

CROSS-MEDIA COMMUNICATIONS:

An Introduction to the Art of
Creating Integrated Media Experiences



“This book is an invaluable guide about the emerging art and science of cross media communication. I intend to have everyone in my organization read this book to ground them on the new rules and new opportunities for communication in the next decade.”

Mickey McManus
President, CEO and Principal
MAYA Design

DREW DAVIDSON ET AL.

CROSS-MEDIA COMMUNICATIONS:

*An Introduction to the Art of
Creating Integrated Media Experiences*

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&
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Thank You.

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PREFACE

PREFACE

INTRODUCTION

Cross-media Communications are integrated, interactive experiences that occur across multiple media, with multiple authors and have multiple styles. The audience becomes an active part in a cross-media experience. It is experiences that occur across the Internet, video and film, broadcast and cable TV, mobile devices, DVD, print, and radio. The new media aspect of the “cross-media experience” typically involves some level of audience interactivity. In other words, it’s an experience (often a story of sorts) that we “read” by watching movies, dipping into a novel, playing a game, riding a ride, etc.

This textbook was written with Freshman-level Courses in mind. The overarching goal is to provide an overview of cross-media design and development. It is meant to be interdisciplinary and introductory in concept and implementation.

PURPOSE

One of the goals of writing this book is to present an informed next-generation look at mass media and mass communications in a time of significant change. Cross-media is not necessarily a new phenomenon, but its time has come to truly flourish. Advertising has always tried to incorporate a unified message across multiple media. Transmedia is a field that explores and creates experiences across multiple media. In the mid to late 90’s the internet boom promised the incorporation of cross-media interactivity into transmedia experiences, but with the dot.com bust those promises have only now come into fruition. Currently, the technology is ubiquitous enough and the culture is more connected than ever. This has enabled more and more interactive cross-media experiences to begin being designed, developed and experienced. We are entering an era where our media experiences will be integrated together and we will be able to interactively participate in these experiences.

An inspiration for this book comes in part from my involvement with the Entertainment Technology Center (ETC) at Carnegie Mellon University. The ETC (<http://etc.cmu.edu>) is a professional Master’s program in which students work on semester long projects with interdisciplinary teams working together to create interactive media experiences. I believe a strength of the ETC is that it has a cross-media focus on how entertainment technologies can be applied across a variety of fields and disciplines.

PREFACE



A Taxonomy of Entertainment Technologies from the ETC

ORGANIZATION

The text of the book is arranged into four sections:

- Introduction
- Media
- Genres
- Concepts

Together, these sections provide a solid overview of cross-media communications, one that builds from a general introduction to a specific examination of the media and genres of cross-media to a discussion of the concepts involved in designing and developing cross-media communications. Each section further divides into chapters, with a total of 13 chapters across the four main sections.

FEATURES

There are several educational features throughout the book.

Cross-Media @ Play exercises follow each of the 4 sections and make use of CMC Media Files available for download on the ETC Press website. These exercises help guide readers through a semester-long project that relates to the all the topics and to the media found in the CMC Media Files. This media is meant to prime brainstorming, and students are encouraged to create their own media as they work through the project. This project shows how cross-media can be applied.

Cross-Media @ Work images are information graphics and interpretive illustrations of each chapter, providing students opportunities to reflect on the readings from a more visual perspective. Information Graphics visualize each section and related chapters. Interpretive Illustrations summarize each chapter and the book as a whole. In both cases, students are encouraged to think about how these images resonate with the text.

Each chapter starts with learning objectives and key terms and ends with a chapter summary and related questions, all to help encourage active engagement with the readings.

Throughout the text there are specific examples, case studies, foundations, and professional perspectives with experts in the field to better illustrate the nature of cross-media.

PREFACE

CMC MEDIA FILES

The CMC Media Files help show how cross-media can be applied, with art and music for the Cross-Media @ Play exercises, and also the Cross-Media @ Work information graphics and interpretive illustrations that complement the chapters in the text.

The CMC Media Files are available for download at:
<http://www.etc.cmu.edu/etcpres/files/cmc-media-files.zip>

You can also search the web for some good media examples or create your own. A Creative Commons search (<http://search.creativecommons.org/>) is a great way to find images that you can use for these exercises.

SECTION 1: INTRODUCTION

This section provides a solid introductory look at cross-media communications. The first chapter offers definitions of the terms involved and the process of creating cross-media. The second chapter has a historical look at the development of cross-media and its context in our culture.

CHAPTER 1 – TERMS AND PROCESS

The first chapter offers definitions of the terms involved and the process of creating cross-media. This will enable students to engage with the language used when discussing cross-media and how it's created.

CHAPTER 2 – HISTORY AND CONTEXT

The second chapter has a historical look at the emergence of cross-media and its context in our culture. This chapter helps place cross-media on a timeline.

SECTION 2: MEDIA

We'll start with media in general. Of course, it seems obvious that cross-media communications necessarily involve various media, but it will be useful to examine the media more closely so that we can see their various strengths and think about how they could best fit together to complement each other in a cross-media experience.

This section of the book covers the variety of media that are typically involved in cross-media communications. The chapters are organized into the four primary types of media in order to examine the characteristics of each and how best to integrate them into a cohesive and engaging experience. We start with textual, then proceed through electronic, to digital, and end with environmental. Examples of each are provided to illustrate our discussion.

CHAPTER 3 - TEXTUAL MEDIA

Books, magazines, comics. This chapter focuses on the continual importance of printed media and its ability to ground cross-media experiences. We'll dig into discursive media like books, magazines and comics. We'll explore the continual importance of printed media and its ability to help ground cross-media experiences

CHAPTER 4 – ELECTRONIC MEDIA

Television, movies, music. This chapter takes a look at the electronic media and their impact on our popular culture. These media are being adapted in interesting new ways for cross-media experiences. We'll dive into the electronic media. We'll look at the broadcast history of television and radio and their impact on our popular culture. We'll see how these media are being adapted in interesting new ways for cross-media experiences

CHAPTER 5 – DIGITAL MEDIA

Games, web, interactive media. This chapter looks at how crucial the computer is to cross-media. Cross-media truly blossoms with digital media. From the analog realm of electronic media, we then move into the binary world of digital media; video games, the internet and the world wide web, and other forms of interactive media. We'll see how important digital is to cross-media communications. Cross-media experiences truly have a chance to blossom with the advent of digital media

CHAPTER 6 – ENVIRONMENTAL MEDIA

Theme parks, performance, merchandise, mobile. This chapter looks at experiences that surround us as we make our way through our daily lives. Along with the virtual worlds of digital media, we will also cover various environmental media found in the real world. We'll go into theme parks, look at the power of performance, walk around with our mobile devices and buy into merchandise created to go along with cross-media experiences. Throughout, we'll see experiences that are meant to become a part of our daily lives.

SECTION 3: GENRES

With a thorough discussion of all these different media under our belts, we'll then move on to thinking about genres. Put simply, media is how we communicate and genre is what we communicate. We'll look into genre and how issues specific to each genre influence cross-media design and development decisions.

This section is arranged into chapters that examine eight primary genres in use today. Granted these can blur, but these genres give us a nice basis from which to discuss cross-media communications. Case studies of each type show how cross-media can be a powerful way to create an engaging and compelling experience.

CHAPTER 7 – ENTERTAINMENT AND ART

The chapter looks at how cross-media is being used for entertainment and art. While both of these strive for good aesthetics, they have different goals in mind. In general, entertainment aims to please us as an audience. We want to enjoy ourselves and feel good about spending our money on the cross-media experience. On the other hand, art pushes the envelope. The experiences are meant to challenge us through innovative cross-media expressions

CHAPTER 8 – EDUCATION AND TRAINING

This chapter explores how cross-media can be used for education and training. These two are very similar with only slightly different focus. Education is being used here to talk about structured learning experiences meant to complement traditional school settings. This could range from K-12, college-level and lifelong learning. Training refers to learning that is meant to help us better perform and succeed at our jobs and tasks. This is often used within a corporate context, but the government sector (particularly the defense industry) has been incorporating cross-media. In both education and training, cross-media communications enable active, engaged learning.

CHAPTER 9 – ACTIVISM AND PUBLIC RELATIONS

This chapter focuses on how cross-media is used for activism and public relations. Cross-media communications helps us to organize grassroots movements by increasing awareness and enabling group actions. Public relations benefit from cross-media experiences as they allow us to actively show our community support and get involved. In both cases, cross-media gives us agency so that we feel more directly involved

CHAPTER 10 – MARKETING AND ADVERTISING

This chapter focuses on how cross-media started in marketing and advertising. Marketing and advertising come from the same perspective, promoting products or services or both. There is a subtle distinction, mainly that advertising is one way to do marketing (we can also hold press conferences, events, etc.). Regardless, it is important to consider these genres because cross-media communications was first employed in ad campaigns that spanned across multiple media

SECTION 4: CONCEPTS

After covering different media and various genres, we'll follow with a more in-depth discussion of concepts we should consider when designing and developing cross-media communications. Interviews with experts will challenge us to think about the implications involved in cross-media design.

The final section of our book explores important concepts we should consider when designing and developing cross-media communications. This section begins with a chapter of commentary and critique, looking at the promises and problems around cross-media in general. It then moves into a chapter exploring the transparency of media and technology as well as looking at the potential for ubiquitous and pervasive cross-media experiences. The book ends with a chapter discussing issues of ethics, literacy, and responsibility inherent in creating these cross-media experiences.

CHAPTER 11 – COMMENTARY AND CRITIQUE

This chapter is filled with commentary and critique, looking at the possibilities and problems around cross-media in general. We'll talk about the state of cross-media today as well as what the future may hold. We'll also apply some critical thinking to discuss the problems and promises of cross-media.

CHAPTER 12 – TRANSPARENCY AND UBIQUITY

This chapter explores the transparency of media and technology and how this is enabling cross-media communications as well as the potential for ubiquitous and pervasive cross-media experiences and how we can have them whenever and wherever we so choose. In terms of transparency, we'll look at the inter-connectivity of all of our devices and gadgets and how it's becoming easier for us to use them all together.

CHAPTER 13 – ETHICS AND LITERACY

The book ends with a chapter that discusses issues of ethics, literacy, and responsibility as we create these cross-media experiences. We should think about issues of privacy and freedom as well as intellectual property and public domain. We need to think about how cross-media requires a new type of literacy of its audience. Cross-media is a powerful way to communicate and it would be best if we consider how this should be done well.

APPENDICES

The appendices are full of great information that supports the ideas and concepts discussed in the book.

APPENDIX A – CITATIONS AND LINKS

This appendix lists all of the citations and links from the book.

APPENDIX B – REFERENCES AND EXAMPLES

The following appendix has lists of books, articles, websites that are informative and entertaining in relation to cross-media communications.

APPENDIX C – CONTRIBUTOR BIOGRAPHIES

The next appendix has biographies of all the people who contributed content for this book.

APPENDIX D – GLOSSARY

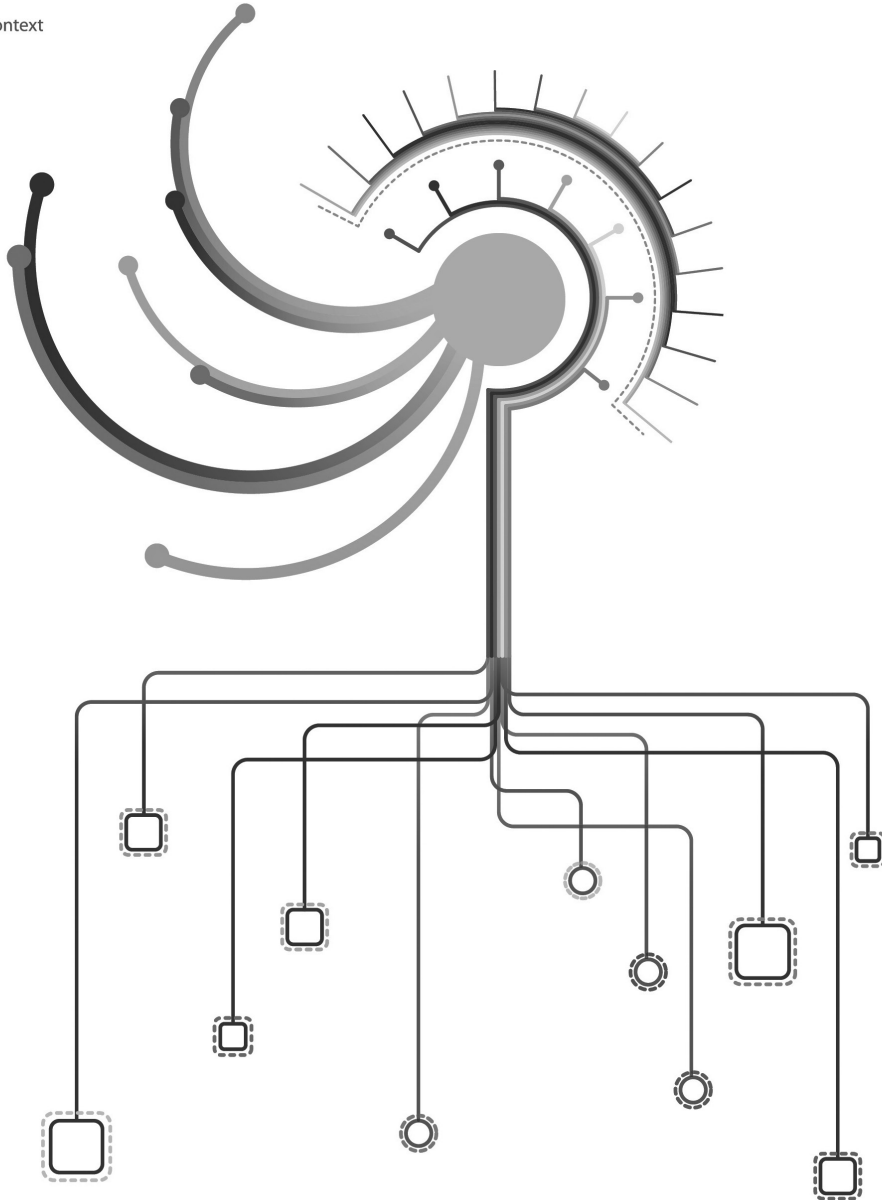
The last appendix has a list of all the cross-media key terms defined and discussed throughout the book.



Preface Interpretive Illustration by Angela Love

SECTION 1

- Definitions
- Process
- History
- Context



Section 1 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

SECTION 1

INTRODUCTION

This section provides a solid introductory look at cross-media communications. The first chapter offers an introduction, definitions of the terms involved and the process of creating cross-media. The second chapter has a historical look at the development of cross-media and its context in our culture.

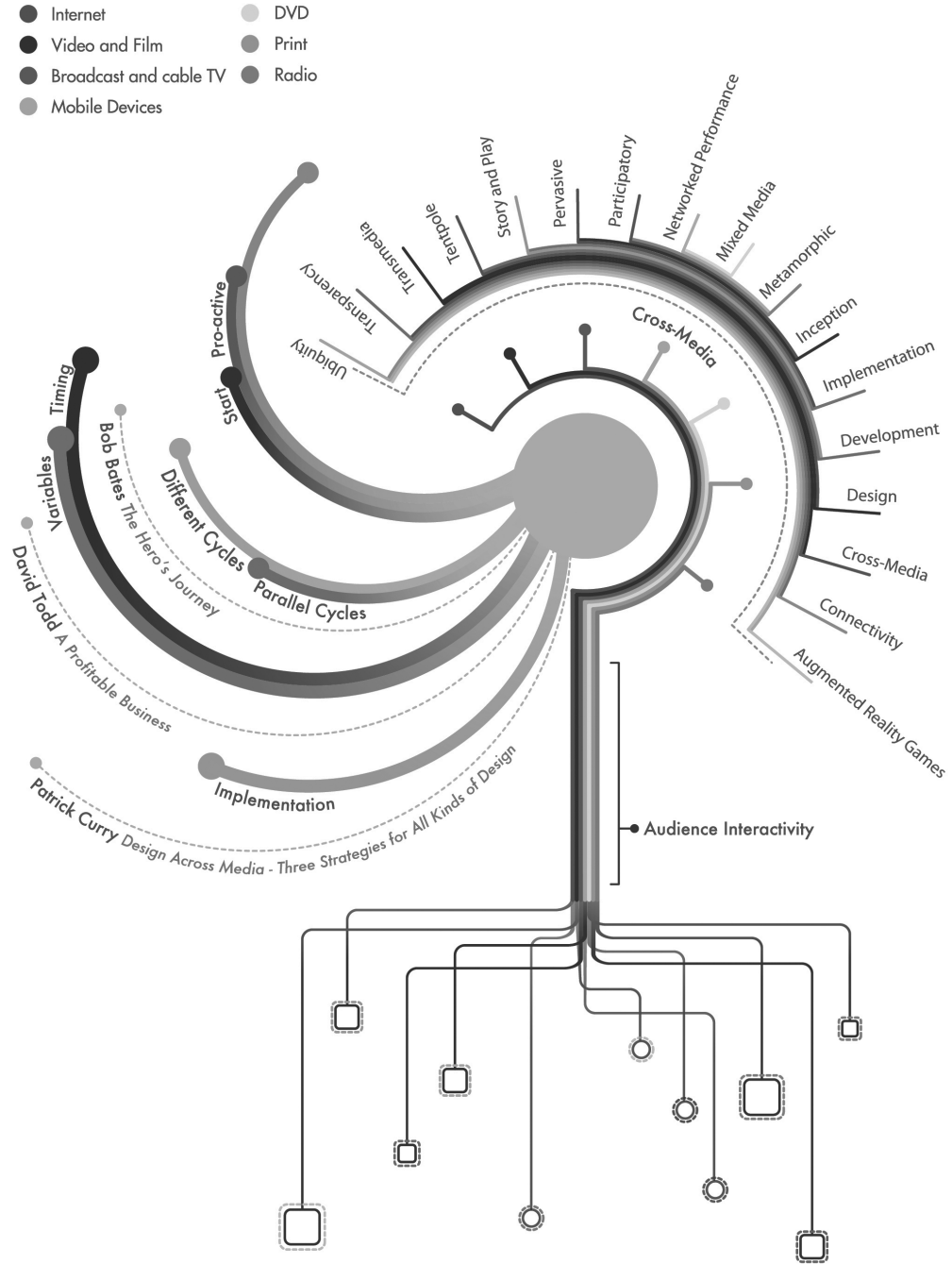
CHAPTER 1 – TERMS AND PROCESS

Introduction, Definitions, Design, Development

CHAPTER 2 – HISTORY AND CONTEXT

Past, Current, Culture

SECTION 1



Chapter 1 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 1

TERMS & PROCESS

CHAPTER LEARNING OBJECTIVES

Learn some of the basic topics, terms and concepts of cross-media
Understand the process of how cross-media experiences are made
Discover the foundations of cross-media and how it is designed
Learn the development cycle for cross-media

KEY TERMS

Augmented Reality Games
Connectivity
Cross-Media
Design
Development
Implementation
Inception
Metamorphic
Mixed Media
Networked Performance
Participatory
Pervasive
Story and Play
Tentpole
Transmedia
Transparency
Ubiquity

The first chapter offers definitions of the terms involved and the process of creating cross-media. This will enable students to engage with the language used when discussing cross-media and how it's created.

CROSS-MEDIA COMMUNICATION

What is Cross-Media Communication?

Well, the term *cross-media* refers to integrated experiences across multiple media, including the Internet, video and film, broadcast and cable TV, mobile devices, DVD, print, and radio. The new media aspect of the “cross-media experience” typically involves some level of audience interactivity. In other words, it's an experience (often a story of sorts) that we “read” by watching movies, dipping into a novel, playing a game, riding a ride, etc.

NEW CROSS-MEDIA

While cross-media is not necessarily a particularly new concept—advertising, for example, has long tried to incorporate unified messages across multiple media from billboards to magazines to television—the rapid growth of digital technology and the degree of interconnectivity it has enabled has dramatically changed the reach and nature of cross-media communications.

STAR WARS

A good example of cross-media communications at work today is the transmedia Star Wars franchise. We can take part in the Star Wars experience by viewing the movies (in the theatre or on DVDs packed with extra features), by playing Star Wars video games (across all game platforms), by reading Star Wars comics and novels, by participating on Star Wars interactive websites, by listening to Star Wars soundtrack CDs, by purchasing Star Wars merchandise, and on and on. The key point here is that the overarching stories in the Star Wars universe are integrated and threaded together across all of these media in what the franchise calls the Expanded Universe. Star Wars is a well-conceived and implemented cross-media communication experience.

FOUNDATION

This text is going to go behind the scenes and look at how these types of cross-media communications can be designed and developed from their inception to implementation in order to best integrate the experience across and between the multiple media involved.

We're now going to go over the topics involved in discussing cross-media, providing us with a synopsis of the major sections of the text that follow with more detailed coverage of the topics. We will get a solid foundation for discussing all these topics in more detail.

INTRODUCTION

First off in this introductory section, we'll cover some specific terms that we'll be using throughout the book (like transmedia, tentpole, ARGs, etc.) This will help give us some shared terminology that we can use to more clearly discuss cross-media communications. We'll also cover the process of how cross-media experiences are designed and developed so that we have this as a reference before we get into these further.

HISTORY

Next, we'll look back at the history of cross-media communication experiences and how they have become more common in our mediated world. This will provide us with an opportunity to see the current context of cross-media and how it fits into our culture as part of our daily lives.

After covering the above information, we should have a nice general sense of cross-media communications. With that we'll then go into the various components that make up a cross-media experience.

ANOTHER THOUGHT ON CROSS-MEDIA

Cross-media communications is a complex integration of experiences across multiple media that encourages our interactivity. We're now going to look at the various components involved when we design and develop cross-media experiences.

TERMS

So, what is cross-media communication? This chapter starts out by listing several key terms and concepts you'll need to keep track of as we move through the rest of the book. Understanding these terms and how they relate to one another can build a foundation for understanding how cross-media communications work. Even more, you can begin to think about the process of designing and developing cross media experiences in order to achieve specific goals for communications.

SECTION 1

We're going to be discussing cross-media throughout this book and to help us get on the same page, we should define some key terms and common concepts. This will provide us with a common vocabulary and will help us better discuss the ideas involved in this book. This, in turn, will help us keep things clear as we move further into the subject of cross-media communications and how these experiences are designed and developed.

CROSS-MEDIA

It makes sense to start with **cross-media**. Cross-media refers to integrated experiences across multiple media, including the Internet, video and film, broadcast and cable TV, mobile devices, DVD, print, and radio. The new media aspect of the "cross-media experience" typically involves some high level of audience interactivity. In other words, it's an experience (often a story of sorts) that we "read" by watching movies, dipping into a novel, playing a game, riding a ride, etc. And this experience is connected across the various media involved through the story and the audience interactivity.

TRANSMEDIA

Transmedia is a term coined by Henry Jenkins and it's very similar to cross-media. In fact, they could correctly be considered synonyms. In both cases, they are referring to inter-related and integrated media experiences that occur amongst a variety of media. The main difference would be one of emphasis on interactivity. Cross-media communications require a pro-active role by the audience to interact with the experience and get more directly engaged and involved. In general though, cross-media and transmedia are fairly inter-changeable.

STORY AND PLAY

There is an active debate between two academic perspectives that focus on **story** (narratology) and **play** (ludology) in relation to videogames. We're not interested in the details of this debate, but we are interested in how cross-media experiences come into being through a combination of both story and play. The various media involved are tied together with a story that travels across all of the media. In order to follow the story, we have to play across media and get involved with each. So, cross-media communications enables us to play through stories.

PARTICIPATORY

Cross-media experiences are **participatory**. They engage us to get us more actively involved in the media experiences and we are rewarded with more awareness and ownership. We become more a part of the cross-media communications and have more stake in what happens and we may even have some influence on what happens.

AUGMENTED REALITY GAMES

Augmented Reality Games are media experiences that build on physical spaces. So the games are set in a specific location and technology (often cellphones and PDAs) are used to create an experience that incorporates the location as a fundamental aspect of the experience. Beyond games, these technologies can be used to enhance tours of historic districts and museums. Technology is used to augment our reality and help us see the world in new and different ways.

MIXED MEDIA

Mixed media is a term that refers to combining several media together into a collage of one experience. This can happen on several levels. An artistic collage can combine photographs, paint, paper, etc. together in one work. Or in a performance, there can be acting on stage, projected film and live music. Mixed media is not directly related to cross-media, which is more focused toward a diversity of different media experiences that are related, but mixed media can be incorporated into cross-media.

CONNECTIVITY

Connectivity refers to being able to get online and have a high speed, broadband connection that enables media to be experienced with a fair degree of ease and success. So, with good connectivity, we are able to play the games, or access the websites and all of their multimedia content. Without it, we aren't able to take full advantage of the internet and miss out on the pro-active ability to get more involved in the cross-media communications. In another sense, connectivity can be used to describe the awareness of the range of media available in a cross-media experience. By having (internet) connectivity, we are able to discover the full range of cross-media available.

UBIQUITY

When discussing the connectivity, wireless networks come into play and these networks enable **ubiquity** in our cross-media communications. A ubiquitous experience is one that we can have whenever and wherever we want. As wireless networks spread and cellphones get more media features, we're able to always have media content at our fingertips. This allows for cross-media experiences to be as much, or as little, a part of our daily lives as we like.

TRANSPARENCY

With all this technology enabling our media experiences, we're also getting added complexities to our lives. A great example of this is the universal remote control that works with our television, stereo, VCR, DVD and cable (and more), but it so difficult to use that it's practically useless. **Transparency** refers to when technologies become better designed to the point that they become fully integrated into our lives because they are so easy to use. These technologies are such a part of our lives that they become transparent and we don't even notice them. For example, cell phones have reached a point where everyone carries one and they've made getting in touch with people instant. Granted, with all the additional features (like cameras and such) cell phones can be a bit complex, but our society has adapted cellphones into our lives.

METAMORPHIC

Espen Aarseth uses the term, **metamorphic**, to describe literary experiences that are ever-changing and adapting to our interactions. In other words, technology enables them to continually mutate based on our experiences with them so that they evolve into new experiences again and again. Metamorphic content can be incorporated into cross-media communications to more fully encourage us to get actively involved as our interactions matter and have an impact on the experience. So, our participation actually has an influence on what happens in the cross-media experience.

NETWORKED PERFORMANCE

Technologies can enhance our cross-media experiences and **networked performance** speaks to this. Jo-Anne Green, Michelle Riel and Helen Thorington coined the term to describe live performances that incorporate computer networks to add to the experience. They started a weblog to discuss networked performances. Networked performances are a great example of mixed media and a powerful way to get us directly involved with cross-media in a variety of ways.

PERVASIVE

Cross-media communications can become as much, or as little, a part of our lives as we want. **Pervasive** experiences are meant to be a big part of our lives so that we get more immersed in them. *Majestic* was a game that's a great example of this. To play this game you submitted your email addresses and phone numbers and then characters in the game would email you and call you as part of the experience. Pervasive media can be very powerful, but it can also be a bit much for some people who want a break from the media experience and who want a little more say on when and where they engage and get involved.

TENTPOLE

Tentpole is a term used to describe one big media experience that supports a lot of other related media experiences. A great example of this is the original *Star Wars* movie. That movie was the tentpole that supported all the other games, movies, toys, websites, cartoons, books, comics that followed. Tentpoles can work in two ways. There can be the one big experience (often a movie or television show) or there can be several smaller tentpoles that work together (books, comics, etc). In both cases the result is the creation of a fanbase that follows the cross-media experience from media to media in order to get the full story.

ANOTHER THOUGHT ON TERMS

The above definitions of terms and concepts are not meant to be a comprehensive list of everything you could know about cross-media communications. It's a start though, and it gives us a good foundation which should help us out with the rest of our discussions about cross-media as we move forward.

PROCESS

Discussing terms and concepts is a good place to begin, and now we're going to look at the design and development process that goes into creating cross-media communications. Now, this could legitimately take up an entire book on its own, and there are plenty of good texts that already do just this. So, we're going to just give an overview so that we can all have a general sense of the process.

INCEPTION

Cross-media communications have to start somewhere. The idea forms and the process begins. Generally, this can happen in two ways; retro-active and pro-active. Often, cross-media is considered after some media event is successful enough to become a **tentpole** and support other related media experiences.

RETRO-ACTIVE

So, when the *Harry Potter* books became so popular, game and movies started to be considered to add to the overall *Harry Potter* experience. Cross-media ideas start after the fact and so design and development take place with an established story and the related media experiences are interwoven with the existing media.

PRO-ACTIVE

Just as often, cross-media communications are considered up front. A cross-media campaign full of tie-ins can be planned from the get go. So the movie is going to roll out with a console game and some merchandise as well as a website that leads us into an **Alternate Reality Game**. This type of campaign tries to create a tentpole event that will already have supporting media experiences so that there can be a huge reward for both the creators and the audience.

START

Either way, or some variation therein, the idea that cross-media communications can be incorporated to tie various media together starts the design and development of an experience that will span a diversity of media and give us a lot of inter-related media to explore.

DESIGN

Now that the idea of a cross-media experience is being considered, design comes into play to help realize the concept. Here cross-media does not necessarily differ from other aspects of good design in general, although it does require a high level of integration across all the media as well as good design within each medium.

VARIABLES

The variables are considered (which media to include and how they relate to each other), along with the makeup of the audience, to best determine what type of media experiences would be most appealing. Market research can help drive how it all fits together as a campaign is put in place.

TIMING

The design will be influenced by when the cross-media decision was made. If was made after a tentpole experience, then the design has to factor into an existing story and world and relate to that. If it's planned in advance, then the pieces can be arranged beforehand and then rolled out strategically to best help us navigate through the cross-media experiences

DEVELOPMENT

Concurrently, these various media experiences need to be developed. Again, depending on when a cross-media decision is made determines how the development proceeds.

DIFFERENT CYCLES

After the fact means that things are in production on different cycles and there may be some possibility to repurpose assets from the initial media experience, but often it requires new assets to work best in different media. This works fine, but can have some redundancy in the process that is hard to avoid due to the retroactive decision.

PARALLEL CYCLES

Prior planning means things are going into production around the same time with the goal of timing releases together and assets can be created that are intended to be used across media. This can be done simultaneously to have one huge splash of cross-media, or it can be staggered to try and entice people to move from one medium to the other across time. In both cases, all development needs to focus specifically within the media themselves and have a big picture view of how it all integrates together.

IMPLEMENTATION

Implementation is when it is made available for public interaction. As before, the timing of the cross-media decision makes a difference here as well. With one tentpole experience already public, you have an audience primed for more. You can roll out cross-media experiences for them as soon as possible so that they can get even more invested in the story. Pre-planning this can help roll out a more cohesive cross-media experience overall. The diversity of media is already in place for us to explore.

ANOTHER THOUGHT ON PROCESS

One thing that we should touch on is the fairly recent phenomenon of tapping into the audience to help with the creation of cross-media experiences. Interactive media like the web and games allows us to get more actively involved with the experience. And the web goes even further and readily enables us to add our own ideas and content to sites. As audience members, we don't just have to watch, we can step up and help shape the experiences ourselves and have an impact on what happens.

PROFESSIONAL PERSPECTIVES

PATRICK CURRY

Design Across Media - Three Strategies for All Kinds of Design

Over the years I have designed t-shirts, album covers, icons, logos, websites, enterprise software, educational software, and most recently, video games. I divide my work into three categories: graphic design, user interface design, and game design. And while these may sound like very different types of design, they are more alike than different. I have found some design strategies to be universal across all media, and I believe you can apply them to any project – from a birthday card to a best-selling videogame.

The first and most important strategy I use for a new design project is to have a very clear goal in mind. I make sure I know what I am trying to accomplish with the work. I ask a series of questions: What am I trying to communicate? What am I trying to get the audience to do? How am I trying to make the audience feel? For commercial design projects the goal is often to get the audience to buy a product. For user interface design, the goal is to make a device easy to use. And in games, the goal is almost always to make the audience have fun.

At the end of a day, you want to have a t-shirt people want to wear, a logo people want to put on a business card, or a piece of software people want to use. Some designers discount the emotional goals of a project, but I find it is extremely useful to know and own these goals as early as possible. Once I know my goal, I make it my mantra. I write it in huge letters on a whiteboard. I make it my email signature. I put it on a t-shirt. I make sure everyone I am working with knows what the goal is and buys into that goal.

Knowing your goal well ahead of time will keep you focused and help you make the thousands of small design decisions that come up during the project. Having the goal to scare your audience will lead to very different results than the goal to make them laugh. Your goal will help you choose everything from the color palette to the background music – as every element in your work should help get you and your audience closer to the goal.

The second strategy I use is to clearly define the audience for the work. You have to know who will be using your work. The audience will decide whether you reach your goal, so it is critical to keep them in mind at all times. While my projects have often had an extremely broad audience, there is usually a narrow wedge that is the core audience – the group on whom the work will have the greatest impact and who will ultimately get the most out of the work.

You need to know your core-audience in a much more personal way than looking at demographics or focus-group feedback. You need to know where they are coming from and what their life experiences are. All of this information is going to make a design more direct and meaningful *to them*. The audience might understand a common language (be it jargon, slang, acronyms or even a visual language), and if you speak to them in this language, you have immediately cut through the noise and made it that much easier to accomplish your goals.

By knowing what experiences your audience does not have, you can decide to either avoid those topics or endeavor to teach about them. If you set out to educate your audience, it is even more important to be aware of what they already know. You can use that common reference as a starting point for teaching about a new topic, building on what exists instead of laying a brand new foundation.

The third strategy I use when approaching a new design project is to really understand my medium. I have had the opportunity to work in a wide range of media, but that also means that I have not spent twenty years perfecting my technique in just one of them. As such I am always aware that there are people who have done more work in that field than I have. I try to learn as much as possible about what has been done already – what has been attempted and what has not, what worked and what did not.

When an advertising agency lands a new client, one of the first things they do is go out and collect every piece of media they can find related to that company and its competition. The information is sorted and studied so the agency can understand as much as possible about what's being done in the client's medium and market. The cream rises to the top, and the agency can start making designs and recommendations that leverage that good, while avoiding the bad.

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When I began working professionally in games, I had twenty years of experience *playing* videogames behind me. I had probably played several hundred games and spent a good deal of my childhood dreaming about creating my own. But that did not mean I knew anything about the process of making games or why the games that I enjoyed so much really worked. I set out to give myself a crash course in game design and game-making.

I replayed my favorite games with a critical eye to see why they were fun. I played games that were not designed with me in mind, just to see how other game designers were communicating with their audiences. I read every article and book on the subject of game design that I could get my hands on, and I made sure to meet people who made games. Even though I never found a single source that spelled out the secrets to great game making, by absorbing as much as possible I was able to start formulating my own ideas and put them into practice in my own designs.

It certainly helps to be a little obsessed with your work. Being passionate about your goals, about your audience, and your medium will ultimately push you to create better designs. As a designer you have to be an advocate not only for yourself and for your goals, but also for your audience and your medium. Your audience is not going to be able to sit in on design meetings, so you must always keep them in mind as you make decisions.

If you feel your design straying away from your goals or audience, jump to action. Refocus your work or redefine your goals. A wishy-washy designer never accomplished anything great. Be awesome. Stay focused. Aim for a bulls-eye, and if the target gets up and moves five feet to the right, then change your aim to make sure you hit it.

BOB BATES

The Hero's Journey

The scholar Joseph Campbell analyzed thousands of myths and found recurring elements and archetypes that were common across cultures worldwide. Campbell summarized these elements, which became known as the Hero's Journey, in these words:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

This pattern underlies not just myths, but stories of all kinds and in all media. George Lucas famously credited Campbell's Hero with a Thousand Faces as the inspiration for his Star Wars trilogy. Campbell's work also influenced screenwriter Christopher Vogler, who incorporated elements of the Hero's Journey into the movie *The Lion King*.

The same elements of a journey taken, battles fought, sacrifices made, and a prize gained are present in hit songs as diverse as Paul Simon's *The Boxer*, and *The Gambler* (written by Don Schlitz and made famous by Kenny Rogers).

I believe this is because the human brain has been wired for stories. Taking a page from evolutionary biology, I believe there was an adaptive advantage not only to interpreting the chaotic events of the world in terms of stories, but more importantly, to encapsulating the lessons of tribal survival in the form of myths that became so powerful they could influence individuals to give up their lives for the good of the community.

In other words, people who figured out where the dangerous animals lived and how to avoid them survived longer than people who didn't. And people who banded into tribes to tell each other what they had learned, survived even longer. But the genes of the people who acted in ways to preserve their tribe (as opposed to just themselves), are the genes that ultimately survived the longest, and those are the genes we all carry within us today.

Tribes that found ways to encourage people to act for the good of the tribe, rather than for the good of the individual, are the tribes that survived. How did they accomplish this? Through myths, parables, and stories – not just the stories about where the woolly mammoths hung out and what the best way was to kill them, but parables, like the Good Samaritan, which tells us we should always look out for the other guy, and epic tales like *Beowulf*, who doesn't just give us a good story, but becomes a model for our behavior.

When our very brains have evolved to be receptive to these archetypes, it is no wonder that wherever stories are told, across all cultures and across all media, the hero's journey will always be found.

DAVID TODD

A Profitable Business

Cost Verses Reward: In the mid 80's, when I first started making games for profit, you could do everything yourself, including: programming, art, music, manufacturing, advertising, and distribution. For \$10,000-\$15,000 in time and materials, you could put a game on the shelves in computer stores around the country. For a small game developer in the late 80's, early 90's producing high-end games, that figure increased to \$300,000-\$500,000. For today's next generation game machines like the Xbox 360 and the Playstation 3 the average development cost for a high-end game not including marketing is \$8,000,000 and up. The traditional game development financial model is based on a publisher/distributor fronting the actual development and marketing costs. This may be done either internally or with an external studio such as our company Mass

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Media, Inc. External companies are given cash advances based on timely completion of milestones during the development process. When the game is released and revenue is generated, a percentage of the revenue (called a royalty) is used to pay back the cash advance received by the development studio. If a game makes enough money to pay back the original advance, then the development studio will start to see a royalty cash flow. Back when games cost less than \$500,000 to create, royalties would start flowing to developers when a game sold some where around 200,000 units, give or take 50,000 units. Now a game needs to sell in the millions of units just to pay back the cash advances. Since most games sell far less than 1 million units, most developers do not usually see royalties on their games. This has caused a shift in the financial model for developers to include a profit margin built into the cash advances received from the publisher, which in turn raises the cost of development and so on and so on.

Reducing Risk: Publishers are all about reducing risk! After all, they are investing a great deal of money in a single title (Perhaps tens of millions of dollars after development costs, manufacturing costs and marketing costs). Publishers typically try to reduce their investment risk in one or more of the following ways:

1. Make a game based on a recognized brand or license. This could be a game sequel, movie, TV show, personality, product, and clothing line or just about anything that a potential customer will recognize and want. This technique can often guarantee a fairly predictable number of sales, especially in the children's market. This approach can also come with a very high price tag; some movie licenses have gone for over \$10,000,000.
2. Make a me-too-game that is very similar to another game that has had proven success in the market place. This technique is very popular with publishers; but rarely is the new game as successful as the original game it was based on. There are exceptions to this rule of course. Often the new game is produced at a lower cost and may therefore be profitable even if it is not nearly as successful as the original.
3. Develop the game simultaneously for as many platforms as possible. Typically, each additional platform is a relatively small incremental cost and a potentially high return.
4. Use a proven team that has a successful track record of delivering products on time and on budget. It is very common for publishers to work with teams that they have worked with successfully in the past, though not always a guarantee. Game development is very unpredictable; especially when games are being designed for machines that may not exist yet, which is very typical in this industry.

