic department; in the emotional mind of a part of the audience, this caused a negative emotional repertoire that the Starlight Runner studio of New York was charged, in the brand transmedia campaign, to transform it in an ad hoc competitive communicative system for female consumers, using as the main products an animated series titled *Early Cuts*, a gaming application for iPhone, a role-playing card game and a very teen-oriented portal, titled *Follow the Code*. The result? A considerable TV rating increases and the most successful season for *Dexter*. How did they succeed? First of all, contaminating imagination with perception in two ways: giving an ironic taste to the promotion of the most paradoxical side of the series, the bizarre ethical code by which the protagonist commits his tortures, a decreasing the horror side of the series by using it just for Dexter's work as a member of the forensic department, regularizing and bringing out his background relation to blood, as a regular aspect. Finally, in one of the episodes of the Season 2 (*The Dark Defender*), since the crime scene was set in a comic-book store: "comic-book characters, allusions, and art peppered the episode, giving homage to comic-book traditions. Seeing the social buzz among comic super-fans, Showtime invited those natural ambassadors into *Dexter's* story world. The episode inspired a line of *Dexter* comic-books and other comic-inspired contents. This transmedia response activated a new platform and a new revenue stream"³. In this way, the campaign changed the

3. Zeiser, A., *Transmedia Marketing. From film and TV to games and digital media*, 2015, p. 15.

imagination of the series focusing on its perception by the public: Dexter was temporarily ‘transformed’ into messages and creative products from investigator and killer overlooked in a “father” awkward but pleasing. The website influenced the female audience and linked it to the series more positively; the card game and the animated webseries simplified both the criminal and professional image of the protagonist, while the app “allowed” the youngest public to conveniently bring Dexter into their handbag without ever fearing his bloody vendettas celebrated by the story.



Img. 4.1 Dexter is brutish and “masculine” on video games and TV series. Dexter “to the female” in the app and in the transmedia campaign. From killer scorned to funny chef and perfect father.

Defining the story and determining the level of perception and imagination of a project, the transmedia author lies on the boundary between the role of the imaginary and the emotional involvement of the public in his project. The question to answer becomes so: how is it possible to effectively translate the story world and its emotional universe into truly effective and shared experiences by the audience?

MEDIA SENSING AND LABELLING

In order to analyze communication systems from the point of view of emotional processes, there are two basic components: *media sensing*, that is the study of sensorial perception that is linked to the use and consumption of media, and *emotional labelling*, the identification and explication of the emotions during a tale, and the power to “tag” both the emotions and the *emotional contagion* (or *empathic selling*)⁴ of the project, in order to identify the emotions expressed by the protagonists of the tale.

Just as imagination and perception are crucial to improving the audience’s approach to experiences in a communicative system, media sensing and labelling are necessary activities for both the author and the producer in order to determine *empathy* and *inference*, or likewise, the *irritation* and *disregard* of the audiences in a transmedia project. Subjects that still aren’t well understood by transmedia experts, emotional competency, sensorial literacy and emotional intelligence are decisive factors in the success of a franchise or a portmanteau that simultaneously uses multiple media to create or promote their contents and tales.

The scope of both disciplines is the human brain, which contains two “mnemonic systems, one for the regular facts, and one for the facts that have an emotional worthiness”⁵. Before rational intervention by the cerebral cortex, which interprets the signals

4. For *emotional contagion* is the immediate and unconscious transmission of emotions from a sender to a recipient willing to experience them as if they were their own, as is stated in Hatfield E., Cacioppo J., Raspon R., *The emotional contagion*, 1997.

5. Goleman, D., *Emotional Intelligence*, 1997.

coming from our sensory organs and prepares our body for a rational reaction, in our mind ‘something’ has already happened, in fact. And that ‘something’ caused an emotion. It is a signal that is part of our emotional mind, and, in particular, of the *limbic system*, an area of our brain that consists of three elements: *thalamus*, *amygdala* and *hippocampus*.⁶

Amygdala (actually there are two of them, one for each part of our brain) is a gland which is able to react to sensory impulses, starting in our body and in a fraction of second, innate physiological responses, caused by survival instinct (even though in front of the seemingly undefended screen of a computer!): a real trigger for the emotions, whose function, in transmedia, is to worry or reassure the user in the “point of entry” momentum of the communication system or in the moment of transition from one medium to another.

The human brain, in fact, is composed of a *thalamus*, before arriving at amygdala, to which the perceptions coming from the sense organs arrive. The thalamus is a sort of “modem” that has to transform the language of the five sense organs into synaptic cerebral language. During its translation of the signal to the cerebral neocortex (*rational mind*), it simultaneously sends the message also to amygdala (*emotional mind*). Considering the latter is more immediate than former, it happens naturally; the emotional responses always precede the rational ones in our mind. This can have different, more or less undesirable, effects during the use of a transmedia project. In the first milliseconds of perception, we unconsciously understand what the perceived object is, but we also decide if we like it or not. This kind of cognitive unconscious analyzes the identity of what we see and formulates a proper judgment. A judgment that, well-considered, is not in the amygdala or in the thalamus, but, rather, in a third organ: the *hippocampus*, whose main function is to provide an emotional memory of an environmental context, like that of the story.

6. LeDoux, J., *Emotion and the Limbic System Concept, Concept in Neuroscience*, 1992.

We can call it the first impression of sensory perception, and it is the key reading key provided by the limbic system to the rational mind when it is learned, positively or negatively oriented, to the consumption of experience. This is a one-way journey, from which it will be difficult to get back the audience. And a mechanism that, multiplied by all the experiences produced on the platforms of a transmedia project, originates a delicate balance in 'maintenance of emotions'. How to safeguard such a balance? With two fundamental operations:

- creating in the course of the story and in its subplots a proper alternation between strong and weak emotions, easily accessible by the public;
- creating fast-paced passages between experience and the other, and between one emotion and the other, particularly those that are likely to develop negative perceptions in the public.

What the transmedia audience is looking for is not the construction of a universe and an unmistakable narrative, but more and more often a narration and a universe provoking active intervention and the exploration of unusual, experimental and curious cultural and communicative environments. This is why it is important to use an *emotional repertoire* shared with the public, in particular in the moments of greatest pathos, and developed within the narrative in relation to the eight main emotions (the six primary: rage, fear, joy, surprise, sadness and disgust, plus the two emotional states: love and shame). But how many possible declinations and shadings exist in triggering and managing the emotional repertoire of the human mind?

In the following diagram, I portray, as an example, a quick list of essential emotional variants that proceed from a positive to a pathological condition. The aim is to provide the designer and author with a synthetic layout for the correct conjugation of the emotional repertoire in his project.⁷

Emotion / Emotional State	Declination (from positive to pathological)
Anger	Fury, Outrage, Resentment, Wrath, Exasperation, Indignation, Vexation, Acrimony, Animosity, Annoyance, Irritability, Hostility. Extreme: pathological Hatred and violence.
Sadness	Grief, Sorrow, Cheerlessness, Gloom, Melancholy, Self-Pity, Loneliness, Dejection, Despair. Extreme: Severe Depression.
Fear	Anxiety, Apprehension, Nervousness, Concern, Consternation, Misgiving, Warliness, Qualm, Edginess, Dread, Fright, Terror Extreme: phobia.
Enjoyment	Happiness, Joy, Relief, Contentment, Bliss, Delight, Amusement, Pride, Sensual Pleasure, Thrill, Rapture, Gratification, Satisfaction, Euphoria, Whimsy, Ecstasy. Extreme: Mania.
Surprise	Astonishment, Amazement, Wonder. Extreme: Shock.
Disgust	Contempt, Disdain, Scorn, Abhorrence, Aversion, Distaste. Extreme: Revulsion.
Love	Acceptance, Friendliness, Trust Kindness, Affinity, Devotion, Adoration, Infatuation. Patological: Agape.
Shame	Guilt, Embarrassment, Chagrin, Remorse, Humiliation, Regret, Mortification. Extreme: Contrition.

Img 4.2 The Emotional Repertoire – Scheme referred to Daniel Goleman.

Thus, I was saying: tagging the emotions. Among the scientific theories that are linked to the emotional contagion, the most suitable one to the planning of narratives distributed on multiple media undoubtedly is the *Perception-Action Model* (PAM); in accordance with it, the empathetic sharing of a story or content

7. For the general layout of this list Ref. To: Goleman, *D., Intelligence ... cit.*, p. 333-334.

can be more easily obtained when the representation of the subject of the emotion is activated by a perception already held by the object/man who observes it. Thus, the subject (audience) gives its emulators (tale's protagonists) the sensations it has already felt in similar situations, and this also helps to undo the perception of the different technological interfaces of the communicative system. And this ease drives them to live and share experiences and thinking patterns that are gratifying and memorable.⁸ An example?

To build up awareness on the HBO TV adaptation of George R.R. Martin's *Games of Thrones*, the Campfire agency created in 2011 an original and effective campaign called *The Maester's Path* and built a rich transmedia bouquet that audiences could experience simultaneously at different depth. The story would have been told with an original perspective: using the five human senses and focusing on the limbic system of the audiences. The project started with the Scent. Campfire sent a Maester's Kit with ancient stills, essences and maps to a selected group of influencers and journalists, to let them smell the universe of the series and then compete in a puzzle game online. Then, it was the time for Sound. 3D sound records were inserted in an online platform to live the main location of the series and to deepen into the conspiracy atmosphere of *Games of Thrones*. Third, the Sight. A first person simulation let the audience walk in the shoes of some online characters. Then, the Touch, with an iPad application to explore the different regions of Westeros with their climate conditions and weather forecasts in real time. Finally, the Taste. In the streets of New York and Los Angeles, a truck let people taste the flavours of *Games of Thrones* with a menu created by top chef Tom Culicchio, with online video previews of his recipes. The devoted fans of the Martin's books could experience and share all these contents with a deeper level of engagement thanks to online challenges and tricks, with rewards like preview and extra contents of the series⁹. Perception

8. For an analysis of the role of psycho-technologies in media consumption, Ref. To: De Kerckhove, D., *Brainframes. Mind, technology, market*, 1991.

and Image. Media sensing and emotional labeling. The last days of the campaign were on the way. Two weeks more, and *Games of Thrones* would be aired with his first season (June 2011), entering the history of the most watched TV series of all time.

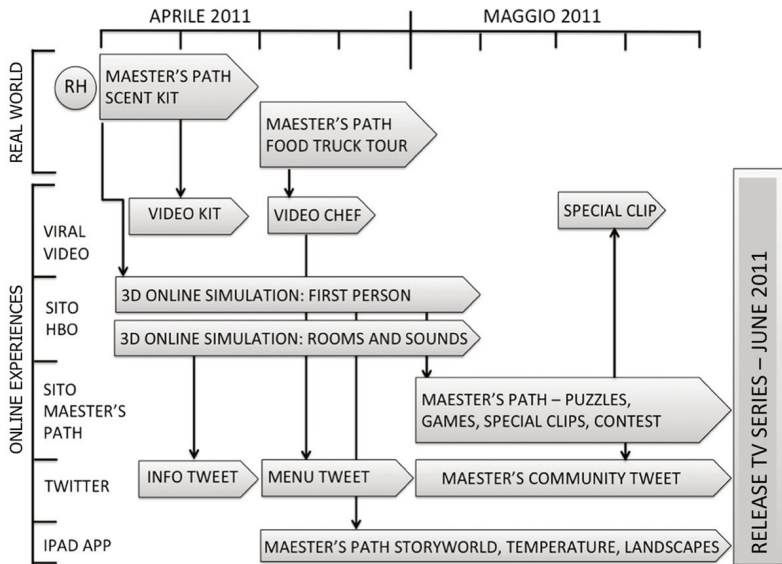
SKETCHES, WIREFRAMES AND LAYOUTS

Perception and imagination, media sensing and emotional labeling pass through the contents and stories of the transmedia project as well as through its language and its aesthetics or, in other words, through storytelling and design. Prototyping the visual imagery of a transmedia project is a matter of universes, story worlds, communicative systems and experiences that need to be constructed in a simple and inductive way, by leveling and accumulating complexity throughout design. Using sketches and design studios is extremely important in this perspective to visualize as well as to model transmedia experiences for entertainment, brands, arts and institutions. Visual reporting and visual narratives, visual storytelling and science visualization, information design and aggregation, data art, legends, layers... “Mindmapping our correlations between different pieces of content is a direct parallel to how draw up a transmedia landscape and story world for a narrative”, as Simons Staffans¹⁰ declares. So, in terms of design in particular, in two circumstances the use of sketch studios turned out to be decisive in defining the experiences proposed by a campaign or project distributed over multiple media:

- the content preparation, the development of the communicative system, and the definition of the transmedia roll out;
- the design and prototyping of all the interfaces, platforms and contents distributed throughout the project.

9. <http://www.campfirenyc.com>

10. Staffans, S., *One year...cit.*



Img. 4.3 Games of Thrones (2011). The Maester's Path Scent Kit used to suggest perfumes, essences and poisons used in the story. The chef

Tom Culicchio's van, the first-person 3D simulation, one of the online puzzle games and the transmedia rolls out of the project.

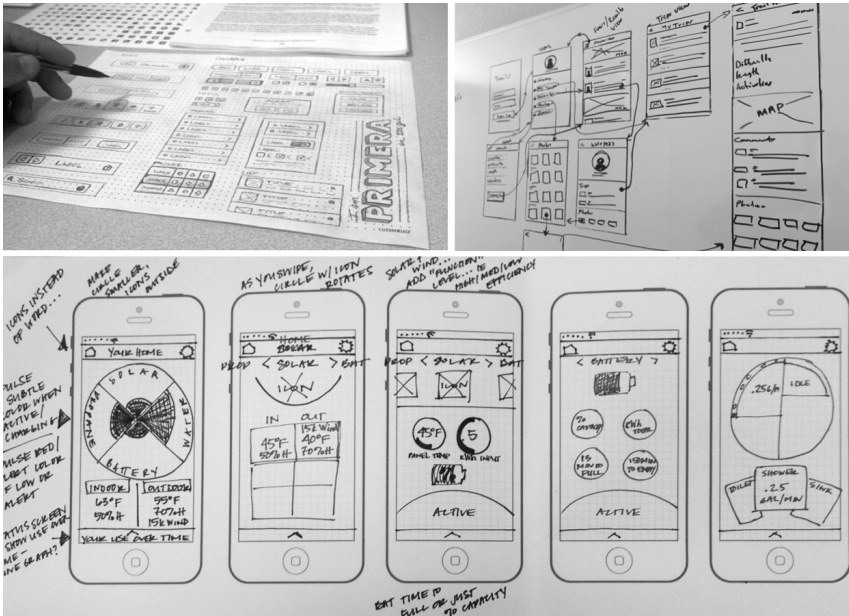
As for the first point, as Brian Sullivan¹¹ states, the utility of sketch and visuals in the case of transmedia in particular, where productions and authors are often scattered in different points on the planet and working simultaneously on the basis of shared "distance" strategies and in the presence of expert audiences, comes from these considerations:

- design studios are fast and fit nicely into rapid development processes;
- design studios help you to visualize complex problems more easily, thanks to the possibility of seeing relationships and make associations in a simpler way;
- design studios help you to get early commitment on design direction, even if until the end of the work, the design will continue to be refined;
- design studios can help you overcome communication barriers, since sketches will contain universal symbols of lines, circles, squares, and words;
- design studios allow you to share knowledge, for example in teams with different backgrounds and experiences.