Ports, Ports, and More Ports: In addition to creating original games from scratch for just about every game console on the planet, we also take other developers' games and convert them to run on platforms they were not originally designed to run on (also known as porting). Often the original game developer finds themselves without enough time or people to do all of the different versions of a game that may make financial sense. They may have created the Xbox version or the 360 version of a game and want a PS2 or PS3 version; but don't have the experience on that particular platform. This is increasingly common as the new consoles become more powerful and consumer expectations get higher and higher. The number of people required to make a game for a single console may well exceed 100 people. This is causing an explosive growth in the game industry right now. It takes 2 or 3 times more people now to make a high-end product, than it did just a few years ago. This presents a lucrative opportunity for companies like ours to fill the void that has been created. The good news is we may be creating a low cost version of the game for a platform that could end up selling more copies than the original version. The bad news is that the version we may end up creating, is for a platform that may have way less memory and power than the original machine the game was designed for. This makes for a very challenging task. Sometimes the new target machine is close enough in capability to the original that very few changes are necessary. In other cases the entire game must be redesigned and all new art created from scratch because the target machine is vastly less powerful than the original machine (say Xbox 360 verses Nintendo DS for example). With a little luck and a lot of experience, both scenarios are profitable.

Where will it end? As a profitable business, the future looks bright. Record sales and profits are being seen annually. The current model seems to be unfolding in a way very similar to the movie industry. Production costs are going up exponentially. More and more games are hiring Hollywood talent for voices, writing, music, ... etc. As with the movie industry, technology has vastly improved the look and feel of games over the years. In some genres like sports, games are starting to look so much like live television broadcasts; it's becoming difficult to tell them apart. Also like the movie industry, only a handful of the games produced every year are much fun, it's all flash and no substance. Most new games are just mediocre; I'll take a good game of Tetris anytime.

SUMMARY

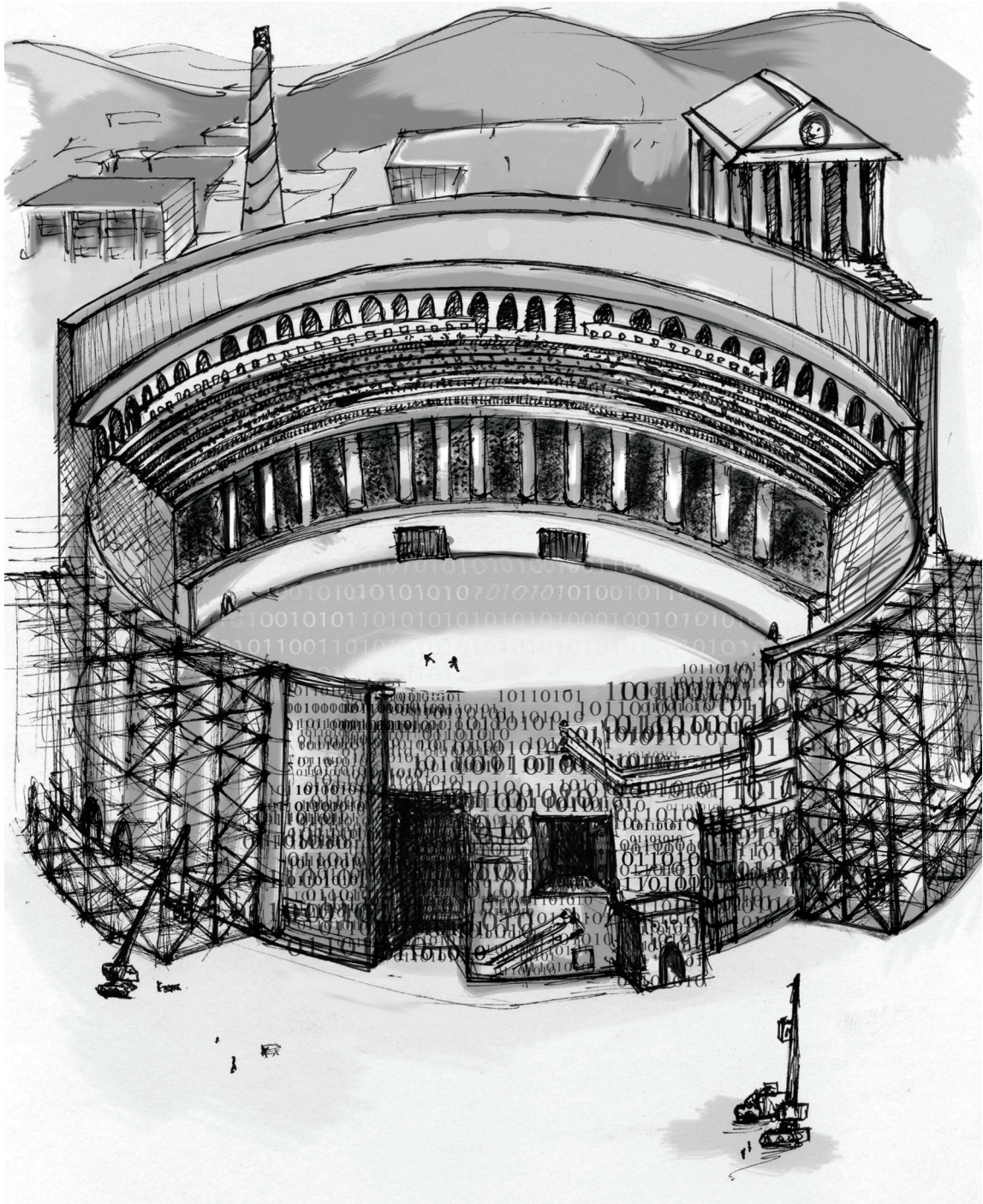
In this chapter we covered definitions and process. By clearly defining some terms we make it easier to better discuss cross-media concepts in the rest of this book. We defined cross-media, transmedia, story, play, participatory, augmented reality games, mixed media, connectivity, ubiquity, transparency, metamorphic, networked performance, pervasive and tentpole. This isn't an exhaustive list, but these terms will be useful as we move into subsequent chapters. We also covered a general overview of how cross-media communications are created. We looked at inception, design, development and implementation. This overview helps illustrate that while cross-media is complex as it involves so many different media together, the process of creating cross-media is similar to good design processes in general.

QUESTIONS

by Alice Robison

- What is a tentpole media event? Name the tentpole media event in two different cross-media experiences.
- What is the difference between cross-media, transmedia and mixed media?
- Describe a transparent media experience. How can a media experience not be transparent?
- What are the steps involved in creating cross-media? What are the benefits of pre-planning for cross-media? How can you create cross-media after the fact?
- Why is it important to have a clear goal when creating cross-media experiences?
- How would you go about publishing a cross-media experience?
- There are many terms discussed in this chapter that sound and seem similar. Be sure you know the differences among them. So, thinking back on the discussion of genre in chapter one, contrast it with the term “media.” Can you name the difference? What about between cross-media and mixed media? Pervasiveness and ubiquity?
- In design section of this chapter, we wrote that cross-media design requires attention to each medium in addition to how they interrelate. What does that mean for the process of developing cross-media communications?

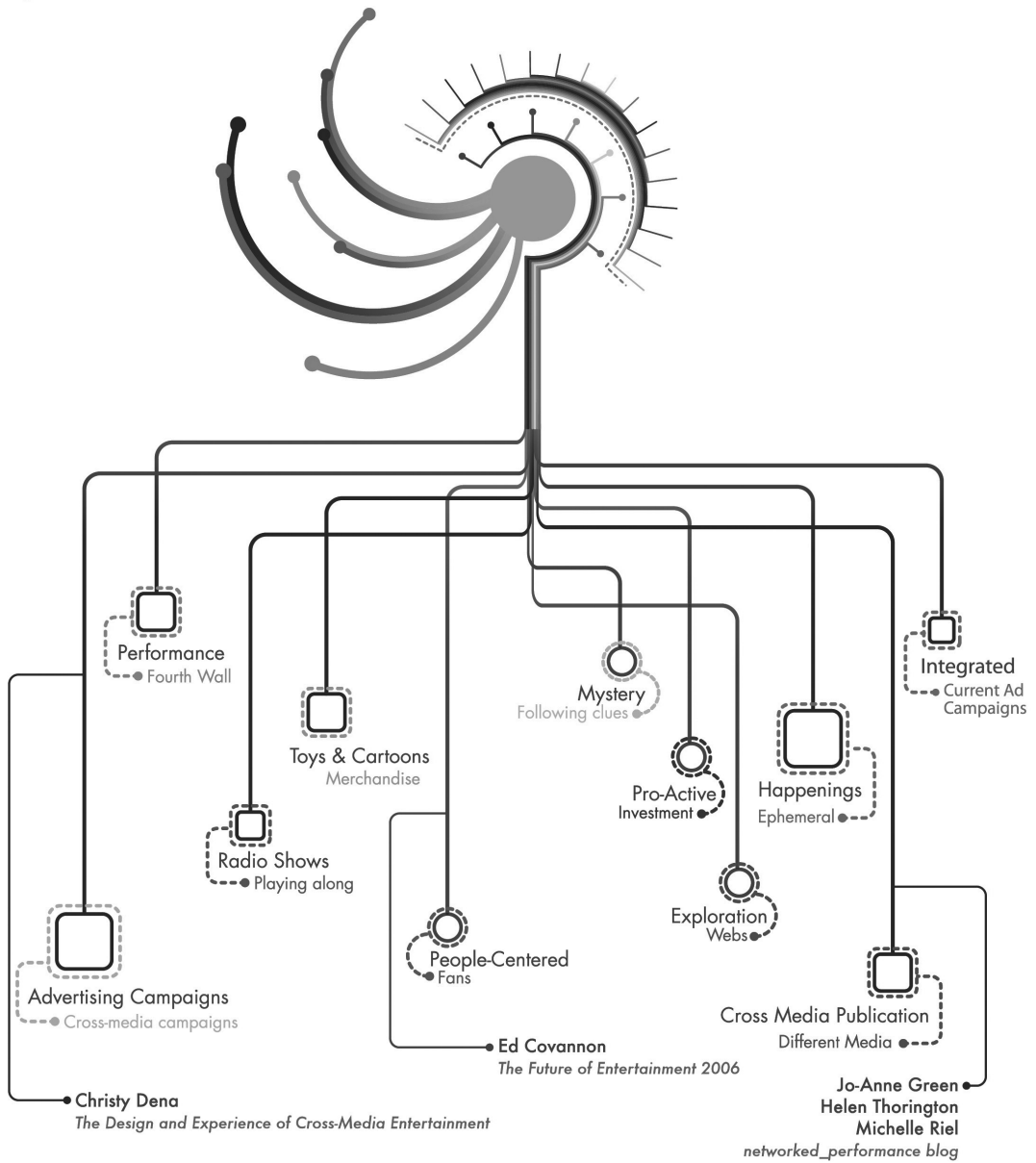
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Chapter 1 Interpretive Illustration by Angela Love

SECTION 1

- History
- Context
- Example



Chapter 2 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 2

HISTORY & CONTEXT

CHAPTER LEARNING OBJECTIVES

Discover some historical examples of cross-media communications
Learn how cross-media communications can fit into our lives
Understand how cross-media can be experienced in different layers
Learn where we are with cross-media today

KEY TERMS

Cross-Media
Happenings
Participatory
People-Centered
Pervasive
Pro-Active
Story and Play
Tentpole

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The second chapter has a historical look at the emergence of cross-media and its context in our culture. This chapter helps place cross-media on a timeline.

HISTORY

This chapter will provide a context for understanding how cross-media communication has developed. Through a discussion of the history of interactive media, we can better understand how things like performance, advertising, and audience study can provide a context for designing media that appear and move across different modes and practices.

Cross-media communications did not just come into play recently. It has a history throughout our communications with each other. We could look at the early cave paintings as one of the first moments of cross-media. Those paintings were a new medium that moved the experience beyond just oral story-tellings to representations on cave walls. To help focus our look at the history of cross-media, we are not going to try and list each and every instance; instead, we're going to highlight some moments and examples that illustrate the power and possibilities of cross-media communications.

The goal here is to introduce a sense of historical perspective in relation to cross-media communications. By having a general understanding of what has happened before, we can better create new experiences.

PERFORMANCE

Live performances (whether it's theatre, music, etc.) are one of the most overt examples of an audience's impact on the experience. We have a visceral impact when we are in the crowd at a show, the energy and receptivity of an audience colors the performance. An engaged crowd can make every joke funnier, or each song much more meaningful. Directors and performers have been aware of this for years and have often tried to make this impact more direct by getting the audience even more involved. Audience members are encouraged to participate, even come up on stage.

FOURTH WALL

The **fourth wall** is intimately broken and we are invited to move beyond passive enjoyment and get actively engaged in the show. Even without this direct appeal, performances highlight how important the audience is to the experience. Without an audience, there isn't much happening at all.

The fourth wall is the imaginary wall through which an audience watches the fictional world of the performance on the stage. Breaking the fourth wall mixes the world of the performance with the world of the audience.

The *Mystery of Edwin Drood* is a great example of a play that repeatedly breaks the fourth wall. It's a murder mystery and the audience votes at the end to select whom they think actually committed the murder.

ADVERTISING CAMPAIGNS

For some time now, advertising campaigns have been planned out with cross-media in mind. Campaigns take full advantage of all the available media to get the word out and about. Often this is much more of a transmedia enterprise in that the campaign just made sure to get into as many different media as possible in order to spread the advertising message.

CROSS-MEDIA CAMPAIGNS

But there have also been more cross-media focused campaigns that looked to encourage the audience to get more involved with the advertising and become more active in the message. The idea being that we will get more involved and more invested in whatever is being advertised. Looking back, Burma-Shave ran advertising in newspapers, but in the 1920s, with the growing popularity of cars, they started using multiple billboards each with a line for a rhyming, and often humorous, limerick that you read as you drove past all the signs. This fun new campaign helped increase sales.

RADIO SHOWS

During the heyday of radio at the first half of the 20th century, many of the serialized action-adventures incorporated secret decoder badges from sponsors of the show. Listeners of the Orphan Annie radio show could get a decoder badge that signified membership in the Orphan Annie Secret Society. These badges enabled them to decode messages aired during broadcasts (these messages were mainly previews of the upcoming episode).

PLAYING ALONG

That said, this was a fairly engaging way to get the audience more directly involved with the story. Listeners who liked the show and wanted to get more involved were able to get more invested in the experience through these badges. They could wait for the clues and decode the messages, becoming a more active participant in the experience.

HAPPENINGS

Building on the audience interactions inherent in life performance, groups of artists started hosting **happenings** in New York City in the late 50's and early 60's. These ephemeral events were always live and attendees were encouraged to get actively involved.

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Allan Kaprow is considered one of the key founders of happenings, which are mixed media events, performances and situations that were meant to be considered as art.

EPHEMERAL

No two happenings were ever the same, the idea was to make the most of the moment and to create a context within which art could occur. There was some staging, but a lot was left open to improvisation so that the artists and the audience could collaborate together to create the experience. Happenings took audience participation as a crucial part of the experience and encouraged interactions to shape the experience itself.

CROSS MEDIA PUBLICATION

The advent of desktop publishing and the World Wide Web created the possibility for what the publishing industry termed, cross-media publication. The idea was to be able to create written content once (in a digital file) that could then be published again and again in a variety of media. So you could write a piece that could be used in a book, in a magazine, on a website or a CD-ROM.

DIFFERENT MEDIA

While this idea sounds good it is tough to pull off as each medium positions the piece in different ways and makes it difficult to relate the piece within each medium coherently. For instance, in text, it's easy to refer to something written earlier as occurring "above" the current text, but on a webpage, the earlier text could easily be on another page entirely and "above" doesn't help make this clear. That said, the ability to combine content creation for multiple media has added to the growth of cross-media communications.

TOYS & CARTOONS

An example of the cross-media **tie-in** comes from Saturday morning cartoons that really served as advertisements for toys. The Teenage Mutant Ninja Turtle cartoon was a show that was created with all of its characters ready-made for toydom.

MERCHANDISE

Merchandise related to a movie, show or book is an effective way to get us more invested in the media experience as we get to literally own a piece of it. As consumers we get to put a little bit of the media into our lives with toys and action-figures from the media experience.

CURRENT AD CAMPAIGNS

Today, we find that a lot of cross-media communications have an advertising campaign as part of the experience planned from the onset. This helps to draw awareness to the variety of media that we can explore. And the integration of audience participation is considered more thoroughly and we not only get to buy related merchandise, we also get to post our ideas on web forums and vote for outcomes and get more directly involved in the cross-media. The case studies that fill this book are great examples of what we are doing across media.

ANOTHER THOUGHT ON HISTORY

The sophistication of cross-media communications is increasing as you read this. We are seeing ever more subtle campaigns that get us more actively involved and invested in the cross-media experiences. If history is any indication, the future of cross-media is going to be interesting to say the least.

CONTEXT

How are cross-media communications fitting into our lives? There are definitely becoming a part of our cultural landscape and a part of our daily existence. At worst, cross-media can become over-stimulating and is just another example of too much media over-saturating our days. At best, cross-media fits into our lives fairly seamlessly and enables us to engage in rich experiences across media as we play more of an active role in shaping cross-media.

PEOPLE-CENTERED

Successful cross-media communications is **people-centered**. The designers and developers pay close attention the audience and work to create content that appeals to them and they are also willing to adapt content and how it's delivered across media based on audience responses

FANS

This is different then doing endless focus testing to create a media experience that offends no one as well as appeals to no one. Instead, this is aimed at the fans and working with the fan base almost in collaboration to move the experience across media. People-centered implies that cross-media works to fit into our lives and not the other way around.

MYSTERY

Cross-media communications seek to entice us into getting more involved and following an experience across several media. Often this can be accomplished with a little mystery. We don't know exactly everything that is going on, or going to happen, in any media experience that is new to us.

FOLLOWING CLUES

Cross-media communications can tap into the mystery of what is next by providing clues to the experience across several media. This way, our active involvement is rewarded with more information we are now more engaged with the cross-media communications. We move across media in order to learn more and solve the mystery.

PRO-ACTIVE

Once we're enticed, we not only get some information reward, we begin to feel that our actions matter. While we may not have a direct impact on the story (although sometimes we can) we feel engaged. Cross-media encourages our **pro-active** participation.

INVESTMENT

We find out more by finding all the media and we get more invested in the overall experience. We are able to be more actively involved with the cross-media. This makes it even easier to care about the experience and feel like what happens matters more.

EXPLORATION

Cross-media rewards our attention. **Exploration** yields treasure in the form of more knowledge of the story. Each new media that we experience gives us a little more, so we are encouraged to explore as many as we like.

WEBS

The web is the perfect medium for really getting fans all they want to know and more. There are official sites and fan sites and forums galore that allow us to find out everything we would like to know and enable us to share it with others who are interested. The more we want to know the more we find out. This potentially endless exploration is a cross-media opportunity, not obligation, for fans interested in finding out more.

ANOTHER THOUGHT ON CONTEXT

Cross-media communications are a part of our world. The technologies involved are opening up cross-media around the world. Cross-media is truly becoming an international experience that travels across media and borders. Time and space don't play as big a dividing role as they used to play, now it's more a matter of cultural contexts and interest in the experience.

Cross-media communications are a part of our lives. Sometimes it can be too much, but often they fit right into place. Ideally, we get to choose how much we would like to get involved. The best cross-media experiences don't punish us for just dipping into one medium, we should get a good experience within that medium regardless of what happens with other media. But once we start exploring some of the other media in a cross-media communications, we find more layers of meaning and get even more engaged with the experience.

PROFESSIONAL PERSPECTIVES

ED COVANNON

The Future of Entertainment 2006

I previously gave a presentation on the future of entertainment in 2003 to the International Conference on Entertainment Computing -- and so the 2006 in the title.

How did I do and what's next?

One set of predictions was around the increasing number of hybrid entertainments -- not just the newsainment and edutainment; but the integration of entertainment into every aspect of our personal and public lives - investainment, cooktainment, psychotainment, politainment, parentainment, sciencertainment and so on.

I hold with this prediction. I expect to see design in general effected -- from the clothes we wear, the food we eat and the bed we sleep on to be increasingly integrated into the quest for identity and self expression which is one of the mainsprings of what we find entertaining and the industry. Already heavily leaning on personality and style as the source of revenue, expect to see this pendulum move still further away from channel specific content towards

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increasingly multichannel “stylistic” offerings that result in tailored food, cities, office furniture, motorcycles, pets and playgrounds.

I expect to see new frontiers fall to this trend in home and workplace environments. Not only physical environments, I especially expect to see more in the area of virtual communities and physical communities with a strong net extension. As Web 2.0 takes hold, mobile imaging of all forms becomes common and intelligent displays come to fill all of our public as well as private spaces - playing on our cellphones and 20 story tall buildings. We will succeed in transforming our world into a continuous, electronic circus; digital interactive advertising, selling and entertainment displays in public spaces performing, demonstrating software products and competing endlessly for our attention and our dollars.

I made a special aside to point out that the interactions might not only be other human beings, but increasingly with artificially intelligent stand-ins. The rapid evolution of technologies like the semantic web, neural nets are clearly rapidly moving us in these directions - but relatively transparently. For better or worse, the day when we live in communities of real and artificial friends, and don't care about the difference may not be far off.

I also predicted that the older areas of entertainment that had been neglected or altered to suit the mass-broadcast phase of electronic entertainment, would be revived. Much as e-mail resuscitated and transformed the lost art of writing letters, I predicted that other forms of communication will return transformed. Expect electronic, interactive entertainment to be increasingly an element in physical space and for the virtual spaces to get increasingly physical.

Specifically, I predicted we will recover from the pendulum swing between being entertained and being entertaining having been stuck at being an utterly passive, mass audience.

The role for home-made entertainment will continue increasing. This was the prediction that garnered the greatest amount of criticism. Almost universally, the response was that the reality television shows popular at the time (COPS and Survivor come to mind) were simply novelties, like westerns or detective dramas.

I was correct in identifying that this was the beginning of sea change in entertainment - but I was insufficiently articulate in identifying why. The preceding trends make it clear that the domain of personal entertainment (before broadcasting, the dominant form of entertainment - dinner conversation, letter writing, playing music, arts and crafts) was being reanimated by the web and attendant technologies.

It is now clear that far from being a fad, the transformation will see traditional broadcast entertainment in all its forms (radio, television, movies, publishing-newspapers in particular) obsolesced as these technologies once superseded the previous preferred modalities and will do so at an accelerating rate until the old forms are relegated to the least financially empowered markets in the economy. Google, Yahoo, AOL, Microsoft, Apple, EBAY, Skype, Verizon are all only going to increasingly compete, cooperate or consume the newspaper, recordings, magazine, television and radio outlets for news and opinion. The inability of rich, broadcast based industries to understand the nature of the trends disrupting their industries makes me suspect that the newcomers will be the successors more often than the opposite - meaning icons like the New York Times may be transformed beyond recognition or defunct.

Rather than itemize why, let's update the prediction with the next step. Once the gold rush is over, and towns have grown up around the train tracks and roads (metaphorically); the on-line communities become the new power brokers.

Current investments by network 2.0 savvy companies are based on the certainty that once the community infrastructures has been built, a new age of high profitability for the middlemen will arise. The new communication communities will initially be there to serve the new behaviors but will eventually evolve into highly profitable gatekeepers for those same communities -- because the exit cost of changing communities (since that relies on convincing the others in your community to accompany you) will be too costly, because the barriers will serve greater and greater purpose and because technologies will evolve that know each member of the community ever better (thus constantly improving the service offered by that community.)

Additionally, expect the virtual public spaces (web, mobile, broadcast) to look increasingly Asian and increasingly for profit. Also note that the virtual spaces are going to be increasingly stratified into discrete territories - young/old, academic/business, rich/poor.

JO-ANNE GREEN, HELEN THORINGTON AND MICHELLE RIEL

networked_performance blog

In July 2004, Jo-Anne Green and Helen Thorington, co-directors of New Radio and Performing Arts, Inc. (NRPA) and the net art site, Turbulence.org, and Michelle Riel, Associate Professor of New Media at California State University Monterey Bay (CSUMB), launched the Networked_Performance blog. Our intent was to chronicle network-enabled practice, to obtain a wide range of perspectives on issues and to uncover commonalities in the work.

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For this purpose we defined networked performance loosely, as any live event that is network enabled.

What the blog revealed through 2006 was an explosion in networked practice made possible by the migration of computation out of the desktop PC and into the physical world, and by the continuing advances in Internet technologies, wireless telecommunications, sensor technology, and Geographic Information Systems (GIS). In these explorations artists were utilizing pervasive, ubiquitous computing technologies that were inexpensive, readily available, and most importantly, mobile and wirelessly networked. These included technologies, devices, and protocols such as mobile phones, PDAs, GPS cards, Wi-Fi, Bluetooth, sensors, and open source software. The blog further revealed that these technologies were being utilized by a growing generation of programming capable artists and artistically minded engineers, computer scientists, architects, and a plethora of others who did not identify as artists but who were inclined toward collaborative, interdisciplinary practice.

Networked practice was generally interactive and/or participatory, collapsing distinctions between audience and performer. Much of this work was conceived to initiate interaction between people, and between people and their spaces and objects. It encouraged people to be performers within their environments, thereby calling into question the accepted nature of performance and introducing a shifting relationship between the artist, artwork and audience.

A focus on process, participation and perception was central to this practice. By process we mean that experience was foregrounded over the art object; by participation, that the process was collaborative and social, and that the lines between performer and audience, professional and amateur, and producer and consumer were disappearing; and by perception, that the work was characterized by how it was received and experienced, rather than how it was viewed.

In an effort to understand the various approaches to “networked performance,” we attempted to categorize this wide range of practice. First we categorized using the semantic markers provided by the artists. This led to myriad categories, many with degrees of overlap – but in the end, too many to be useful. We also observed that over time, as practitioners learned of the work of others and as practices grew, they began to consolidate around a subset of notable typologies.

This informed our second approach to sift through the body of work looking for patterns of practice. From this we distilled four categories: Telematic, Locative, Wearables, and Responsive Objects and Environments.

1. Telematic: The term “telematic art” is attributed to British artist Roy Ascott in response to the development of communications satellites in the 1960s. It describes works that use telecommunications and computer networks to connect geographically dispersed individuals. Initially this consisted of telex, telephone and telefax. With the advent of data networks it has come to include both the connection of geographically dispersed individuals and the manipulation of objects through networks. For example: “The Telematic Dinner Party” (2002) produced by Jeff Mann and Michelle Teran in which remote partners at the Waag Society in the Netherlands dined with guests in Canada and their more recent telekinetic picnics (2004, ongoing).
2. Locative: The term “locative media” describes work that makes use of mobile and wireless networked media technologies (cell phones, PDA’s, cameras, computers, etc.) that can determine location via Global Positioning Satellite technology. These technologies, which can identify our geographic location, extend digital media into the physical world and examine and shift how we interact with our physical environment and with each other. Projects span a wide range that includes location-aware games, annotation and mapping projects, and other artistic interventions in which geographic space is the canvas. Examples of locative work are Blast Theory’s mixed reality game “Can You See Me Now” (2001) and Proboscis’ geo-annotation tool, “Urban Tapestries”, which underwent its first public trial in 2003.
3. Wearables: Wearables are physical interfaces, clothing and jewelry that are screens, receivers, and transmitters worn on the body. Using input devices such as soft fabric switches, variable resistors and capacitive sensors, and display materials such as thermochromic pigments, light emitting components, miniature speakers and conductive yarns, these garments and accessories receive, react and transmit. They perform and in the process create personally invested relationships to environments and individuals. These relationships do not necessitate leaving the body behind as in virtuality, but instead extend embodied awareness in highly specific, local, and material ways. Fionnuala Conway and Katherine Moriwaki’s “Urban Chameleon” (2003) garments, for instance, are part of an ongoing body of research that looks at how environmental stimuli displayed on the body can affect urban behavior and communication.
4. Responsive Objects & Environments: This category encompasses works in which devices and architecture or physical spaces are responsive to people, or “context-aware.” It comprises artifacts, objects and physical spaces, which through computation and networked sensors, are imbued with properties traditionally associated with living bodies: tactility, “hapticity” and “skin,” sentience, “awareness,” and memory. Andrew Shoban and Greyworld’s “Benches and Bins” (2004) is an example of responsive objects; Sabrina Raaf’s “grower” (2004-06) is an example of a responsive environment.

SECTION 1

A third direction for an appropriate taxonomy for this hybrid practice also emerged. It was represented by the global, accessible, popular realization of a seminal paradigm shift in the history of information technology. As predicted by computer scientist Mark Weiser, we were transitioning from an era of the personal desktop computer to an era of ubiquitous computing, where information and communication technologies were both interconnected and embedded in everything, everywhere, all the time. This has become central to an understanding of networked artistic practice today.

The *Networked_Performance* blog (2004-present) is an archive of this transition to a culture in which everything -- devices, objects, environments -- is networked, or rather in which the network is dispersed diffusely throughout all aspects of culture, and the reality of a networked world has become a preoccupation itself.

This emergent practice was characterized by its participatory nature, its interrelationality, and the simultaneous superimposition of the virtual on the real. Rapid consumer uptake has mainstreamed social media practices, engendering a new set of cultural tactics: self-exposure, remix and increased participation. Burak Arıkan's "MyPocket" (2007) is an example of self-exposure. In it Arıkan discloses three years of his financial records to the world and employs software to predict his future spending habits. "Wikipedia Art Remixed" (2009) in which Scott Kildall and Nathaniel Stern invited the re-mix of the "Wikipedia Art" project as part of Padiglione Internet (the Internet Pavilion) for the Venice Biennale is an example of remix.

Recently, interest in networks has inspired art research in the appropriation of data management practices, in which underlying ideologies are exposed through the reframing of publicly available data. Nicholas Knouf's "MAICgregator" is a Firefox extension that aggregates information about colleges and universities. It foregrounds the reciprocal and co-dependent relationship between academia and what Eisenhower identified as the Military-Industrial Complex, shown by Knouf to be the military-academic-industrial complex (MAIC).

Also there has been a shift away from static web pages to the "semantic web", defined as a common dynamic framework that allows data to be shared and reused across application, enterprise and community boundaries, more specifically, to a web that understands the meaning of language. Usman Haque's

"Natural Fuse" (2009), for instance, is built upon the Pachube platform, a web service that enables people to tag and share real time sensor data from objects, devices and spaces around the world, facilitating interaction between remote environments, both physical and virtual.

CHRISTY DENA

Creating Quality Cross-Media Experiences

There are many ways to create a cross-media project, but there are approaches which facilitate a quality implementation. The crucial starting point with any creative project is a great story or game. However, because the cross-media artform is still emerging and many practitioners are new to the area, just how to produce a quality cross-media project is not well known. Based on my work on both small- and large-scale projects, I outline ten approaches that will aid in facilitating a quality cross-media project.

CONSIDER THE BUSINESS MODEL DURING THE CONCEPT DEVELOPMENT STAGE

Business models are still being developed for online and cross-media experiences. What this means is that at present there is a great range to choose from and develop. The most effective projects are ones that plan the business model during the concept development stage rather than later. Why? Because some business models influence the nature of the story or game. For instance, if the business model involves brand sponsorship, then the brand would need to be cleverly integrated to the storyline or game.

CHOOSE WRITERS WHO UNDERSTAND EPISODICS AND INTERACTIVITY

Cross-media projects are often nonlinear in that the work is distributed across media. This requires a nonlinear thinking which writers of traditional fixed media forms are often unfamiliar with. Some projects also have extensive participatory elements. Encouraging participation is a writing skill in itself. Further to this, the story or game does not begin and end in the same media platform. Techniques developed for episodic writing are therefore highly applicable.

CONSIDER THE END-POINT EXPERIENCE

Unfortunately, many cross-media projects are created with little thought about the end-point experience of the audience or player, and how their movement across media platforms is facilitated. It is important, therefore, that creators think about the place a person will be experiencing each element. Will they be at home or riding on a train? Will they be alone, with friends or strangers? Will they be watching or reading on a large screen or small screen? All of these questions and others influence design decisions.

DESIGN FOR TRAVERSAL

Of critical importance too is how people will be encouraged to cross media. What will motivate your audience to act? Why will they get up and turn on a computer or attend a screening? Why will they keep coming back and even participate? One technique to notify and encourage cross-platform traversal is (what I call) the *Call-to-Action Cycle*. Rather than see a call-to-action (CTA) as a single step, I have observed three key stages in a CTA Cycle: primer, referral and reward. The *primer* stage prepares and motivates audiences or players to act. The *referral* provides the means and instructions on how to act (such as a URL or intertextual cue). The most important part of the CTA Cycle, because it is often forgotten and facilitates on-going participation, is the *reward*: acknowledging and recompensing action.

DESIGN FOR VARIOUS ENGAGEMENT & SKILL LEVELS

Not everyone engages with cross-media projects in the same way all the time. If your aim is to reach as many people as possible then the project needs to provide content for those who will only engage with one media platform, for people who are well versed in cross-media experiences and for those that don't have much time. An important aspect of this design is to understand how you can offer a range of engagement options, and content that targets different skill levels and time.

EARLY & EQUAL

Collaboration has always been a feature of the television, film and gaming industries. But in the past, developers of elements in 'other' media (beyond the main medium) were often isolated from key creative decisions and the work they produced was treated as ancillary. The new paradigm of collaboration in the cross-media context has all the creative partners being involved early in the concept development process and treated as equal contributors to a fictional world. This means the original creators collaborate with other developers early on, and choose collaborators that somewhat match their own creative talents. This facilitates continuity across media and cross-fertilization.

CONTINUITY DOCUMENTATION

If the project involves executions by many departments and companies, then continuity documentation is key. Continuity documentation for cross-media projects includes a bible

that, like a series bible in television, outlines plots, characters, settings and if applicable game mechanics. Such a bible documents these details according to the media platform they are/were delivered on, as well as possible future avenues to explore. This document, which should be constantly updated, assists creators in making decisions that maintain the integrity of the fictional world.

HAVE A SHARED CONTENT MANAGEMENT SYSTEM

For many large-scale projects, a content management system is essential. The content management system needs to be accessible by all the producers involved so they're utilizing the same assets (therefore maintaining visual continuity) and inspiring each other. Depending on the nature of the project, sometimes the rollout needs to be managed by a content management system as well. This assists in delivering content to mass audiences as well as tracking usage.

BE AWARE OF THE GREATER CREATIVE CONTEXT

While cross-media projects may be unfamiliar to you, there are many audiences that are quite familiar with them. It is important therefore to be aware of what projects have been created that are like yours. While a unique angle can always work, there are only so many calls to "Save the World!", "Save the Day!", "Save the Girl!" and "Be the Hero!" audiences are inspired by.

In the end, there is still so much to explore in this area. So while there are best practices that can aid in facilitating a quality cross-media project, innovation is a large part of the equation. Enjoy, cherish and respect what you create and your audiences will too.

SUMMARY

In this chapter, we covered a historical and contextual overview of cross-media communications. We looked at some pertinent examples from history to help give us a sense of how cross-media has developed across time. There were developments in performance, advertising campaigns, radio shows, happenings, publications, toys and cartoons. These all have provided the basis upon which current cross-media experiences are created. Along with history, we also considered the contexts in which cross-media occurs in our lives. Cross-media communications tend to be people-centered, focused on mystery, encouraging pro-active participation and exploration. By working with the audience, cross-media experiences fit into our lives based on the level of engagement we wish to have.

QUESTIONS

by Alice Robison

- Live performance differs from other media modes in several ways, each with its own advantages and disadvantages. If you were asked to design an interactive performance to complement a television show franchise, what would be some best practices for doing so? What would you want to make sure to keep in mind?
- From a business or marketing perspective, what are the advantages to getting an audience involved in a cross-media experience? What about from an audience perspective? Why would a consumer want to participate?
- Mystery is an important to a cross-media experience, but why? What does having some mystery provide for an audience? How do you know when and where to include some mystery into a cross-media experience?
- What are some characteristics of participating in a cross-media experience? Can you think of other media contexts in which these characteristics might be important and useful?
- How does fashion, cuisine, and architecture fit into cross-media?
- Computers are thought to be crucial to cross-media communications. Why? What do computers offer that other machines, media, or technologies don't?
- This chapter encouraged you to think about how cross-media communications are evolving so that you can get some context for studying, using, and developing cross-media experiences. How does this information help you think about the ways you envision cross-media participation in your own life and the lives of others?



Chapter 2 Interpretive Illustration by Angela Love

CROSS-MEDIA @ PLAY

by Alice Robison

SECTION 1: CONTEXTS FOR CREATION AND INTERACTION

Consider the questions at the end of chapter one, noting that they encourage you to think about how we *use cross-media as tools* for communication. At the same time, cross-media communications can be envisioned as *designed experiences that enable media audiences to make those communications meaningful*.

EXERCISE 1

Looking at the materials provided in the CMC Media Files, *choose three items* that you think could be combined in order to develop a cohesive moment, experience, or narrative. These items might point to elements such as “setting,” “mood,” or “character.” You can use the CMC Media Files, or you can search the web for some good media examples or create your own. A Creative Commons search (<http://search.creativecommons.org/>) is a great way to find images that you can use for these exercises.

Then, *generate a one-sentence description that ties those three items together*. Let’s say you choose a sound file you think communicates “suspense.” You also choose an image of a troll, and perhaps a 3D rendering of the inside of a cave. A one-sentence moment or scene that connects them might be:

“Afraid of what might happen if she left her cave home of one hundred years, Tilly the Troll hovered just inside the cave’s entrance, one eye open to the bright blue sky beyond it.”

Share your one-sentence descriptions with others. Provide explanations as to why you chose certain images and why. What were you thinking about? Were you just concerned with finding a way to connect these images, or were you thinking about something more?

If some of you used the same images, note how you interpreted them in some of the same ways. Likewise, talk about how you interpreted them differently. How can you account for those differences? Are they a matter of your perspective as artists, animators, programmers, or storytellers? Or, are those similarities and differences due to your interests in certain media and stories?

EXERCISE 2

The first “@ Play” exercise instructed you to create a short description of a scene or moment that connects three pieces found in the CMC Media files or online. That description can be used as a seed from which your cross-media materials and experiences can grow.

The terms defined in Chapter One refer to how various elements of cross-media communication are designed to work. At the same time, most developers, artists, and designers will tell you that these terms mean different things in different contexts, as outlined in Chapter Two.

Those contexts must be defined before the architecture of a development process can be designed. And, contexts inform the *kinds* of creative pieces you’ll want to assemble.

As a next step, consider a context in which your moment or scene might be used by reviewing the terms described in Chapter One and the histories of cross-media communications chronicled in Chapter Two. Some questions you might ask yourself are listed below. Remember that these questions are meant to help you envision your *contexts for creation, distribution, and use*.

Am I thinking of a full “tentpole” experience? Or am I seeing this as a more micro-level design meant to encourage an audience to experience a specific type of interactive media (an alternate reality game, for example)?

What media are useful for which purposes? Do I plan on generating mixed media? For what reasons?

Are my materials dependent on specific distribution methods (e.g., online, in-person, via communities)? How do I plan to address those potential design constraints?

Where are there possibilities for not only use but also participation with my works?

Thinking about different cycles of development and implementation, what are my plans and methods for this design process?