With regard to the second point, namely the design of interfaces and control and visual, sound, or tactile access to content, it should be noted that the use of sketch and visualization tools is also a decisive tool for discussion between the people involved in creating and developing the transmedia project, from creators to buyers, to share ideas, customer requirements, timelines and resource availability. Hence, use of sketches for example to

11. Sullivan, B., *The Design Studio Method*, 2016.

display task-flows, site maps, user stories, personas, storyboards and design concepts.



Img. 4.4 Examples of sketches and wireframes for transmedia projects.

In transmedia design reference is made to three basic types of visualization, namely:

- *Sketches*: to think visually to problems and project solutions;
- *Wireframes*: to show how a page or screen might appear to a customer;
- *Prototypes*: to evaluate the simulation of a product or the design in a test environment.

All these tools, increasingly defined and precise as the creative process advances and determines the productive one, become a visual language and a common interpretative key for all the departments involved both in content and experience production and they contribute a lot to both the art direction

and the definition of the language and the aesthetic sense of the project. Authors, producers and designers go from ‘what’ (universe, story world), passing through ‘where’ (communication system), ‘why’ (media sensing and labeling), ‘who’ (audiences and experiences) and finally ‘how’ (art direction, design) to communicate a transmedia project.

ART DIRECTION FOR TRANSMEDIA PROJECT

Creating transmedia experiences is an operation linked to sensory mechanisms, social and consumer dynamics, and to editorial and economic strategies but above all to creative and technical variables such as the language and the aesthetic features of the different media involved in a project. As we have seen from the examples presented so far and as it will become even more apparent for those in the next chapters, transmedia is used by the large industry as independent production with two essential purposes: to create imaginative dimensions beyond the traditional and/or to enrich the promotion tools of a brand or franchise. The second case is the simplest and widespread in the industry, the first one with greater potential for experimentation and engagement¹² for the public. Both are based at the same time on artistic and technological content and consumer experiences experienced by the public both inside and outside the story. In this framework, there is a continuous exchange between the passive, active and interactive role of the audience engaged in continuous passages from the *interactivity of consultation*, based on the search for news and insights and on the primacy of personal choice about generalized fruition, *conversational interaction*, founded on the shared participation and experimentation of individual expressive and technological forms. For this reason, transmedia penetrates and influences film writing, TV show running, videogame mechanics and storytelling of virtual and immersive experiences up to the look

12. “Engagement is a type of relationship. It is an active courtship. A continuous wooing and responding. An unrequited coupling”. Ref. to: Dowd, T., Fry, M., Niederman, M., Steiff, J., *Storytelling Across Worlds...* cit., p. 30.

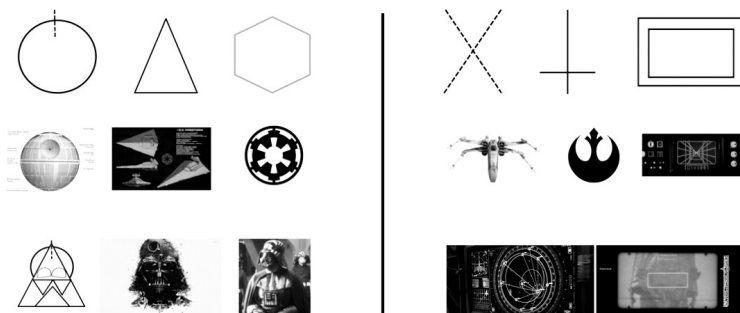
of all the interfaces in sites and applications of the greatest contemporary narrative universes: to enrich them with imagination, engagement, and what I personally call a “positive complexity”. And not only. Relying on *superposition*¹³, a typical element of the shared presence between digital and real world in today’s audiences as stated in the introduction, nowadays transmedia uses design as a sort of linguistic glue between content and platforms. Design reduces the perception of media presence (with the creation of more and more natural, accessible, intuitive interfaces and layouts). It actively contributes to defining the brand identity of a franchise (e.g. in shaping, in choosing the color palette and in the chosen lettering to represent it in the media), moving from its original and primitive form to the most advanced definitions both in content and interfaces and in the morphology of the digital environments in which the stories will be used.



Img. 4.6 Hunger Games: character poster and imagery evolution for the four movies. Design, colors, lettering and composition: from dramatic to epic, form action to dark.

In addition, design defines the form of the communicative system and enhances the key points. It facilitates the sharing

13. Maya Zuckerman writes about *superpositioning*: “This complex idea is derived from a principal of quantum theory, which describes a challenging concept about the nature and behavior of matter and forces at the subatomic level. Simply put, we can be in two places at the same time [...] and we no longer live a linear narrative but now have ongoing experiences simultaneously in the physical and virtual worlds”, Ref. To: Zuckerman, M., *The Collective Journey...* cit.



Img. 4.5 Shaping simulation from Star Wars universe, to visualize the Empire imagery (on the left) and the Rebel Forces (on the right) as they are designed and presented in the movies and in the transmedia contents of the saga.

of content among its authors and all creators (neophytes, professionals or semi-professionals) who spontaneously reinterpret the story in the media, streamlining it and keeping it alive in a consistent and productive way. Lastly, as we will see in the next paragraph, design works effectively as a simplifier of production processes since the design and pre-production phase of a project. But let's start with a personal example, again.

Monitor (2014) is an Italian movie produced by Tea Time Film and distributed by RAI Cinema. The movie tells the story of a modern company (the AMX), effective and performing, which uses a team of supervisors called “monitors”, to act as psychologist for its employees. The “monitor” operates behind a wall and communicates through a screen with his “patients”, sat in a comfortable room in the closed perimeter of the company. The monitor has to listen and let his patients relax and talk about themselves, without giving solutions to their problems. “Relax without asking for solution” is the method and the magic key for the good worker. But things turn upside down when one of the monitors falls in love with one of his patient and makes all the systems go in pieces.



Fig. 4.7 Monitor (2014). Viral movies and posters produced by the production and the public.

The transmedia project I created for the movie influenced both the script, in order to enrich it with precise atmospheres and details to be used in the communication system, and the secondary subplot of the movie (focused in particular to the brand identity-creation of the AMX). Starting with the design process, I identified the perfect shape for the perfect company in the hexagon, the symbol of the beehive and of a perfect, closed and mutual society. The rectangle, instead, was the symbol of the dark side of the company, presented in all the screens in the offices, in the badges of the employees, in the plant of the claustrophobic apartments where the employees lived and in the interfaces of the software management system of the AMX. The hexagon and the rectangle were inserted in all the locations, in the way of interacting between employees, in the opening titles of the movie and in the official materials of the promotional campaign. Rectangles were used for viral videos and artworks produced by the authors and the audience, whilst the hexagons gained their best performance in two motion graphic teaser videos posted on facebook, one week before the movie's release.¹⁴

Ultimately, if the monitor-patient mechanism was easy and straightforward to understand, how to familiarize the audience with AMX's philosophy and internal logic, perhaps even before the story began? Answer: using the design to create fake advertising materials produced by the company itself. For example, by changing language, or by moving the movie's live action to CG Animation, creating a fake app for employees. The perfect company wants to have perfect employees, and therefore creates iAMX, a fitness app on two levels: the first one dedicated to the physical appearance of the employee and the second to

14. Project coordinated for RAI Cinema, Tea Time Film and IED Istituto Europeo di Design with the filmmakers, the sound designers, the CG Artists and the Interaction Designer: Virginia Cantaro, Samuele D'Agostino, Elisa Magnesi, Giacomo Della Grazia, Roman Horokhovatsky, Stefano Critelli, Fabio Laudicina, Giulio Parati, Antonio Pepe, Alessio Vito Vasto, Tommaso Di Martino, Marco Labruna, Cristiano Lellini, Alessandro manzo, Margherita Mondelli, Leonardo Salom, Simone Pietro Usai.

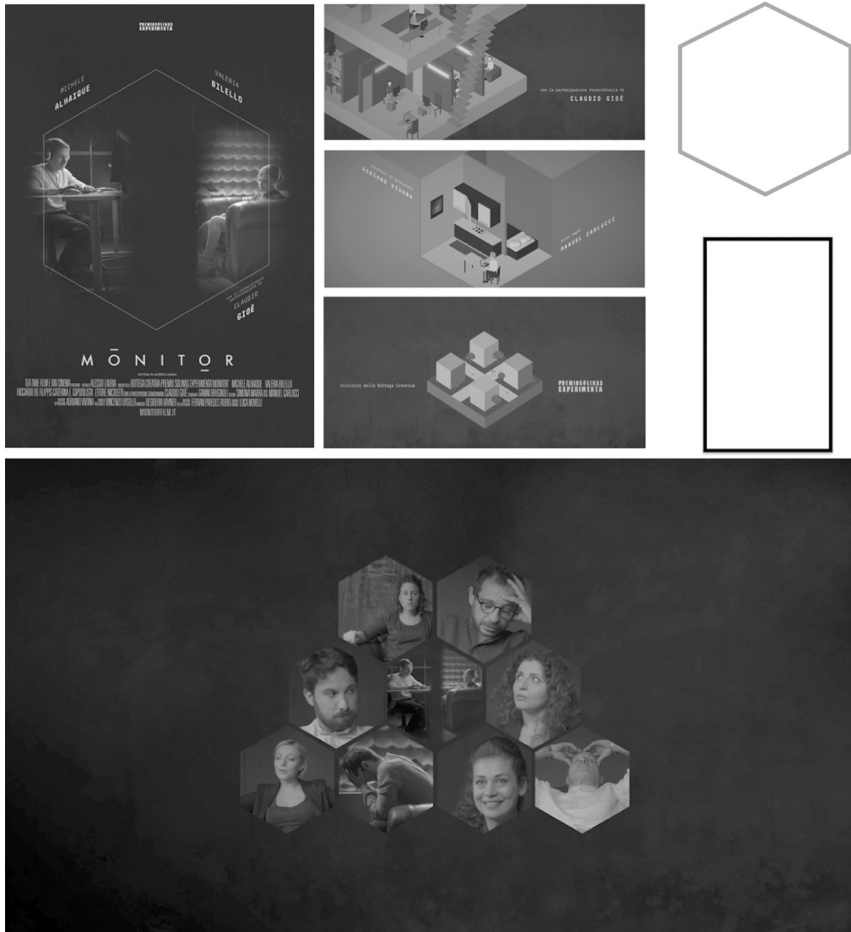


Fig. 4.8 Monitor. Shaping: Hexagon and Rectangle in the official poster, in the opening titles and in the viral teaser of the movie.

the invention of a unique and personal style that can help him working with colleagues and affirming himself in the closed microcosm of the company (always with the aim of making it to the full, of course). The application was obviously included in the screenplay of the film. In the end, a series of avatars in the CG of the movie characters and a series of different banners were created in live action, more dedicated in this case to the company's universe rather than to the characters. All of these

materials were scattered in the communicative system of *Monitor*, paying close attention to constantly combining information and consumption experiences, based on a very precise and intense transmedia roll out.

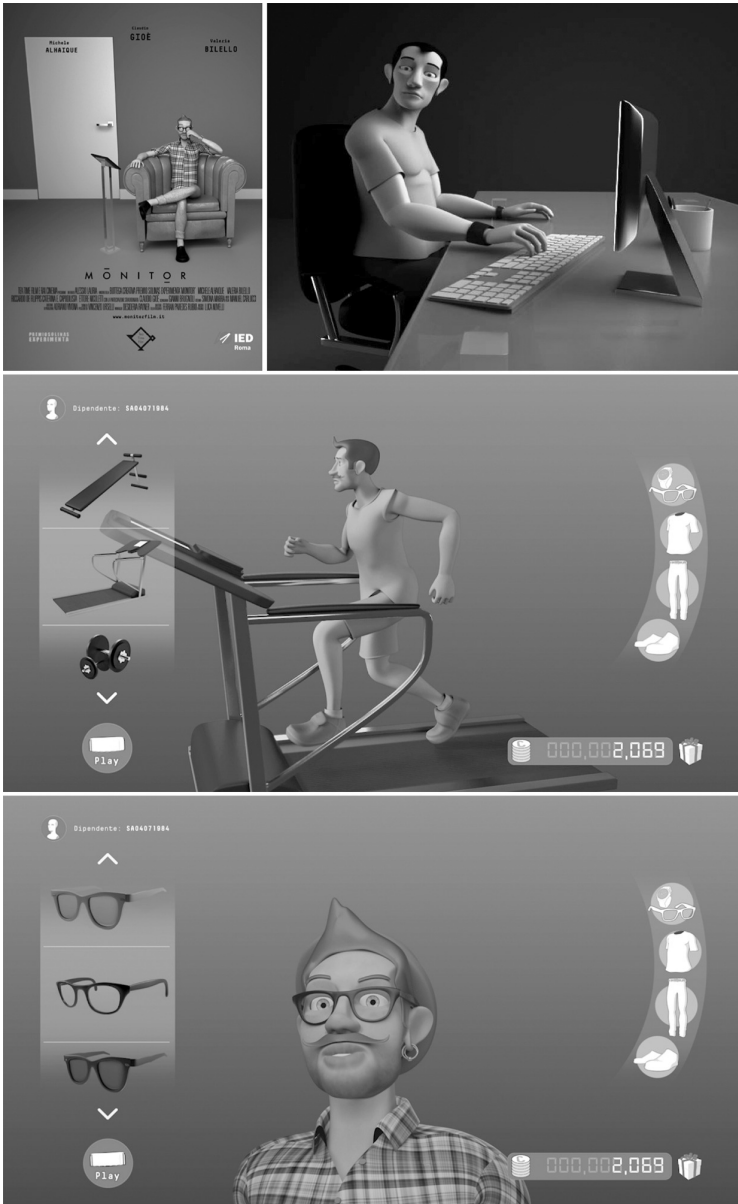
EXPERIENCE DESIGN AND “AFFINITY SPACES”

After focusing on creating visual identity and designing publishing strategies and content delivery, this is the time to deepen the essential dimensions of the experiences proposed by transmedia narrative universes. To do this, we start from the decisive factors of any form of experience design, namely:

- management of the experiences lived by the public (individual/social, active/passive, etc.);
- space management (real, virtual, etc.);
- time management (linear, asynchronous, etc.);
- action management (interactive, traditional, interoperable, etc.);
- management of the platforms involved (technological, physical, etc.).

Crossing these variables, spreading them in a balanced manner in the different project assets, is always the task of the transmedia designer, which, in order to be successful in the operation, needs first of all certain data on the target (primary/secondary, horizontal/vertical, real/putative etc.), available platforms (technologies/interfaces/tools etc.), budget (economic resources, structures, human resources, purchases) and languages (audio visual, textual, performative, etc.) that can be used in the project.

Even transmedia experiences, such as story worlds and brands, are not made for any narrative universe. They are selective operations that tend to create hierarchies between consumers and often involve different levels of “influence” on the public, from simple access (*threshold*) to an initial involvement



Img. 4.9 Monitor goes CG. iAMX app, viral poster and avatar of the movie.

(*affordance*¹⁵) to the most advanced immersive engagement. Having passed the first “approaching stage” by the audience, finding an effective engagement by the public is based in any case on:

- individual perception and intimate evaluation of the content of the experience;
- sharing experience with other users;
- the active contribution of the user to the experience.