Write down and describe your goals for how you would like to design use your budding media experience. It might be useful to create an outline, a concept map, or some kind of visualization. But no matter what your methods, remember that the end result should reflect a deep understanding of *the context for your cross-media communication’s development and use*.

SECTION 1

At this point, you're probably ready to start drafting and developing your crossmedia experience. At the same time, you'll want to think about additional pieces you would need to add to your budding media campaign in order to make it a true crossmedia communication. Jump in and get started *building* some of those pieces — drawings, mockups, sound files—whatever you want to make.

Realize that you'll likely iterate and revise these materials later, and that's all part of the process. The point at this stage is to just do some rapid prototyping and idea generation, but with a purpose and a context in mind. What's most important is that you can closely align what you make with how you envision its use within the design of your overall cross-media experience.

EXERCISE 3

This exercise requires you to recall your knowledge of and experiences with various cross-media campaigns in contemporary popular culture. Doing so will help you test and revise your designs so that they necessarily connect with what they're being design to do. Your conceptual goal at this point is to gain information from a test audience so that you can revise your materials to better meet the contexts you imagine for them.

First, review Chapter Two for a solid comprehension of the history and contexts of cross-media communications. Recall that cross-media communications tend to:

- Be people-centered;
- Be focused on mystery;
- Encourage participation; and
- Reward exploration.

Turning to the media you are developing throughout these “@ Play” exercises, select a few pieces that stand well on their own and don't need too much explanation from you in terms of what they are and what they mean (e.g., a near-complete character sketch, a working prototype, polished drawings or sound files, etc.). These pieces should, when put together, be a fairly good representation of what your media franchise is all about. A consumer or user should be able to put them together and get a fairly accurate understanding of what you're trying to communicate.

Package the materials and share them with someone else (another student or an entire focus group, perhaps). For example, you might supply your audience with a collection of drawings of characters and settings, or perhaps some animations and sounds.

Then, provide your audience with both a *context* and an *instruction* for their consideration, ones that invite them to interact with your collection in some way.

For example, you might do something like the following.

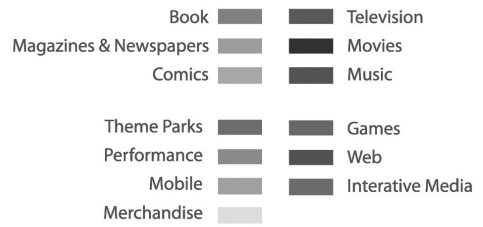
Context: “Please study my mock-ups of Tilly the Troll and pay attention to the kind of character you think she is: sad, lonely, good-hearted, evil-tongued?”

Instruction: “Imagine her in animated form. What kind of animation would you expect to see? A digital short? Live-action film? A Saturday morning cartoon?”

Make the most of this information to help you continue to work on your materials.

If Tilly the Troll was designed to be sad and forlorn but your audience sees her as angry and vindictive, that might change how you consider her extended franchise. An angry character might be better suited for a series of animated shorts designed for the web rather than the series of children’s DVDs you had envisioned.

Now that you have a clearer sense of the context for the media you are creating, you might want to do some research on other media franchises that used similar contexts. What were the successes and failures of each?



Section 2 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

SECTION 2

MEDIA

This section of the book covers the variety of media that are typically involved in cross-media communications. The chapters are organized into the four primary types of media in order to examine the characteristics of each and how best to integrate them into a cohesive and engaging experience. We start with textual, then proceed through electronic, to digital, and end with environmental. Examples of each are provided to illustrate our discussion.

CHAPTER 3 – TEXTUAL MEDIA

Books, Magazines, Comics

CHAPTER 4 – ELECTRONIC MEDIA

Television, Movies, Music

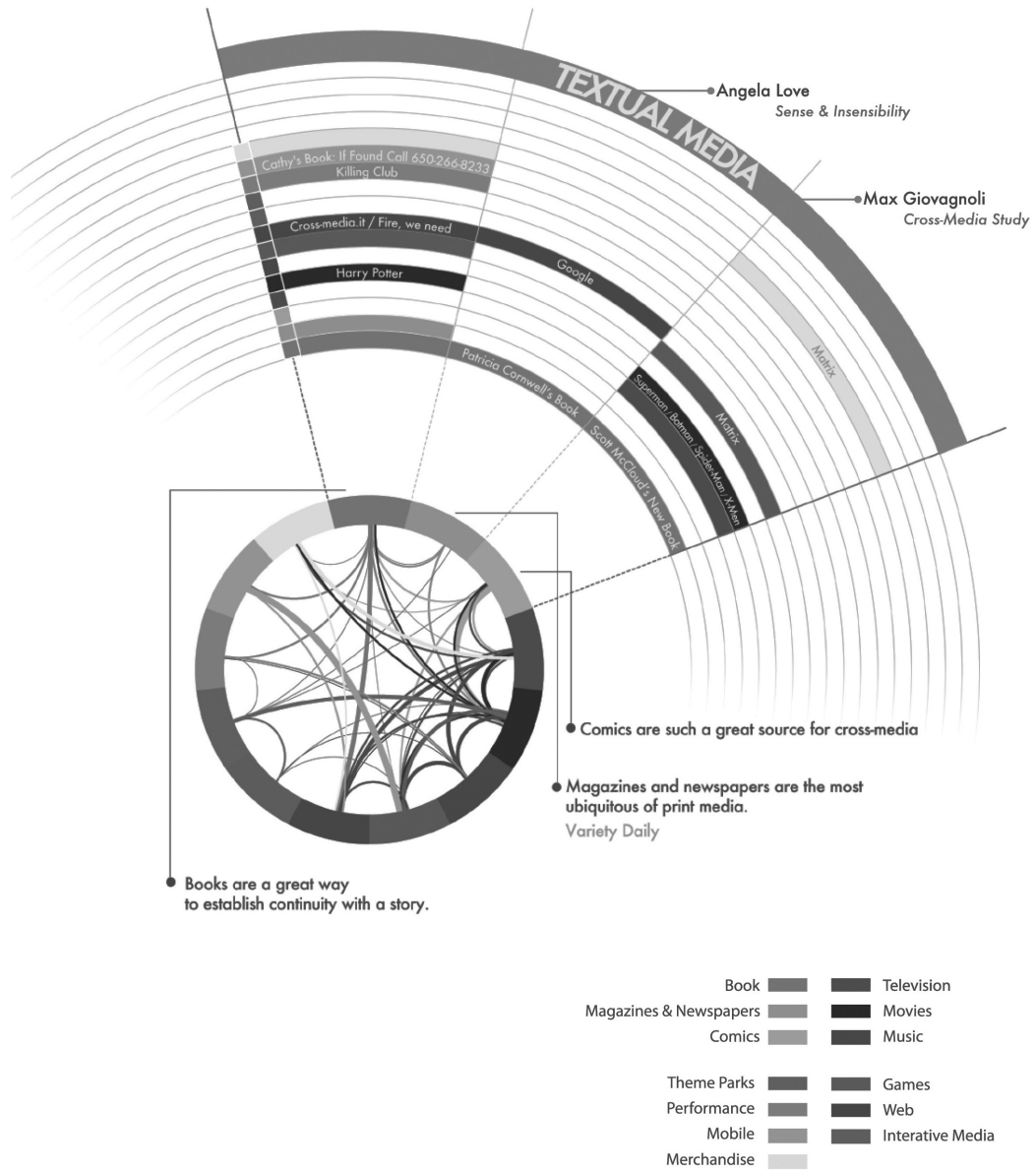
CHAPTER 5 – DIGITAL MEDIA

Games, Web, Interactive Media

CHAPTER 6 – ENVIRONMENTAL MEDIA

Theme Parks, Performance, Merchandise, Mobile

SECTION 2



Chapter 3 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 3

TEXTUAL MEDIA

CHAPTER LEARNING OBJECTIVES

Understand the continual importance of printed media

Learn how books still relate stories as well as any other medium

Discover why comics are such a great source for cross-media

Learn how magazines and newspapers still have relevance

KEY TERMS

Books

Comics

Cross-Media

Discursive

Hybrid

Magazines

Mixed Media

Newspapers

Serial

Story and Play

SECTION 2

Books, magazines, comics. The third chapter focuses on the continual importance of printed media and its ability to ground cross-media experiences.

BOOKS

This chapter considers the importance of print media to cross-media communications. From alphabetic text to colorful images, the printed page can often serve as support for a wide range of media that together make up a story. Here we will examine several common print media--books, magazines, newspapers, comics, and graphic novels--to help us understand how print media are useful in a cross-media environment.

Books are a great way to establish continuity with a story. While it's often bemoaned that books are read less and less, they can serve as the touchstone for the rest of a cross-media experience. The *Harry Potter* series is a great example of how cross-media communications can still start with books. Amazon sells a plethora of books online, and large bookstores (like Barnes & Noble and Borders) provide comfortable places for people to buy and read books.

DISCURSIVE

Books tend to be **discursive**, in that they are mainly linear and provide a progression through a story. Because of this, they are good at serving as guides through the rest of cross-media. A book can be used as a reference point that helps us follow the experience from medium to medium. Books can also become canonical and be used to verify and validate the story as it moves across media. Books are still one of our most well-developed media to use for relating stories.

ONE LIFE TO LIVE AND THE KILLING CLUB

The soap opera, *One Life to Live*, has done something clever with cross-media by incorporating a book written by a character on the show. On the show, Marcie Walsh writes a book, *The Killing Club*. This book gets published and Marcie is now an author. In the real world, the book was written "with" Michael Malone, although Marcie does go on a book tour where fans of the show can buy the book and have the "author" sign it. Fiction blends with fact as the book is a part of the show but it's something we can read as well. If they care to, the audience gets to enjoy more of the experience.

CATHY'S BOOK

Cathy's Book: If Found Call 650-266-8233 is a book that starts a mysterious experience for readers that spans across multi-media. This illustrated novel encourages the reader to visit websites, find message boards, and call phone numbers that help bring the story to life. Readers can get more directly involved in the story by engaging in the connected cross-media. Again, we're invited through cross-media to dig a little deeper into the overall experience.

ANOTHER THOUGHT ON BOOKS

Both examples above illustrate how using books with, and within, other media can help enhance the story. Book sales are still growing and books are a nice bridge between merchandise and content. We get to own a little piece of the cross-media experience when we curl up with a good book. Books provide a nice ground upon which cross-media communications can grow.

MAGAZINES & NEWSPAPERS

Magazines and newspapers can provide wide exposure through articles, reviews and paid advertising. They enable cross-media experiences ready access into our lives by being available at grocery and convenience stores that we frequent regularly while shopping for other goods. They can also be found most anywhere; from street stands, to airports, to lobbies, and more.

DAILY, WEEKLY, MONTHLY

Magazines and newspapers are the most ubiquitous of print media. They are everywhere and you can pick them up or subscribe for home delivery. They are on a variety of cycles; daily, weekly and monthly for the most part. This timing allows for pacing to be set for cross-media experiences. Articles, reviews, interviews and advertising can be timed to create a tempo to the experience. We get a little information here, a little there, and it keeps us involved across time as well as media. And it all adds up so that we can end up getting a lot of our information and news from magazines and newspapers. Variety Daily is a good example of magazine that provides daily information focused around entertainment.

ADVERTISING

Print advertising cannot only raise awareness of cross-media communications, but it can also be used to plant clues that draw fans deeper into the experience. In the print ads for the movie, *A.I.*, there was an odd listing in the credits for “sentient machine therapist.” People noticed and used **Google** to do a search that led them into an ARG set in the world of the movie. So advertising can call attention to cross-media and become part of it as well.

SERIAL

The regular schedules of magazines and newspapers make them ideal for creating serial content that pulls us back again and again for each installment. Recently, the New York Times Sunday Magazine ran serial mysteries in their Funny Pages section. They started with a work by Elmore Leonard, then had one with Patricia Cornwell, and then multiple authors across time. Several of these weekly pieces, including Cornwell’s, were even published in book form. Also, the serial nature of magazines and newspapers aids in setting the tempo of a cross-media experience as we keep returning regularly to learn more. Harper’s Monthly is a good example of a long-running general interest magazine that has been covering literature, art, politics and culture every month since 1850.

ANOTHER THOUGHT ON MAGAZINES AND NEWSPAPERS

While book sales are still on the rise, magazines and newspapers find their market shares dwindling. Competition for electronic and digital media plays a factor as well as the fact that most magazines and newspapers also provide their content on their websites and are finding a large population that prefers to get the content online instead of in print. That said, some of the savvier companies are working well between the media. Wired magazine has a website that archives all of their old print issues, but their magazine has the latest info and the website has it’s own content as well. So, magazines and newspapers still have a place in cross-media, it’s just a new and evolving space.

COMICS

Comics are a fertile medium full of stories from which cross-media experiences can grow. The early hits of *Superman* and *Batman* movies along with the recent successes of the *Spider-Man* and *X-Men* movies are really just the tip of the iceberg with all the characters and stories ready to move across media and attract new audiences and fans.

HYBRID

Part of the appeal of comics is that it's a hybrid medium combining images and text together to tell its stories. This makes it readily accessible for cross-media communications in several ways. First of all, the look is already established in a comic so the artistic direction translates as it moves across media. Secondly, the panels and frames inherent in our comics make for scripts that translate readily to other media. And finally, the panels and frames also serve as storyboards to help with the adaptation to other media. By **mixing media** together, comics are quite inviting to cross-media communications.

MATRIX

The *Matrix* trilogy of movies serve as a nice tentpole for a cross-media campaign of games and merchandise and more. It all started with a comic though. The Wachowski Brothers created their pitch for the movie in the form of a comic. The comic enabled them to illustrate the look and feel they wanted as well as visually relating the pacing of their story. This comic served as the basis for the *Matrix* universe that followed.

MARVEL, DC

Marvel and DC are two of the largest comic publishers and have a wealth of content with some of the most recognizable characters from comicdom. Superman and Batman are part of DC, while Spider-Man and the X-Men are part of Marvel. Both of these companies have had huge success in taking these comic **franchises** and moving them into cross-media communications. And both publishers are planning more cross-media experiences around their characters, so we are going to see a lot more of them brought to movie and television screens.

ANOTHER THOUGHT ON COMICS

And Marvel and DC aren't the only comics publishers around, just the largest. There are plenty of others such as Image and Dark Horse and more. All of these comic publishers have characters and stories that are being positioned to help kick start cross-media experiences set in their worlds. The hybridity of images mixed with text harkens back to some of our earliest forms of communications and comics look poised to be a large part of the future of cross-media communications.

PROFESSIONAL PERSPECTIVES

MAX GIOVAGNOLI

Cross-Media Study

Since my first professional and academic steps in cross-media applications, I've been focusing on the development of integrated narratives and multilinear dramaturgies combined with collective imaginary in new intermedial contests and editorial projects.

My first c-m product (2001) has been the ideation of an interactive script, titled *Fuoco ci vuole* (*Fire, we need*), a web-fiction in 26 episodes networked once a week via blog and networked simultaneously in radio, in a program named *Proiettiliperscrittori* (*bullets for writers*). Within four weeks, the webfiction became a novel published in Italy, and all its experiences achieved by the interaction with different audiences brought me to the creation of an online editing course for the web-tv Bluchannel.tv (*Bullets on writing*) and a new discipline in Italian academic studies: Cross-media content communication, which I'm teaching per seminars with different Italian faculties.

My personal point of view, for cross-media modelling, joins script writing techniques with web-editing formulae, academic studies on the sociology of emotions and imaginary with interactive storytelling applications.

My book: *Fare cross-media. From Star Wars through Big brother. Theory and techniques of the integrated use of simultaneous media* has been the first book focused on cross-media communication published in Europe, and its pages analyze more than 100 examples of successful cross-media project in cinema, tv format, video games, integrated news, web-fiction, journalism and mobile games in Europe, America and Asia. In march 2006, I created the magazine Cross-media.it, publishing everyday news and features on cross-media items, and holding once a year the experience conference *Cross-media # 1*, in collaboration with universities and cross-media firms and prestigious broadcasters.

ANGELA LOVE

Sense & Insensibility

Blame short attention spans or low or no brow culture with the decline of book sales—of literary book sales. Fault our addiction to video games or our demand for easily consumed entertainment. Yet within the realm of book readership, the comix/graphic/illustrated novel are enjoying a resurgence. Notice the real estate these not-comic books are claiming at your local Barnes & Noble lately? No need to go ducking into the geeky comix shop for a cartoon fix any more.

To reduce this medium to comic-books-on-steroids—be it in look or content—is as uninformed as mistaking cartoons for, well, kid’s fare. Graphic novels are simply (but not simple) a literary form. And, as a literary form, depict worlds as complex and varied as fictive prose. With no single genre or expectation or handy umbrella in which to shove content under—the graphic novel is endlessly elastic and as individualistic as its authors. However, much of the illustrated novel’s beauty or appeal is misleading. A book we may give a quick skim. The graphic novel forces the reader to follow the author’s vision—literally & figuratively—the pictures don’t just accompany the story—they are the story. Graphic novels thwart jumping ahead; no peeking at the last page to shortcut the story (or shortchange artist).

In my humble opinion—99% of the world’s writers settle for writing because they can’t draw. (William Safire—God rest his wordy soul—would no doubt take exception to my assertion—but have you ever seen his drawings?) If pictures are, indeed, worth a thousand words—pound for pound, page for page—Dostoyevsky has nothing on Craig Thompson’s illustrated and autobiographical *Blankets* with its 592 pages. Imagine a big picture book *Time* magazine hails as, “achingly beautiful.” In this form, the images, the syntax, the symbols, the style all become so much more than just a written page. The wordsmith’s page is held—confined—to its musings. The creator of the graphic novel plays out its narrative with ongoing text/image; pivoting on the power of that relationship. Not an oversized reader containing random punctuations of illustrations, but a singular vision. Without the limitation of the word—the comic artist is free to marry & merge images with text to create the world they want to see and share with us.

Hollywood drafts story ideas—not from only from scripts or books, but graphic novels & comic books (Hollywood has gambled, with unreliable returns, on comic book-as source-material for years). (*Electra* anyone? Look! *Electra* married *Daredevil*! And to beat a dead horse, they’ve *Spawned*). How ironic is it that Hollywood would come a callin’ at the door of the graphic novel?

Frank Miller’s graphic novel series became the stylish and noir-ish *Sin City*; *Donny Darko* & *Ghost World* were both from picture books. The arena of graphic novels isn’t limited to Marvel-ous superheroes & disaffected youth. Tom Hanks’ period drama *The Road to Perdition* and the powerful *History of Violence* were gleaned from graphic novels.

A graphic novel has, inevitably, been created, and drawn out (in some cases literally drawn out over years of solitary pursuit. [Art Spiegelman’s Pulitzer Prize winning *Maus* consumed 13 years (In Spiegelman’s curmudgeonly fashion, he blames the attempt to quit smoking for an additional 2 years)].) There is an innate ‘lone wolf’ appeal of the graphic novel’s practice and to the personality of the graphic novelist.

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Certainly, there are more sensible and surefire ways to make a living. As vocation, graphic novelist is more compulsive than capricious. Given all practicality—who would choose to toil away in anonymity?

Procedurally, the graphic novel makes public the most private of thoughts & visions of its creators; these labor-intensive, accretions of words & images. In graphic novels we may finally but fitfully decide the eternal battle between the visual & the written.

SUMMARY

In this chapter we looked at textual media and how they can fit into cross-media communications. We explored some examples from books, magazines, newspapers and comics. This helped show how textual media can be an important part of cross-media experiences, providing a basis for cross-media as well as a source for campaigns. Textual media can help ground cross-media.

QUESTIONS

by Alice Robison

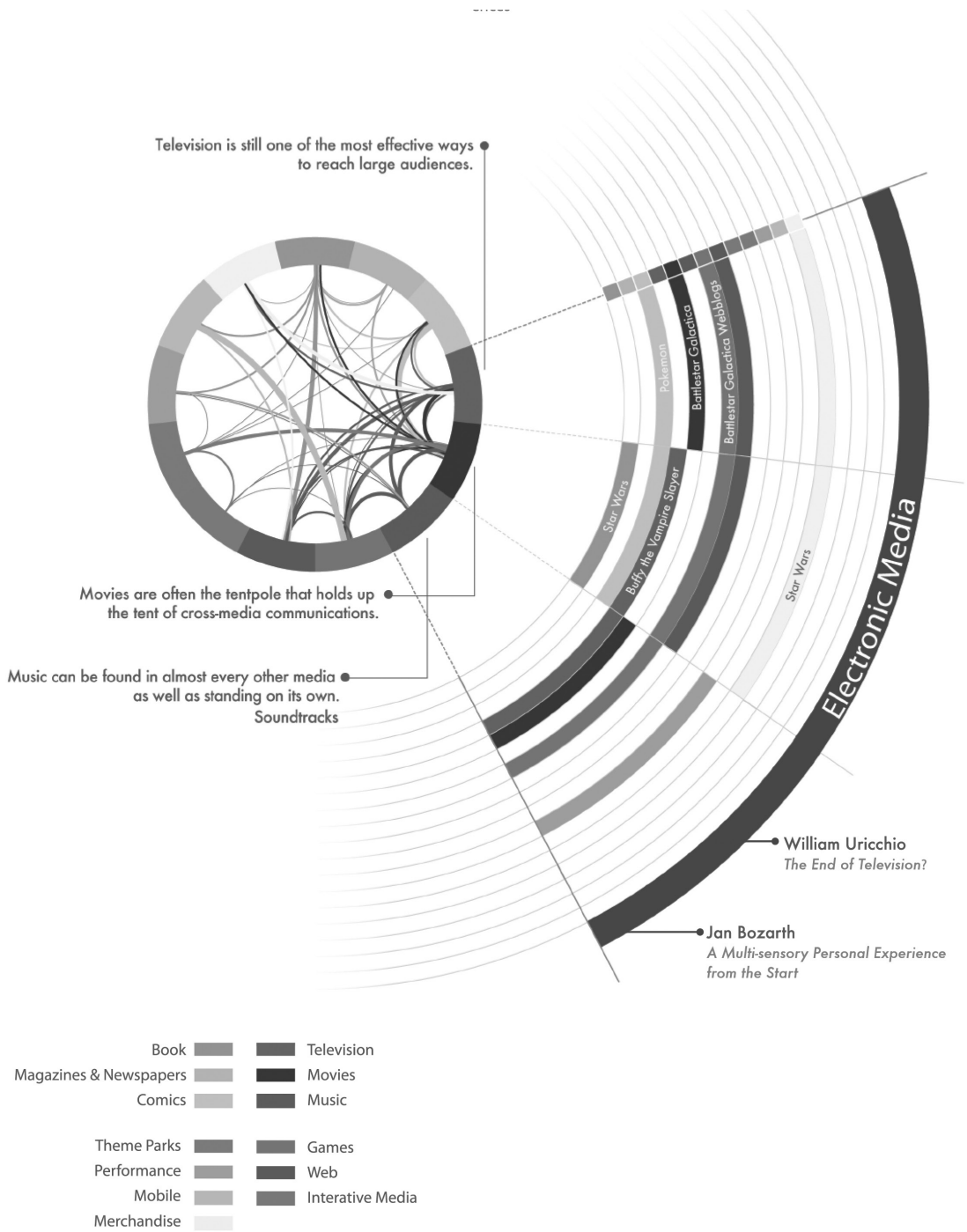
- When compared with other print media like comics, newspapers, and magazines, books might seem less useful for cross-media communications. Are they? Why or why not?
- In the section on magazines and newspapers, it is noted that these media are ubiquitous and allow for media communicators to use time as a factor in development. Can you think of reasons why pacing a story or cross-media experience might be useful? When would you want to take advantage of ubiquitous, serialized media like these?
- There are a lot of reasons why comics are particularly well-suited for cross-media franchises. As the author explains, comics are good for mixing media and creating tentpoles. But what are some other reasons?
- Graphic novels can be viewed in the literary tradition. How are they different than other print media that blend words and images?
- Mainstream journalistic media have long reported on the death of reading, writing, and interaction with printed media. Are those reports accurate? Are we seeing the end of print media?

SECTION 2



Chapter 3 Interpretive Illustration by Angela Love

SECTION 2



Chapter 4 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 4

ELECTRONIC MEDIA

CHAPTER LEARNING OBJECTIVES

- Learn how television still excels at real-time live coverage
- Understand how movies make some of the best tentpole events
- Discover the powerful affect music can have on our media experiences
- Learn how electronic media are some of the most pervasive in our culture

KEY TERMS

Affective
Broadcast
Cross-Media
Mixed Media
Movies
Music
Participatory
Pervasive
Story and Play
Television
Tentpole
Transparency

SECTION 2

Television, movies, music. The fourth chapter takes a look at the electronic media and their impact on our popular culture. These media are being adapted in interesting new ways for cross-media experiences.

TELEVISION

Electronic media include broadcast media like television and radio, but they also include movies and music. Chapter five takes a look at these electronic media and their pervasiveness in our popular culture. And, because electronic media are being adapted in interesting new ways, it is important to think about their value and significance for different expansions. Television is live and in real time, movies garner broad attention, and music can change our interpretation of a particular storyline or scene. Here, we think about all of those things and challenge readers to consider why electronic media are such a significant part of cross-media communications.

Television is still one of the most effective ways to reach large audiences. Popular shows are still one of the most discussed media topics around the proverbial water cooler. Plus television does a great job of relating live events. We still get most of our breaking news and live sporting events broadcast to us through television. President Obama's Inauguration was one of the most watched events in television history.

BROADCAST

Along with radio, television is one of our **broadcast** media. Television casts a big net across the country. We have our 3 major networks (ABC, CBS, NBC) and we have a multitude of cable networks that provide content for almost all of our interests. Broadcast media send out a signal over the airwaves that anyone with a television or radio can receive. Across the spectrum we get content with none of the lag time that can often afflict our internet experiences. Television gets to us in real-time, delivering shows, news and more.

POKEMON

Pokemon is a cartoon that started in 1995, and serves as one tip of a huge cross-media experience. The cartoon follows the adventures of a group of kids who do battle with pokemon (pocket monsters) which are magical creatures with special powers. This type of battle is replicated in videogames that we can play on Nintendo consoles. There is also a trading card game that lets kids collect various cards with pokemon on them. And there are toys of the pokemon as well. *Pokemon* is one of the more recent and successful instances of a cross-media campaign that ties together toys, cartoons, games and more.

BATTLESTAR GALACTICA

Battlestar Galactica is a science fiction television show that first aired in the late 1970s. As with many television shows from the 70s and 80s, it has recently been re-imagined in a new context for a contemporary audience. A lot of these updates are merely using the old show to provide a new frame within which some celebrities can have fun. Some examples of this would be the *Charlie's Angels*, *Starsky and Hutch*, *Scooby-Doo*, etc. The quality of these updates varies dramatically, but the new *Battlestar Galactica* television show has been a huge critical and commercial success. The creators have re-imagined the series, borrowing enough that both runs of the show are recognizable as coming from the same template, but the new show takes off on intense directions all its own. The creators of the new show use the official website to host weblogs that allow us open, in-depth access to the makings of this new series. The new *Battlestar Galactica* gives fans a variety of ways to get more engaged.

ANOTHER THOUGHT ON TELEVISION

Broadcast television has evolved into cable television providing more channels and more content for us. The future of television looks to include on demand possibilities where we get to choose what we want to watch and when we want to watch it. Also, the analog past of broadcast television is giving way to a digital future of high-definition television with more interactive features and choices than ever.

MOVIES

The movie industry may not be growing as much as it once did, but movies can still have big opening weekends and word of mouth can give good movies large audiences across time and the world. Blockbuster hits can still attract a lot of media coverage and garner enough attention to draw us into a world beyond the movie. The recent *Twilight* movie (based on the novel of the same name) drew huge crowds to its premiere.

TENT POLE

Movies are still one of the best ways to create a tentpole experience that can support a cross-media campaign. The attention that movies are still able to generate can open up cross-media possibilities as fans go online to learn more and find books, games, toys and other **tie-ins** that may be available. Movies open the door into their worlds, and the other media enable us to explore even further.

STAR WARS

The *Star Wars* franchise started with the first movie and has grown into one of the most elaborate cross-media campaigns to date. There were two more movies in the original trilogy and then a 2nd trilogy of movies. Concurrently, there were toys, comic books, novels, websites and videogames. In fact, *Star Wars* is a great example of a cross-media experience that takes full advantage of almost every media outlet available. Everything fits into an **Expanded Universe** that ensures that there is a cohesive story across all of the cross-media experiences.

BUFFY

Buffy the Vampire Slayer is an interesting example of a movie that spawned a much more successful television show. The movie wasn't that much of a hit, but it allowed Joss Whedon to pitch the premise as a television show that went on to become a commercial and cult success. The television show then became the tentpole medium that supported more cross-media experiences. But it all started first as an unassuming and quirky movie.

ANOTHER THOUGHT ON MOVIES

Movies exist beyond their box office as they go into DVD and onto cable movie channels. And like television, movies are moving into the digital. A benefit of the move from film to digital, is that it is enabling more people to make movies for less money. Also, and probably even more importantly, it's enabling movies to be distributed in new and different ways. More cable movie channels are creating their own movies, and a lot of movies can be created for release straight to DVD. So while the movie industry may be seen as struggling, it is also growing in new and exciting ways.

MUSIC

Music can be found in almost every other media as well as standing on its own. It is an important component to the experience of movies, television and games. It can be the center of attention or it can support the experience. It is a **pervasive** part in almost all of our media experiences. Elvis Presley, with his records, movies and live performances, is a great example of how music can enhance experiences across media.

AFFECTIVE

A major reason it is so pervasive is that music sets the mood so effectively. Music enhances the affect of our media experiences, making scenes more meaningful. Horror movies are more scary, love scenes more touching, and the right song in the right place in the right moment can become instantly unforgettable. Music has the potential to be the most memorable part of our experience.

SOUNDTRACKS

Soundtracks are a major component of our movies, television shows and games. Often they are composed specifically for the experience at hand. For example, the scores for the Lord of the Rings trilogy create expressive, related, moments with music across all three movies. These moments help us to make connections to characters and important moments in the story. Soundtracks can also be enhanced by using songs from bands that have a certain cachet with the audience that will have a big impact on the media experience. For instance, many hip television shows, movies and video games will use songs from indie bands to help increase the street credibility of the show itself as well as the characters within the show.

GORILLAZ

The Gorillaz are a cross-media band from their inception. They are a virtual band of animated characters that visually represent the music created by a variety of artists across their albums. So the look of the animations is one of the strongest components of the band, while the music is more fluid as many different people play roles in actually creating the music. The virtual hybridity of the band supports the musical hybridity of the music created. When the band tours, there is a large video show of the animated characters that is projected while the live band plays their music for the virtual band.

ANOTHER THOUGHT ON MUSIC

Music has such a powerful affect on us as audience members. It shapes media experiences and can make them even more meaningful for us. It is broadcast across the radio dial so that we can listen to it as long as we have a radio. And music has gone digital as well. It is one of the most portable of media, we can listen to music pretty much anywhere, and with MP3 players like the iPod, we are able take our entire music collection around with us. Music forms a soundtrack to our media experiences as well as a soundtrack to our daily lives.

PROFESSIONAL PERSPECTIVES

WILLIAM URICCHIO

The End of Television?

The end of television? Or a medium finally realizing ambitions that have been long bound up with its historical development, persistent ambitions that have been displaced to the margins, to other media or to the imagination? I'd like to argue that we embrace a broader notion of the medium than the one bound up in the past fifty years of governmental and corporate collusion. As a commodity itself, as a key element in the circulation of signs (and the construction of cultural desires), and as a platform for centralized authority, "television" has certainly played an important role in the projects of economic stability and social coherence. That our primary experience of television is based on time segments and prepackaged audio-visual units (films, videotapes) speaks to the dominant manufacturing logics of the day, and that 'live' television has been effectively outlawed in the US in the wake of Janet Jackson's exposed breast – and more significantly in George Bush's America -- speaks to issues of authority and control. But for a variety of reasons – technological (digitalization, interactivity, 'slivercasting'), environmental (the changing media landscape), regulatory (the neo-liberal logics of deregulation), and economic (new platforms, new players, new interests) – this role is being transformed. Does this mean the end of television? Or only the end of television as we know it? Or might it even signal a return to notions of the medium that preceded the current cultural configuration of the medium, notions reaching back to the late 19th century (or even earlier, to the camera obscura)?

By reframing television, and considering the past fifty years as but a frozen moment in television's configuration as a medium, I think we can generate some interesting lines of inquiry. This is not to trivialize the reigning configuration of television as a cultural or political force in our lives. This is the medium's most proximate form, the generator of texts and force-fields that are part and parcel of our everyday lives. And this is understandably the aspect of the medium that both dominates academic study and our common sense notion of its identity. But there are good reasons to argue that television as a medium is much more, and by so doing, to generate a fresh perspective on the changes that seem so imminent.

The *televisual* stands as a set of ideas, dreams and technologies spanning from the late 1870s and the first reports of Bell's 'seeing telephone' to the advertising imagery that gives voice to the latest ideas from the labs of Philips, Nokia and Sony. A remarkable conceptual continuity links the dreams of the late 19th century, the experiments and daily practice of television in the 1930s and 1940s, and these latest visions of a future television that in fact reflect our present. From this larger perspective, notions such as liveness (simultaneity, temporal contiguity), two way televisual communication, and fragmentation (narrow casting *in extremis*) appear as common elements. From this perspective, centralized broadcasting appears rather more as the exception than the rule (though in truth, one can read some of Albert Robida's late 19th century images as possibly regarding live centralized broadcasting, and nearly ten years of television broadcasting under the Nazis underscored the notion of one channel, one Fuhrer, and one Reich).

Such a reframing might encourage us to reconsider forms of television that have been marginalized as mere applications of technology or technique – the surveillance cameras in our streets, parking lots, and stores; the medical intrusions of video cameras into our bodily orifices; the remote control afforded by television-based missile guidance systems; webcams; and the latest generation of videophones. When thinking about television as a medium, as a set of possibilities, practices, desires and fears, might not these applications, linked as they are to the medium's deep history, help us to see the medium in a new way? Might they not stand as evidence that as a medium, the 'televisual' has long been understood as something fundamentally different from the centralized home delivery system of dated texts? Might they not help us to look beyond particular constellations of technology and towards a larger conceptual project?

Such a reframing might permit us to do several things.

- We might continue to mine those moments when 'liveness' breaks through. The fears associated with this quality are every bit as persistent as the dreams, but a spectrum of discourses and ongoing applications provide over 120 years of continuity and coherence to the idea of television.

SECTION 2

- *We might consider more closely those moments when television's role in the construction of live events serves as something of a neural network in our societies. World Cup finals (if one's nation is involved) and the opening hours of the 9/11 attack would all qualify – a consideration with obvious overlap with the work of Dayan and Katz on media events. Such consideration requires that we understand 'liveness' not in simple opposition to 'storage', but rather as part of a shifting fabric of referentiality.*

- *We might think more closely about the role of technology in the larger project of television. From the start, it has been imagined (and technologized) through 'other' media – the telephone and image telegraph, later the radio and film, and today and digital storage systems and computers. One can argue that the project of the televisual has not been compromised by its intermedial status, but rather enabled by it. Indeed, one of the wonders of television is its ability to assimilate significant technological mutation and still go unnoticed in its surroundings. Yet today we tend to understand things like webcams as embedded in other media rather than as expressions of television.*

Finally, we might think more carefully about the role of “presence” as a defining attribute of the medium. This is obviously a loaded word, resonant with some of Heidegger's work and reaching back to the pre-Socratics with Parmenides, and persistent in longer-term discourses about immersive media (from the panorama to phantasmagoria to virtual reality). But, should we think of television as something that offers more than pre-cooked texts (what early film critics called ‘canned drama’ as they noted the shift from pseudo-televisual *actualites*), we might just find ourselves with a medium that offers an alternative to the hermeneutic tradition. This tradition, in which we interpret signs to find their deeper meanings, has dominated western culture since the Enlightenment; but in the process, it squeezed out presence. One can find residues in pre-enlightenment traditions – the Catholic as opposed to Protestant communion (in the case of the former, Christ *is* present; in the latter, the bread *re*-presents Christ); or in a very different context, as argued by Jeffrey Sconce, in the ‘haunting’ and manifestation of spirit in ‘live’ media. Our Enlightenment-based culture has little tolerance for such ‘irrational’ beliefs, and as if that were not enough, the German experience in the NS period and the complications generated by some of Heidegger's insights only serve to confirm the problem of ‘presence’. But presence appears in far more mundane and even fundamental ways in certain televisual forms. Examples include Paik of course, and some of RAI-3's late night experiments (eg., a two hour broadcast from a supermarket surveillance camera), and the best-watched program in the Groningen region of the Netherlands between 17-18.00: a regional broadcast production in which a television camera is mounted on a car, offering a phantom view of the streets. The effect is mesmerizing, the sort of television in which the

jaw slackens and one recalls a lifetime of warnings about wasting time glued to the tube. These experiences, like what one sees inside of a camera obscura, are difficult to read and interpret as texts, difficult to commodify, and yet within them may reside a crucial and possibly even defining component of the televisual.

JAN BOZARTH

A Multi-sensory Personal Experience from the Start

Have you ever seen a movie where the characters, images and music were so perfect that you found yourself immersed...smelling the smoke from the fire, tasting the scalding bitter coffee, feeling the sadness as he leaves for war, tears welling up as the violins play mournfully? Today's media has made it possible to go even one step further in simulating life's most precious and painful. To create media experiences for today's children ages 7-13, we must be conscious of the fact that we are creating for the world's first totally digital generation. Without fear of technology, these kids consume media with all of their senses. They don't just want to interact; they want to create. Their expectation is an experience that will be more than TV, books, or movies-perhaps a sum of all parts. The "more" is in the way the child ingests, uses and manipulates this content, making it unique and her own. The "more" is in how she will overlay the various forms of the same story, or perhaps different stories with a thread of similarity that only she gets. She might be reading, chatting online with her friend, playing a game, and watching TV all at once.

So how does a producer give a seven year old what she wants in a media experience? How do we impart stories to a totally digital kid in the 21st century? It all goes back to those original originals, the writers. A good story with multiple layers from which to draw multiple experiences is imperative. As the writer/producer for a mass market girls' media brand called The Fairy Godmother Academy™, I must assure that the multiple formats we plan to release will work together seamlessly. To do this we develop all of the content for all of the forms simultaneously. These forms are all based on a story but are significantly different from each other and also deliver a different user experience. The books hold the master story; the music holds the nuances of each relationship in song form; and the games hold the iconic language that imparts a higher meaning. Additionally, we seek an ongoing dialogue with our girls. This is accomplished by creating an online community that mimics the places in the stories, allowing them to play within the space and imagine who they might want to be, if not themselves. While immersing them in the brand, we invite them to not only participate, but create their own reality. It is hard to predict the dynamic between each consumer and the end product, but that very dynamic will make our products alive and ever-changing-just right for today's girls.

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Since music is my particular creative piece, I have had to look at how music is used within and without such properties like movies, games, and TV in this generation. To begin, the value of music must be made inherent in the story. So in our story many of the characters are musical or use music as a power. Additionally, there is a musical activity that allows each girl to feel like she has had a role in creating it. It is making music and dance personal and interactive that embeds the story in a particularly powerful way.