An example? It all begins on the morning of May 18, 2007, when the face of the actor Aaron Eckhart and the slogan “I Believe in Harvey Dent” suddenly appear on hundreds of election posters in ten big American cities. But it couldn’t have been an actual election... In fact, after 48 hours, the posters and brochures are brutally vandalized. At this point, the audience’s attention is captured. The mysterious candidate’s face now has dark circles around his eyes, ugly bruises on the cheekbones and a diabolic sneer. During the night, the word “Too” has been added to the slogan. Batman and Marvel Universe lovers are the first to understand what is happening and start to spread the news on line. For everyone else, a phantom election website is already online (ibelieveinharleydent.com) and the mystery is revealed: Dent has entered the list of candidates for the District Attorney’s Office in Gotham City, and he needs our votes in order to fight organized crime. Before this faux election campaign, rumors of a *Batman Begins* sequel had already started to spread. It would be, however, more than a year after the viral marketing’s initiation until the release of *The Dark Knight* (July, 2008). Another two days pass and another website appears that of the most formidable opponent of Dent and the election posters’ vandal: the Joker.

15. *Affordance* represents the audience’s modality of experiencing the tale through the design of objects, environments and contexts. It is related to player’s agency and intuitive understanding as well as to cultural knowledge and narrative interactions. For a definition, see Norman, D., *The Design of Everyday Things*, 1988.

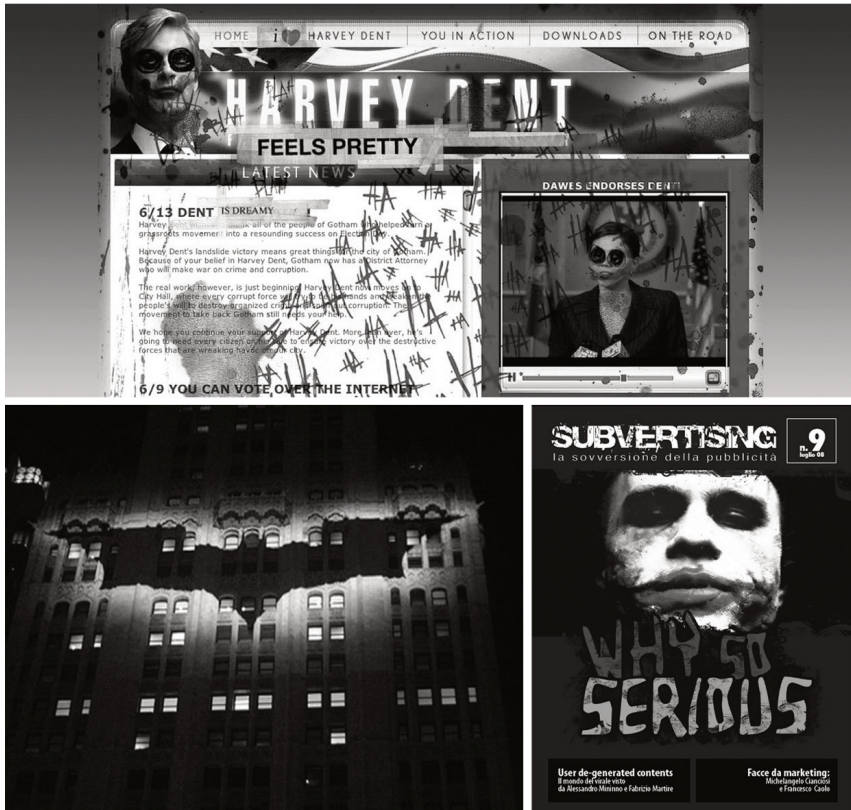
At this point, the imaginative universe of the tale was totally set. The movie's marketing campaign had just started the longest and best paid alternate reality game (ARG) in the history of film promotion, created by 42 Entertainment and led by Jordan Weisman. Though, in a certain sense it was just the beginning or, if using a specific jargon it is the *rabbit hole* or *trailhead* of the long transmedia campaign lead for the movie's launch in US.

A week later, the Joker's new website (whysoserious.com) urged users to download photos which showed how they vandalized the city or tormented their friends; above all, it urged them to take part in a new crime game "launched" strategically on Halloween night. The goal to be reached is to find, shoot and post online 49 details of 21 US towns. Each detail is linked to a letter, and all the letters create a mysterious phrase. Then, a new photo and a new website go online RorysDeathKiss.com where the Joker ask fan to let themselves be shot wearing a clown costume in front of some of the most relevant monuments in their town. In November, an online daily newspaper (TheGothamTimes.com) was 'published', followed by the TheHaHaHaTimes.com by the Joker. The newspaper included links to the Portal of the Gotham Police Department (WeAreTheAnswer.org), the bank that would have been held up by the Joker in the trailer (GothamNationalBank.com) and photos of damage to the city incurred during the final pursuit in *Batman Begins* (GothamCityRail.com).

During the following months, the events lead up to a totally unexpected turning point. The death of the actor who played the Joker (Heath Ledger) forced the creators to shift the ARG's narrative focus to Harvey Dent's character, who would have played in fact Two Face in the movie, another one of Batman's archenemies. Several weeks are devoted to the diffusion of fake messages sent by Dent via mobile, requests for online submissions to his electoral campaign and distribution of gadgets all over the city... and everything happened without involving the protagonist of the film (this time his name doesn't

even appear in the title). Meanwhile, the launch of the movie was impending, but there was still time to play one more game. One night in Chicago, the police (the actual ones) stopped a public “Dentmobile” full of the attorney’s noisy fans, while a group called “Clowns against Dent” posts some threatening videos on YouTube. Soon after, Dent announced a live web stream press conference, which was canceled at the last minute because the candidate was somewhere else. An MP3 file later disclosed how in a restaurant (Rossi’sDeli.com), a policeman (FrankNotaro.com) took a woman hostage, asking for the protection of his family and his own life. It was Dent himself who negotiated with the man, first saving the woman, and then assisting in the man’s arrest.

From now on, the marketing of experience gave way to the marketing of the story. The alternate world of Dent was the actual one of Batman. The evil face of the Joker on the Web was the tragic one of the dead actor. Grassroots video of amateur ‘joker’ vandals as well as more collective efforts, like one of a surreal duel on a racetrack between a Toyota F1 and Batmobile, stressed the quests and trials promoted by the viral campaign, which reshaped the urban landscape and brought to mind buildings and skyscrapers of the mythical Gotham; they were also replaced by *beamvertising*, which promoted the movie thanks to brilliant projections on building and monument facades all around the world. Then... stop! The time had come to tell the film’s story. To play the movie. To let the characters talk, and no longer autonomously. Time, first of all, to spotlight the “new” Batman, reaffirming the *anagnorisis* (or *tragic recognition*) and the historical message of this superhero created by Kane and Finger: the *homousia* between Good and Evil, understood as the two inseparable sides of a single matter (which is “doubled” through the comparison Batman/Joker and Batman/Two Face). Life and death, again, with only a thin line in between (in the narrative, too).



Img. 4.10 *The Dark Knight* (2008). The Three Characters of The Alternate Reality Game. Homepage of Harvey Dent's official website, an example of beamvertising and the longest movie icon: The Joker, with its "Why So Serious" torment.

The example of *The Dark Knight* finally shows another editorial characteristic of transmedia: the ability to combine completely different experiences, with the aim of never exhausting the story and, on the contrary, facilitating the passage of the audience from one medium to another without tire or get lost in the communication system of the project.

When I originally pitched the concept [of the ARG for *The Dark Knight Rises*] the concept was basically just a role-playing game played on the world's largest fucking kitchen table [...]. It's just I'm

going to take advantage of the three legs that I kind of based it on which was one, that collaborative storytelling part. Two, what I call “the world is the medium”. Every form of communication should be used to carry parts of the story. And three, that it required a heightened mind to solve because you have to disseminate it, the stories, so widely and fracture it so small.¹⁶ — *Jordan Weisman – co-founder of 42 Entertainment and ARG creator*

But let’s go back to the mechanics for a moment and to design transmedia experiences. From the point of view of narrative content, in alternating experience, the media is used in all the possible dramaturgical strategies: scene shots, twist¹⁷, cliffhanger¹⁸, ignition and reunion between characters. From the point of view of the technology platforms used, however, the peculiarities to be valued are: the specific language of each medium, its operational characteristics, the narrative spaces possible for individual and collective consumption, the system of rewards for the public and the times of overlap or division between one platform and the other.

The end is always to talk to multiple audiences of the different assets of a project by leveraging all the “affinity spaces” available. New narratives based on intermediate affinity spaces overcome the limits of traditional stories, in fact, transforming them into real multisensory experiences. They tend to constantly research avantgarde technological universes and narrative experimentation to create them, together with the audience.

The power of transmedia storytelling is to enable us, as audience members to experience our own stories within a fictional world. We can do this on our own, and we can do this together. In both cases, we have the opportunity to engage within a world and feel that our

16. Dowd, T., Fry, M., Niederman, M., Steiff, J., *Storytelling Across Worlds...* cit., p. 196.

17. The twist is a sudden turning point in characters’ lives or in the plot, capable of revolutionizing all the narration.

18. “The cliffhanger refers to the idea of posing a question or putting a main character in jeopardy right at the end of an episode. Audience return for the next episode to what happens – how the character gets out of the threat or problem presented”. Ref. To: Dowd, T., Fry, M., Niederman, M., Steiff, J., *Storytelling Across Worlds ...* cit., p. 115.

participation has an impact on the events within the overarching narrative. It's more than just getting more interactively involved with a narrative, it's about getting immersed in a fictional world and feeling like you have agency within that world, that what you do matters and has an impact on the related story you experiences as you travel across and between media to participate more fully in the story. — *Drew Davidson – director of the Entertainment Technology Center at Carnegie Mellon University, Pittsburgh*

Considering the creation of imaginative universes, the most effective “affinity spaces” for transmedia projects are, basically: *moving experiences, choice excitement, immersive consumption* (on virtual, augmented and mixed reality) and *story-based participative experiences* crossing media platforms and immersive storytelling technologies.

MOVING EXPERIENCES

One of the most decisive requirements of the transmedia universes is *motion*, meant both as the fluidity of digital spaces and the simultaneous presence of different wandering users (connected, for example, through physical movement or that simulated via mobile, tablet, GPS, console, controller... etc. or isolated). Considering the creation of a narrative scheme, particularly in transmedia universes, these are the most important features:

- the comfortableness of the tale (in terms of accessibility, portability, interactions);
- the explicit visualization of main phases of the tale;
- the presence of an alternance between moving and static experiences;
- deeper narrative dimensions, based on perception rather than on imagination.

A “personal” example in this case is the novel *The Secret Message of the Falling Stars*¹⁹, published in 2012. The story is that of a sixteen-year-old orphaned Roman writer who forces his high

school professor to go with him to Ireland hunting for his parents. Once in place, however, the two will remain entangled in the drug traffic of a small North Island fisherman's village until they meet the enigmatic guardian of a lighthouse that has for years kept a mysterious secret.

A Three-voices story (boy, teacher, and woman) with primary target consisting of teen/students and secondary target represented by travellers and female audience, the transmedia project of *The Secret Message* began with a short film (*The sea in my veins*) that one year before the release of the book told the first part of the story (50 pages, with an alternative ending) and was presented in the "Young" section of the Cairo Mediterranean Literary Festival during the "Arab Spring" in 2011. First fragment of the story and point of entry of his narrative universe, the "short" was accomplished with the contribution of the same students of the Roman schools described in the novel. Two months after the publication, the "mobile" assets of the project began: a post-it campaign with the spread of stickers inside stations, big meeting points and Irish pubs of the Capital; a *meme and demotivational*²⁰ campaign of film inspiration via Facebook and, after the release, a mini tour of music reading and performance organized in collaboration with Irish singer Kay McCarthy, to accompany the first readers with the original soundtrack present with some pieces even in the novel's text.

One month after the release, however, was the turn of an urban interactive book game, a team-building treasure hunt set in the six Roman sites of the story, rehearsed by the audience by interpreting messages and digital content distributed in the street (video and texts, downloadable through QR code) realized in partnership with the Urban Experience association. Two

19. Giovagnoli, M., *The secret message of falling stars*, 2012.

20. Meme and *demotivational* are expressive forms of social networks and Web 2.0. They consist of images, texts, cartoons and artwork shared and personalized by users through online word-of-mouth and can be based on current themes and paradoxical content (demotivational) or artistic improvisations and contagious textures and characters typical of fan culture (meme).

CHOICE EXCITEMENT

Among the most crucial functions of an interactive tale, the increase of attention and enhancement of the decisive power of the audience are the basic dimensions in transmedia narratives. In particular, in tales based on *choice excitement*, there is not only a different narrative choice corresponding to each of the user's choices (as for example, in the role playing games, gamebooks or video games), but the results of those choices prove more or less significant, because they are more or less effective in having a direct influence on all the basic elements of the story. For this reason, choice excitement is a way to manage the tale that requires simplified and universal platforms, servers and high-quality graphic tools, able to ensure effective, gratifying and impressive experiences to authors, participants and the audience. Finally, considering the dramaturgic point of view, in stories which put "everything at stake" on the choice excitement of different audiences of media involved in a tale, the following are fundamental:

- effective choice-autonomy;
- a seemingly provisional aspect of the general pattern of the tale, which has to be linked to an actual flexibility of the main narrative sequence in the imaginative universe;
- the audiences' direct and unanimous experience of trials faced by characters, and basic stages of the story.

From the point of view of the choice of technology platforms, choice excitement requires, above all, simple interfaces and technologies that can provide effective, rewarding experiences to authors, participants and audiences (even in limited numbers and elite modes). An example?

Presented in preview at the New York Comicon 2016 and made by Lionsgate and Starbreeze Studios, *John Wick Chronicle VR* allows the user to play firsthand virtually, with four months in

advance on the movie release, some sequences of *John Wick. Chapter 2*. The game authorizes the player to “rewrite” parts of the story in his own way, embodying the hero of the film but carrying it out to perform operations other than those visible in the room, according to his choices within a puzzle game/action game. Gaming experiences range from exploring some of the locations to rebuilding movie situations and participating in tightly-focused John Wick style firefighting. In this way, the storyline of the original story and the main asset of the communicative system is interpreted by the public and substantially changes the future fruition of the film, triggering a continuous and gratifying passage between the choices suggested by the tale and those made by the user in the challenge with himself and against other players²², even sharable online via social network.

IMMERSIVE CONSUMPTION

Aristotle writes, in Chapter VI of *Poetics*, regarding the tragic nature of a story, that it is just the “imitation of an action”. If applied to transmedia narratives, this axiom is most effective within universes of the tale based on immersive environments, where “to live” is the same as creating a tale by using dynamic technologies like walled gardens, augmented reality platforms and tools, devices and consoles provided with movement sensors able to react to vector forces and orientation in the space. Immersive environments do not respond to the same storytelling and fruition rules of the traditional tale but often create their own, otherwise interactive and compelling for the public. High quotient narratives, featuring on a dramaturgic level:

- a space that is an active part of the narrative and can simply be consumed by the audience;
- plots or stories directly organized by the action/reaction of the audience either with the story

22. McGonigal, J., *Reality is broken ... cit.*, pp. 167-174.



Img. 4.12 John Wick Chronicles VR (2017). One of the initial scenes of the movie becomes virtual reality with HTC Vive.

environment or in the space where the experience is performed;

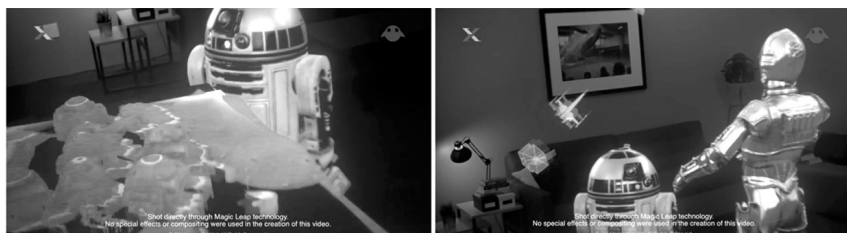
- the disruption or re-creation of dimensional couples typical of space interpretation: open/closed, actual/virtual, natural/fictional are continuously altered through the audience's consumption.