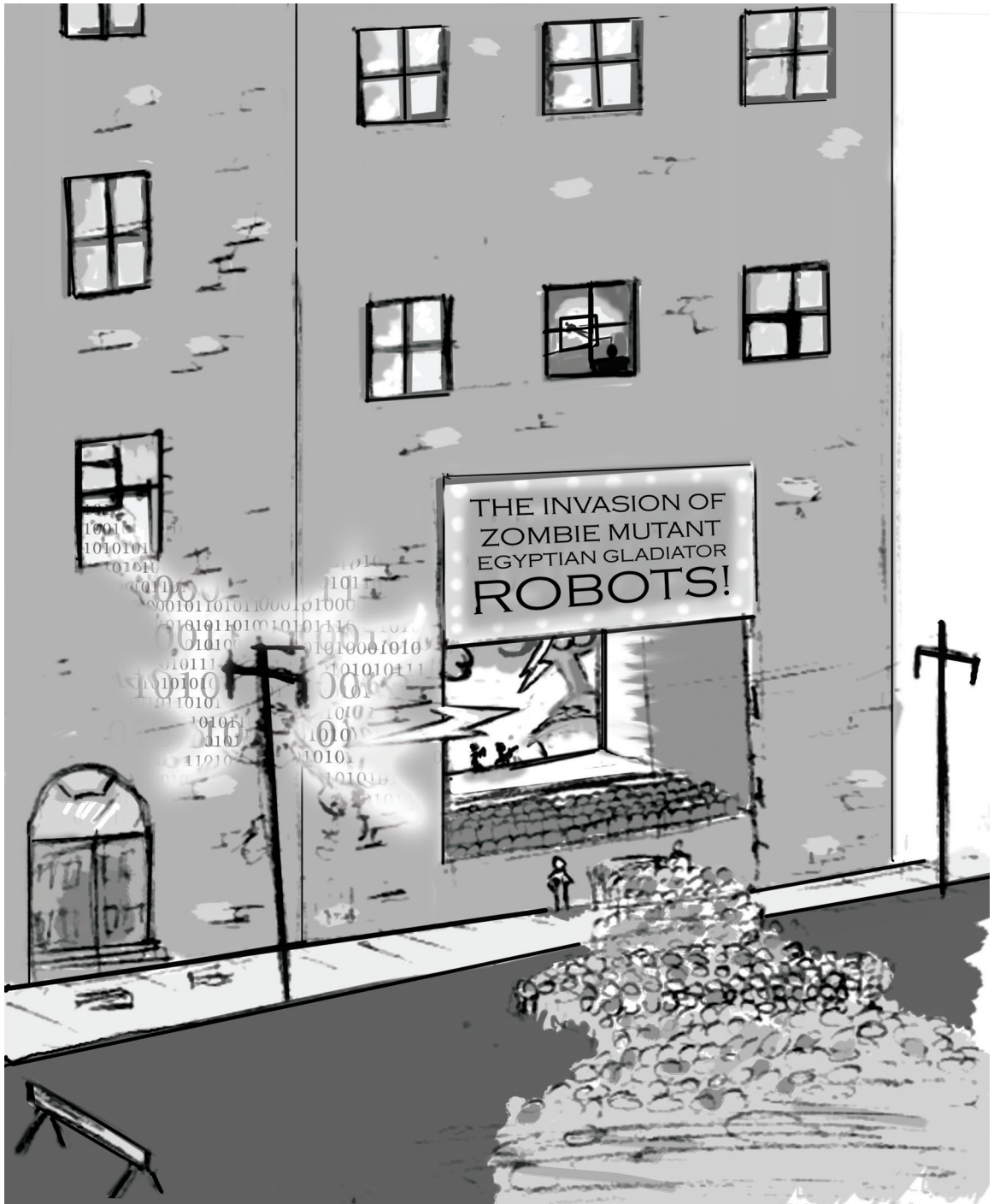
SUMMARY

In this chapter we explored the world of electronic media. We started with television and discussed broadcast and cable as well as *Pokemon* and *Battlestar Galactica*. We then looked at how movies are often the tentpoles for cross-media communications. *Star Wars* is a great example of this, while *Buffy the Vampire Slayer* illustrates how a movie can inspire a television show. We ended with music and how well it works to set mood and become such a memorable part of our media experiences. We discussed soundtracks in general and then looked at the Gorillaz as a great example of a cross-media band.

QUESTIONS

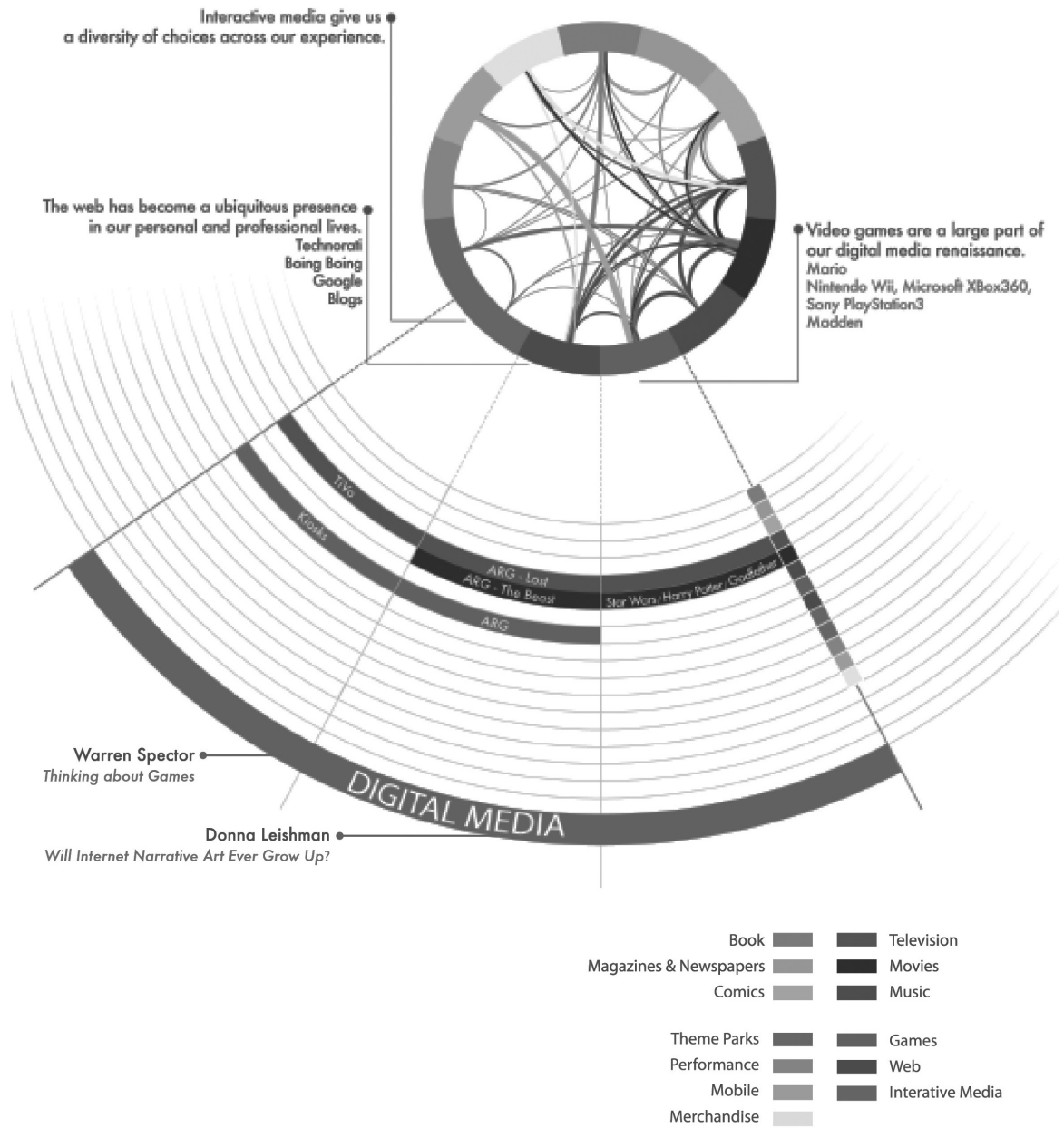
by Alice Robison

- As an electronic broadcast medium, television is certainly pervasive. But its pervasiveness is just one of many reasons why television is an important part of a cross-media environment. What are some others?
- Why is television still one of the best live media? How do we share our television experiences?
- The Star Wars and Buffy the Vampire Slayer examples point to the ways that movies can serve as good bases for tentpole experiences. Thinking back on the discussion of books and other print media in chapter four, do you think that movies or books are better for grounding cross-media campaigns?
- Music is just one of many kinds of media that contribute to a cross-media experience. How does it enhance the story being told in that particular scene in a movie or television show? How would it change our understanding of the story at that moment?
- If you could choose a movie or television show to use as the basis for a tentpole for a cross-media campaign, what would you choose? Why would it be a good choice?



Chapter 4 Interpretive Illustration by Angela Love

SECTION 2



Chapter 5 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 5

DIGITAL MEDIA

CHAPTER LEARNING OBJECTIVES

- Understand the importance of digital media in cross-media communications
- Explain the role games play in our popular culture
- Discuss the ubiquity of the web
- Learn about other examples of interactive media

KEY TERMS

Augmented Reality Games
Choices
Connectivity
Cross-Media
Games
Hot
Interactive Media
Mixed Media
Participatory
Pervasive
Search
Story and Play
Transmedia
Transparency
Ubiquity
Web

Games, web, interactive media. The fifth chapter looks at how crucial the computer is to cross-media. Cross-media truly blossoms with digital media.

DIGITAL MEDIA

When we start to consider how computers affect cross-media creations and interactions, it becomes important to think about how to put together a consideration of what the computer does exactly to enhance alter our interactions with media. The internet and videogames are two media that make use of digital resources, but there are others, too. This chapter asks you to think about all kinds of digital interactive media and how you interact with them.

Games, the web and interactive media: in this chapter we're going to look at how crucial the computer is to cross-media communications. **Cross-media** truly blossoms with the advent of digital media. As we note early in the book, there were many cross-media experiences, but with digital media cross-media is becoming much more a part of almost every media experience we have.

GAMES

Video games are a large part of our digital media renaissance. Currently, they are one of the hottest media in our popular culture. The industry is looking to grow beyond its established franchises and licensed lines to attract even more players from new audiences. The types of games offered across the various consoles are expanding greatly which is helping attract people of all ages. The current generation of consoles (the Nintendo Wii, the Microsoft XBox360 and the Sony PlayStation3) offer a diversity of playing experiences.

A HOT MEDIUM

Depending on with whom you talk, it is often said that the game industry is now the largest entertainment industry, making more money than the old king of the hill, the movie industry. While this may or may not be true, I'm not interested in getting into the details of this statement with comparisons of box office and DVD rentals and sales to games and consoles sales and rentals. Instead, I'd rather focus on the fact that no matter with whom you're talking, the game industry is seen to be the fastest growing market in the entertainment industries. It is hot. Games are growing in leaps and bounds compared to the movie industry and it looks to only continue growing all the more. The industry has a core demographic of young males and has been moving beyond this to attract people from all over the demographic spectrum. We are seeing the big titles as we always have, but

we're also seeing a wider variety of games and places to play them.

MARIO

When talking about games, it's hard not to mention Nintendo and all of the successful **franchises** they've created. Probably one of the most recognized video game characters, Mario the plumber got his start with Donkey Kong. Mario is a great example of how Nintendo develops a character and then uses that character in a variety of games. So Mario started in Donkey Kong, the seminal **platform game** in which players have Mario jumping, ducking and climbing to rescue the princess from Donkey Kong. Mario can now be found in **strategy games, sports games, party games** and of course new iterations of platform games. Videogames have their own franchises (like Mario), but they often a part of a cross-media franchise (like Star Wars).

By focusing on the **content** around their characters, Nintendo has established a line of franchises that revolve around core games and characters that span across many different games. They have Mario, Zelda, Samus, Kirby, just to name a few. And these franchises move across their **consoles** as well. Nintendo started with the NES (Nintendo Entertainment System) and moved to the next crop of consoles (the GameCube, The Gameboy, and the DS) and is looking onward toward the Wii **next-generation** console. Throughout Mario has been a star in a great many games that help provide fun playing experiences for players on each console.

MADDEN

The Madden NFL Football games from E.A. Sports are another franchise worth considering. Electronic Arts has come close to perfecting the annual release of a new Madden NFL Football game each and every year. They've built on the solid base of a playable **simulation** of a football game and have continued to add features and layers each year to entice players to buy the next release. The game has gone beyond just the game on the field to include the coach and even the owner running the football team, making decisions on trades and concessions as well as guiding the team through an entire season. E.A. simulates all the stadiums and does motion capture with star players as well as building annual statistical libraries of all the players on all the teams to determine the performance of teams. Simulations strive for reality. So a game like Madden NFL Football tries to simulate real football as closely as possible. Fans of simulations are extremely picky when a game is inaccurate. The level of detail and attention to the finer points of the game truly does keep fans and players coming back for more year in and year out.

ANOTHER THOUGHT ON GAMES

The above is merely the tip of a huge iceberg of the games available across platforms, consoles and cross-media. Games are becoming a **tie-in** to most major movies and television shows. Tie-Ins are one of the most effective ways cross-media experiences are created and spread from medium to medium. Granted, there are plenty of examples of game tie-ins in which the player just runs through the plot of a movie or television show. These are game adaptations of the story from the original medium. The *Harry Potter* games are great examples of this type of adaptation tie-in. But we are also seeing more games that integrate new experiences and expand the cross-media experience beyond the existing narratives. *The Godfather: The Game* does this quite well. You play a character that has a peripheral role that intertwines with the existing storylines and you play the game and create a story of your own. In both cases, we are seeing how games are being actively incorporated into cross-media experiences.

THE WONDERFUL WORLD WIDE WEB

The web has become a ubiquitous presence in our personal and professional lives. It is the primary **internet** experience for most of us. In many parts of the world **high-speed, broadband** access is becoming the norm while developing areas are just logging on and rapidly improving their internet **connectivity**. The web is the forum for cross-media communications to most readily proliferate and spread. It is also the medium that can serve as the glue, helping to hold all the other media experiences together.

SEARCH

With billions of pages on the web, being able to accurately search and precisely find the content you want is extremely important, otherwise the web wouldn't really be that useful at all. There have been many **search engines** in the history of the web, and there are many currently offered today from Google, to Yahoo, to Wikia and more. Google is one of the most popular and successful search engines and has grown into one of the premier companies dealing with search in general. It has become so successful that it is being used as a verb meaning to look up information on someone or something as in, "I **googled** you."

Google has grown to be more than just searching the web to providing contextualized associations to all information, the company is also creating free tools for us to use along with **APIs** (application program interfaces) that allow us to add functionality to the tools. APIs let you do all kinds of cool things. Many websites let you add features of your own. Beyond information, Google and Yahoo and other similar companies are enabling us to find entertainment and education and more. Cross-media communications work as they spread across a diversity of media and Google helps us search through all of the information and enables us to find our way into and through cross-media experiences.

ARGS

Alternate Reality Games (**ARGS**) are a great example of cross-media at work. An ARG is a multiple media game that often incorporates the internet to make connections across various websites and pages with clues hidden everywhere. An ARG usually has a direct relationship with another media moment, like a movie or a television show, but can also exist on its own. There are **community websites** that serve as guides to the various ARGs that are up and running and most ARGs spawn community websites that help orient you to a specific ARG. These games are huge **interstitial** puzzles that require dedicated sleuthing in order to unpack the meanings and get further immersed in the world of the game/movie/show.

One of the most noted early ARGs was the one known as *The Beast*, which was associated with the movie, *A.I.* This ARG had its first clue in the movie posters that soon led players into the world of the movie as they explored mysteries and explored the future of this world. A more recent ARG was running along with the popular television show, *Lost*. This ARG provided more in-depth clues to the mysterious island where the survivors are lost.

BLOGS

Weblogs, or **blogs**, are another way that the web has enabled us to communicate across and about media. For those of us who might not know yet, a weblog is a website that is an online diary of sorts. On a blog, we can **post** textual, audio and video content and readers can come check out our posts (usually with the newest post first and then going back) and anyone can add comments to **threads** and share **links** and trackbacks (links from their blogs). Blogger was the first company to create applications that helped streamline this process and make it easy enough for anyone to do this without any advance programming or scripting knowledge. Today there are dozens of different companies with dozens of different applications that enable us to post our thoughts, feelings and anything else up online either by ourselves or with a group of friends or colleagues. And there are community sites, like LiveJournal and MySpace, that help you get your blog connected into their networks and create online friendships with people through our blogs.

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This explosion of content creation means there are just too many blogs (and too much content that may not be worth our time) for anyone to read them all and figure out the good from the bad. Blog specific search engines, like Technorati, help us track blogs based on how they link between blogs. So status is determined by the community itself as you can follow the links to see who gets the most. Boing Boing is a popular group blog that posts on pop culture. And many cross-media experiences are harnessing the immediacy of blogs to allow fans a peek behind the curtain of how things are produced as well as to fuel and fan the desire for more details.

ANOTHER THOUGHT ON THE WEB

The web has become one of the central media in our daily lives and with this presence it also has become a central medium in cross-media communications. Our experiences are enhanced in two ways. First, as I've shown above, the web is a great medium for connecting cross-media together. Other media can be referenced and connections can be highlighted as well as new interactive content can be added to the cross-media mix. Secondly, the web is a great **forum** for fans to talk about their experiences. Blogs and boards let us talk with creators and each other, posting comments and content that adds to the overall cross-media communications. If you're interested in something, there are going to be websites and forums for you to find people who share your interests, just search with Google.

INTERACTIVE MEDIA

Interactive media is a catchall term for any type of media that enables a diversity of opportunities to interact with a mediated experience. So, video games and the web could both be considered interactive media, but each is distinct enough to merit focused attention on the unique properties found in video games, and on the web. Now, we're going to take a more global look at interactive media and how it enables cross-media experiences.

CHOICES

Interactive media give us a diversity of **choices** across our experience. We are able to choose what we want, when we want it. Granted, if you want you could consider all media to be interactive. For example, you can choose to pick up a book and read a page or two, or if you want you can skip to the end, or you can read right through it in one sitting. But interactive media are enabled by the choices we make. So, there isn't a cohesive media experience without our interactions.

So a book has a story regardless of how we read through it, but interactive media experiences build through our interactions with them. We have more of a **pro-active** influence on the experience through the choices provided to us. Of course, the amount of choices allowed determines our experiences, but this is part of the art and science of designing and developing interactive media that engages us and gives us enough choices to make us feel as if we have agency within the experience and that our actions matter.

TIVO

TiVo is one of the first digital video recorders (**DVRs**) that allows us to record television shows and then watch them at whatever time that best suits us. But it goes beyond just simple recording to enable us to set up recording schedules for regular shows that we enjoy. TiVo helps take a television into a more interactive space. True, it's not the same type of interactivity that the web provides, but TiVo gives us the ability to create our own television viewing experiences.

The regular broadcast schedule no longer matters and commercials become something we can fast forward past. We are able to watch the shows we want to watch when we want to watch them. We can **queue** up our own schedules and fit them into our busy lives more easily. TiVo and other DVRs give us television on demand. Your Queue lets you line up all the shows you want to record so that you can watch them when you want.

KIOSKS

Interactive **kiosks** and touchscreens are becoming one of the best ways to allow us to get the information we need when we are out in public spaces like a museum or a mall. Of course, static kiosks are still around. Maps in malls with "You Are Here" still help us find the store we want, and plaques are still in museums with info on the cultural importance of this or that painting.

These maps and plaques are being supplemented by interactive kiosks with touch screens which allow us to more readily find a variety of information that will enhance our experience. We can find out which stores are having sales. We can explore the history of a painting and see how it fits into its era. Kiosks bring interactive media into public spaces and help us better shape the experiences we have there. They can also allow us to return to a website and find out even more after our visit.

ANOTHER THOUGHT ON INTERACTIVE MEDIA

Interactive media help connect cross-media communications together. Cross-media is all about encouraging us to get more pro-actively involved in our media experiences and this is only enhanced by the choices enabled by interactive media. With interactive media, we are able to make choices about our cross-media experiences.

PROFESSIONAL PERSPECTIVES

WARREN SPECTOR

Thinking about Games

The place to start thinking about games, as far as I'm concerned, is by identifying what makes them different from other media and then figuring out how we can best exploit their unique qualities. The key to the future of gaming, to great game design and to useful analysis of games lies in focusing on things that could never have been done in (or, at least borrow as little as possible from) any other medium. I truly believe that the road to critical and commercial success lies in that one, simple idea.

Let me be clear -- it's okay, even necessary, to borrow appropriate elements of, and critical methodologies previously applied to, other media, but it's not enough. We may appeal to millions of players and make a ton of money rehashing ideas from movies, comic books, television and novels. Some academics may get degrees and book deals out of such an approach. But developers will never reach their true potential, and games never be anything more than the bastard step-child of those other media, until we figure out what we can do that earlier media can't. We will never truly understand this new medium until we begin thinking about games as something cool and different in some very profound ways.

So what makes us unique? There are five elements which, at the highest level, set gaming apart from all other media.

THE POWER TO TRANSPORT

We can transport players to other worlds (even totally abstract ones). It isn't Luke Skywalker in that X-wing, it's YOU. YOU'RE the Hacker in System Shock. I'll never fly a WWI biplane, but I got as close as I'll ever get in Wings of Glory. We send players to places they couldn't go any other way.

IMMERSIVENESS

We can create worlds that come THIS close to being completely convincing. We're at our best when we remove all obstacles to player belief in our fantastic (or not so fantastic) worlds.

PARTICIPATION & RESPONSIVENESS

We are the only medium in history that demands player participation for its very existence and the only medium that can respond to player input.

EMERGENCE

We can craft game systems, both simulated and emulated, that players can exploit however they want with results we can't predict in advance. We don't need die rolls or character stats to recreate the experience of being an armed fighter in a dungeon. We can craft robust simulations that do a far better job.

SHARED AUTHORSHIP

We are the first medium in history that can turn consumers into collaborators in the creative process. The very best gameplay moments are the ones that belong to players, not to authors or directors.

In other words, we can generate PLAYER-DRIVEN experiences.

That is the true power of gaming and that is what we must aspire to create, even as we borrow the best of other media.

DONNA LEISHMAN

Will Internet Narrative Art Ever Grow Up?

In the history of mediums, new media, the Internet and its associated subcultures are infants – arguably only 20 yrs old. The question is whether we will gain maturity or retain our juvenility? Culturally maturity = stability, centeredness, responsibility and in mediums – conformity, mass usage and generalised understanding. Whereas juvenility = transitional, imperfect, fragmented or many centres, unconventional or challenging. As time passes and usage increases all mediums do generalise and develop 'standards'. What defines the medium is to what extent the communication conforms, for example in Print and Television -- by a long way -- the majority is mass produced, bland and formulaic, Film and Theatre retrospectively lesser so.

From 1995 to 1999 the Internet and its art forms were spectacularly close-knit and niche communities. In these early developmental days new media was intrinsically diverse and commonly seen to bear the banners of the avant-garde (disturbing the status quo). Where

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artists are interested in the process of creating something new that is independent of established modes of expression. The Internet was a virtual location that was ideal; it was uncharted, unmonitored, where artefacts could be distributed freely. Until very recently, it was not a commercial network.

The Internet appeared to be a polar opposite of the mass communication model, in that there is often a high degree of intimacy between the audience and the art. For example, participants can view it for free and use it both in their home and at work; this experience is in the main individualized and unlike elsewhere in media. Such relationships amongst creative peers and responsive audiences can border on the invisible: enclosed and rewarding, peacefully void of marketing.

An interesting constituent of Internet art practices is the interactive narrative. The history of responsive or interactive narrative systems goes as far back as the ancient oral epic, through role-playing, from *Choose Your Own Adventure* books, from early games, from postmodernist / modernist literature down to today's digital opportunities -- whereby responsive systems can come in a multitude of shapes and sizes. Contemporary digital responsive narratives have many manifestations, each of which offer different qualities to the participants' experience. Responsive narrative media are fundamentally different from linear or static stories in the way the system is programmed to allow or deny participant control. This is the key characteristic of this type of narrative. The levels of participant control can veer from quasi-linear click and move onwards action (see Vectorpark.com) to the other extreme whereby the participant's onscreen input actively destroys or renders the image and narrative so complex or abstract it is unreadable (see Jodi.org).

The critiques of interactive narrative media are shared between games studies, literary studies, communication design (semiotics), new media art, media/film studies and the field of human computer interaction. These positions have different emphases for example some on reception others on authorship. Commonly, these artistic works are achieved individually and outside the commercial realm (videogames are an exception), thus the creative and conceptual choices open to the practitioner are more unbound than most contexts.

Another important axis in this practice is the role of Macromedia Flash and how it has enabled non-programming experts to develop interactive content. The Flash community is one subset of many within new media, but one that has provoked heated debates, for example in 2002 Internet artist Eryk Salvaggio (Salsabomb.com), reflected on damage that Flash had on the developing Internet art scene:

“from 1998/99... The designers began using Flash and Flash began trickling into art, a complete reversal of the traditional exploitation of the avant-garde that usually occurs in

the marketplace. The artists, looking to reflect the web as they saw it, learned the tools of the corporate media and things began to blur... The (SFMOMA 2001) site has overloaded on itself and become a parody of bad design and in doing so, set up a new expectation of what net.art was supposed to be: sleek, contentless, indecipherable and above all else, sleek. Did I mention sleek?"

He claims this is part of larger and more serious situation where Internet art has become "more about the "Net" than it was about "art."" Another memorable argument was Flash 99% Bad (Jakob Neilson, 2000): 'About 99% of the time, the presence of Flash on a website constitutes a usability disease'. Thus flash as a practice has been criticised on two fronts for infecting the 'art scene' and corrupting the commercial usability on the Internet. I propose Flash is an appropriately prickly but autonomous technology for the aberrant artist.

In the years 2000 to 2005 the Internet witnessed many changes: the consolidation of e-commerce, advertising's first serious forays online, Diplomas and Degrees sprang up in new media, galleries began to archive and show Internet art, in short it began to be part of culture at large. The Internet is no longer invisible to the masses, nor perceived as hugely nerdy or specialised.

After such rapid development, where are we all going next? In terms of responsive Internet narratives I'd like to see artists continue to explore how we author the participants experiences. As part of the design process it must be regarded as equally as important as the visual communication, rather than be subservient to seductive visuals or the lyrical word. Interactivity is not just the space between a click and arriving somewhere else. It's about what happens mentally in-between for i.e. anxiety, fear, surprise, apathy or confusion. Interactivity can be transactional (as seen in the majority of games), kinetic, creative, explorative, consequential, destructive or a hybrid mix of any the previous.

At this point in history Internet art has yet to be neatly defined never mind becoming formalised; the work produced is leading the critics and industry alike. This is a very special occurrence, and one not to be given up lightly. To sustain this characteristic -- work must continue to be experimental and flawed to be intentionally provocative. Our communities must remain robust but become more visible to encourage new members, else the mass modes of communication and corporate standardisation could gain the majority. Will the Internet and responsive narratives grow up? Or will the Internet continue to be a home or haven for the avant-garde, a place specialising in open-source, anti-establishment, individualised, and independent art forms? Where the artworks are inherently juvenile transitional, fragmented, unconventional, petulant and provocative? I very much hope so.

SUMMARY

So we can see how integral digital media has become to cross-media experiences. Games, the web and interactive media all add layers that better enable us to get involved in our media experiences and help guide us across and between various media.

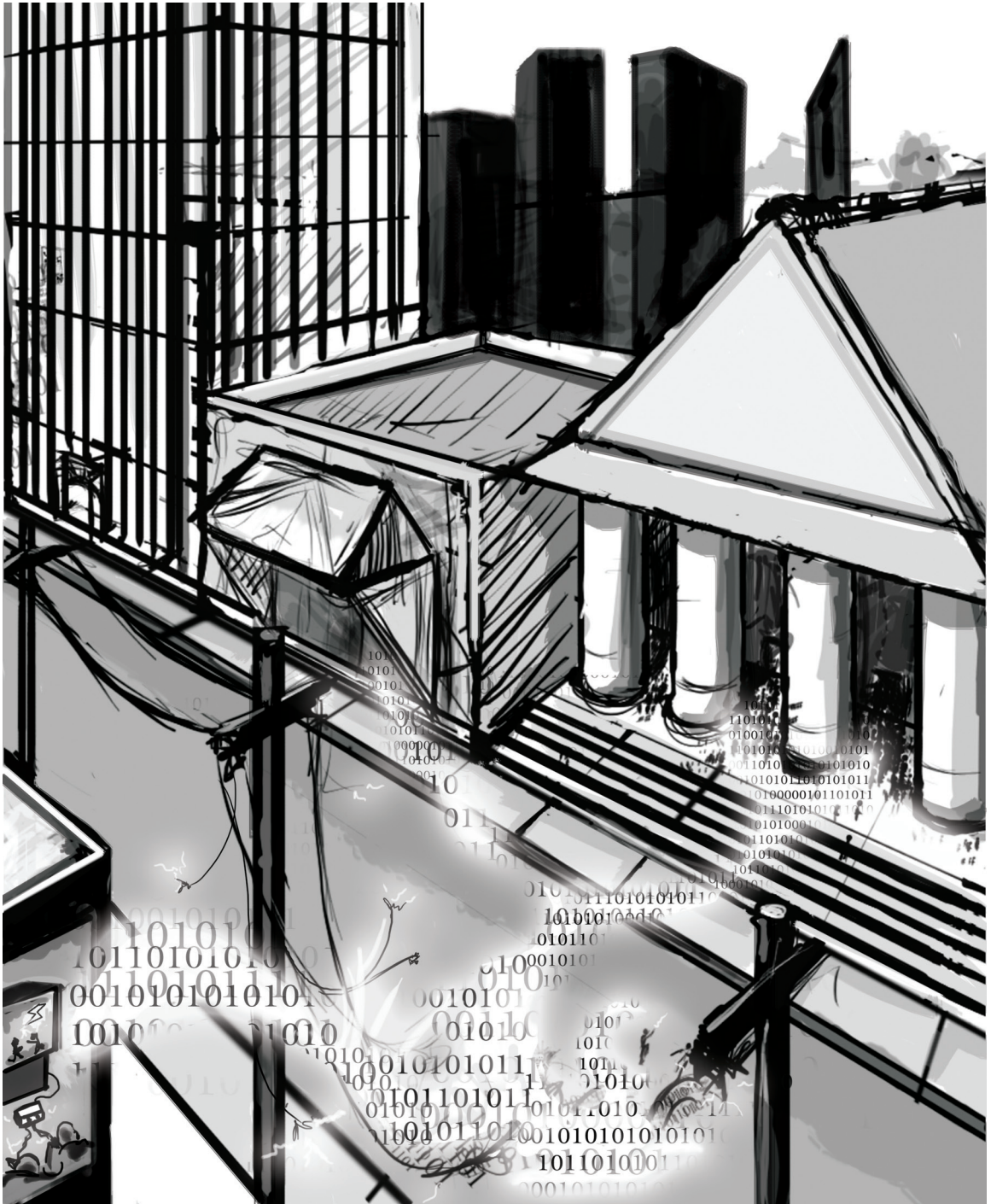
With games, we looked at Mario and Madden and how pervasive games are becoming in our pop culture entertainment experiences. And we saw how the web serves as the glue for cross-media. Google helps us find things, ARGs let us get more actively involved in our media experiences, and Blogs give us a platform from which we can directly add our own ideas and share our thoughts. In general, interactive media gives us choices. TiVo allows us to watch television at our convenience and interactive kiosks help us get good information when we're out in public spaces.

We are able to experience stories across media and find our way in and out of the media as much as we like. We get to feel more actively involved with our media experiences. Digital media helps cross-media communications flourish by giving us a role in the story.

QUESTIONS

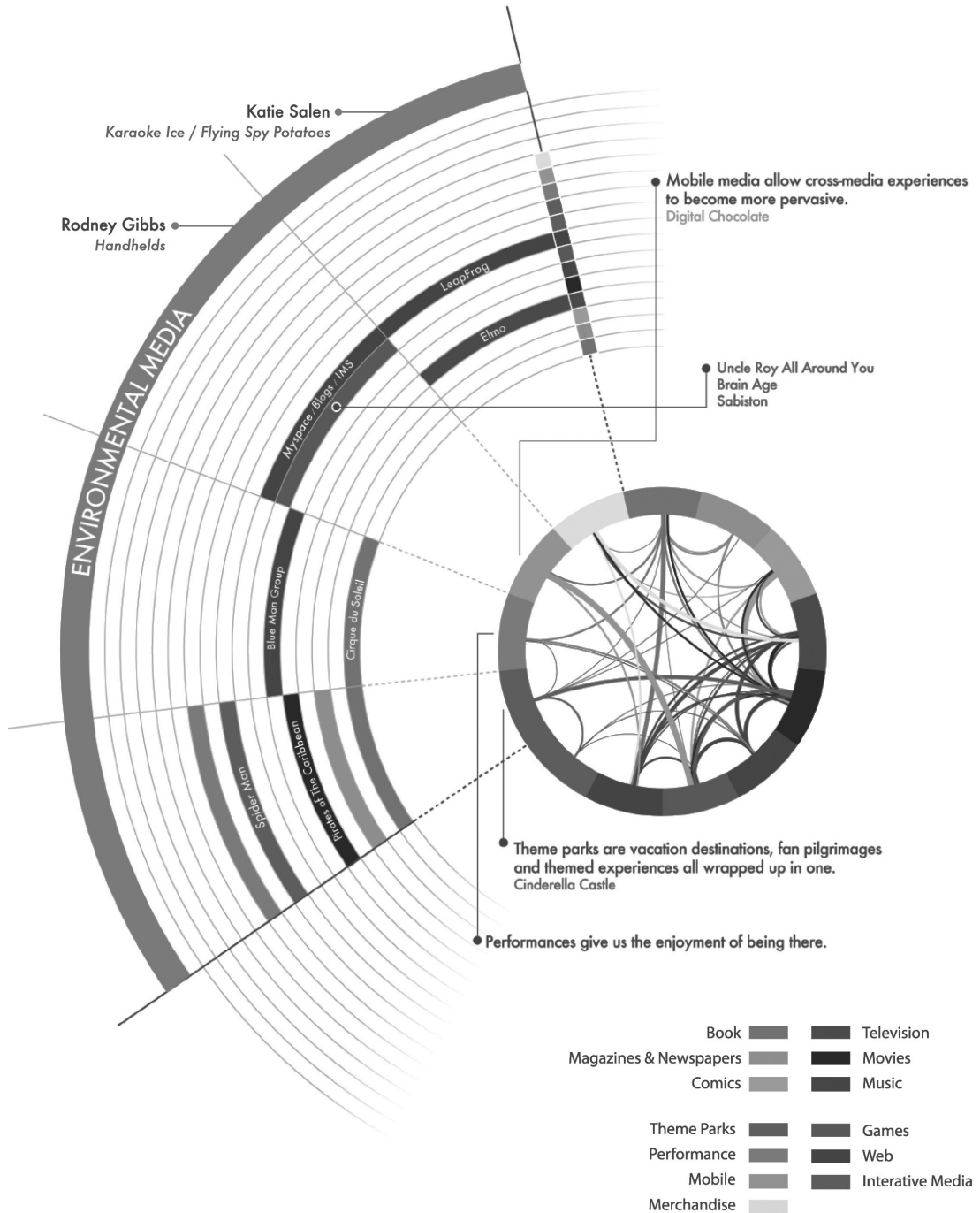
by Alice Robison

- What are some examples of games that successfully tie-in to cross-media experiences with related movies, shows, or books? Why do you think they were so successful and others failed?
- Try to locate a game that allows you to explore more of the story beyond what's presented in other media. Or, find one that lets you play through the experiences relayed in other media. What's interesting about that type of game experience?
- Take a look at your web browsing history over the past day or so. What does that information tell you about how you use the web?
- What makes a medium interactive?
- How would you characterize the difference between a simulation and a videogame? Do simulations have to be digital?
- Videogames are a fairly new medium. What do you think are some of their unique characteristics? How is the experience of a videogame different than other media?
- Google is perhaps the most popular way to do a search on the internet, but there are many others, including Wikia and Yahoo!, but what if you're doing a search for scholarly sources? Where would you go?
- Do you think it's a good thing that non-programmers can develop interactive content with programs like Flash? Can it also be a bad thing?



Chapter 5 Interpretive Illustration by Angela Love

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Chapter 6 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 6

ENVIRONMENTAL MEDIA

CHAPTER LEARNING OBJECTIVES

Discover the importance of traveling to a theme park
Understand why you have to be there at a performance
Learn how cellphones enable use to take media with us
Find out how merchandise can be more than just a tie-in

KEY TERMS

Audience
Augmented Reality Games
Connectivity
Cross-Media
Gadgets
Information
Merchandise
Metamorphic
Mixed Media
Mobile
Networked Performance
Participatory
Performance
Pervasive
Story and Play
Theme Parks
Transparency
Travel
Ubiquity

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Theme parks, performance, mobile, merchandise. The sixth chapter looks at experiences that surround us as we make our way through our daily lives.

THEME PARKS

Environmental media make use of physical space and surroundings in order to communicate experiences. Some environmental media are developed as commercial entertainment and others as art and performance. They often use mobile technologies and sometimes incorporate merchandising tie-ins. This chapter helps us think through the potential of environmental media for cross-media experiences.

Theme parks are vacation destinations, fan pilgrimages and themed experiences all wrapped up in one. These parks go above and beyond carnival and fair events to offer themed spaces that draw us there for an overall experience full of rides, walks, lines and more.

TRAVEL

A large part of the appeal of theme parks is that you have to travel to them. Getting there is the point of the adventure. It gets you out of your normal spaces and takes you out of your daily life into this other world of the theme park. Theme parks rearrange our physical surroundings more than other media experiences. We get more bodily immersed as we have to be there in order to have the experience.

PIRATES OF THE CARIBBEAN

Disney has the classic *Pirates of the Caribbean* attraction at Disneyland Park where we ride through and see the pirates' adventures. This attraction inspired the popular movie franchise. They have also made another Pirates attraction, *Pirates of the Caribbean Battle for Buccaneer Gold*, which is at DisneyQuest in the Walt Disney World Resort, and is much more interactive. In this ride, a group gets on the bow of a ship and there are screens with projected images of pirate ships and islands. Most of the group mans cannons, while one of them steers the ship as they battle pirates and win gold. The action is projected on the screens and the riders get to move around on the ship and fire the cannons as they make their way around this virtual Caribbean. *Pirates of the Caribbean Battle for Buccaneer Gold* gives everyone a chance to be a pirate, at least for the duration of the ride. This is a great cross-media example as Jack Sparrow, the popular movie character played by Johnny Depp, has now been added to the attraction.

SPIDER MAN

The Amazing Adventures of Spider-Man ride at Universal's Island of Adventures takes you along with Spider-Man for a rollicking adventure where you get to watch him save the day. This attraction was inspired by the original comics and resonates with the popular movies. Riders are on a hydraulic car that simulates motion while they don 3-D glasses to take in all the visual special effects. The ride immerses us in the adventure and makes us truly feel a part of it as we bounce around and the graphics swoop out at us in 3-D.

ANOTHER THOUGHT ON THEME PARKS

Theme parks provide us with experiences that require us to be there. We get to walk around and ride the rides and get out of our world and into the world of the theme park. Unlike amusement parks, theme parks are more integrated into a mediated world. They are also becoming more and more integrated in cross-media communications so that we can watch movies and shows and read books or comics and then we get a chance to actually feel like we've been there and experienced the mediated worlds in person. It gives us a deeper feeling of engagement having a chance to visit the places we've only read about or seen on the screen.