The result is a *Reality-Virtuality Continuum* in which “the normal passive user becomes the main actor, immerses and interacts with the hallucinated alternative reality, building himself a plot and a narration each time”. From this point of view: increased reality, virtual reality, immersive experiences and mixed reality offer different²³ sensory experiences, but all can contribute

greatly to transmedia universes from different points of view, in particular:

- to reduce (until cancelling) the distance between content and medium of fruition;
- to embody the experience of immersion in the story even on multiple platforms;
- to experience (both as a public and as authors) sensory experiences and new forms of “presence within the media” of the communicative system.

Two examples? In San Francisco, in the underground of the headquarters of Lucas Film, there is a transmedia laboratory that is today an excellence in creating immersive experiences: the ILM X-Media LAB created by Industrial Light & Magic, Skywalker Sound and Lucasfilm, franchises that run on several Studios and in particular on *Star Wars* to develop story experiences to be used in film promotion and in games and theme parks. In 2016, “The Cave”, as it is called by the insiders, has started a collaboration with Magic Leap for creating mixed reality experiences in order to interact immersively with real world and virtual worlds. The first content was *Lost Droids*, which carried the horses of the two C3-PO and R2-D2 droids in the apartment’s room taken with the theft of Black Death plans. The village spoken by the two drones during the shooting materializes in real time on a desk, while the Imperial spaceships and Rebel Alliance X-Wings follow the Millennium Falcon between the armchairs, cabinets, and carpets of the room. This is the first experiment of mixed reality in film promotion, though the content was only indirectly tied to the launch of *Rogue One: A Star Wars Story* as part of the competitive communicative system designed to launch the film. But above all, it was a new way to materialize the presence of the saga in the bedrooms of its new million fans. More than 40 year old locomotives and ornaments!



Img. 4.13 Lost Droids, a mixed-reality experiment indirectly tied to the transmedia launch campaign of *Rough One: A Star Wars Story* (2016).



Img. 4.14 ILM X-Media Lab: Visuals.

Example number two, from anywhere else in the world and in a completely different context: in Macau, China, in 2009, *Dragon's Treasure* was created, an entertaining entertainment experiment embedded in the transmedia launch of City of Dreams Casino,

where it was realized a permanent installation within a gigantic movie dome.



Img. 4.15 Dragon's Treasure and immersive cinema in Macau. The dome's show.

Dragon's Treasure tells the story of the mysterious marine dragon that, according to legend, lives under the city and the public can live its history moving within space as under a great heavenly sky thanks to an experience of images and sounds but also smoke, mechanical effects, light games, performance and essences released into the air. Created by Falcon's Treehouse, the show has attracted more than a million viewers in a very short communication campaign only in the first year of the "Bubble Theater" activity. Consumption experience is so complex that every single vision of the show allows the spectator to experience different experiences depending on his position in the room, the movement in space and the interaction with the contents, thanks to smoke machines, semi-travel lanterns, 57 different audio zones and more than 1000 led-lights to enrich the story's use, in the sky and under the sea.

Both examples now reveal the complexity of storytelling required for their creation and updating, both in individual experiments and in permanent installations. Analyzing the tale, for example, it is easy to see that, in terms of rhyme, the narrative within virtual worlds and increased reality is very different and depends on experience rather than information flow or emotional unleashed-ness. Such diversity, however, is not a

danger or less than a 'killer application' for transmedia storytelling. Transmedia is always the narrative universe, the story world, the communicative system. Virtual can be an asset, a content or a set of experiences to live within a transmedia project, and not vice versa. Immersivity should be considered a "fifth dimension" for transmedia storytelling that, as Alison Norrington (creator of Storyworld Conference, the place where many of the transmedia techniques were born) states, it asks authors to "write in circles" from the very beginning of their work.

Another case is where the story itself focuses on itself: technology, forms of fruition, and interfaces included, both in increased reality and in virtual worlds or immersive experiences. In fact, in this case, in terms of storytelling:

- narrative forms tend to be simplified to make consumer experience more immediate;
- the story forms contain specific clues and centers of attention, so as to anchor (in video or audio) public attention on one or more media;
- the forms of narrative point to a *positive fail through*, to stimulate the public or the user to progress in the story even in the face of temporary problems or difficulties;
- the forms of narrative use a different sense of rhythm and time, often determined by the operations to be performed and therefore potentially infinite or, on the contrary, rigidly contingent;
- the story forms do not dilate the effects of the actions over time but they always link them directly to their consequences, triggering cause-and-effect mechanisms that derive from game design and focus on public engagement rather than emotional engagement.
- the story forms contain continuous *call to action* and

quest to transform the tale from character-driven into plot-driven;

- the characters and their deepening are sacrificed to the centrality of the user and to his interactions with the environments and with the other spectators;
- narrative forms use technology as a form of language and storytelling simultaneously (with interactive tutorial, kinematic, tool's test, statistics or the like);
- the forms of narrative give the audience a fundamental role and sound design takes on different forms depending on the link between the experience and the other contents of the project (for example, replacing sound effects with traditional soundtracks, or viceversa);
- the forms of storyline complement their own experience design with those of all the other contents of the transmedia project.

To make some examples in digital worlds, let us also use *Star Wars* and ILM-X-Media Lab for two special projects, one serial and one shot: *Jakku Spy* and *Trials on Tatooine*.

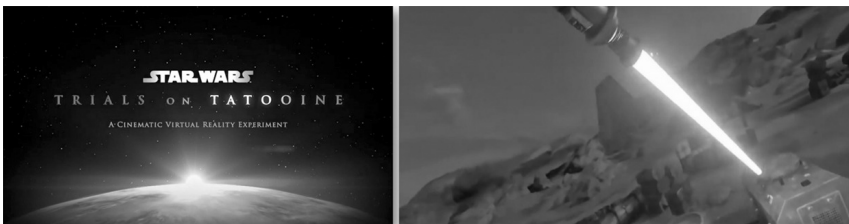
Linked to the transmedia launch of *Star Wars. The Force Awakens* (2015), *Jakku Spy* is a google cardboard experience in multiple episodes in which the user searches for the BB-8 robot, the icon of the film, by means of a 360-degree scan on the Jakku planet to overcome trials, traps, and tricks by making decisive choices within a predetermined time limit. The relationship with the film was explorative and promotional and the game was part of the supportive communication system of the movie. The simple mechanism of call to mission and enigmatic solution merged with the simplicity of technology, based on the visual element and interactivity of consultation rather than participation.

Absolutely the opposite is the case of the other virtual experience created for the same film: *Trials on Tatooine*, where the user was



Img. 4.16 Jakku Spy (2015). Official layouts and screenshot (Lucasfilm).

hired instead through a viewer (HTC Vive) and involved in a cinematic virtual reality experiment. The plot was also simple in this case and it was all about involving the user. Mission: to repair the Millennium Falcon that was left behind during a landing on the planet, and at the same time defend yourself against an assault of imperial troops (two goals structure). To solve the first test, the old C3-PO was soon to be rescued, while in the second case it was necessary to mount a light saber and actually fight virtual Jedi Knight. What to ask more about life?



Img. 4.17 Trials on Tatooine (2015). Official Layouts (Lucasfilm).

STORY-BASED PARTICIPATIVE EXPERIENCES

Transmedia storytelling it is always collaborative rather than exclusive, choral rather than individual, heterogeneous rather than orderly. Participative transmedia experiences use contents created by single individuals who set their tales within larger narrative frames taken from literature, entertainment, cinema, videogames, television, advertising, comics and the Web. Their aim is to involve the audience and enhance the value of their contributions after the release of a transmedia product or work.