PERFORMANCE

Like theme parks, performances give us the enjoyment of being there. We get the thrill of seeing something live and being a part of the experience with a group. Performances are ephemeral in that we really do have to be there in order to get it. This lends an immediacy to the experience that can be really powerful and helps give the audience a stake in the experience as they are directly involved as a part of it.

AUDIENCE

Audiences are so important to live performance. They have a huge impact on the performers and the energy created by the interplay between the performers and the audience can make for an electric experience with a good crowd, or can make for a dissatisfying event with a bad crowd. In the best cases, a great performance with a great crowd can make for an experience in which we had to be there in order to understand how great it was and it makes for an experience we won't soon forget. American Idol gets the audience involved with

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auditions and voting, and the American Idol Experience at Disney's Hollywood Studios in Walt Disney World also lets people get directly involved.

BLUE MAN GROUP

The Blue Man Group started Off-Broadway in New York City with multimedia performances that incorporated the audience and created wild and wonderful music. They would get information on the audience members when they were waiting in line that would then be used in the performances. So every evening would have a slightly different cast as the audience always differs and varies from the night before or the night to follow. The performances tweaked the **fourth wall** and got the audiences more directly involved.

CIRQUE DU SOLEIL

Cirque du Soleil has grown into the premiere artistic circus extravaganza. They mount traveling shows as well as permanent shows in various cities around the world. This provides an interesting mix for us as audience members. We can travel to Las Vegas (a theme park of a city if there ever was one) and watch several of the permanent Cirque du Soleil shows, or if we live near a major city, we can have the opportunity to go to the circus, but not your regular circus. The Cirque shows are full of poetry in motion and dramatic acrobatics that create some of the most monumental live performances that can be experienced today.

ANOTHER THOUGHT ON PERFORMANCE

Performances make us feel directly involved with an experience. This powerful feeling of connection can translate beyond performance to other media experiences getting us more involved and engaged with cross-media. Performance helps to guide interactivity in directions that advance the story and make us feel like we're an essential part of the experience.

MOBILE

Mobile media refers to media that can be delivered to us on devices and gadgets that we carry around with us (like our cellphones). Mobile media allow cross-media experiences to become more pervasive as they can be experienced wherever and whenever we want. We can choose to bring them along with us if they integrate well with our daily lives.

GADGETS

Technological advances, along with affordable prices, have brought portable devices into our most of our lives. Cellphones are becoming **ubiquitous** with many people severing their land-line phones completely and using the cellphones for all calls. Smart phones, like the iPhone and Android allow us to carry around calendars, address books, email and more. Our mobile devices enable us to bring our media experience along for the ride. And many of these devices have GPS (Global Positioning System) that hooks us into a satellite system that tracks the location of the device. This enables us to have experiences that incorporate our surroundings. This can range from directions to the nearest store, to media events that are triggered by where we are.

DIGITAL CHOCOLATE

Digital Chocolate is a company that makes games and content for cellphones that serve as an entry into mobile communities. The draw is the fun of the content, but the staying power is the ability to make connections with other people who enjoy similar experiences. Our phones connect us to the fun content and help us get engaged with the community. They allow us to gather both virtually and physically through the community

UNCLE ROY ALL AROUND YOU

Uncle Roy All Around You is a game created by Blast Theory and the Mixed Reality Lab that combines online players with street players through their mobile devices. Online players find postcards in a virtual world that help them determine where postcards are in the real world. The street players work with the online players to find the real postcards and then take them to Uncle Roy. This game places players in overlapping spaces of real and virtual worlds and requires that they work together to bridge the spaces so that they can finish the game. Space becomes more fluid and we get to interact between the virtual and physical worlds.

ANOTHER THOUGHT ON MOBILE

Mobile media allow us to stay connected and as wireless broadband networks ramp up, we are able to watch videos and play games on our gadgets. And these gadgets can come with GPS that allows us to connect our location with our surroundings so that our media experiences can be related to where we are. Our mobile media experiences are coordinated with where are and when we want them and enable us to have cross-media experiences as much, or as little, as we choose.

MERCHANDISE

Merchandise is often created to tie-in with existing cross-media experiences. Swag is merchandise that just has a logo that relates to the experience; for example, a t-shirt. Toys and other items go beyond just logo-swag and enable us to buy a piece of the experience and have it as a collectible and reminder of the cross-media event.

INFORMATION

RFID (radio frequency identification) tags are beginning to be embedded in all of our consumer products. These tags can contain all kinds of information on the products we buy but also help companies track the types of purchases we make. This gives companies access to information we may not want them to have, but it also enables them to tailor their products to our purchasing desires. Merchandise could become more interactive and adaptive to us as consumers. We can get what we want based on the data in RFID tags and this in turn helps companies shape their products to what we want

ELMO

Elmo is a popular muppet from the television show, *Sesame Street*. Every year around Christmas time a new Elmo toy is released that often proves to be one of the most popular gifts of the year. The Elmo Knows Your Name doll is a plush doll that allows parents to download information into Elmo so that when the kids open up their own personal Elmo, he already knows their names. Smart toys like this Elmo can adapt their programmed behavior to interact with kids in engaging and endearing ways.

LEAPFROG

Speaking of smart toys, LeapFrog is a company that specializes in smart educational toys that teach kids learning skills while they are playing with their toys. From *LeapPads*, to *Turbos*, to *Leapsters*, to the *Fly Pentop* and more, LeapFrog creates toys that are engaging to play with and can be synced with a personal computer to assess how well kids are doing with the educational content and download new content to challenge them to continue learning more. These toys take full advantage of the internet and are able to keep new content coming for the kids so that they stay engaged for longer and ideally learn even more.

ANOTHER THOUGHT ON MERCHANDISE

Merchandise no longer has to just be a tie-in with other media experiences. It can become a large part of the experience and sometimes the other media become tie-ins with the merchandise. Smart toys with small computers onboard and ones that are able to connect online also help make our cross-media experiences more pervasive and engaging. We get to purchase a piece of the experience that serves as a collectible and as an active part in our involvement.

PROFESSIONAL PERSPECTIVES

KATIE SALEN

Karaoke Ice

Karaoke Ice was created by Katie Salen, Marina Zurkow and Nancy Nowacek. Imagine an ice cream truck transformed into a mobile karaoke unit, driven by a squirrel cub with a penchant for cheap magic, deployed to spark spontaneous interaction between passersby in Chavez Plaza and surrounding neighborhoods. The truck, or Lucci as she is known, is a tasty pop culture hybrid, one that brings three familiar expressions of “network culture”—ice cream trucks, datasets, and karaoke bars—into conversation. Dressed in song and shimmer, Lucci broadcasts twinkly pop songs in endless, repetitive loops as she weaves her way through the zone of the Biennial. At nighttime, once her work for the day is done, it’s time to let loose. She finds a party to join, dispatches the squirrel to hustle some more karaoke, and enjoys the festival entertainment.

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Participants perform for an audience from a stage in the transformed rear of the vehicle, and use a customized karaoke engine to select, sing, and record a song for later broadcast. Free popsicles lure passersby to participate, creating an economy of exchange: She gives you ices, and you give her a song. Remedios the Squirrel Cub, the resident MC, distributes the pops and dances badly while choreographing enigmatic rituals of his own. *Lucy in the Sky with Diamonds. Work it. Heart of Glass. I Want You to Want Me.* The streets of San Jose transformed through flavor and song. The resulting mix is one that celebrates the power of music to entice and inflame, as well as the sense of community that can be fostered among strangers trapped in a terrestrial network.

FLYING SPY POTATOES

Flying Spy Potatoes: Mission 21st Street, New York City is a mission-based street game by Jenny Marketou and Katie Salen. Players compete to capture territory on a game board by completing individual missions that render sections of the game board “visible” through streaming media recordings with the Flying Spy Potatoes mission balloon. The game board is the city street itself (21st Street between 10th and 11th avenue) and the Flying Spy Potatoes mission balloon / cam apparatus is controlled by a 30 foot tether that a player manipulates while playing the game. Players must master control of the mission apparatus in order to successfully complete their mission. The game ends when the territory of the 21st street map has been collectively captured and revealed.

Missions are broadcast live as streaming media as part of the installation at Eyebeam and archived for future broadcasting. The sound is created with Max/MSP/Jitter by the sonification of certain video elements captured during the transmission of the streaming media, such as mission balloon movements, noise, and frequency, among others.

RODNEY GIBBS

Handhelds

In Japan there are adults – respectable adults with suits and jobs and kids and such – who carry gizmos in their pockets. These devices are not cell phones or PDAs; they are games, Nintendo DS (Dual-screen) game systems to be precise. Unlike older Americans who are digital immigrants – i.e., those who came of age after CDs, DVDs, the Internet, and cell phones became ubiquitous – these Japanese adults are not ashamed to play games in public. Less fettered than American adults by the stigma of playing what is commonly perceived to be a child’s toy, these Japanese adults, and there are many of them, are driving Nintendo, and thus the entire handheld game market, in a new direction: toward games

and applications that look and sound like kids' fare but are actually tuned to adults and serious applications. As with many consumer technology trends, Americans are slowly starting to follow Japan's lead.

One of the first of these adult-oriented game titles to find an American audience is "Brain Age." Ostensibly an entertainment game, replete with fast graphics, peppy sound effects, and a rident host in the form of an on-screen floating head, "Brain Age" is actually a souped-up set of flash cards aimed at honing one's faculties to an ideal, nimble brain age of 21. (Upon first play, this 36-year-old initially tested an abysmal 83. After a few weeks of daily short play sessions, I lowered by score to a more respectable 27.) A combination of math drills, visual puzzles, and some Soduko for good measure, "Brain Age" is opening the door for what may be a flood of handheld games that American adults deem respectable enough to play in public. By marketing the game with laudatory quotations from neurologists and gerontologists, Nintendo isn't gunning for the *Mario* or *Zelda* crowd with these titles; it's betting that adults' fear of growing old and dull will fuel our interest in edutainment like "Brain Age." A game on the surface, it's actually staving off premature brain addling, and who can question the value in that?

While Nintendo-sanctioned titles like "Brain Age" re-teach adults long-forgotten lessons, such as math tables, vocabulary and geometry, homebrew communities are adopting the DS for more creative applications. Bob Sabiston of Flat Black Films in Austin, Texas, has long toyed with exploiting technology for his own artistic ends. As an artist with a programming pedigree, from MIT no less, Sabiston is a double-threat. Acclaimed for inventing animation software that allows artists to draw over live-action video to create a fluid, quivering look, his technology and animation have vivified Richard Linklater's films, *Waking Life* and *A Scanner Darkly*, and Charles Schwab's "Ask Chuck" commercials. More recently he's created an art and animation application for the Nintendo DS. Using the DS's touchpad as a canvas and its stylus as a brush, users create custom palettes with which they paint and draw in broad swaths or pixel by pixel.

While the DS's VRAM is limited, its wireless feature allows Sabiston to transmit his art in pieces to a desktop computer so that he may create works far larger than the DS could normally store. After saving out and assembling the pieces, he has it printed and mounted professionally for a couple hundred dollars. His first piece, a dense maze of intricate characters, stretches five feet by three feet and, at first glance, looks like a prozac-induced oil painting; Only by closer examination does one realize that the art piece is actually a collection of tiny pixels. The completed piece represents approximately 200 individual DS screens that took Sabiston about two months of part-time work to complete. A tech savvy aesthete might assume the piece was created in Photoshop; never would one think a kid's game system capable of such striking and intricate art.

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Sabiston's application also supports 2D cell animation. Similar to Flash, though without its numbing array of buttons and features, his application uses the DS's wireless feature – intended for wireless cooperative gameplay – to transmit art assets quickly to an HTML editor on a PC. The result is doodles, screen captures, even voice recordings made on the DS can instantly appear on the Internet. Were Sabiston's application to be sold commercially as a DS “game,” and he is in discussions to do just that, users could create complex art and animation to pepper their MySpace pages, blogs, and IMs. Developing the application took him a few months of part-time work, and judging by the fevered reception his application received during a sneak preview at dorkbot in Austin, some consumers are hungry for such tools.

Another Austinite has appropriated the DS and its predecessor, the Game Boy Advance, for purposes not intended by Nintendo. Like Sabiston, Rich LeGrand, proprietor of Charmed Labs, disguises complex tools in the DS's user-friendly design. He creates robots that use the DS as a CPU and Legos as the mechanical parts to which he adds motion sensors, web cams, mech arms and the like. While his DS-topped Lego robot looks like a toy and instantly draws a crowd of curious kids wherever it's shown, it is, in fact, a complex, scalable and serious research tool. Users install and iterate robust AI code from their PCs to the robot's DS via a custom cable. The robot is not remote controlled, though; users remove the cable and set the robot off on its own to execute the AI code. LeGrand's customers include university artificial intelligence labs around the country and Botball, a national competitive robot tournament for high school students. By using off-the-shelf parts like the DS and Legos, LeGrand keeps his cost low, selling his robots for a few hundred dollars, whereas his competitors, who use proprietary parts, charge many thousands. Most importantly, his use of a DS, many a kid's best friend, makes what is an abstruse and daunting subject – AI code – far more inviting to those who'd perhaps otherwise be put off by less familiar hardware.

As with all technology, handheld video game platforms are improving each year; the DS, which fits in one's pocket, for example, has roughly the same horsepower as a Nintendo 64, a high performance console platform in the late '90s. As portable game systems' size and form factor converge with PDAs and smart phones – acceptable tools for even the most serious adult – older audiences may find that there's no shame in playing games, at least if they are learning something while doing so. With a little luck, they may even enjoy playing some games just for the sake of having fun.

SUMMARY

In this chapter we explored environmental media. Theme parks are great destinations that require us to travel in order to have themed experiences and ride fun rides like the *Pirates of the Caribbean* and *Spider Man*. Performances are another type of media event that requires us to be there in the audience in order to truly experience the performance. The *Blue Man Group* and *Cirque du Soleil* both offer performative experiences that are worth the trip. In a similar vein, but with a different focus, mobile media allow us to have our media experiences whenever we want and wherever we happen to be (as long as we are within network coverage of course). *Digital Chocolate* helps us connect to communities through our cellphones and *Uncle Roy All Around You* allowed players to interact in overlapping virtual and physical spaces at the same time. Finally, we looked at merchandise and how commercial tie-ins have the potential to be a vibrant part of cross-media communications. RFID tags are enabling more information to be collected and shared. And Elmo and Leapfrog toys are showing how a little **connectivity** goes a long way in providing more engaging experiences.

QUESTIONS

by Alice Robison

- At the start of the chapter we discussed the appeal of theme parks as environmental media, noting that because you have to be there to experience them as media, they are therefore compelling. Do you agree with that assertion? How exactly does being there make the experience better?
- In terms of media experiences, what do theme parks enable us to do?
- The section on performance emphasizes the role of “audience impact.” How does that idea compare with the concept of “shared authorship” as discussed in previous chapters?
- Thinking still about shared authorship and audience impact, what do those ideas have to do with the “fourth wall” named in the section on the Blue Man Group?
- What counts as environmental media? Could you characterize it as other kinds of media? If so, what?
- If you were trying to design environmental cross-media experiences, how could you use mobile media as part of a performance?
- How can handheld technologies be used to create new media experiences? What is the importance of tweaking handheld media?
- To what degree is merchandise important to a successful cross-media experience?



Chapter 6 Interpretive Illustration by Angela Love

CROSS-MEDIA @ PLAY

by Alice Robison

SECTION 2: THE AFFORDANCES OF MEDIA ACROSS COMMUNICATION CONTEXTS

In his book titled *The Design of Everyday Things*, designer and writer Donald Norman discusses the concept of “affordances,” which refers to the perceived relationships between objects and their uses within systems and concepts. For example, when words are put in print form by using paper and ink, a user knows what to do with that object just by looking at it. The concept of affordances has been widely used and discussed, especially in computer science and psychology. We are using it here to help you determine which media work best to make your cross-media experience a successful one for users and participants.

Chapters Three through Six of your textbook are focused on types of media that can be used in cross-media communications. Print, electronic, digital and environmental media all enjoy different perceived affordances. That is, designers who use them in cross-media contexts do so because they anticipate that users will know what to do when they encounter them. Televisions are for watching, radios are for listening, books are for reading, games are for playing, and so on.

For many designers, however, what we think we can ask users to do with objects and systems isn’t always in sync with how they are actually used and understood by their users. Likewise, users don’t always understand what is being communicated, nor do they always want to interact with an object or system in the ways that the designers intended. Both can be good or bad; it depends on context. At the end of the day, both designers and users want to achieve a level of reciprocity, or shared understanding of how media are used to communicate in each situation.

For the purposes of these exercises, think about the ways that your audiences might interact with the media you have created and the experiences you have designed.

How will you signal the uses of your media to those who use them? Will they share your perceptions of how your media can be used to participate in the cross-media experience you’ve envisioned?

EXERCISE 1

The objective with this exercise is to be able to make a good argument for why different forms of media are appropriate for communicating stories, systems, ideas, instructions, moods, feedback, etc.

Here's the set-up for the game. First step: choose a judge or group of judges who will listen to presentations, take notes, and distribute points with confidence.

Individually or in groups, begin by collecting some items from a popular cross-media franchise (e.g., Harry Potter, Mario Brothers, Final Fantasy, Barbie, Spongebob Squarepants).

If the items aren't readily available, use blank cards to draw or name them. Or, find descriptions of items on the web. It doesn't really matter whether it's absolutely true that there's a Barbie-themed iPhone game. Players just have to be able to convince a group of judges why that item works for that franchise.

Give players some kind of restriction on what they need to find and a limit on the number of items total. For example, tell players (or teams) that they must find one example of each for the following four categories.

A rule that is communicated visually (e.g., cards from a Batman-themed board game).

An example of inappropriate gender bending (e.g., Star Trek slash fiction).

Something animated that shouldn't be, or vice versa (e.g., Snow White lying in a coma after eating the apple).

An inappropriate sound/image relationship (e.g., the sound of the Seven Dwarves whistling during a fight scene from the Lord of the Rings movie).

A theme park ride that's doomed for failure (e.g. MGM Grand Adventures).

An example of something interactive that probably shouldn't be (e.g. light sabers made from blowtorches).

Use any number of restrictions you want to, and have fun creating categories! The point is that these are the rules for the game, but you can make the rules into anything you want them to be.

Once each student or group has collected the required items, give them a few minutes to come up with reasons for why the items they chose are appropriate to the category.

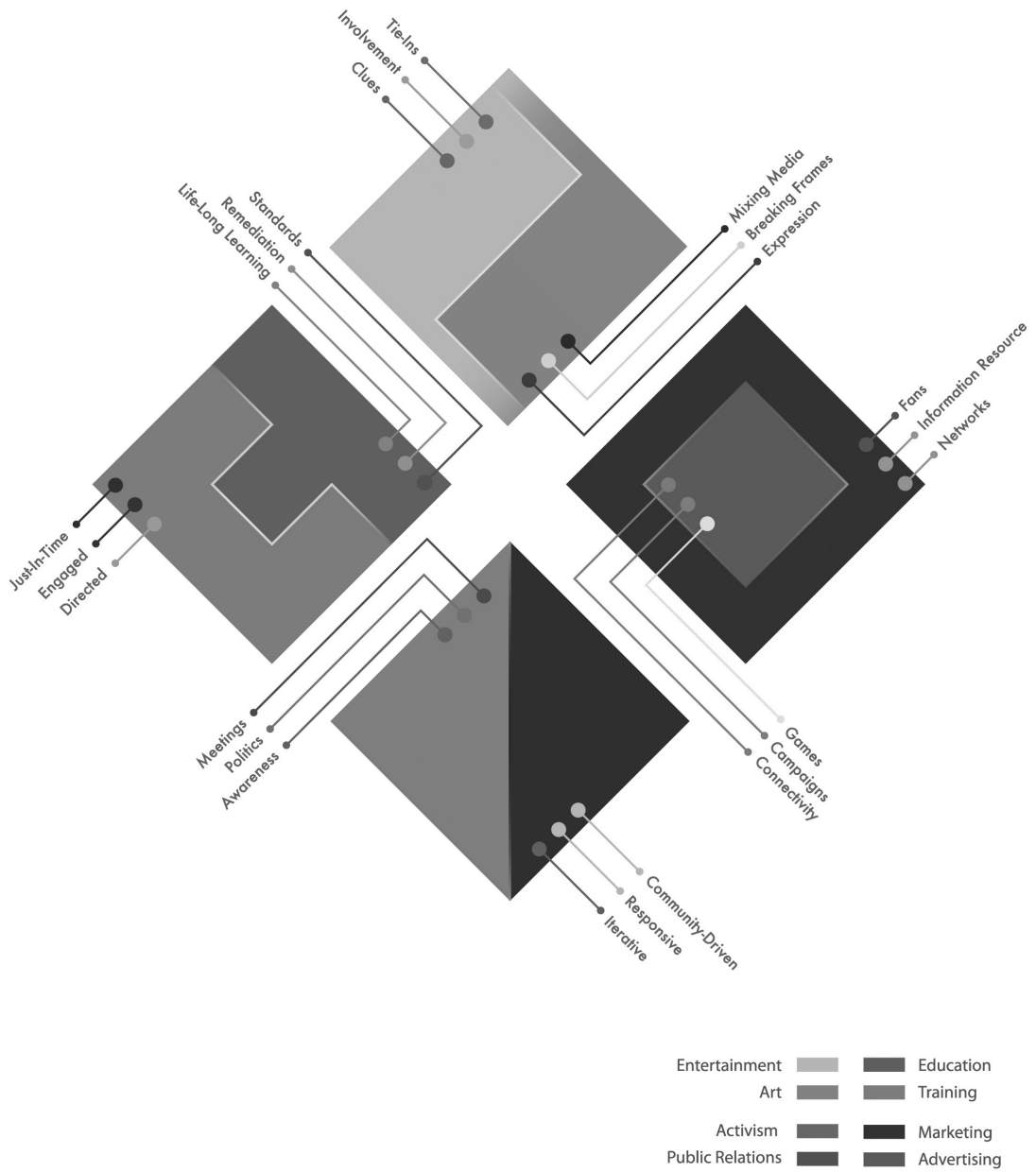
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The point of the game is this: players must work hard to persuade the judges that the category fits the item. They will soon realize that it doesn't really matter whether each item absolutely fits each category. What matters most is that players identify some perceived affordance of the media object they use and connect it directly to the category for which it stands.

Judges then evaluate their arguments and assign points, whoever receives the most points, wins. (Hint: the game is most fun when judges assign points at random for silly reasons, like "10.54 points for making me laugh at the idea of Darth Vader shopping for groceries.")

For discussion, take note of the media chosen to communicate ideas and directives. Use this game as a way of talking about which media and genres fit best with their given contexts. From a design perspective, which choices are smartest for which purposes? From a user or participant perspective, what would you think if you encountered these items?

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Section 3 Information Graphic by Eun Jung Lee (Full Color Version in CMC Media Files)

SECTION 3

GENRES

This section discusses genre and how issues specific to each genre influence design and development decisions. It is arranged into chapters that examine eight primary genres in use today. Granted these can blur, but these genres give us a nice basis from which to discuss cross-media communications. Case studies of each type show how cross-media can be a powerful way to create an engaging and compelling experience.

CHAPTER 7 – ENTERTAINMENT AND ART

Leisure, Fun, Meaningful

CHAPTER 8 – EDUCATION AND TRAINING

Engaging, Teaching, Learning

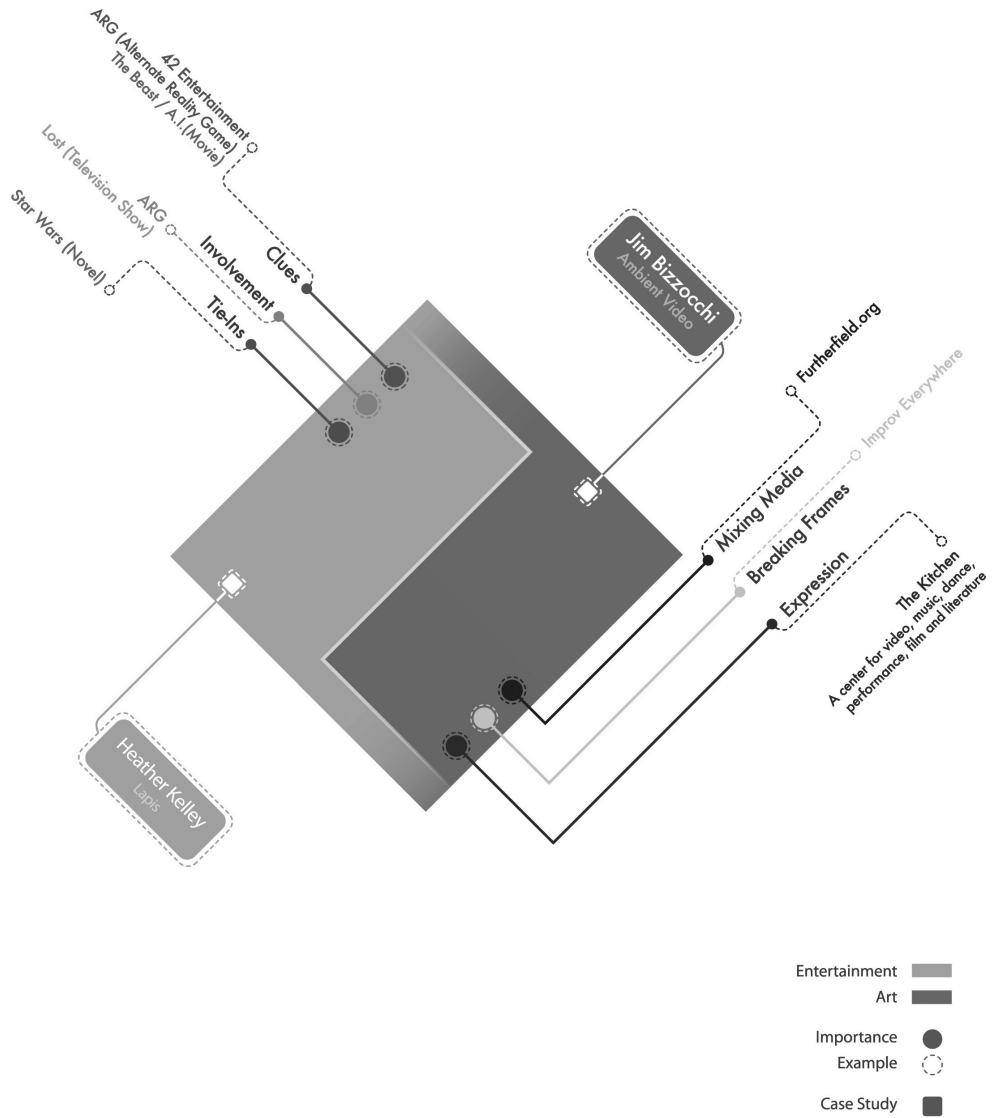
CHAPTER 9 – ACTIVISM AND PUBLIC RELATIONS

Involved, Message, Community

CHAPTER 10 – MARKETING AND ADVERTISING

Sales, Buzz, Hype

SECTION 3



Chapter 7 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 7

ENTERTAINMENT & ART

CHAPTER LEARNING OBJECTIVES

Learn how cross-media can engage us as an audience

Understand how we can choose how involved we want to get

Discover how artists can use cross-media to explore the promises and problems

Explore how we can be a part of cross-media art experiences

KEY TERMS

Art

Clues

Cross-Media

Entertainment

Expression

Involvement

Metamorphic

Mixed Media

Participatory

Story and Play

Tentpole

The seventh chapter looks at how cross-media is being used for entertainment and art. On the one hand, you have entertainment, which aims to please. On the other, you have art, which pushes the envelope.

ENTERTAINMENT

As we've learned so far, there are lots of different ways to think about the different forms cross-media communications take. This chapter considers their functions. How are media art? How are they entertainment? Where do they intersect, and how can we control the ways they function?

Cross-media campaigns are often meant to entertain. Ideally, all communication strives to engage as well as entertain. We are given a world and a story in which we enjoy and if we're really interested and want even more, we can go out and find it across all the media employed. Fans are given all they want and more as they can dig into the media as much, or as little, as they like. In the end, we get to enjoy the entertainment across all the media with which we care to engage.

CLUES

Making things mysterious is a great way to encourage the audience to discover more of a cross-media experience. The mystery provides us with some suspense that encourages us to find out more. A little clue here and a little clue there can help get a casual viewer more involved and become much more of a fan of the whole experience across media. We are enticed by these hints and they play on our curiosity and pull us into the experience even more. The clues lead us to other media to find answers and now we're engaged in the cross-media.

42 ENTERTAINMENT

42 Entertainment is a company that makes immersive entertainment campaigns that integrate across media. They created the **ARG** (Alternate Reality Game), *The Beast*, for the movie, *A.I.*, which started with a clue found in the credits of the first round of advertising. Jeanine Salla was listed as the Sentient Machine Therapist in the credits. Curious fans began to do internet searches and this became a way into the ARG. This initial clue was a rabbit hole that opened up a world of clues that enabled dedicated fans a chance to dig more deeply into the world and story and experience a whole other level beyond what was found in the movie.

INVOLVEMENT

Involvement is a two-way street. First of all, given enough interesting incentives, some of the audience will get much more actively involved with a cross-media campaign. Granted, some of the audience will happily just enjoy the **tentpole** event and not go exploring across media for more, but the ones who do go exploring often end up being the biggest fans and become a readymade audience for any new instance in a cross-media experience. Secondly, the creators have to get more involved. They have to listen to their audience and offer up layers of creative content that satisfies the casual viewer and rewards the active participation of the cross-media fans.

LOST

The television show, *Lost*, did a nice job of listening to its active audience and providing moments in the show that hint at the puzzles in the story as well as puzzles found in the *Lost* ARG. Fans are often up on website forums posting their discoveries after each episode is aired. The effort to keep all of the related media experiences integrated and updated can be even greater than the effort required to just run the television show. But it would all be for naught if the story related through the television show wasn't interesting enough to entice us to explore even beyond the show into the related cross-media experience.

TIE-INS CAN BE ENTERTAINING

Any time you have a successful media tentpole moment, say a hit movie, any cross-media additions added are often viewed as commercial tie-ins that are made primarily to make more money. There is some truth in this, and sometimes a tie-in is nothing more than a t-shirt or baseball cap that tries to capitalize on a fan's enthusiasm and adds a little more to the bottom line. But if the creators are a little more sophisticated, the tie-ins can actually enhance the original experience and add value to the audience's experience of the overall story as it is related across media. We get to have more fun with the story through the cross-media campaign.

STAR WARS

The *Star Wars* novels originally seemed to be nothing more than a quick way to make more money on the budding franchise. But they have since grown into one of the main ways the Expanded Universe has grown and given fans more depth and detail as they explore a diversity of stories and worlds and characters above and beyond the ones we see in the movies. So, these books enrich the stories told in the movies and add more layers that interested fans can explore. The overall experience becomes much more interesting as we engage across all the media involved.

ANOTHER THOUGHT ON ENTERTAINMENT

Cross-media can really add to the entertainment we get out of our media experiences. Casual viewers will always be able to just enjoy the main tentpole event, but more engaged fans will be rewarded with a deeper involvement and more layered experience across media. So cross-media communications can give us a more full understanding of the overall experience and allow us to enjoy it on a variety of levels.

ART

Many artists are using cross-media communications to push the envelope on what our media experiences can be. All of the possibility of cross-media comes with potential promises and problems, some of which we are aware, and others we're learning as we go. Artistic explorations help to illustrate how cross-media experiences can bleed into and out of our lives. Cross-media art helps to highlight the possibilities; good, bad and everything in between.

EXPRESSION

Cross-media communications enable a diversity of channels that can be overlapped and juxtaposed. This provides a myriad of opportunities to artistically explore how meaning mutates across media. We can be challenged into rethinking how media exists in our culture and daily lives. Artists are engaging across media in ways to show how this can simultaneously open, and close, our experiences of meaning through media.

FURTHERFIELD

Furtherfield is a forum for media artists who explore media in our lives. In their own worlds, they are, "colluding with artists, critical poets, noisemakers & net nomads that reinvent the worlds that straddle earthly and digital zones." Artistic works that focus on interactive art projects that straddle the virtual and real worlds are highlighted. Throughout, we get to see how artists are using media to critique how we use media. The diversity of media is directly reflected and refracted through the diversity of works the artists create.

BREAKING FRAMES

Art works to break outside of all frames. The fourth wall is often broken in performances but art often goes beyond this and becomes a part of our lives through and through. And cross-media art can be all over and open to our input and involvement. If we let it into our lives through all these channels, we also get more chances to shape how and what we are letting into our lives. The artistic experience becomes shaped as much by us as it is by the artists. The art becomes an on-going collaborative experience.

IMPROV EVERYWHERE

Improv Everywhere is a group dedicated to organizing fun improvisational events in which the audience can spontaneously become an active part. They host improvisational missions that we're invited to become participants. A recent example would be a mission in which they invited a lot of people to dress up like Best Buy employees (khaki pants and blue polo shirts) and then hang out in the store and see what happens. They invite crazy moments into our lives unexpectedly and allow us to participate.

MIXING MEDIA

Cross-media entails incorporating various media together. Often the goal is to get the overall experience to flow between the media so that there is a cohesive experience for the audience. This can be subverted artistically and the friction of incorporating media together can become a focus of the experience and highlight how cross-media communications can be more confusing than ever. Artists can illustrate how well media works together, to the point of inanity, and they can also show how mixing media will almost always have some friction and tension, to the point of disconnect. In any case, the artists use cross-media to critique our ability to communicate.

THE KITCHEN

The Kitchen is a center for artists that innovate and experiment with communicating through all these media and technological advances. The center focuses across video, music, dance, performance, film and literature. They are interested in the creative tension of cross-disciplinary work and look to support work that explores this tension and highlights innovations and experimentation with how our media experiences are created and related.

ANOTHER THOUGHT ON ART

Cross-media communications provide all kinds of opportunities to have media experiences in a variety of ways. Artists are using cross-media to expose and highlight the promises and problems that all of these media and how they can be combined. Cross-media can have a huge influence on our culture and our daily lives. Artist explorations help to show the power and impact cross-media can have.

PROFESSIONAL PERSPECTIVES

HEATHER KELLEY

Interactive Translation between Media

Lapis is a game concept for Nintendo DS in which the player uses the touch screen to interact with (tickle, scratch, etc) a small creature, causing it to fly through a magical environment on the upper screen. It's also about female orgasm. You can read more about it and see more pictures on my website, moboid.com.

I'd like to talk a bit about the process I undertook to convert Lapis from a 2D screen to a 3D immersive environment. I was invited by a local arts and technology organization to create a version of Lapis for their Panoscope environment.

My challenges were in translating the Lapis environment to TRUE 3D space, adding challenge and reward (since the first version had interactivity but no challenge), and converting the input from a faked touch screen (aka mouse input on PC) to..... something else?

My next step in the working process was to understand the physical and software environment of the Panoscope; in other words, to figure out for the first time what I described just above. So I arranged to go to the space and play around in another application that runs on it.

OK so now I had a good sense of what the Pano was and could do. Now, I'm going to focus on the interaction/gameplay problem. We decided not to do the gestural stuff for the sheer fact that it was too difficult. Also because we knew we wouldn't have the touchscreen. We concluded on a simplified version that would use three specific interaction

points (specific parts of the bunny’s body – nose, ear, tail), each with their own designer-tweakable “sensitivity” values.

These values would determine for how long you could touch (click on) that part and successfully fly up through the game world before they became “desensitized” and no longer “worked,” causing the player to fall back down to earth. The win condition was reaching a certain height in the game sky, and to achieve that the player needed to touch multiple bunny parts, paying attention to the game’s feedback of whether that part was currently sensitive or not.

I should point out another value of mine – user testing! We can never assume we are the primary or only audience for our creations. It’s crucial to test with player groups and figure out what works and what doesn’t.

Overall this was one of the most satisfying design/production situations of my career. The team was focused and communicated well, our goals and milestones were very clear, there was room for creative input from all the team members, the project itself was interesting to think about, and really meant something to me. That’s what I’m looking for in my daily work, too. It shouldn’t just be crazy art projects in my spare time that give that kind of satisfaction!

JIM BIZZOCCHI

Ambient Video – the Emergence of a New Video Form

“If you are standing five feet away from a six-foot wide high-definition video screen, is it Television or is it Imax? Or is it something else entirely?”

The answers to the above questions are: “Yes, Yes, and Yes”. We will still watch our favorite television programming - news, sports, soaps, reality TV - on our ever larger high-definition flat-panel video screens. The screens will also continue to be used for home theatre - with a visual impact that will rival cinema as video screens continue to get bigger and their quality steadily improves. However, we will also devote parts of our screen display time to new forms of experience, such as “Ambient Video”. Ambient Video works are living “video paintings” - beautiful images that hang on the walls of our houses in the elegant flat-panel video displays.

AMBIENT VIDEO

The prime characteristic for this type of programming is that it be pleasant, visually interesting and capable of supporting close viewing at any given moment. The creative challenge for Ambient Video is considerable. It should change, but not too quickly, and

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the details of any particular change must not be critical for the enjoyment of the piece. It can't be a fast form, because speed of motion or speed of cutting seizes our attention. It can't be a narrative form, because narrative requires sustained attention. However, while Ambient Video can never require attention, it must always reward it. Finally, because it will hang on our wall like a living video painting, it must retain its ability to sustain interest over multiple and extended viewing sessions without becoming boring.

Ambient Video art works concentrate on rich and compelling visuals, making full use of the size and resolution of the new screens. The size and beauty of the visuals capture a casual glance at any moment. The resolution and quality of the image reveal the subtle details that sustain a more concentrated gaze. The incorporation of slow change and metamorphosis supports still longer and closer examination. Ambient video privileges the use of nature sequences (fire, water, cloud, foliage, geology), slow motion, visual effects, gradual transitions, and subtly layered imagery.

The aesthetic stance of this form is the seduction of visual sensibility. The archetypal situation is a background visual during a cocktail party. People will converse, and then glance at the screen during a pause in the talk. The glance will be compelling, for a moment, or a minute, or several minutes. Then the conversation resumes, and the viewers withdraw their attention - until the next pause in their personal flow. When the viewer is again ready, the screen will be there, revealing rich and living images at any given moment of choice.

AMBIENT VIDEO PRODUCTIONS

I have produced four Ambient Video works: *Rockface*, *Streaming Video*, *Winterscape*, and *Cycle*. In each of these works I have endeavored to meet the aesthetic challenges of Ambient Video: the creation of video pieces that provide visual reward in any given moment, that do not require sustained attention, yet maintain their visual interest over extended and repeated viewing. In order to do this, I have incorporated a variety of aesthetic directions into my work.

My first piece, *Rockface*, is a sequence of classic scenic shots from the Canadian Rocky Mountains. The work explores concepts of pictorialism and scale. In addition, time is treated as plastic and malleable - subject speed is either slowed down or sped up in most of the shots. I also examined liminality of image and narrative. In post-production I layered human facial imagery within the crags and walls of the mountains. These subtle and hidden images require repeated viewing to be recognized, and even more iterations for the faces to become integrated within a simple narrative flow. This delayed viewer recognition supports my conception of one of the keys to the ambient video aesthetic, the provision of fresh visual pleasures that only become apparent after repeated viewings, and in the process sustain a longer life for the piece.

Rockface initiated my ongoing exploration of another creative direction – the use of layered visuals to serve as transitions. In some of the shots, the change from one shot to the next happens in segments – one shot is gradually supplanted by the next in a linked series of partial transitions - based on the visual dynamics of the two shots - until the change to the next shot is complete. A good example is the first transition, where the scene of a tranquil mountain range suddenly sprouts an enormous waterfall that proceeds to plunge between two of the peaks into the lake below. The shot then changes in stages as the other visual components of the new waterfall shot gradually replace the original mountain range shot. This technique, discovered during the postproduction of *Rockface*, has been incorporated within all my subsequent works.

The second piece - *Streaming Video* - was also shot in the Canadian Rockies. Unlike *Rockface*, subject size varies in *Streaming Video*. The water gradually grows in scale, power and speed from gentle streams, to turbulent rapids, to a large and impressive waterfall. Time is again explored as a creative variable. These works were shot with fast shutter speeds and then rendered in subtle slow-motion in post-production, giving them a visual grace and elegance. *Streaming Video* also continues the exploration of the layered transition technique begun in *Rockface*.

Winterscape examines the impact of winter on the mountain landscape. This piece integrates shots of snow, ice, peaks, and clouds. It also has shots of water flowing, but in the context of icefalls, icicles and snow-bound creeks. The fourth piece is titled *Cycle*, and it explores the change of the seasons in the mountains. This work begins with the mountain peaks and lakes deeply locked in the grip of snow and ice. As the work progresses, the weather gradually changes to the warmth of spring. The film traces the rich rebirth of life that comes every year to the mountains, creeks, and valleys. As in the earlier pieces, both time and visual layering are deeply manipulated within these two works.

CREATIVE CONCERNS IN MY LINEAR VIDEO ART

There are three major creative directions that I explore in all of these works: time, composition, and layered visual transitions. Time is manipulated at several levels. The initial temporal manipulation is shot duration. Ambient experience requires extremely slow editing - which in turn puts pressure on all other creative decisions. In order to support ongoing interest over the long takes, subject speed is changed in post-production. Clouds are sped up so they retain a sense of grace, but reveal their motion more clearly. Moving water is slowed down, usually to half-speed or quarter-speed. Sometimes I manipulate both these variables at the same time, but in different areas of the shot.

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The second major creative direction is the quality of the images themselves. Given the very long takes, the visual impact of every shot must be exceptional. This requires a strong sense of subject, composition, light, color, and motion.

The third creative intervention is the aggressive use of visual layers and transitions. There are no hard cuts in any of my Ambient Video films. Instead, each work uses a series of multiple layers and complex transitions to support a sense of constant but subtle change from shot to shot. This is a major shift in the fundamentals of film and video construction, which relies on the use of the discrete shot as the basic building block of visual sequencing. In my work, each shot is fragmented into visual zones, and the transition from one shot to the next unfolds in stages determined by the graphic and motion components of each composition. The result is a constant state of transition, as pictorial components layer, wipe, and fade in an unending series of changes. At any given time, the image on the screen is a seamless shifting collage, consisting of parts of two or more camera shots. The effect is one of visual flow, metamorphosis, and an overall sense of “magic realism”.

GENERATIVE VIDEO ART

I am currently extending my linear video art into the exploration of generative video. I have completed one work in this new form: Re:Cycle. Re:Cycle currently incorporates a database of twenty shots gathered when I worked on Cycle. The core of Re:Cycle is a generative engine (programmed in Max-MSP Jitter) that draws shots randomly from the video clips database, and joins them with transitions drawn randomly from the transitions database. This work is designed to run indefinitely, with the engine continually combining shots and transitions. The system incorporates user controls for length and sharpness of the transition.

Re:Cycle uses four separate transitions that will yield different changes each time they are used, depending on the nature of the shot they are acting upon. The transitions are either luminance-based or chrominance-based. The luminance transition will use the brightness values within the shot to drive the change from one shot to its successor. The incoming shot will appear first in the brightest sections of the current shot, then in the mid-range brightness areas, and finally in the darkest areas. When the transition is complete, the second shot has replaced the first completely. The other three transitions work in a similar fashion, except they are based on chrominance values, not brightness. There are three chrominance transitions: red, blue and green - corresponding to the video color palette. Each of these starts the transition in the areas of the shot with the highest chroma value in the selected color, and continues the transition down through the range of chroma saturation until the transition from one shot to the next is complete. Because the luminance values and the chrominance values of every shot are unique, the effects of these transitions are emergent and unpredictable.

Re:Cycle has the advantage of being able to run indefinitely, without repeating itself in the way that a linear video would. This will give the piece more variety, and therefore more replayability than a linear video. There is a cost to this, however, and that is the loss of tight aesthetic control over sequencing and over the details of each transition. I believe that this experiment in the generative and recombinant visual aesthetic has been justified. The work does maintain an acceptable level of visual interest and aesthetic pleasure, and it will have a longer “run-life” than a similar linear piece. In future works in this genre, I intend to further extend and test this dialectic of aesthetic control vs. variability/replayability. The use of metadata encoded within each shot will be used to privilege those transitions that are best suited to an individual shot, and to favor the development of some type of semantic coherence in the sequencing of the shots. Both these outcomes limit variability to some extent, but at the same time provide increased aesthetic control.

These explorations into the recombinant and generative aesthetic will supplement but not replace my ongoing work with linear video art. The linear work will continue to utilize the tight control of sequence and transition as a central aesthetic strategy. These two distinct directions for creative exploration - the algorithmic/generative recombinant visual aesthetic and the controlled linear visual aesthetic - are both areas that interest me a great deal.

COLLABORATION AND SUPPORT

In a technologically-based art, collaboration and support are critical conditions for creative success. *Rockface*, *Streaming Video*, and *Cycle* are co-productions with the Banff New Media Institute (BNMI). All of my video art is the product of a deep collaboration between myself and my two production colleagues: Director of Photography Glen Crawford, and Post-production and Visual Effects specialist Christopher Bizzocchi. My artistic work is part of my broader scholarly agenda on the future of the moving image, which is supported by the Social Science and Humanities Research Council of Canada (SSHRC) and the School of Interactive Arts and Technology at Simon Fraser University. My formal scholarly work has benefited from the shared insights of my research colleagues Dr. Belgacem Ben Youssef, Dr. John Bowes, and Dr. Bernhard Riecke.

SUMMARY

In this chapter we explored the entertainment and art genres. While related, these two genres have different intentions and goals. In terms of entertainment, cross-media works to entice us to move across media through clues, involvement and tie-ins. *The Beast* ARG expanded the world of the *A.I.* movie, enticing us with clues. The *Lost* television show rewards our involvement with connections between media. And the *Star Wars* novels are a good example how a tie-in can grow into a sophisticated part of a cross-media experience. In terms of art, we looked at how artists are using cross-media to enable new forms of expression, break frames and mix media. Furtherfield.org showcases how artists are moving across media to express themselves in new a unique ways. Improv Everywhere breaks out of the frame and invites us to be a part of their missions. The Kitchen is a center that encourages the mixing of media in innovative and experimental performances, installations and more. Entertainment looks to give us what we want, while art often challenges us, and our desires.

QUESTIONS

by Alice Robison

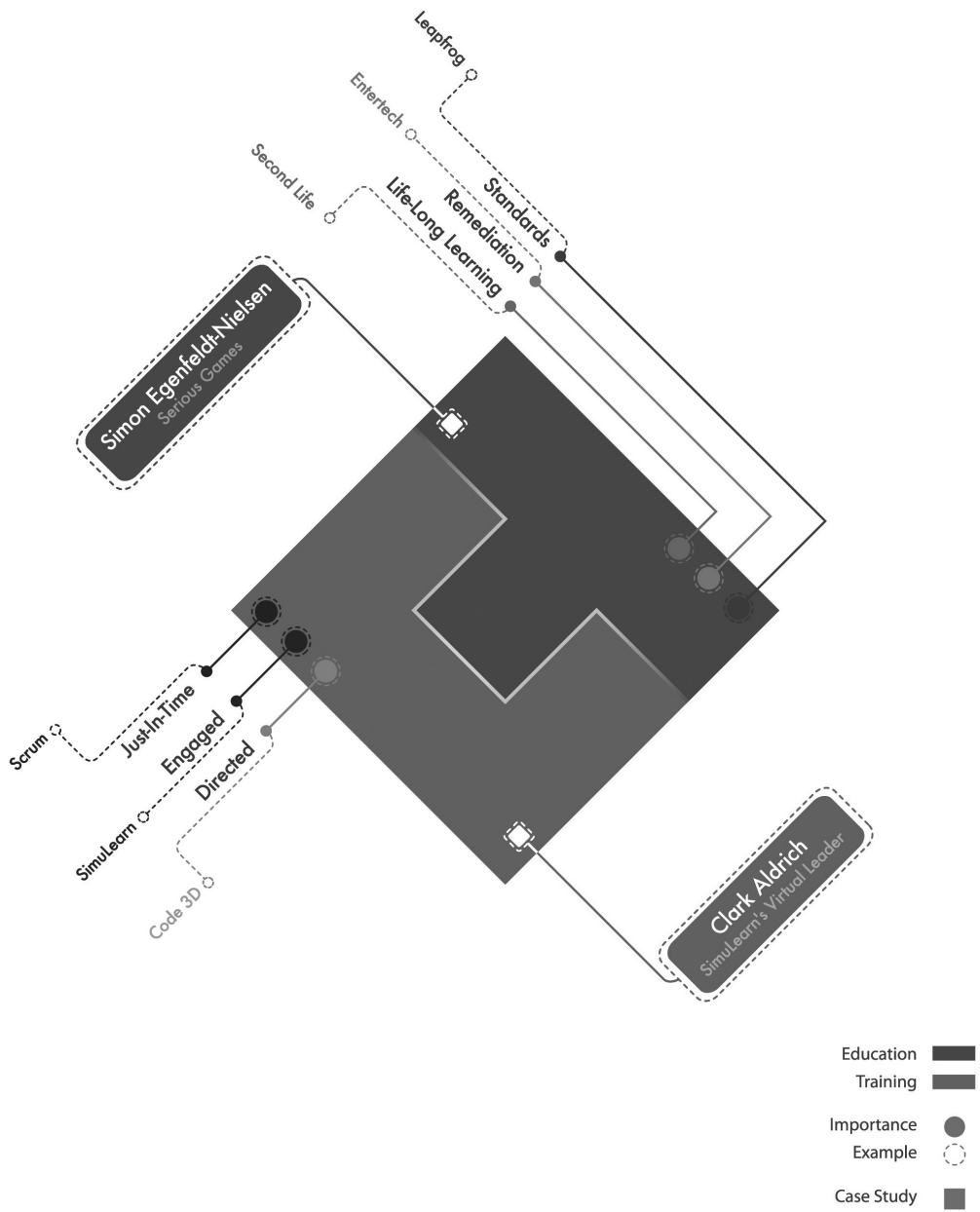
- What's the difference between art and entertainment? How does art challenge us? How are art and entertainment similar?
- This chapter begins with a short discussion on entertainment, saying that it's best when media can both entertain and compel audiences to want and do more. But what's the difference between entertaining audiences and engaging them? What is the value of each?
- Could a casual fan get involved in cross-media? How do you get fans more involved with a media experience? Could cross-media take up too much time?
- Audience involvement is tricky to engineer. Developers have to simultaneously pay attention to audience needs and continually offer content satisfactory for both casual and active consumers. Can you think of some possible methods for achieving this balance? What can be done to ensure success?
- What does cross-media let artists do more than just one medium?
- Is it possible to be passively interactive? How?
- Furtherfield is designed to allow artists using media to critique how media is used more generally. What is the artistic benefit of doing that? Where does it get us?
- Does cross-media fit into our lives easily or does it require more effort?
- Improv Everywhere is used here as an example of media art, but we could have also used it as an example of other kinds of cross-media discussed in this book. Can you name a few?
- Toward the beginning of the chapter we discussed clues, and then later we mention tie-ins. What's the difference? When would you employ each?

SECTION 3



Chapter 7 Interpretive Illustration by Angela Love

SECTION 3



Chapter 8 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 8

EDUCATION & TRAINING

CHAPTER LEARNING OBJECTIVES

Learn how cross-media is being applied in educational settings
Discover how you can take learning with you
Understand how cross-media is being used to improve training
Learn how cross-media can support life-long learning

KEY TERMS

Connectivity
Cross-Media
Directed
Education
Engaged
Lifelong Learning
Metamorphic
Mixed Media
Participatory
Remediation
Training

The eighth chapter explores how cross-media can be used for education and training. In both cases, the multiple media enable active, engaged learning.

EDUCATION

The eighth chapter looks at how cross-media can be appropriate for education, training, and learning. In a variety of contexts and situations, cross-media experiences can supplement and enhance traditional models. This chapter outlines some of those scenarios and asks readers to consider when, how, and why we might use cross-media designs for learning situations.

Media has often been used to help us learn in unique and engaging ways. Cross-media communications helps provide overall learning experiences that take advantage of all the media used and incorporated together. The variety of media can help learners engage content according to their strengths and ideally help them improve across the board. Learners can be encouraged to investigate a topic across media and learn more in their explorations.

STANDARDS

When trying to incorporate media experiences into a classroom setting, issues of educational standards often come up. Ideally, standards can help to better ensure the quality of education in classroom environments, although sometimes they can be seen to constrain effective teaching depending on how the standards are implemented and measured. Teaching to the test is a common, and not necessarily unfair, complaint. That said, cross-media content can be an effective method to use if there is an attempt to align it with learning standards so that students classroom learning is enhanced and supported by the various media involved.

LEAPFROG

LeapFrog is a good example of a company working to align the content of their toys with grade levels in schools. They offer students content that scales to their ability levels in relation to their year in school. And LeapFrog gives parents information so that they can help share in the learning experiences with their kids. LeapFrog also provide teachers with suggestions on how to integrate the various toys and gadgets into their lessons. Learning experiences can be enhanced as students engage in educational content in the classroom and through the toys. The toys can support what the students learn in class.

REMEDICATION

The interactive nature of cross-media communications enables us to receive more personalized learning experiences. These experiences can adapt to our learning needs and provide us with content that helps us learn what we need and want to know. Adaptive, dynamic content is driven by databases and the ability to track how well we are doing. This enables each of us to better learn at our own pace and move forward more successfully.

ENTERTECH

The Entertech Project helps people learn job skills and provides them with a variety of ways to go through the program in order to best help students successfully complete the program and then successfully apply their knowledge in their careers. It is a three-week course where students virtually go to work each day in an online simulation of a warehouse environment. Students then interact with virtual co-workers and play games that help them master general job skills like time management and specific skills like how to do inventory. Throughout, the application is tracking their actions and answers in order to tailor the experience to the students' performance.

LIFE-LONG LEARNING

Cross-media communications can be integrated into our daily lives through the variety of media employed. This can be fun when we're being entertained and it can be extremely valuable if we're hoping to continue learning throughout our lives. Life-long learning is an important way to keep ourselves engaged in the advances in our cultures and societies. With cross-media opportunities, we can take learning with us, and work to fit it into our lives so that we can continue learning when we have the time.

SECOND LIFE

Second Life is a 3-D virtual world that is a great **sandbox** experience and environment. Sandbox is a term used to describe interactive media experiences that are designed to allow us to do whatever we want. We have virtually limitless freedom in a sandbox. You are able to do almost anything you want within Second Life. The spaces and places within Second Life are built and owned by the people who get actively involved in this world. With its open-ended, free nature, Second Life makes an ideal forum for learning and the parent company and user community have actively created all kinds of opportunities for people to visit and learn. And if you don't find what you want, you can always make it for yourself and others.

ANOTHER THOUGHT ON EDUCATION

Many textbook companies are beginning to create more integrated cross-media experiences that can enhance our learning. Textbooks, like this one, come with DVDs, websites, games and more to help provide a variety of media for us to explore the educational content. Cross-media can be a very powerful and engaging way to help learners get more actively involved in our learning.

TRAINING

Cross-media communications can provide effective ways to simulate work environments and experiences. This enables employers to offer training for their employees that allows the employees to experiment and learn. Cross-media simulation is a safe way to learn from mistakes and figure out how to solve problems through experimenting. An effective simulation allows you to then directly apply on the job what you learned in the training.

JUST-IN-TIME

Just-in-Time training can give employees training whenever they need it. Unlike training sessions that are scheduled outside of our job, just-in-time training is meant to be an incorporated part of our job. This gives us on-going opportunities to keep growing in our jobs and careers. Since it's always available and can be accessed through a variety of media, it can engage employees while they're doing their jobs and help them improve as they go.

SCRUM

Scrum, or agile methodology, is an iterative development process that uses biweekly sprints to help teams make concrete progress on their project. It is a way of managing a project that helps you continually track real progress as opposed to estimations of progress. Employees can train and earn scrum master certification, and help integrate the methodology into their teams. It becomes a part of how you do your job and helps you work to do your job better.

ENGAGED

Cross-media training gets employees engaged in their training. They have more options and get more involved in how they train and more invested in the success of their training

as it impacts their job performance. By getting more directly involved in their training, employees get more agency in their jobs as they work to improve their careers.

SIMULEARN

SimuLearn makes a leadership simulation, *Virtual Leader*. This simulation puts people into a variety of on-the-job situations and helps guide them through these situations to learn better leadership and teamwork skills. It is an engaging experience that gets us directly involved in situations that are similar to ones we would experience in any job such as having meetings with colleagues and supervisors. *Virtual Leader* provides the chance for employees to learn how to work together and best communicate with each other.

DIRECTED

Cross-media training can also be used in conjunction with a trainer who leads sessions. We can then go through the training together with guidance from the trainer that helps reinforce the training for everyone. The trainer can work to help emphasize points in the training and help employees make connections to their jobs and how they can directly apply their training on the job. And by training together, employees can support each other as they develop a sense of camaraderie and shared goals.

CODE 3D

Sim Ops Studios has developed, *Code 3D*, which enables users to create their own simulations. With Code 3D, users can make their own custom scenarios so that they can experience it virtually. These interactive simulations help users train virtually before they have similar experiences in the real world. *Code 3D* also allows everyone to share their simulations, so that the developing community can support each other in their training.

ANOTHER THOUGHT ON TRAINING

The field of training is getting more and more sophisticated at taking full advantage of cross-media communications to give people the most realistic simulated training experiences. This is happening in both public and private sectors as corporations and governments look to have the best people working and succeeding at their jobs and careers.

PROFESSIONAL PERSPECTIVES

SIMON EGENFELDT-NIELSEN

Serious Games

Since 200x the buzz about serious games has been spreading within the games industry, slowly reaching out towards commercial games, but still not making that great an impact on the mainstream games industry. However, there is reason to suspect that serious games may actually in the long run stand a good chance at competing head to head with other commercial games even in terms of revenue. This is based on its inclusion of applications for use in business, military, schools, health and advertising with an agenda beyond entertainment.

Serious games are not alone in a focus on developing entertainment with an auxillary agenda. Most media forms have grown a strong niche market for productions with a serious scope, although often maintaining a niche existence they sometimes make it to the mainstream news like Michael Moore's tours de force attest to. Of course one could also include Steven Spielberg in this scope especially given movies like Munich and Schindler's List. On an overall level serious games are becoming mainstream across different media.

However, it is not merely on a metalevel that seriousness fits within a cross-media perspective. It is even more so if we zoom in on the latest realisations within serious games research. In its broadest sense cross-media is recognized as a crucial part of the user experience when using serious games for educational purposes. In our current project Global Conflicts: Palestine we are working with a combination of teacher lectures, peer collaboration, note books, group discussions and supplementary material to enhance the game's learning experience.

With Global Conflicts: Palestine we stressed from the start the importance of thinking not only about developing the serious game, but also what the game's limitations are and how it will tie-in with other media forms. Based on previous research we believe that computer games main claim to fame within education lies in its ability to safely engage students in a topic from different perspectives through strong audiovisual, personal and self-contained experiences that can be expanded to build strong concepts for students. An important part of this engagement is the student's feeling of making a difference in the universe compared to the more passive role in most other media forms. In Global Conflicts: Palestine students enter a virtual world (in a literal sense), where students solve different assignments as a journalist. The student will solve missions by talking to different people and finding

important items choosing his own answers through an evolving storyline. One assignment could be infiltrating Hamas to learn about their ideology, view points and actions, then afterwards writing an expose.

Indeed the game universe provides the students with strong examples that serve as a starting point for exploring the conflicts in discussions with peers and teachers. However, it is critical that the concrete experiences are qualified further through other media forms that are more capable of providing general, linear and ordered perception of a topic. The textbook is far from dead and turns out to be crucial for students to navigate the unsafe waters of the conflict and to connect the seemingly contradictory perspectives that they meet in the game universe. So far we have used an approach where students start off reading a bit about the historical background of the conflicts expanded on by the teacher in lectures. Afterwards, they play the game and engage in group discussion drawing both on textbook, teacher lecture and game experiences while on higher grade levels supplementing this with primary sources like documents, movie clips, pictures and web links. For the students below 16 the addition of primary sources is sometimes too overwhelming. Overall, the results with using *Global Conflicts: Palestine* in more than 5 classes are promising, although we are still tweaking. Indeed, the future looks promising for serious games, although far from easy and simple.

CLARK ALDRICH

Simulations from a Student Perspective

For a student, using a simulation is not like writing a paper or participating in class. In fact, it is different from almost any other learning experience, except perhaps real-life. The classic sim characteristic of rapid feedback means that the student experience is filled with the relentless mini-traumas of old habits and assumptions failing and new ones being nurtured.

Considering a typical sim deployment, whether one hour or one semester, there are emotional student lows of frustration and highs of resolution. These are divided further across the deployment, and the times and forms of instructor intervention.

After any installation or access issue of a simulation, the first legitimate student challenge is to learn how to use the interface. Unlike using a web page or a familiar computer game, the interface represents a new view of work and processes. Mapping activities that one does in real life can often be non-intuitive, or even impossible. And if the simulation is real-time, things happen very quickly and can be hard to track.

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Once the interface is mastered, students can then get stuck on the underlying systems. Activities on the part of the student don't initially drive the outcomes desired. Students cannot impact core goals directly, only indirectly, and often more slowly than they want. There are unintended consequences to doing anything.

Students might try hard to get better results, do things over and over again, but still hit walls. They can reach a combination of simultaneous frustration and boredom. The sim may present big challenges at the end of a level, and the instructor may finally challenge the students to use the material in the productive world.

Finally, when the class is over, students feel spent, but not always satisfied. They aren't sure what they have learned. They feel something, but not the buzz of motivation to which they are used.

Given all of these challenges to the student, indeed if these hurdles are in the way, then why bother with sims at all? Why put the students and even program sponsors through such a workout?

Mostly, because it works, and for the most important abilities, sims might be the only thing that does. Let's go back through the list.

The challenge of interface is really building a new awareness of students' real-world options. Sometimes it means seeing things at a higher level (when I think I am doing x, I really am doing y.). Sometimes it means not allowing students to do things the way they have in the past to break bad habits. Or conversely, sometimes giving students so many options, dozens at any given time, which is unnerving at first, but is necessary to ultimately personalize the experience and own the outcome. The challenge of interface is the challenge of applying what one learned in the world. Most traditional courses leave the task of applying the material learned to the students to figure out after the class, which means that most do not do it, and the learning is wasted. By forcing the awareness and practice of the application of the material to the front of the program, it paves the way for the materials' productive use.

The challenge of learning complex systems is the opportunity of gaining experience. The cacophony of complexity in a sim should, with proper metrics and even coaching, give way to the understanding of how relationships play out over time. Temporary lows can be necessary for long-term highs, and windfalls misused in everything from capital to good will lead to crashes. It is why experienced individuals often look calm at a time when novices are panicked, or focused when novices are over-confident.

True, students might try the same thing over and over again. But then comes the moment of “aha.” Then they approach the same situation where they have failed five, ten, perhaps dozens of times with a new approach. And it works. That signals the real, lasting change, and, hopefully, the relief that it did not take five years of real life to come to the same conclusion.

The challenge of indirect control is the reality of influencing more than just yourself (and some would argue that even controlling ourselves is indirect.).

Finally, the outcome of a sim is not the same as the outcome of a traditional class. Students do not feel it immediately. The ‘unconscious awareness’ only really begins to kick in when a situation similar to the experience in a sim presents itself. Then, and only then, comes the flood of new awareness and control. Students see things, track levels and relationships they never noticed, let alone proactively influenced, before.

Ironically, perhaps cruelly, students themselves never fully appreciate the transformation they have undertaken. It is only the people around them, the peers, customers, subordinates and supervisors, who rate their change as transformational, and comment most on the cessation of bad habits and the explosion of good ones.

SUMMARY

In this chapter we looked at the closely related genres of education and training and how cross-media communications can be used to help create engaging, interactive learning experiences. With education, standards, remediation and life-long learning are all parts of the puzzle that cross-media can help put together. LeapFrog aligns the content of their toys to state standards. The Entertech Project gets students directly involved in a simulated work environment. And Second Life provides the tools to allow us to create life-long learning opportunities. With training, cross-media helps with just-in-time training, engaging employees with directed training experiences. Scrum methodology enables teams to develop iteratively. Virtual Leader allows employees to engage in simulated situations to learn better communication skills. And Code 3D enables trainers to create customized training sessions in which a trainer can walk a team through a simulation. Cross-media communications provide a variety of ways for us to learn and train.

QUESTIONS

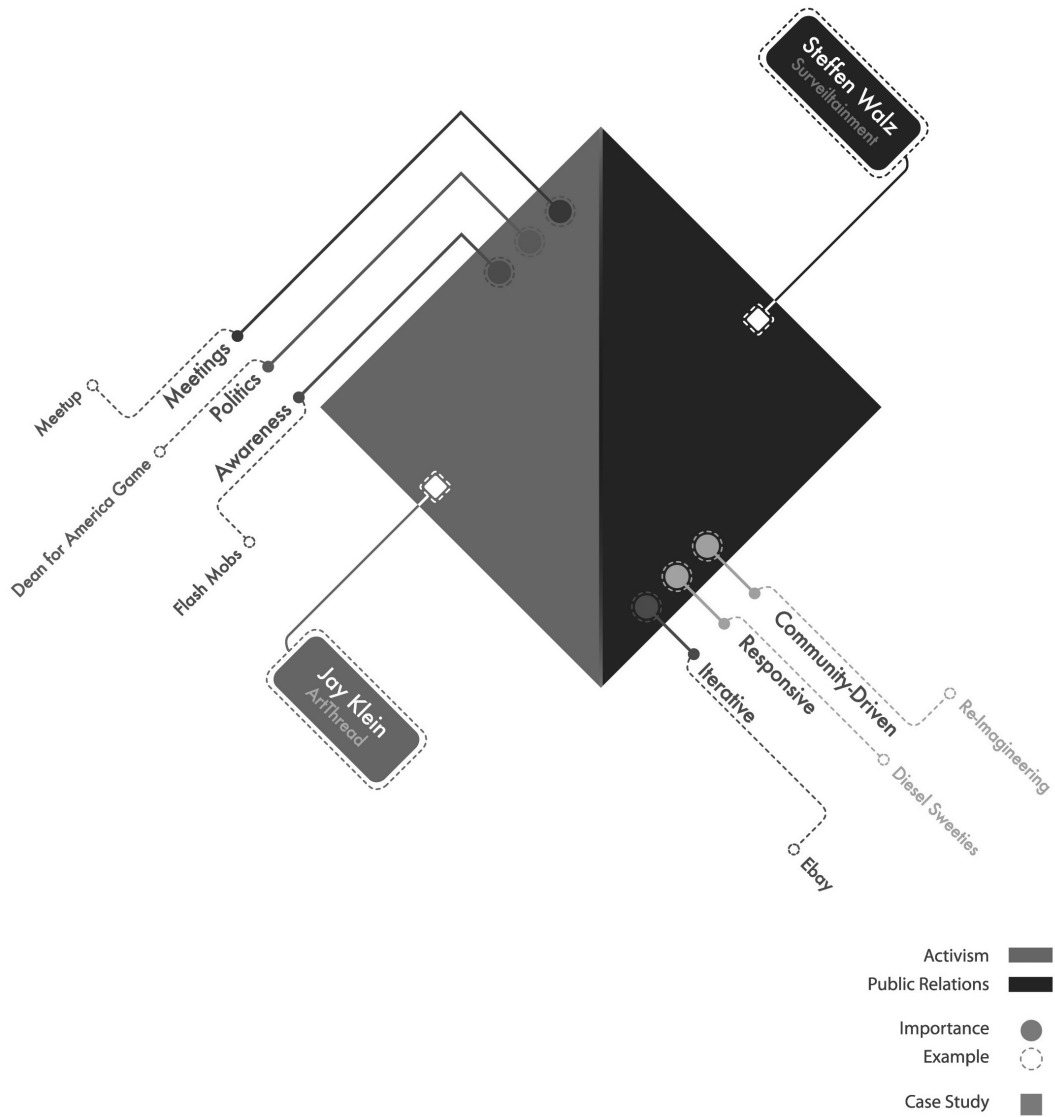
by Alice Robison

- What would you say is the difference between education and learning? Why is that an important thing to think about if you're a cross-media designer?
- Second Life is an example of a potential learning “sandbox” that takes place in a virtual space. Can you think of some offline learning “sandbox” spaces, too? What's the difference between them?
- What's the difference between “serious” games and “educational” games? Do all educational games have to be serious?
- Can you learn from a game even though it might not be labeled “educational?” If so, what are you learning?
- It seems that textbooks (like this one) are still an integral part of learning. Why do you think this is?
- There is a real potential for learning complex systems when experimenting within a simulation. What are some of the challenges to making a simulation?
- This chapter discusses educating, learning, and training. Can you articulate the differences among those activities? What kinds of media (analog or digital) are appropriate for each?



Chapter 8 Interpretive Illustration by Angela Love

SECTION 3



Chapter 9 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 9

ACTIVISM & PUBLIC RELATIONS

CHAPTER LEARNING OBJECTIVES

Discover how cross-media can help you get involved

Learn how cross-media can raise awareness of issues

Understand how cross-media can make public relations more interactive

Learn how to use cross-media to get others engaged

KEY TERMS

Activism

Awareness

Connectivity

Cross-Media

Iterative

Meetings

Metamorphic

Participatory

Pervasive

Public Relations

Responsive

Transmedia

Transparency

Ubiquity

The ninth chapter focuses on how cross-media is used for activism and public relations. Multiple media enable grassroots movements and community support.

ACTIVISM

Activism and public relations are two areas that lend themselves well to the usefulness that cross-media communications can provide. Through grassroots movements and community support, we can use media to advocate for a variety of social justice issues. This chapter discusses the ways that our ability to get involved and organized can be enhanced through the use of cross-media communications.

Cross-media communications can help people to get more involved. It encourages us to follow an experience across media, and can also get us more engaged in issues. This gives us the chance to take an active role in our media experiences in general and it can enable us to speak up on issues that we believe are important. Cross-media can help spread the word, from websites, to television ads, to billboards, to buttons you can wear.

MEETINGS

Cross-media can help us find people with similar interests and help us all get together. Dynamic websites enable all kinds of ways to touch base with people. This connectivity comes through the media, but it extends into the real-world by helping organize meetings. It helps us find content that we are interested in as well as people who share our interests. So, the media can help us get together and we can also use the media to promote our ideas.

MEETUP

Meetup is a website that helps us organize meetings where we can get together. You can use the website to find meetings and post meetings you would like to host. It works well locally, and it also helps all the local groups and meetings become aware of all the other groups and meetings, so it scales up to help organize small groups with, or into, large groups. So your local meeting can become a part of a larger movement.

POLITICS

The democratic political process relies on people to get involved in order to best create a system that represents the people. Cross-media communications is starting to be used in politics to support campaigns and to highlight party platforms. Ideally, we engage the media and then act on the ideas. We can get more actively involved in politics and help make a difference.

DEAN FOR AMERICA GAME

In 2004, the Howard Dean campaign created a serious game to support his bid for the Democratic nomination to run for the United States presidential race. So, we could go online and play this game and it would give us a sense of the things we could do to help support the campaign. This related specifically to the Dean campaign but the ideas involved could be applied to any campaign. The game helped highlight how we could better get involved in the political process in general.

AWARENESS

Cross-media can be used to help raise awareness of issues. The variety of media channels helps to get the word spread to a broader audience more quickly than ever before. We can discover new ideas and issues almost everyday and we can share these easily through cross-media. Again, cross-media is useful for finding and sharing ideas which can help raise awareness.

FLASH MOBS

Flash mobs are quick calls to get a group of people together. They often have a strong location-based element and happen fast and then the event is over. The calls can go out over websites, twitter, emails, instant messages, cellphones, etc. Flash mobs are often for pure fun and silliness, but they can be used to make a point as well. People gather for quick rallies and protests. They are able to get out and get heard. They are able to find and share issues and ideas, and raise awareness, or just for the sake of fun.

ANOTHER THOUGHT ON ACTIVISM

Cross-media communications can enhance activist goals and help to spread messages locally and globally. The combination of media incorporated helps to get people together and to document issues and ideas. Also, cross-media can help us find and share these ideas and issues and raise awareness. The more we get involved the more we have a chance to make a difference.

PUBLIC RELATIONS

Public relations, as a field of communication, is often looked down as self-serving advertising. While this may be true from time to time, it can also be an effective way to share information and enable companies and institutions to better communicate with their

clients, customers and the public at large. Cross-media communications can increase the chances for us to get involved and work to enact changes with these organizations.

COMMUNITY-DRIVEN

Forums can be set up that enable us to comment on a company or corporation. These forums can be sponsored by an organization, or they can be entirely independent and supported by an concerned group of people. The forums can provide a way for people who like, or dislike, an organization to share their opinions and ideas. This in turn can give them more of a sense that they have a stake in the company.

RE-IMAGINEERING

Re-Imagineering is a group weblog hosted by Pixar and Disney professionals who are passionate about the company theme parks and hope to see them live up to the high quality we would expect from a Disney theme park. The group posts ideas, comments and critiques as well as design solutions for re-imagining the parks. Fans are able to comment and add to the discussions and may even have a chance to feel like a part of the inspiration for the current and future development of the theme parks.

RESPONSIVE

It's one thing to set up forums where customers can discuss products and services. It's another to actually listen to the comments received and give responses that show that our comments can make a difference. Companies can tap into their customers and clients and this can be a great source of ideas for the organization.

DIESEL SWEETIES

Diesel Sweeties is a web-comic by Richard Stevens who also creates a variety of shirts, hats, pins and bags based on images and text found in the comics. Stevens actively encourages fans to share ideas for new products they would like to see. He does a great job responding to fans requests for t-shirt designs and always seems to make special print-runs to fill almost all requests. The fans can feel much more actively involved in the overall experience.

ITERATIVE

Moving beyond forums for sharing ideas and opinions, cross-media communications can also be used to support iterative processes within an organization. These processes can become policy and procedure for a company that are continual and are aimed at always

improving relations with clients and customers. This can help meet and exceed needs and expectations and earn loyalty with customers who become fans.

EBAY

eBay, the online auction house, has thorough processes to help protect sellers and buyers and make their purchases through ebay secure. Active sellers can even earn health insurance through eBay. The ratings systems is rather fair and balanced to account for discrepancies in transactions, but also allows us a chance to see how trustworthy a buyer or seller has been evaluated to be. So people can feel safe and satisfied when shopping through eBay. By supporting their community, eBay has developed into an online phenomenon and highly successful company with loyal fans.

ANOTHER THOUGHT ON PUBLIC RELATIONS

Cross-media communications can help grow public relations from a one-sided exchange of information into an interactive dialogue between companies, corporations, clients and customers. We have more opportunities to voice our ideas and opinions and can share comments and complaints. We can get more involved with organizations and feel like our comments are taken into consideration. Companies get more direct feedback and if they respond in kind, they develop stronger relationships with their customers who become their most vocal support.

PROFESSIONAL PERSPECTIVES

JAY KLEIN

Using On-line, On-Demand Multimedia Technology to Foster Creative Expression and Build Community Among Cancer Survivors

THE PROBLEM:

With 10 million new cases per year globally and an estimated 50% increase by 2020 the cancer pandemic continues to exert a firm grip on humanity. As industrialized development penetrates new geographic frontiers the incidence of cancer and the need for global support grows exponentially.

SECTION 3

An example of the emotional and physical impact of cancer is demonstrated in a study by Kazak et al. 2005. In a study with 150 families of adolescent childhood cancer survivors who had completed cancer therapy 1-10 years previously, 20% of the families had at least one parent with a current diagnosis of post-traumatic stress disorder (Kazak et al., 2005). These findings suggest a clear need for tools to encourage positive long-term adjustment and quality of life in these patients and families.

Over two decades ago, Roger Ulrich of Texas A&M found that pleasant natural environments for post surgical patients reduced medications and hospital stays (Ulrich 1983). Since Ulrich's landmark study, several multimedia-based modalities have been tested towards the goal of delivering an enhanced environment to the hospitalized patient. For example, Hoffman and Schneider (2000, 2001) explored the use of virtual reality in adolescent and adult cancer patients. Shawn Phipps (2002), a well-know cancer psychologist at St. Jude Hospital has worked with humor, visual imagery, and multimedia modalities with pediatric cancer patients.

Progress has been slow towards adoption of these practices into mainstream treatment. The natural environments identified by Ulrich to be beneficial for patients are often inaccessible during treatment or recuperation, while existing visualization and imagery therapies are often time consuming and personnel-intensive. What we do know is that cancer patients, and for that matter all of those experiencing the intensity of a critical healthcare challenge, need more innovative and engaging methods to reduce their physical, and psychological distress.

SOLUTION:

A particularly innovative approach to this problem is being implemented by the *ArtThread* Foundation. The *ArtThread* Foundation is utilizing on-demand patient-controlled multimedia technology that endeavors to promote creative expression and build community among cancer survivors. Through IP-based applications, patients, parents, and siblings can create drawings, and paintings which are then posted on an *ArtThread* Interactive On-line gallery. This thread continues infinitely and a global community is woven through the universal power of art and multimedia IP-based technology. The *ArtThread* Gallery easily overcomes cultural and geographic boundaries using art as the means to communicate, and the world-wide-web as the delivery system.

Using customized GUI's, PHP scripting, and Flash interfaces with a comprehensive Structure Query Language (SQL) backbone, the *ArtThread* system can offer new and innovative patient support solutions while accomplishing real-time tracking and data analysis for researchers. This allows for the identification of differences in utilization preference across various demographics. Federally funded research focusing on the

feasibility and effectiveness of this system has been completed offering the opportunity for cogent refinements in media and end-user design features.

Future directions in this technology will allow the patients, survivors, and family members to point, click, assemble, and encode a wide variety of nature scenes and digital graphics, surround-sound music scores, and sound effects into their own personalized video montages. This use of IP-based multimedia and networking technology provides a cost-effective way to provide customized, and individualized psychosocial support through therapeutic self-expression, while improving quality of life via an empowering connection with friends, family, and the larger community.

STEFFEN P. WALZ

Enterveillance? Surveiltainment! Imagining the Game Generation World.

As a designer, I imagine a „game generation“: people who have been growing up playing mostly computer and video games for all their lives, people whose prime technological and medial references consist of tools, mechanisms, and interaction patterns set forth by both entertainment experiences, and the ubiquity of computing technologies. A coming „Homo Ludens Digitalis“, writes game and pedagogy theorist Michael Wagner, carries with her and thus initiates a cultural shift towards a „hypermedial reading competence“ (2006: 1ff.). Wagner suggests three dimensions of this competence: (1) an information dimension, signifying the ability to process information and to follow an activity offered by „static media“, based on language and classical reading competencies; (2) a decision dimension, which describes the ability to interact with explorative media, and thus, make media relevant decisions, anticipate medial consequences, and act upon these consequences; and, eventually, (3) a strategic dimension, referring to „active media“, which empowers a media participant to handle dynamic changes, develop tactics in the context of dynamic systems, and carry out these tactics. (2006: 4f.)