The most important narrative requirement of a story is sharing, as devised by both authors and corporations within “protected” environments and, usually, in a non profit scheme. From a historical-chronological point of view, massive and participative narratives represent one of the oldest forms of transmedia experiences and their history has close to half a century of tales. There are two fundamental limits to participative and massive narratives: not being able to effect the narrative, and the élitis nature of the construction of plots and characters. A story-based participative experience is untouchable once distributed (all you can do is carry it on or add to it with another narrative); this fundamental condition makes participative experiences an excellent instrument for those transmedia projects based on supportive communication systems, while making it a weapon in competitive ones. Moreover we can identify some common features of all *participative transmedia experiences*:

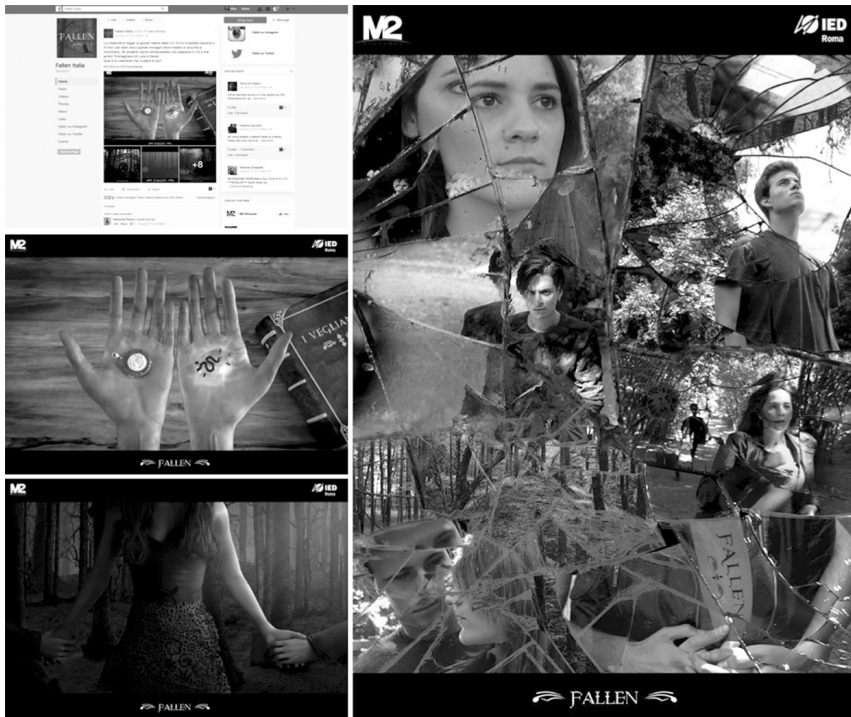
- the experimental nature of the tales, always presented as innovative and revolutionary projects;
- the use of rewards and short term deadlines to reach the most efficient outcome;
- the use of editorial systems based on at least one canonical medium (generally the Web).
- the presence, within author groups, of solid friendships, even for a short time;
- the linguistic/artistic merging experienced crossing texts with visuals, animations, installations, static/dynamic platforms and contents (from fanfiction in entertainment to nanopublishing and citizen-journalism in communication, from adbusting and subvertising, from pixel art to digital poetry etc.);
- the presence of informal tutoring, constantly occurring between aficionados and newcomers in the narrative stream and experience²⁴ in the communicative system.

24. Another type of collaborative narratives for “imaginative communities” [Anderson, B.,

For example, from my personal works again: with over 500,000 copies sold in 40 countries, *Fallen's* saga by Lauren Kate is a planetary phenomenon that in 2017 came to the movies after being self-interpreted by her fandom in TV series, artwork, fanfiction, theatrical performances and numerous other forms adaptation and free interpretation. The story is that of Luce, a tormented American student split between Daniel and Cam, an angel and a demon who every seventeen years return to her life condemning her to a deadly kiss that is repeated for centuries. At the launch of the film, I coordinated a group of designers/fans who created parallel promotion materials for the Web and social networks by reinterpreting in agreement with the Italian distributor and participating in *Fallen* imaginary. By studying the “tastes” and fans’ habits, and by launching their messages and requests for suggestions and suggestions, artworks, a viral videoclip, teaser in CG animation and still images were shared with the public without citing the cast and story of movies, published on social networks along with an online test (via Facebook) aimed at identifying one of the protagonists of the tale. Precise timing (movie outing), mentoring, language hybridization, and continuous consultation with fandom have made the creation of *Fallen Italia* (this is the name of the project), which soon became a local and curious success, which has

Comunità immaginate. Origine e diffusione dei nazionalismi, 1996] are the *synergistics*, which: involve the creation by authors who do not know each other, of specific portions and stages of a comprehensive narrative / allow authors to mutually alter their own creations / are not necessarily connected to pre-existing genres / alternatively use professional or amateur authors, never mixing them with each other. What comes out of all those indicators is that participative narratives represent the most widespread narrative prototype in “narrative marketing” and in the promotion and launch of projects and narratives, while the synergistic are more effective in the planning phase of artistic and interactive narratives. From the author’s point of view, then, participative narratives are more often used in massive editorial experiences and projects and tend to expand the narrative; those collaborative and synergistic, on the contrary, are more suitable to exclusive projects and experiences and tend to a timely closing of the narration. Ref. to: M. Giovagnoli, *Transmedia Storytelling*, 2011 and for the definition of synergistic storytelling see: Askwith, I., http://dir.salon.com/story/tech/feature/2003/05/12/mat-rix_universe/index.html.

flanked for weeks the official promotion of the film in collaboration with the Italian distributor M2 Pictures.²⁵



Img. 4.18 *Fallen* (2017). Video and Artwork of the *Fallen Italia* project.

Second example, that of a serial project launched again in the *Star Wars* saga, and in particular the first movie spin-off *Rogue One – A Star Wars Story* (2016). *Go Rogue* is a 4 episodes story-based experience of about two and a half minutes, comically telling the story of the recovery of the plans of the Black Death faced in the film, with the words: “A team of rebel super-fans have created an original toy-sized adventure celebrating *Rogue-One*”. The protagonists are official action figures and toys of *Star Wars* with licensed brands such as Lego, Funko and Hasbro, animated in stop motion and with irreverent and fan-based jokes. The

25. Project coordinated for M2Pictures Italy, Rizzoli and IED Istituto Europeo di Design of Rome with the filmmakers, the sound designers and the CG Artists: Noemi Adamo, Alexia Belviso, Giuseppe Reda, Matteo Rizzo, Andrea Alessi, Giorgio Filippini.

series is the result of a \$ 7,000 prize contest and the transmedia project lasted 4 months, from the launch of the first episode (August) to the release of the film (December). The strength of the narrative lies in its originality and interactivity, whether it is a live action or a toy reconstruction acting in a complex 3D set or in an improvised location in stop motion.



Img. 4.19 Go Rogue (2016) Layouts and screenshot from the series.

What we have just outlined is a well articulated but temporary picture of the most technologically and dramatically advanced experiences applied to the transmedia, as I am writing this work. But others will come, more and more refined and complex and engaging. For this reason, it is the task of the producer, the storyteller and the transmedia designer to continue to look for new expressive ways to engage with the public throughout their career, as well as keep up-to-date on the most curious and important cases created not only for entertainment but more generally from the world of communication and information, industry, or independent production around the world. Hence the reason for the next chapter of the book, and the next stage of our journey.

WORKSHOP 4 – EXPERIENCE DESIGN

Get started from the story and the documents you've gathered up to this point and see the possibility of generating in your story world experiences of effective consumption both in terms of perception and imagination. Proceed and then optimize by means of media sensing and labeling the *emotional reach* of history and its communicative system, providing expressive and performative spaces to the audience of the various project assets. Established and distributed the *emotional repertoire* of the tale, check the target choice, that of the platforms and languages initially identified for the communicative system. Measure and "push" the level of engagement offered to the audience and identify "real-world experiences, choice excitement, immersive universes, story-based entertainment experiences" that are useful to explode the story so enthralling both in real-world and digital environments. Keep all the materials you have made, finally, in view of the work to be done at the end of reading the Appendix of the book.