With the co-evolutionary advent of pervasive computing, interactive experiences – and entertainment experiences in particular – are no longer bound to seating or mostly screen based medial situations such as console or PC gaming. Mobile computing devices such as smartphones, sensor and actuator-rich environments and controllers, positioning services, computer integrated environments, as well as the pervasiveness of the Internet, transform the game generation’s apartments, buildings, plazas, and cities into technological playgrounds, where „appropriate design sets the stage for human experience. (...) This experience is mediated by this stage – by a place, at best“ (McCullough: 164). This kind of *make-belief place-making* challenges architects, urban planners, game and interaction designers, and it is likely to (need to) take advantage of the game generation’s competencies described in the above – and the expectations of the Homo Ludens Digitalis.

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I suspect that in the game generation's world, everyday and everywhere surveillance becomes a functional consequence of these expectations (cf. Borries 2004: XY). Furthermore, what I define as „surveiltainment“, will represent a sine qua non condition, that is: a constituting and self-evident precursor of the game generation's ways of living in, and playing with their world. A number of arguments support this assumption: (a) ubiquitously computerised, dynamic (make-belief) places are nothing but computer-based surveillance systems in the first place, even if they grant cheating, or are being used in ways unexpected by the designer of the place; (b) games, by their nature, are surveillant, dynamic, yet intrinsically motivating learning systems – these systems always know how to reward the player, and let the player master the game whilst the game masters the player; (c) because games are, at their interactive core, about motivation and learning, and because computers are extremely fit for processing rules (the core of games), and thus, fit for performing games, surveiltainment is the cultural consequence of computerized capitalism. In other words: successfully applying games for so called „serious“ purposes other than entertainment by the way of omnipresent technologies means new forms of profit, and power execution.

Interaction designer John Thackara alarms and reminds us that, in the context of experience services, content should be something one does, not something one is given (Thackara 2000); and game designer JaneMcGonigal may be right that all game play is performance and game play is all performance, claiming that, ultimately, gamers aim at creating a total aesthetic experience, a social utopia, a Wagnerian „Gesamtkunstwerk“, cf. McGonigal (2005) – howsoever, I suppose that in the spaces and times of the game generation, we may believe that we make experiences; but it could easily be that the experiences make us - our routines, our rituals, our collective memories, our cultural repositories, and our heterotopian societies, cf. Foucault (1984).

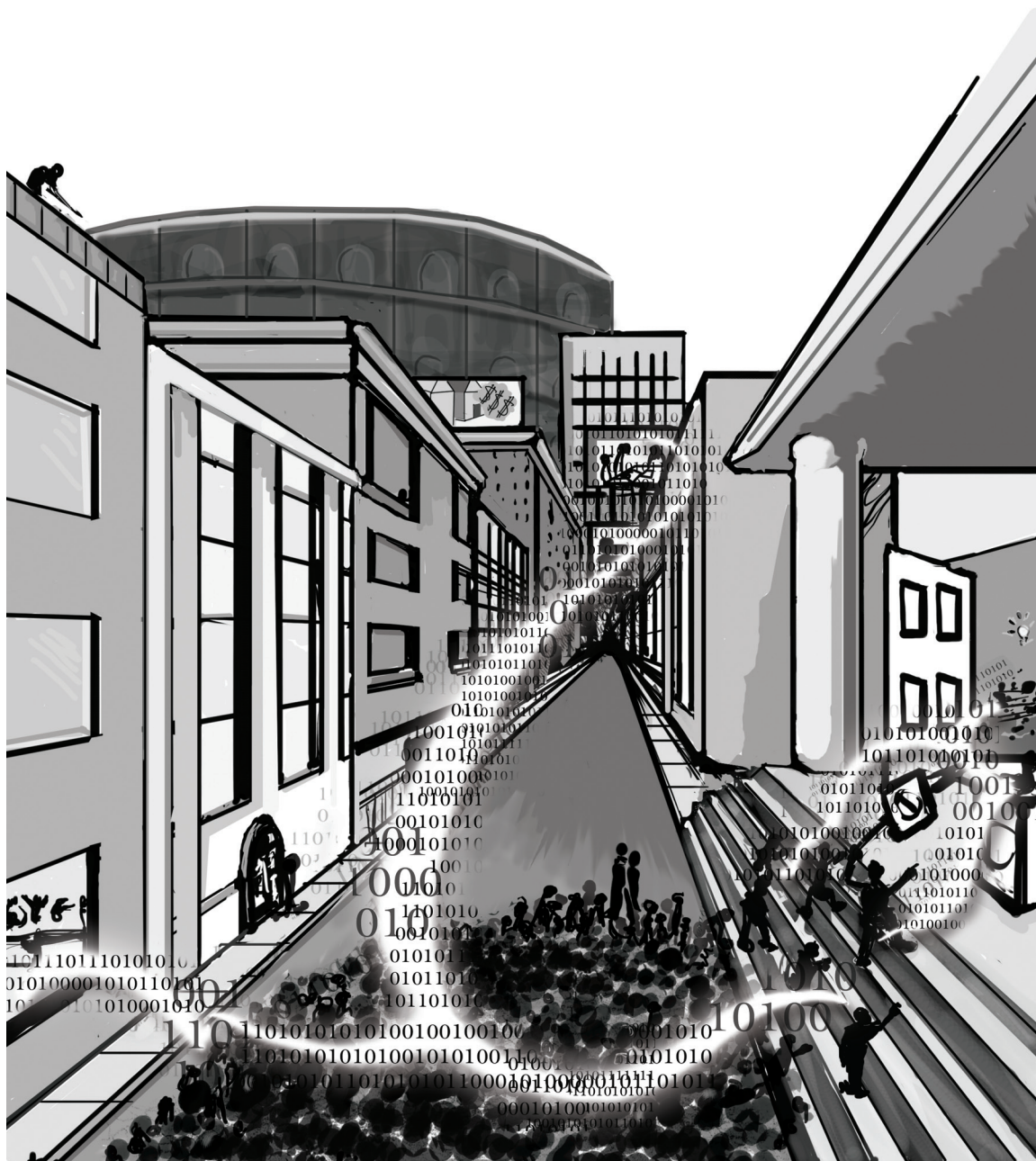
SUMMARY

In this chapter we looked at cross-media and activism and public relations. Both activism and public relations have benefited from cross-media communications. With activism, meetings, politics and awareness are all enhanced through cross-media. Meetup enables us to find and schedule meetings and network our local meetings with others in a larger network. The Howard Dean Game helped players to better understand how they could get more actively involved in the political process. And Flash Mobs are a great way to have a spur of the moment event to make a point and raise awareness. With public relations, community involvement, responsive communications and iterative processes are enabled with cross-media. Re-Imagineering provides a forum for Disney and Pixar employees, as well as fans, to actively discuss Disney's theme parks and what makes them so great. Richard Stevens creates products based off of his web-comic, Diesel Sweeties, and he is extremely responsive to his fans requests for new products. eBay does a solid job with iterative processes that support their community and continually look to improve that support. Cross-media communications enable grassroots movements and community support.

QUESTIONS

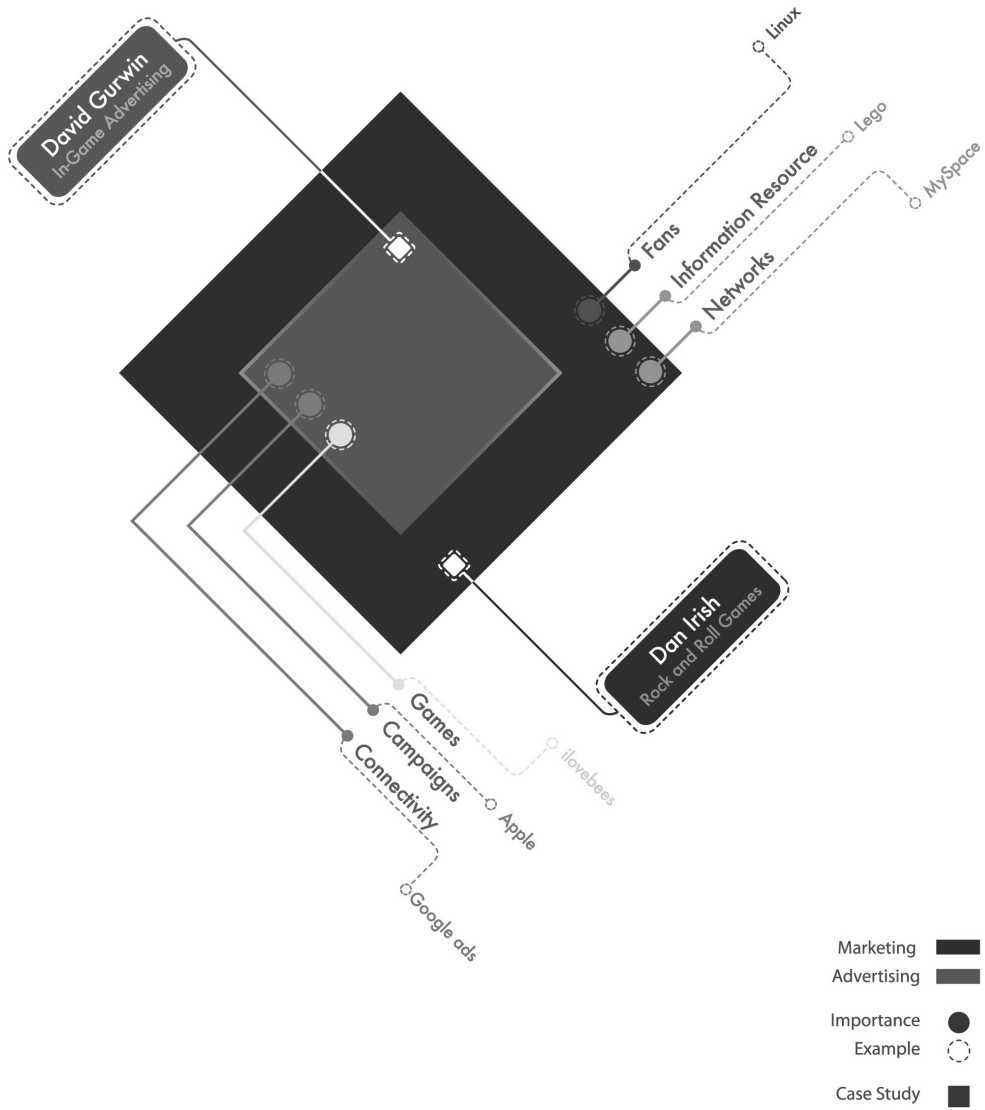
by Alice Robison

- Can you describe some current news events that were changed as a result of people working across media to make a change? For example, CNN and YouTube teamed up to ask the presidential candidates questions during the 2008 primary campaigns. The NYTimes and Twitter have done the same for online, real-time discussion feeds. What are some other examples you can think of? Do you think they are effective?
- What are some ways that multimedia can solve communication problems? What different media would you use, and in what ways?
- What do you think motivates a customer to participate in a forum or respond to a company's request for participation? For example, why would fans want to share ideas with the Diesel Sweeties community? What is the value of that?
- Can activism be entertaining? How?
- When is cross-media **not** useful for encouraging activism? When does it backfire?



Chapter 9 Interpretive Illustration by Angela Love

SECTION 3



Chapter 10 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 10

MARKETING & ADVERTISING

CHAPTER LEARNING OBJECTIVES

Learn how branding works across media

Understand how marketing informs us about products and services

Discover how our social connections can become marketing tools for recommendations

Learn about advertising campaigns that get us involved in order to get us to purchase

KEY TERMS

Advertising

Augmented Reality Games

Campaigns

Connectivity

Cross-Media

Fans

Marketing

Metamorphic

Mixed Media

Networks

Participatory

Pervasive

Tentpole

Transparency

Ubiquity

The tenth chapter focuses on how cross-media started in marketing and advertising. Ad campaigns have been organized with cross-media in mind for some time now.

MARKETING

The tenth chapter focuses on the origins of cross-media in both marketing and advertising. Though branding occurs across media, we don't often understand its influence in social connections and consumer participation. Here, we take a look at different strategies for building brands that utilize several media outlets at once.

Cross-media communications are often used to promote products and services. This gives these products and services more exposure and more chances for us to find out about them. Marketing departments can take advantage of cross-media to get their messages out and about. Ideally, we are able to participate in the marketing of products and services that we enjoy and ignore the ones we don't.

FANS

Marketing can help turn customers into fans. We get more involved with the product, or the service, or both, and also with the marketing of it all. Cross-media campaigns can be a big part of getting customers more involved and more invested in various products and services. Once we feel a sense of ownership, we become some of the best marketing for a company.

LINUX

Linux is a free open-source computer operating system initially developed by Linus Torvalds in the early 90s. It has almost fanatically loyal users. It is not too much to say that Linux users are fans. This starts with the open source foundation of Linux that encourages people to get directly involved with the development of Linux, but it is furthered with a low-key marketing campaign that helps make Linux users feel pride in their choice of operating systems. They can help make the product better and help spread the word about Linux.

INFORMATION RESOURCE

Cross-media communications affords companies the opportunity to share information with people. Opening up information about a company may seem risky, but it also gets customers more informed and aware of a company. We get to know more and can make

more informed decisions as well as develop more trust in a company. Trusting us with information helps us to better understand a company and become an active and positive part of its marketing.

LEGO

Lego turned to a select group of its most ardent fans to help create the features for *MindStorms NXT*. *Mindstorms NXT* is the latest iteration of Lego's programmable Mindstorm toyline and the company engaged its fans to help make it the best update. *Lego Factory* allows us to upload customized Lego models we've designed which we can also swap and share. When we upload the models, we can then buy the legos needed to make them, and other fans can do the same. We become an active part of showing all the fun stuff that can be done with legos.

NETWORKS

Social networks are a powerful way to spread good word-of-mouth marketing. Dynamic websites are making it really easy to connect social groups of people together in huge interwoven networks that can be searched to find what you're interested in. Marketing is made through all the associations and links as people connect each other to goods and services with their recommendations.

MYSPACE

MySpace is a website that bills itself as a place for friends. We can create our own myspace pages and then begin adding friends and growing our virtual connections with people. This has led to a grassroots network of people online who link to each other as friends. And it has become a place for bands to host a website so that they can find and grow their fanbase through the social network of friends in MySpace. While Facebook is another larger social networking website with a huge community of friends, MySpace was one of the first social sites that was used to promote products and services. The recommendations people make through these social networks help to promote bands, actors and almost anything else.

ANOTHER THOUGHT ON MARKETING

Marketing gets us information about products and services. Cross-media communications can help people get more involved and invested and become some of the most vocal advocates for a company. We get to share our enthusiasm for what we like, and also share our disdain for what we don't. Tapping into clients and customers creates a marketing message that feels more honest and is much more effective than one that comes only from the company.

ADVERTISING

Advertising is one of the most effective parts of a marketing department's efforts to present information to people. As such, advertising campaigns have been organized with **transmedia** in mind for some time now. Incorporating media together helps to get the message out to us. Cross-media can enable us to get more involved in these campaigns.

GAMES

Games can be a great way to get people to actively participate with an advertising campaign. Sometimes they can just be simple little games that are branded with the logos and images from the company and their products and services. Also, advertising can be placed into games like it's placed into television shows and movies. These can be mildly entertaining, but games can be even more integrated into a campaign to get us even more involved.

ILOVEBEES

Prior to the release of game Halo 2, the sequel to the popular science fiction first-person shooter, Halo, there was an **ARG** released, ilovebees. This ARG got people more involved in the universe of the Halo games and upped the anticipation for the upcoming release of Halo 2 for the XBox in 2004. Halo 2 was a premier launch title for the fairly new XBox and this ARG campaign helped to get people even more involved and interested about the game and the console. We were engaged by the ARG and in turn we were more excited for the game.

CAMPAIGNS

Advertising campaigns have always been strategically oriented to take full advantage of all the available media. This can mean that a campaign just makes sure to hit all the right notes in all the right places, but it can also be more intricate and encourage people to find the ads across media. Cross-media can engage us even more and get us to be more active in moving across media with the ads.

APPLE

Apple has integrated ad campaigns that incorporate a variety of media together. Starting with their famous Big Brother ad for the first Macintosh and up to the Think Different and iPod campaigns, Apple rolls out their ads together so that you get them across a lot of media. The Think Different campaign had images on billboards, posters, as well as large images on websites and full page ads in magazines and newspapers. Their advertising campaigns help Apple create a brand identity to which customers relate and celebrate. Fans go looking for the ads and get more involved in finding and sharing them with others to help further promote Apple.

CONNECTIVITY

The dynamic, interactive nature of the world wide web helps connect advertising to our preferences. Advertising campaigns can be directed to us depending on how we surf the web. Which sites we visit and what information we're looking for can bring up ads directed to our interests. Our surfing can be tracked, which can be a somewhat scary to consider, but it also enables advertisers to push content to us. This helps target ads to the audience and ideally connects us to products and services that we would be interested in.

GOOGLE ADS

Google ads led a change in how advertising was done online. Google incorporates ads into search results and used their search technology to highlight how websites link to each other. So, we'll get targeted ads based on the searches we make. Ideally, these ads will be more likely to be interesting to us. Also, anyone can create an account and put Google ads on their websites and earn income based on the ads that rotate through their website. Using their search technology, Google tries to automate the advertising content to align with the content of our websites. We become a part of the advertising and can even profit based on connections made through the links between websites that Google tracks for us and then uses to display related advertising.

ANOTHER THOUGHT ON ADVERTISING

Advertising is meant to persuade people to make a purchase. Cross-media helps target ads to people to inform them and ideally influence their purchasing decisions. By getting us actively involved and engaging us with integrated campaigns, ads can entertain us while also encouraging us to purchase. It is a fine line between content and campaign. Guerilla advertising seems to cross this line by paying people to act like their fans. This can lead to experiences that are just one long, extended advertisement, or more subtly incorporate our interests into the campaigns, or both. Ideally, cross-media will enable us to see more ads for products and services that we are actually interested in.

PROFESSIONAL PERSPECTIVES

DAN IRISH

Rock and Roll Games

Despite being in the industry for more than 10 years, there's a lot that I still don't know and everyday is an opportunity to learn something new. So read on and maybe the same is true for you.

Today, the video game industry shares a uniquely similar background with rock and roll or even the drive-in movies which comprised entertainment of the last mid-century. The leading-edge, technology-driven, youthful pop culture force of rock and roll which was born in decades long since past, have immortalized themselves in our new medium. The current generation of the world embraces the medium, its art, its content and its entertaining aspects, while governments scrutinize and cast fear over artistic expression, interactive stories, dramatic combat and stunning visuals. Just as the music of rock and roll evolved into mass market acceptance on a world-wide basis, interactive entertainment parallels the course forged nearly six decades ago, but in a new sea of electronic entertainment, instantaneous distribution, worldwide publicity and compelling interactive possibilities.

For those of you who are, or who want to be, the Bob Dylan style storytellers of the 21st century, the Elvis Presley's of the interactive entertainment industry, or even the Beatles of compelling gameplay content, remember that just as the first artists benefited from strong

production values, a good producer is essential to transition a vision to reality. If it is your company that helps to bring these products to market, hopefully your producers are the ones supporting those who have the ideas that comprise shining stars of tomorrow.

The game industry is still young. Founded just three decades ago, the evolution of the video game industry continues today. While the race to maturity is still far from over, the breadth of the appeal is constantly growing with each new game. By exploring ways to expand as well as take compelling experiences to new depths, new markets and to bring the world closer together through a newly, yet broadly accepted media form, we become one step closer to maturity. Few other jobs, industries, or media formats offer an opportunity to constantly try something new, reach out to new people, in new ways and to inspire the development of new art forms than interactive entertainment in the 21st century. While it is likely that we'll never fully explore the bounds of this opportunity, remember the timeless words of Goethe:

“Whatever you can do, or dream you can, begin it.”

You can begin it by reading on.

DAVID GURWIN

In-Game Advertising

In the early days of video game development, attorneys representing developers cautioned them to obtain trademark licenses from those companies whose logos appeared in games. Inclusion of company logos and branded products was especially common in sports games where the inclusion of “real” products lent a feel of realism to game play. License fees paid by publishers to such trademark owners for the privilege of including the trademarks in the game were expensive.

Flash forward a few years and the rules for in-game advertising have changed dramatically. Today, the flow of money in almost all cases moves in the opposite direction. A principal reason for this is the changing market for traditional advertising. According to Nielsen Media Research, television viewership among the coveted 18 to 34 year old male demographic continues its steady decline, while that same group spends more and more time playing video games. This trend is not limited to men. Television viewership also is declining among women, and women, especially when it comes to casual games and massively multiplayer online games (“MMOGs”), are becoming an increasingly larger group of video game players. Furthermore, unlike television, which allows viewers to ignore advertisements (either by “fast forwarding” through them, by skipping them or

SECTION 3

by not watching them at all), video games immerse players in advertisements by making them part of the game play. This enhances the attractiveness of in-game advertising to advertisers.

Advertisers also have seen a decline in readership of traditional print daily newspapers, magazines and other periodicals. This, coupled with the changing television viewing habits of this coveted audience, has caused advertisers and advertising agencies to seek alternative means to direct advertising to these groups. The answer: targeted in-game advertising. Several of the leading companies in this field, including IGN Entertainment, IGA Worldwide, DoubleFusion and Massive Inc., have grown dramatically over the last few years. In fact, Massive was acquired by Microsoft Corp. in 2006--a good indication of the perceived upside value of these types of companies in the marketplace.

How does in-game advertising work? This type of advertising falls broadly into two main types: static advertising and, increasingly, dynamic real time advertising. Static advertising is very much akin to a “product placement” in a film or television show. The same advertisement is hard coded into a game upon release of the game and appears in the same place and manner during game play (for example, on a billboard, stadium placard, sign to a building, etc.) every time the player plays the game (whether online, PC or via a console). For example, a Starbucks Coffee shop may appear on the same street corner in an auto street racing game every time the game is played. Normally, advertisements are selected which “fit in” with the context of the game, although not always (which is often the cause for concern by game players). In fact, sometimes a video advertisement unrelated to the game will play while the game loads for play. Just as in the film and television industries where products normally are placed in films and television shows on a flat fee basis (or for other promotional considerations), inclusion of a static advertisement in a video game normally is on a flat fee basis. Thus, the game publisher (or, sometimes, developer) may generate some additional revenue, but it is limited to a one time payment up front.

Contrast this to dynamic in-game advertising. Similar to how a website rotates different advertisements through the same fixed space on the website, dynamic in-game advertising can change the messaging on the same billboard in a game “on the fly.” Because it is a dynamic service, it requires billboard space insertion into the game, as well as a broadband-connected gaming system to work. Dynamic advertising can even serve up different advertisements to different players, depending on the game context and the location of a player. For example, suppose that two players participate in an online auto racing game against each other. One of the players lives in the United States and the other player lives in England. In that case, each player may view different logos on the cars, track signage, etc. This ability to target advertisements in-game is very attractive to advertisers. Companies

such as DoubleFusion allow advertisers to run and deliver campaigns even after the game hits the market. Whenever the game runs on a “connected platform,” DoubleFusion’s ad servers detect it and deliver advertisements into that game. Advertisers are finding fertile ground with the newer music games such as Rock Band and Guitar Hero which offer targeted marketing opportunities.

The concept of dynamic in-game advertising has really found its niche with the increased popularity in virtual worlds (such as Second Life) and MMOGs such as World of Warcraft. The key aspect of this world is that these environments are able to host persistent online advertisements. For example, in Second Life, advertisers can purchase virtual real estate with which to give brands a constant online presence in-game. Companies even have chosen to use these virtual worlds to test out advertising campaigns prior to their launch in the “real” world. This allows advertisers to enlist feedback from visitors prior to launching real world advertisements. The increasing presence in Second Life of advertisements, both obvious and subtle, should be apparent even to a casual visitor. Advertisers have learned that they must advertise where their target audience is in order to maximize the value of advertising.

Advertisers have begun to understand and embrace the tremendous possibilities afforded by in-game advertising. According to Massive, in-game advertising revenue may reach \$1.8 billion in 2010. While the nature of the particular game makes in-game advertising more challenging to place in certain games, advertisers are creative and are continually developing different means to place such advertisements in and around game play, whether as part of a story line or otherwise.

This new trend, however, is not without its share of detractors. In particular, many users feel that the advertisements impinge upon game play, especially if the manner of advertisement placement feels “outside” of the natural game play. Certainly, depending on the context of an in-game advertisement, the ability of the ad to seem like “part of the game” can be debated. Unlike broadcast television and radio where viewers and listeners understand that advertising pays for the ability to make such broadcasts available free of charge, owners of video games often resent the intrusion of advertisements where they have paid for a game.

On the other hand, many gamers say that, in the appropriate context, advertisements inside computer and video games help improve the realism of the gaming experience. Additionally, the ability to generate income with in-game advertising helps to keep affordable the retail cost of these games, as well as the monthly subscription fees to play games online (in the case of MMOG’s and Xbox Live and other interactive console games). This important source of revenue helps to offset the high cost of creating the rich, complex 3D gaming environments.

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Currently, most of the profits from dynamic in-game advertising are made by the game publishers, not the developers. Companies involved in in-game advertising are hoping to change this over time by increasing the opportunity for game developers to profit as well from the use of in-game advertising. This source of revenue may become critical, as the cost of game development has increased dramatically over the last ten years and that trend is likely to continue.

One thing is clear: advertising in video games is not merely a “fad” and is likely to continue to evolve in terms of targeted demographics and sophistication. In turn, it will become a larger source of revenue for publishers, especially for games with a monthly subscription base of online players. The increasing importance of in-game advertising to advertisers is clear. In fact, Nielsen Media Research, the venerable media research firm, has started a video game ratings service, called GamePlay Metrics, to serve in-game advertisers much the same way as the Nielsen service has long served traditional television advertisers.

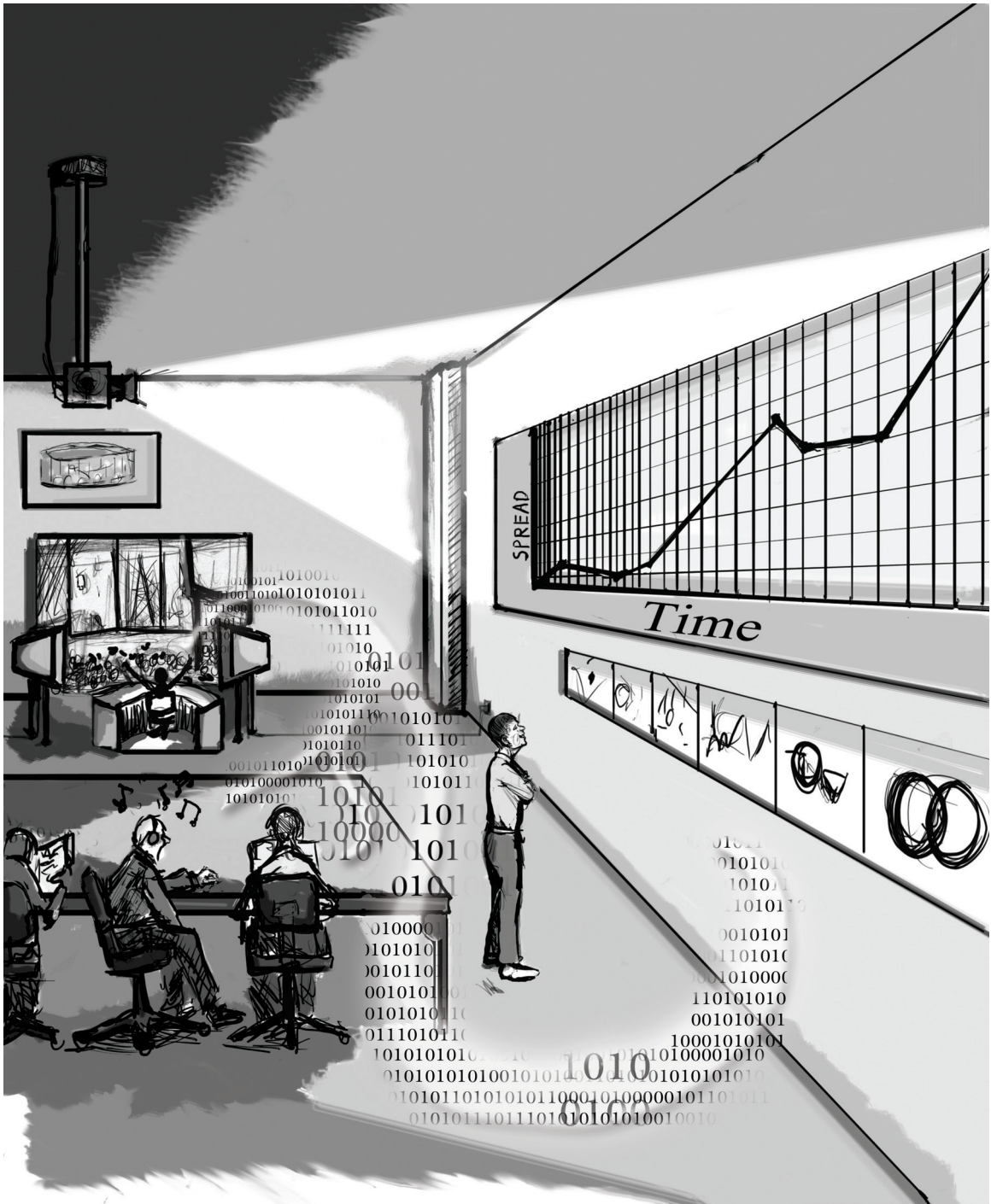
SUMMARY

In this chapter we looked at cross-media communications and marketing and advertising, closely related genres that have been working across media for some time. With marketing, fans, information resources and networks are connected more effectively through cross-media. Linux enables people to help shape the product itself as well as tap into the fans to help promote it as a viable operating system. Lego got select fans involved in creating Mindstoms NXT and encourages all fans to upload designs to Lego Factory. MySpace is a huge social networks that bands are using to promote themselves. With advertising, games, campaigns and connectivity are all part of how cross-media helps connect us to ads. ilovebees was an ARG that helped get people more excited about the release of Halo 2 for the XBox. Apple has been mounting creative advertising campaigns across media that get fans involved in looking for their favorites to share. Google Ads use Google's search technologies to better target ads to people so they may actually see ads they're more interested in. Cross-media communications make for integrated campaigns across a variety of media.

QUESTIONS

by Alice Robison

- Imagine a friend of yours wants to know how branding works across media. How would you explain it? What examples would you use?
- In the context of cross-media, how would you characterize the difference between a consumer and a fan?
- When building a cross-media marketing strategy, how would you go about choosing which media to incorporate in order to build the brand?
- If you're trying to build a brand, what would be the pluses and minuses of using in-game advertising?
- Aside from the examples described in this chapter, can you think of memorable advertising campaigns that utilize several different media to good effect?



Chapter 10 Interpretive Illustration by Angela Love

CROSS-MEDIA @ PLAY

by Alice Robison

SECTION 3: CONSIDERING MEDIA FUNCTIONS: HOW CAN WE USE CROSS-MEDIA EFFECTIVELY

Chapters Seven through Ten of the textbook are designed to help you think about the ways that cross-media tools and creations can be implemented, whether as part of an overall tentpole experience or as a simple tie-in to a story, game, or franchise.

In a broad sense, these chapters provide an active vocabulary for cross-media creators and users to consider when determining how media function in our experiences. Are the media we create and consume meant to entertain or persuade? How can we know?

EXERCISE 1

This exercise brings you back to the cross-media collections you started in Section 1. However, if you haven't completed that work, feel free to use the materials provided for you in the CMC Media Files. Or, if you'd like to assemble pieces from another collection online, or create your own, you can do that too.

First, take a look at the words in Table 1. Each of them describes a potential function that a cross-media piece might perform. They might also be viewed as goals or purposes for the media pieces you hope to develop. Or, they can be imagined as elements of an experience you'd like to provide.

TABLE 1 – FUNCTIONS, PURPOSES, ACTIVITIES

capitalize	concentrate	narrate
listen	compel	direct
search	converse	reveal
predict	challenge	produce
experiment	focus	activate
emote	think	educate
sense	layer	encourage
translate	illustrate	engage
understand	highlight	enhance
describe	overlap	enrich
arrange	juxtapose	entertain
play	mutate	explore
predict	reinvent	interest
win	straddle	involve
lose	critique	reward
achieve	collaborate	satisfy
fail	organize	search
assess	invite	suspend
ignore	allow	train
retain	participate	construct
sustain	work	
capture	change	

SECTION 4

Next, look at the words in Table 2. Notice that while many of them are nominalizations of verbs from Table 1, they also serve as potential results from the actions listed in Table 1.

TABLE 2 – GOALS, RESULTS, OBJECTS, EXPERIENCES

liminality	arrangement	invitation
concentration	prediction	participation
curiosity	achievement	work
education	failure	direction
enhancement	success	narration/narrative
enrichment	assessment	revelation
entertainment	retention	production
exploration	concentration	evaluation
interest	thought	sensation
involvement	illustration	arrangement
reward	juxtaposition	description
suspense	mutation	attention
training	invention	comprehension
emotion	criticism	
translation	collaboration	

Now, account for the cross-media collection you put together. Use the terms from each table to determine the functions of your materials. Ask yourself:

What does this piece or collection currently *do*?

You might discover that when you try to choose the right words, the exercise is suddenly very complicated. Why? Because trying to determine answers to these questions inevitably depends on the contexts in which your media are meant to be observed and used.

This is the point at which *testing* becomes crucial. Many designers and developers of cross-media experiences and creations agree that putting your work in front of an audience is the only way to truly understand whether your work is doing what you want it to do. However, before you can run a good test, you must articulate what it is that you hope to learn from the test itself. Ask yourself:

What do I *want* this piece or collection to do?

As so many of the media creators in the textbook explain, writing down the answers to these questions is a crucial part of their processes. Use these terms to help you coherently express your goals for how your creations function within the contexts of your imagination. That way, you'll be sure to get some useful results from any testing you hope to implement.

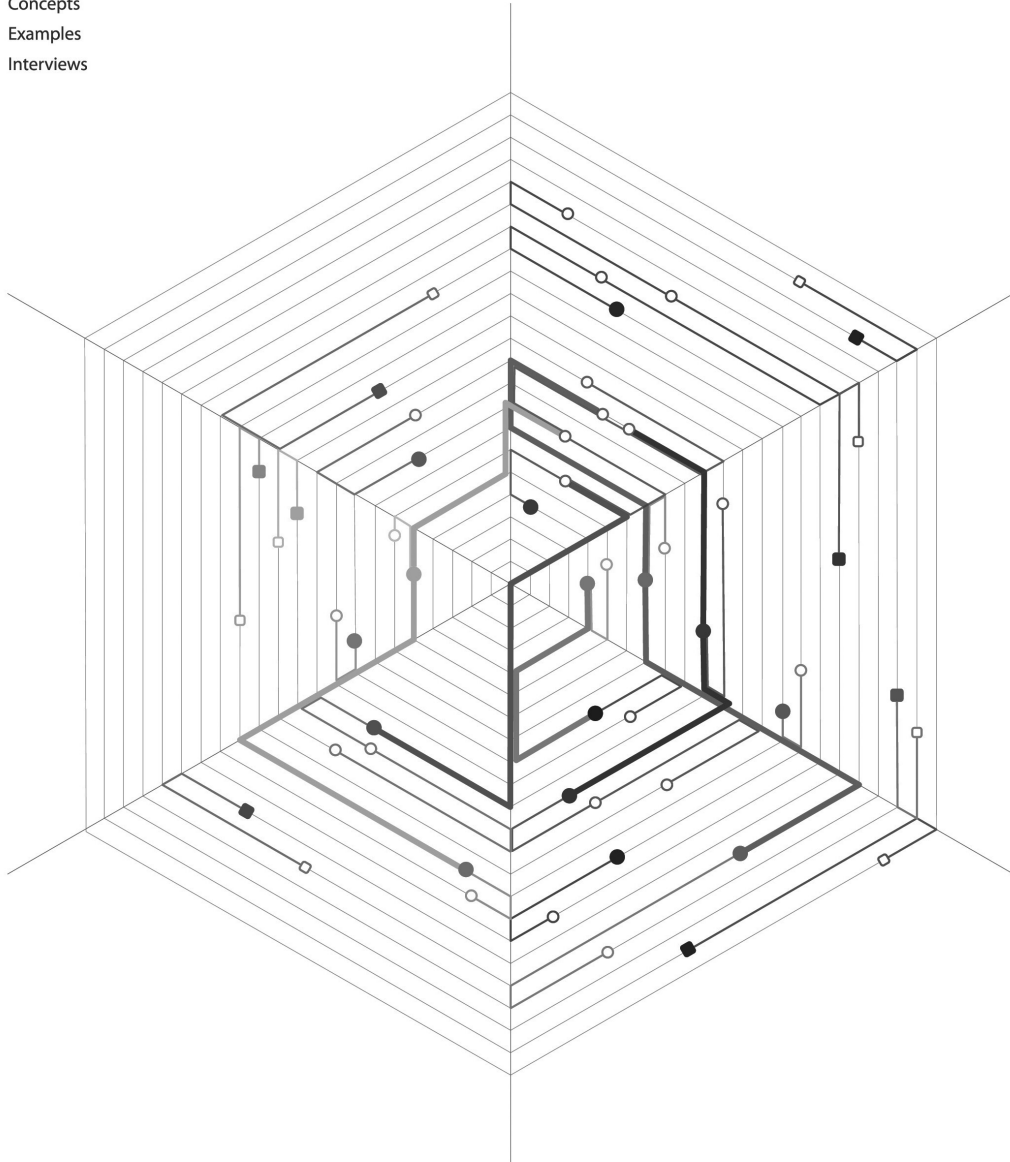
EXERCISE 2

Think it might be fun to use the terms from Exercise 1 to make a game? Here are a few ideas.

- *Apples to Apples*. Create a version of the popular card game Apples to Apples by copying sets of words from the lists on to blank cards. Your “green” or descriptor cards can come from Table 1, and your “red” or topic cards can come from Table 2. You’re looking for word combinations that show similarities.
- *Apples to Oranges*. This game plays the same as above, but now you’re looking for word combinations that show differences.
- *Cause and Effect*. Randomly select 3 words from Table 1 along with 3 words from Table 2. Now create a story that uses the words from Table 1 as actions that result in the words from Table 2
- Bonus round: make up your own games with the two tables of words.

SECTION 4

- Concepts
- Examples
- Interviews



Section 4 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

SECTION 4

CONCEPTS

The final section of our book explores important concepts we should consider when designing and developing cross-media communications. Interviews with experts challenge us to think about the various implications involved in cross-media design. This section begins with a chapter of commentary and critique, looking at the promises and problems around cross-media in general. It then moves into a chapter exploring the transparency of media and technology as well as looking at the potential for ubiquitous and pervasive cross-media experiences. The book ends with a chapter discussing issues of ethics, literacy, and responsibility inherent in creating these cross-media experiences.

CHAPTER 11 – COMMENTARY AND CRITIQUE

Ideas, Problems, Possibilities, Promises

CHAPTER 12 – TRANSPARENCY AND UBIQUITY

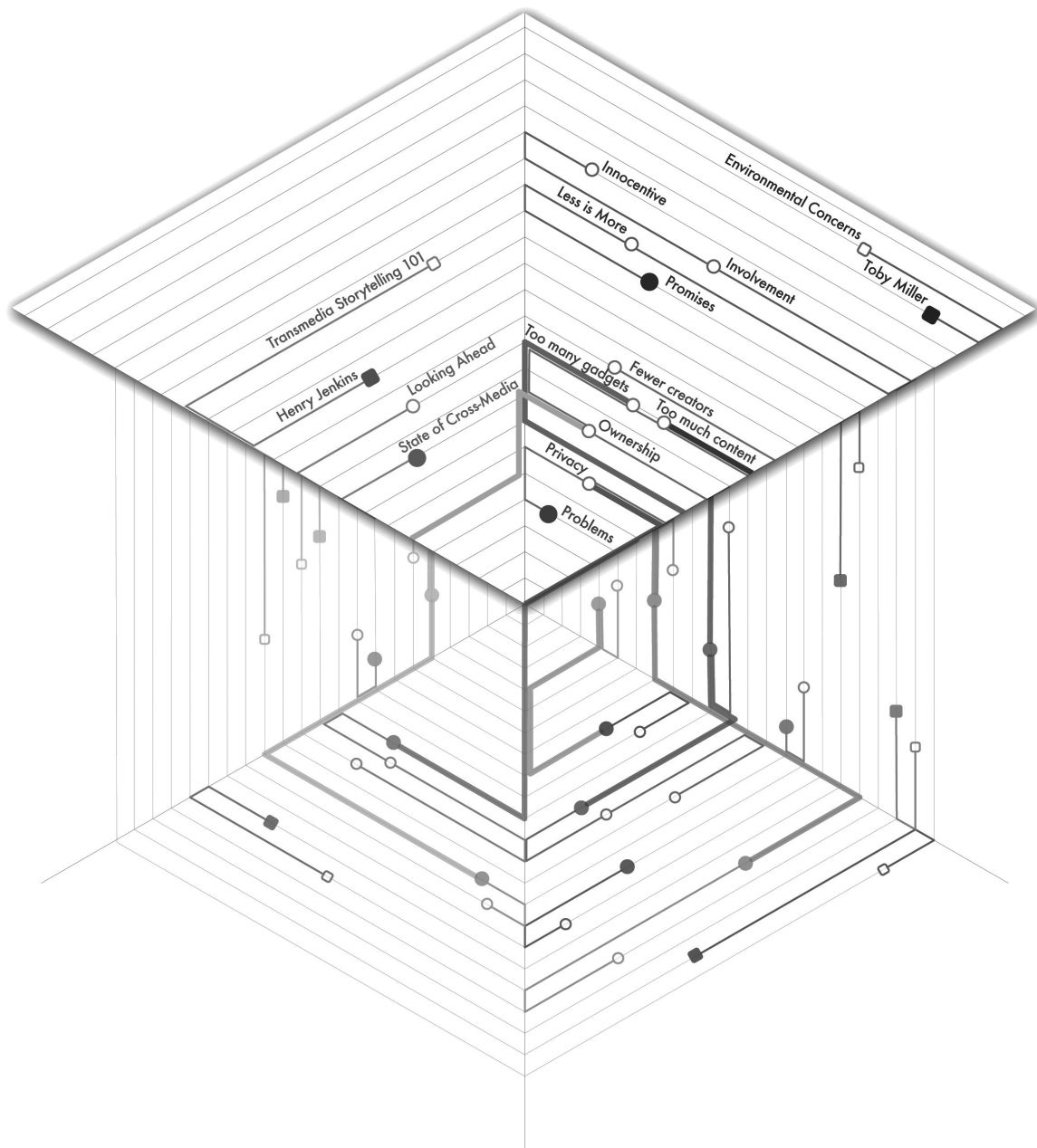
Easy, Anytime, Anywhere

CHAPTER 13 – ETHICS AND LITERACY

Responsibility, Communication, Enable

SECTION 4

- Concepts
- Examples
- Interviews



Chapter 11 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 11

COMMENTARY & CRITIQUE

CHAPTER LEARNING OBJECTIVES

- Learn about the current state of cross-media
- Explore the potential future directions of cross-media
- Understand the problems to be considered with cross-media
- Discover some the promise of cross-media

KEY TERMS

Commentary
Connectivity
Critique
Cross-Media
Metamorphic
Participatory
Pervasive
Problems
Promises
Story and Play
Transmedia
Transparency
Ubiquity

The eleventh chapter is filled with commentary and critique, looking at the problems, promises and possibilities around cross-media in general.

COMMENTARY

The eleventh chapter is comprised of commentary on the problems, promises, and possibilities around cross-media communications. With an eye toward understanding how cross-media communications can be most useful, this critique helps make sense of the contexts in which cross-media succeed and fail.

Cross-media has grown more and more noticeable in our popular culture and it is now becoming a regular presence in our lives. In this day and age, it seems almost all of our media experiences are taking place across media. As such, we should take a step back to look at exactly what cross-media is today, and what it could become in the future. We should look critically at where we are currently to help us best determine where we would like to go with cross-media communications.

STATE OF CROSS-MEDIA

Cross-media is at a crossroads today. Having been used for sometime now in terms of advertising and marketing, those roots seem to keep a lot of cross-media campaigns focused around selling us products or services, or trying to get us to spend more money on something we enjoy. And yet, we're beginning to see more subtle and sophisticated cross-media experiences that invite us to become more involved and have more choices with our media lives. Currently, these seem to be the exceptions to the rule, but it shows us the promise of more integrated and engaging cross-media communications. A good example would be the Year Zero Experience created by the industrial rock band, Nine Inch Nails, in 2007. The experience included an album, a fan remix album, an ARG with special live shows, and hints of more things to come.

LOOKING AHEAD

That there will be cross-media in the future seems fairly assured and I believe we're going to see two distinct types with variations in between. The first type harkens back to the advertising origins of cross-media and doesn't even pretend to be anything else. There will be a **post-modern** admittance that we're watching and participating in advertising across media. Post-modernism is an intellectual movement that espouses many things, among them the idea that a medium primarily refers to itself self-

reflectively more than anything else. So, we're in on the joke and these ads are another way for us to be entertained.

The second type will focus on complex integrated aesthetic and narrative communications that can only be experienced across media. These cross-media campaigns will weave stories between media and allow us to engage as much or as little as we choose. For those who follow across the media, the rewards will be some of the richest experiences we've created. Pokemon is a popular videogame franchise that has integrated other media into the overall experience. Players can watch the television show and movies, and read the comics, all of which show them more of the fictional world while also giving them tips and tricks about how to play the game well.

ANOTHER THOUGHT ON COMMENTARY

Cross-media communications seems poised to grow ever more present in our lives. The basis of our future experiences are found in our current experiences and seem to point to overt advertising campaigns and more sophisticated narratives and everything in between. We'll see even more intricate ad campaigns and more overt narrative experiences, and other variations, as cross-media communications become the norm in our mediated lives.

CRITIQUE

Cross-media communications are going to continue being a strong and growing presence in our culture and our daily lives. So, it's important that we apply some critical thinking to this potentially ever-present media phenomenon. While it's fun to look at all the possible cross-media experiences promise to offer us, it's equally important to make sure we understand the potential problems as well. Ideally, this can help us create cross-media communications that are less problematic and more promising.

PROBLEMS

Considering the problems of cross-media communications is an important step in best assuring that the problems can be addressed, and ideally, solved.

PRIVACY

A fairly obvious problem revolves around issues of privacy. As we get more and more choices to get more and more actively involved in our media experiences, companies

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can gather more and more data on us based on our involvement, and how we like to watch what we want to watch. On the one hand, this helps companies give us more of what we want in our experiences. On the other hand, this gives the companies an ever-growing database full of financial and personal information on us. We wouldn't want this information to be misused or stolen, and currently we don't have good laws, regulations or processes to best ensure our privacy is protected

OWNERSHIP

Also, if we're getting more actively involved in our media experiences, who owns the content created from our interactions? Do companies own our interactions within their experiences, or do we have some entitlement to the ideas we provide within these settings? Do social networking sites have a sense of ownership of the content we post on their sites, or is it clearly ours? At present, there is no clear way to define this well and our world is set up to best protect the companies and creators of the content from a traditional model, and not one that takes collaborative efforts of the audience into consideration. This needs to be better addressed as we are encouraged to participate and contribute more actively in our media experiences.

TOO MUCH CONTENT

Another problem to consider is over-saturation. And this can occur on two levels. First of all, it is a fine line between pervasive media experiences and invasive media experiences. Pervasive media assumes that we can opt-in to all of the media experiences we want, but that it's our choice to opt-in first. Otherwise we don't have to get involved and if we do and decide to stop, then we can opt-out of them. This way we are able to take some control over how much, or how little, we want media in our lives. Invasive media forces its way into our lives and doesn't readily allow us to turn it off as we get a case of information overload. Media is automatically pushed at us and we then have to find out how to opt-out and turn it off. We want to do our best to avoid having media that doesn't readily allow us to choose to not experience it.

TOO MANY GADGETS

All of these media experiences can entail more and more hardware gadgets and devices. This can lead to gadget overload with so many devices in our lives that they all just add more and more complications into our already busy and complex lives. There is a convergence movement for a super gadget, like the iPhone and iPad, that does everything (cellphone, camera, computer, portable game console, etc) but these devices can suffer from being overly complicated and fall into the trap of trying to do everything and nothing well. We need to consider how to best enable cross-media to be a part of our lives, instead of the other way around.

FEWER CREATORS

Another problem to consider is creating cross-media experiences takes a lot of different people with a lot of different talents and skills. This adds up to an expensive process that could lead to large media corporations doing the most with cross-media communications. This in turn, could lead to less creative experiences in that we only have a small portion of our society creating these media campaigns that can be so pervasive in our culture.

PROMISES

All of the problems listed above do not take away from the exciting promises of cross-media communications. Instead, they should help us best create a world in which the promises are fulfilled successfully.

INVOLVEMENT

Cross-media has the potential to offer us more immersive and engaging experiences where we are able to engage as much, or as little, as we like. We can become a more active part of the experience, getting more involved with how the story evolves and how the overall experience integrates together into a cohesive, dynamic whole across all the various media incorporated together. We could have some of the most interesting media experiences that get us more invested than ever before.

LESS IS MORE

It's interesting to note that the Problems section above is longer than this Promises section. This is not meant to imply that there are more problems than promises, but that when looking critically at cross-media, we really are responsible for considering the problems to help us best capitalize on the promises found in integrating media together to encourage us to have experiences like we've never had before. The promises are realized in our successfully solving the problems.

INNOCENTIVE

For instance, Innocentive is a website that enables people to help solve technical problems and get paid for their solutions, so people are financially recognized and rewarded for getting involved. This is one way to consider how to get us even more involved in cross-media experiences. Similarly, the BBC is looking at how to get their community involved with its future.

ANOTHER THOUGHT ON CRITIQUE

Cross-media communications deserve to be taken seriously. There is a lot of promise to be found, but there are also problems worth considering. This section in the book only gives a brief overview of some of the potential promises and problems. It's up to us to continually examine cross-media communications so that we best ensure the impact it will have on our lives is positive. With our critical thinking and active involvement, we'll be able to have a constructive impact on what happens and best shape cross-media communications.

PROFESSIONAL PERSPECTIVES

HENRY JENKINS

Transmedia Storytelling 101

1. Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story. So, for example, in The Matrix franchise, key bits of information are conveyed through three live action films, a series of animated shorts, two collections of comic book stories, and several video games. There is no one single source or ur-text where one can turn to gain all of the information needed to comprehend the Matrix universe.

Storytelling represents only one of many different transmedia logics, including play, performance, spectacle, and branding, which are each taking shape in response to the affordances of the new media environment.

2. Transmedia storytelling reflects the economics of media consolidation or what industry observers call "synergy." Modern media companies are horizontally integrated -- that is, they hold interests across a range of what were once distinct media industries. A media conglomerate has an incentive to spread its brand or expand its franchises across as many different media platforms as possible. Consider, for example, the comic books published in advance of the release of such films as Batman Begins and Superman Returns by DC (which is owned by Warner Brothers, which released these films). These comics provided back-story which enhanced the viewer's experience of the film even as they also help

to publicize the forthcoming release (thus blurring the line between marketing and entertainment). The current configuration of the entertainment industry makes transmedia expansion an economic imperative, yet the most gifted transmedia artists also surf these marketplace pressures to create a more expansive and immersive story than would have been possible otherwise.

3. Most often, transmedia stories are based not on individual characters or specific plots but rather complex fictional worlds which can sustain multiple interrelated characters and their stories. This process of world-building encourages an encyclopedic impulse in both readers and writers. We are drawn to master what can be known about a world which always expands beyond our grasp. This is a very different pleasure than we associate with the closure found in most classically constructed narratives, where we expect to leave the theatre knowing everything that is required to make sense of a particular story. Worldbuilding exists alongside two other key aesthetic principles shaping the design of transmedia narratives: seriality (the dispersal of meaningful chunks of narrative information across multiple installments), and multiple subjectivity (the desire to see the events through the perspective of many different characters, each of whose vantage point adds new insights into our understanding of the whole). Each of these strands has a larger history in popular fiction, yet transmedia storytelling represents a unique mixture of these traits enabled by the availability of networked computing (which supports particular kinds of audience engagement and participation) and media concentration (which makes it easier to coordinate the dispersal of transmedia elements across media platforms).

4. Extensions may serve a variety of different functions. For example, the BBC used radio dramas to maintain audience interest in Doctor Who through almost a decade during which no new television episodes were produced. The extension may provide insight into the characters and their motivations (as in the case of websites surrounding Dawson's Creek and Veronica Mars which reproduced the imaginary correspondence or journals of their feature characters), may flesh out aspects of the fictional world (as in the mock websites for alien rights or vampire liberation organizations that surrounded the release of District 9 and True Blood), or may bridge between events depicted in a series of sequels (as in the animated series -- The Clone Wars -- which was aired on the Cartoon Network to bridge over a lapse in time between Star Wars II and III). The extension may add a greater sense of realism to the fiction as a whole (as occurs when fake documents and time lines were produced for the website associated with The Blair Witch Project or in a different sense, the documentary films and cd-roms produced by James Cameron to provide historical context for Titanic).

5. Transmedia storytelling practices may expand the potential market for a property by creating different points of entry for different audience segments. So, for example, Marvel

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produces comic books which tell the Spider-man story in ways that they think will be particularly attractive to females (a romance comic, *Mary Jane Loves Spider-man*) or younger readers (coloring book or picture book versions of the classic comicbook stories). Similarly, the strategy may work to draw viewers who are comfortable in a particular medium to experiment with alternative media platforms (as in the development of a *Desperate Housewives* game designed to attract older female consumers into gaming).

6. Ideally, each individual episode must be accessible on its own terms even as it makes a unique contribution to the narrative system as a whole. Game designer Neil Young coined the term, “additive comprehension,” to refer to the ways that each new texts adds a new piece of information which forces us to revise our understanding of the fiction as a whole. His example was the addition of an image of an origami unicorn to the director’s cut edition of *Bladerunner*, an element which raised questions about whether the protagonist might be a replicant. Transmedia producers have found it difficult to achieve the delicate balance between creating stories which make sense to first time viewers and building in elements which enhance the experience of people reading across multiple media.

7. Because transmedia storytelling requires a high degree of coordination across the different media sectors, it has so far worked best either in independent projects where the same artist shapes the story across all of the media involved or in projects where strong collaboration (or co-creation) is encouraged across the different divisions of the same company. Most media franchises, however, are governed not by co-creation (which involves conceiving the property in transmedia terms from the outset) but rather licensing (where the story originates in one medium and subsequent media remain subordinate to the original master text.)

8. Transmedia storytelling is the ideal aesthetic form for an era of collective intelligence. Pierre Levy coined the term, collective intelligence, to refer to new social structures that enable the production and circulation of knowledge within a networked society. Participants pool information and tap each others expertise as they work together to solve problems. Levy argues that art in an age of collective intelligence functions as a cultural attractor, drawing together like-minded individuals to form new knowledge communities. Transmedia narratives also function as textual activators -- setting into motion the production, assessment, and archiving of information. The ABC television drama, *Lost*, for example, flashed a dense map in the midst of one second season episode: fans digitized a freeze-frame of the image and put it on the web where together they extrapolated about what it might reveal regarding the Hanso Corporation and its activities on the island. Transmedia storytelling expands what can be known about a particular fictional world while dispersing that information, insuring that no one consumer knows everything and that they must talk about the series with others (see, for example, the hundreds

of different species featured in Pokemon or Yu-Gi-O). Consumers become hunters and gatherers moving back across the various narratives trying to stitch together a coherent picture from the dispersed information.

9. A transmedia text does not simply disperse information: it provides a set of roles and goals which readers can assume as they enact aspects of the story through their everyday life. We might see this performative dimension at play with the release of action figures which encourage children to construct their own stories about the fictional characters or costumes and role playing games which invite us to immerse ourselves in the world of the fiction. In the case of Star Wars, the Boba Fett action figure generated consumer interest in a character who had otherwise played a small role in the series, creating pressure for giving that character a larger plot function in future stories. From the point of view of the audience, the ideal transmedia text is spreadable (making it possible for us to share our discoveries with each other) as well as drillable (allowing us to dig as deep as we want and still make new discoveries). The text may also be immersive (allowing us to feel a part of the world of the story) as well as extractable (allowing us to take meaningful elements from that world back with us to our own everyday lives).

10. The encyclopedic ambitions of transmedia texts often results in what might be seen as gaps or excesses in the unfolding of the story: that is, they introduce potential plots which can not be fully told or extra details which hint at more than can be revealed. Readers, thus, have a strong incentive to continue to elaborate on these story elements, working them over through their speculations, until they take on a life of their own. Fan fiction can be seen as an unauthorized expansion of these media franchises into new directions which reflect the reader's desire to "fill in the gaps" they have discovered in the commercially produced material. The viewer's contributions to the transmedia franchise are more fully accepted when the property embraces a concept of multiplicity, allowing for a pleasure in seeing the same characters and situations depicted in different ways, rather than continuity, seeking to insure the total integration of elements across the transmedia texts.

TOBY MILLER

Environmental Concerns

Cross-media used to be a term to describe ownership--the scary thought that a small number of media owners might control reading, watching, and listening--and why it was bad for TV owners to run newspapers as well. The idea was that a limited number of outlets and proprietors generated a limited variety of ideas and access to them. Somewhere along the way, as media technologies multiplied and moved away from the sealed-set model of the radio--where physical know-how and distributional power were melded as one--people lost their anxiety about such questions. It was part of the media sublime,

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where truth and beauty became one with universal access, where users became producers, universal creativity was unlocked, and audiences ceased to exist. As did professionalism. Anyone could be a journalist, anyone an artist, anyone a film-maker. Unlike the promise of modernity, that knowledge was available to all if they had the expertise, knowledge itself ceased to matter. The ontology of the cross-media utopia of the internet ensured that the old anxieties no longer really applied. All was happy in the Panglossian world of new media.

Or not. Here are a few warnings. Take a peek at new media/cross-media theory. New media savants are fond of invoking pre-capitalist philosophers, thereby dodging questions of labor exploitation through wages, heading instead for aesthetics. Why? What is not being disclosed in the celebrations? We are all aware of utopic rhetorics about the environmental cleanliness of cross-media. The high-technology service and cultural industries of the “new” economy seem to embody pleasurable and clean business—a post-manufacturing utopia for workers, consumers, and residents, where jobs are joyous, purchases are fun, and by-products are code, not smoke. Yet in 2004, the Political Economy Research Institute’s Misfortune 100: Top Corporate Air Polluters in the United States placed media owners at numbers 1, 3, 16, 22, and 39. Why? It is well-known that the production of much media equipment begins when sixteen year-old girls leave villages in northern China to build television sets and computers in indentured compounds run by multinational corporations in the south. What happens at the death of these technologies is less well-known.

Millions of personal computers and television sets are thrown out each year, leading to millions of pounds of toxic waste. The amount will increase staggeringly in degree and velocity when the periodic take-up of new TV technology occurs across the globe over the next few years. This accumulation of electronic hardware throughout the world has caused grave environmental and health concerns that stem from the chemical and material composition of these commodities, and their potential seepage into landfills, water sources, and, of course, the bodies of workers. Much of this hardware wends its way back to where it was made, in Guiyu, China. This time, pre-teen Chinese girls pick away—without protection—at the discarded technology full of leaded glass in order to find precious metals, then dump the remains in landfills. They retain precious metals for sale to recyclers, who do not use landfills or labor in the First World because of environmental and industrial legislation contra the poisonous chemicals and gases in these machines (although Federal prisoners often undertake the same, dangerous recycling as the girls of Guiyu).

The relevant multinational manufacturers of these goods have largely resisted assuming any responsibility for the post-consumption histories of their dangerous products. The few recycling programs they sponsor in the US, for example, rely on customers paying them to take away these poisonous goods. The Environmental Protection Agency is

largely silent on the topic, and Washington has used the World Trade Organization to counter efforts at diminishing pollution from this equipment. The 1989 Convention on the Control of Transboundary Movement of Hazardous Wastes and Their Disposal (the Basel Convention) gives a framework for understanding structural obsolescence as a problem of post-industrial economics and cultures, but is not applied adequately. Thankfully, a combination of European market power and the European Union's Restriction of Hazardous Substances legislation, plus other mandates already in place, means that certain US firms specializing in hazardous computer parts adhere to relevant safety standards. On this score, Sony's PlayStation consoles are illegal in some countries (not the US) because of the deadly levels of cadmium contained in their cables.

But are these topics addressed by most of us who celebrate the new possibilities of cross-media? Hardly at all. It's time we fixed that. Right now.

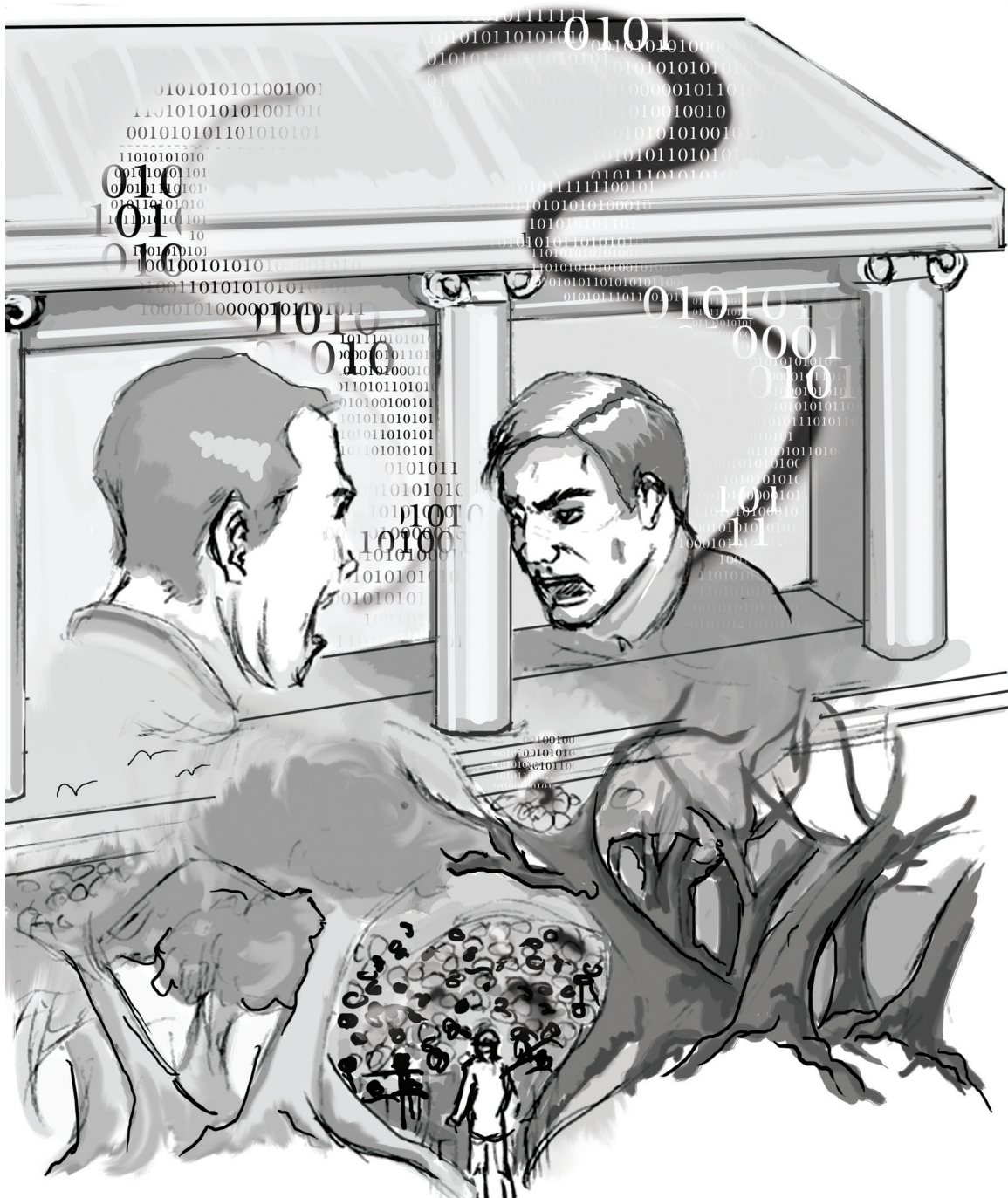
SUMMARY

In this chapter we offered some commentary and critique to help critically consider cross-media communications. In terms of commentary, we first assessed the current state of cross-media in our lives today and then looked ahead to where we might like to see it evolving in the future. In terms of critique, we covered some of the problems and promises of cross-media to help us determine what cross-media should be. Looking critically at cross-media communications is the best way for us to ensure that we design and develop experiences that we want to integrate into our lives.

QUESTIONS

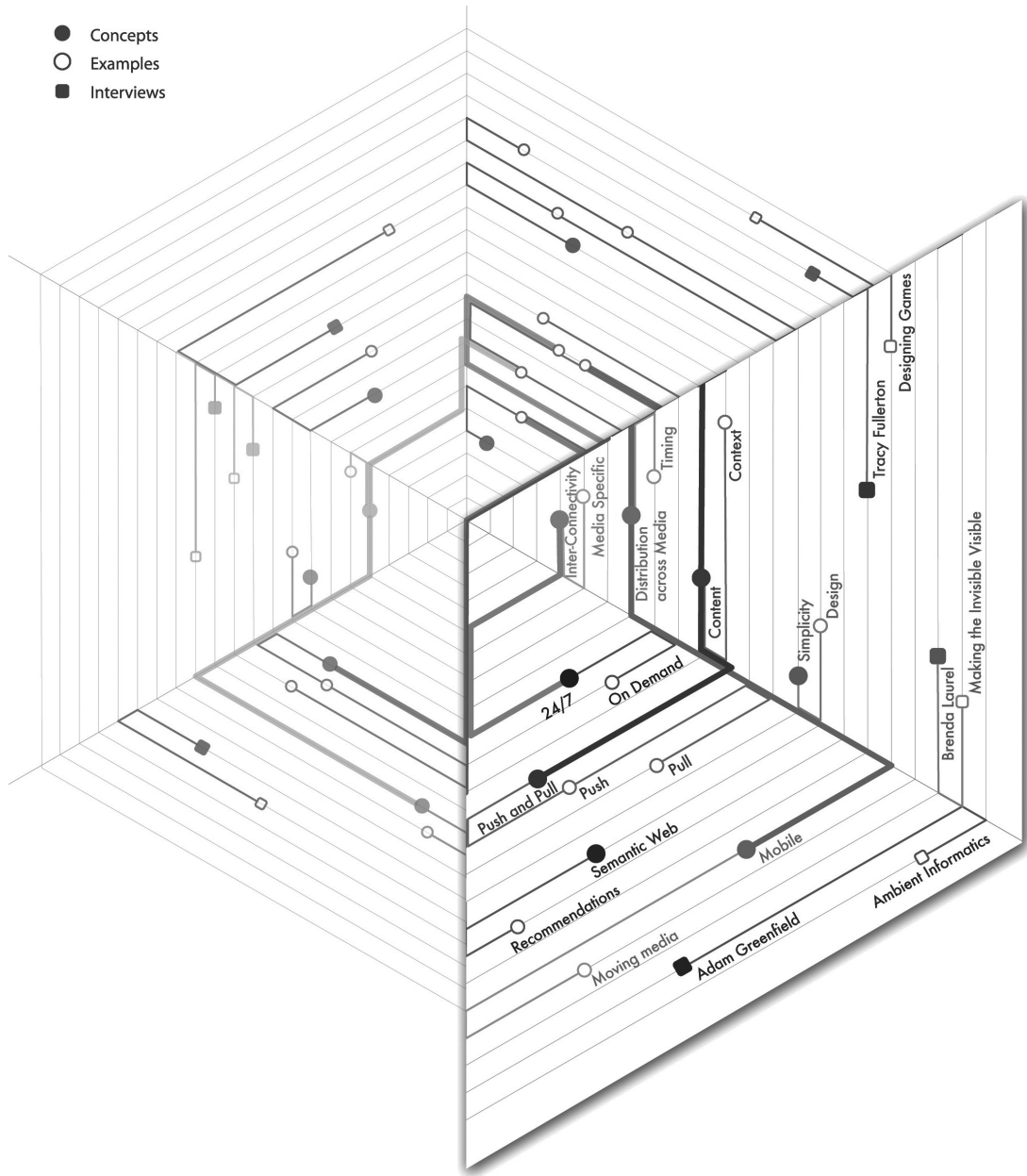
by Alice Robison

- Do you agree with the authors when they write that what we are experiencing in today's media climate "gives us the promise of more integrated and engaging cross-media communications?" Or do you think that maybe cross-media communications are a fad? Will this all just burn out?
- What is the difference, if any, between transmedia and "cross-media communications?"
- What do you think is important for building brand loyalty? What is important for building fan cultures?
- This chapter identifies several potential areas for concern with regard to cross-media communications. At the top of the list are privacy and ownership. Though considered separately here, how are they related to one another? Which is more important, do you think?
- What are some important concerns that we often ignore when we celebrate the potential of cross-media communications? Why do you think we tend to ignore them?
- What do you think is the biggest problem with cross-media communications as they are currently?



Chapter 11 Interpretive Illustration by Angela Love

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Chapter 12 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 12

TRANSPARENCY & UBIQUITY

CHAPTER LEARNING OBJECTIVES

- Understand why and how cross-media should be transparent
- Discover the importance of quality content
- Understand the benefits of on-demand content
- Learn how recommendations and tags can help us get more meaning out of connections
- Discover how mobility enables more choices

KEY TERMS

24/7
Connectivity
Content
Cross-Media
Inter-Connectivity
Metamorphic
Participatory
Pervasive
Push and Pull
Semantic Web
Simplicity
Story and Play
Transmedia
Transparency
Ubiquity

The twelfth chapter explores the transparency of media and technology and how this is enabling cross-media communications as well as the potential for ubiquitous and pervasive cross-media experiences and how we can have them whenever and wherever we so choose.

TRANSPARENCY

The twelfth chapter explores the transparency of media and technology, with particular attention paid to how this transparency enables cross-media communications. Additionally, it considers the potential for ubiquitous and pervasive cross-media experiences, especially the in terms of accessibility.

Transparency becomes an important issue with cross-media communications. When we say transparency, we're referring to the experience being easily integrated into our lives. It is easy enough to readily fit with what we do, as opposed to being too complicated or difficult to figure out. We need the cross-media campaigns to be as transparent as possible in order for us to best engage in the experiences and actually enjoy them.

INTER-CONNECTIVITY

Inter-connectivity refers specifically to having all of our devices and gadgets talk to each other seamlessly. In other words, our computer can share data with our cellphones, and our television can share information with our radio, etc. Having all of our devices inter-connected allows information to flow freely across devices and we can access it from the device we have on hand.

MEDIA SPECIFIC

Granted, certain parts of a cross-media experience will be better experienced on the television than on the phone, but the information of the experience can be inter-connected to make for a more seamless experience across all the media involved.

DISTRIBUTION ACROSS MEDIA

Distribution across media is something inherent in the nature of cross-media communications. We know that multiple media are involved and we have to figure out how to get the content out to all of them. Knowing this helps us better plan on how we're going to create a cross-media experience.

TIMING

Ideally, we should plan for all of the media at once. This helps to create a more integrated experience and allows us to take full advantage of all the media incorporated and the connections in between them. Granted, it can often be the case that a cross-media campaign doesn't get going until after a successful tentpole event. Even so, cross-media can be effectively planned if all media are considered in the planning. Just like the inter-connectivity of devices discussed above, we want to have inter-connectivity across all of our media as well.

CONTENT

Content is king with cross-media communications. In general, content is always king, but it maybe even more so in regards to cross-media. Content is the fundamental reason we're going to travel across media in the first place. If the story doesn't grab us in one medium, we're not going to go too many more after that. And if a story does excite enough us in one medium to encourage us to follow it to another medium, it better be good enough to be worth the effort. If it's not, we're most likely ending our cross-media experience before it even begins.

CONTEXT

But if we feel rewarded for our effort in following to another media, we are now getting more invested and more involved. Once we get engaged, we become eager to find more to add to our experience. And it all depends on the content being good enough for us to care enough to engage across multiple media. This is content in context. We get a sense of how all the content fits together in the bigger context of the cross-media experience.

SIMPLICITY

Simplicity is used here to refer to all the software and hardware involved. In order for a cross-media experience to really be transparent and fit comfortably in our lives, it needs to be simple enough to engage.

DESIGN

This adds other levels of design and development; industrial, graphic, interactive, etc. Our hardware (our televisions, computers, cellphones, etc.) need to be well designed so that they are easy to use and are not so complicated that they restrict our attempts to get more involved. And the software that runs on all of these devices needs to be cleanly designed so that we can easily take full advantage of the potential of the

specific device as well as all the possible integrations across devices. When they don't work, we won't even use the devices, but when they are well-designed, we can readily take advantage of them and get more involved.

ANOTHER THOUGHT ON TRANSPARENCY

Transparency really comes down to how well cross-media communications can fit into our lives. If it's not transparent, we're struggling to figure out how to use our cellphone to watch a video and vote on some plot point, and just getting frustrated by all the burdens the media experience is placing on us. If it's transparent, then it's done so well that we don't even notice it, we're engaged in the content and enjoying our experience.

UBIQUITY

Like transparency, cross-media communications also strive for ubiquity. It is becoming more necessary to be able to have ubiquitous and pervasive cross-media experiences in order to best enable us to have choices. This way we can get involved with cross-media whenever and wherever we choose.

24/7

An important part of ubiquity is being able to have it at any time. 24/7/365 is a quick way to refer to the desire to have experiences available 24 hours a day, 7 days a week, 365 days a year.

ON DEMAND

On demand content is becoming a more viable option that truly allows us to have access to media at any time. This in turn enables us to have media experiences at our convenience. Whenever we want it, we can get it. We will no longer be constrained by television schedules, movie showtimes, etc. Ubiquity promises that our media will be served to us on our timeframe.

PUSH AND PULL

We can pull our ubiquitous content to us when we want and it can also be pushed to us based on our preferences, both stated and tracked.

PULL

Pulling content needs to be made as simple and speedy as possible. Systems can be set up to help us select what we're interested in experiencing and also enable us to quickly get that content. Ideally, this allows us to engage with media at our convenience, instead of being constrained to a specific format or device with a limited timeline that will expire.

PUSH

Pushing content to us can be combined with this to help us find even more stuff to experience. Amazon does a great job putting together lists of recommendations based on what you're looking at buying or what you've already bought. This context helps us find the **long tail** of content that would otherwise be buried in information overload. The long tail refers to the exceeding huge amount of content out there that we find through contextual associations. Websites are enabling us to dig as deeply as we want into catalogs to help find content we would have never heard about before by making associative connections for us. So for readers who liked X, you may also like Y. Pushing content can go even further and automatically deliver stuff to us based on our preferences. Ideally, this gives us more content to experience based on our needs and wants as opposed to advertising being pushed at us aggressively. Push and pull can be combined together to really enable us to have many new ubiquitous cross-media experiences at our convenience.

SEMANTIC WEB

The semantic web promises to bring some contextual commonsense to all the information out there. This will help us find stuff even more effectively. Computers are great at making direct connections between points.

RECOMMENDATIONS

A perfect example of this is the recommendations you get at sites like Amazon and other e-commerce sites. People who bought A also bought B are connections computers make readily for us. Computers can't tell us why though. They can't give us the reasons why people enjoyed both A and B. But, people are really good at giving reasons and sharing opinions. Companies can tap into our innate abilities by making it easy for us to tag information and share reviews and recommendations. This helps give more meaning to the connections we can make online and helps us find more interesting media to share with others. We are able to make better sense of our choices and this helps us find more media that fits our taste.

MOBILE

Mobility is as important to ubiquity as being available 24/7. Cross-media communications occurs across a variety of media so we need to be able to get to all the media we want. Ideally, we should also be able to take our media experiences everywhere. Then we can really watch it wherever we want. So our mobile devices and gadgets can give us access no matter where we happen to be.

MOVING MEDIA

This also entails having our media be as mobile as our devices. We should be able to move our media from device to gadget and back again. We would then be able to fully engage in our media experiences and where we are would not be a limiting factor. Cross-media can go with us.

ANOTHER THOUGHT ON UBIQUITY

Ubiquity comes with a combination of space, time, convenience and context. It is easy for us to find what we want and we're able to find more than ever. Plus, what we find is more likely to be interesting and helps get us more engaged. And if we're able to get it wherever and whenever we want, we'll truly have ubiquitous opportunities to experience media on our terms and get as involved as we want.

PROFESSIONAL PERSPECTIVES

TRACY FULLERTON

Designing Games

Over the course of my career, I've had the opportunity to design games for many different platforms and situations, including the Internet, interactive television, theme parks, cell phones, cinemas, conferences, museums, stores, and tabletops. Each of these projects has presented its own design challenges and unique opportunities; but what has been consistent across them all is the job of creating the best possible player experience within any given media. With this in mind, my experience has been that game play can be engendered just as successfully using a paper and pen as it can be with a keyboard and mouse, and, as a form of human communication and interaction, games have a much longer, richer history to draw on than that of digital games alone. It has benefited me as a designer to open my mind to that history for inspiration.

For example, some of my earlier games are based on re-imagining older game forms in new types of media with an original twist. When I designed the multiplayer game *NetWits* for the Microsoft Network in 1995, the idea was to create an experience with the style and sensibility of a 1950's television game show but as an online game show, using the ability of the Internet to connect thousands of players together every night at "show time" in a familiar, yet brand new, game play experience. This game was hosted by an animated character, Vic Marvelous, who was designed to remind players of an old time television personality. The show offered a different game every night of the week, each of which was created to seem simple and familiar in its first level, and grow more challenging during later rounds of play. Every night one player won a grand prize while another was awarded a lampshade to wear home from the "party" – an actual retro lampshade that was sent to players as a gag gift. At every opportunity the game attempted to draw a humorous, playful comparison between the early days of games on television and the beginnings of entertainment on the web.

Similarly, when I designed the multiplayer versions of *Jeopardy!* and *Wheel of Fortune*, the challenge was to re-think how those classic television viewing experiences translated into good, multiplayer game play. So, for example, *Wheel of Fortune* is a game in which one player can take control of the play for several spins of the wheel. This tends to leave the other players watching, rather than playing, along. On television, we never notice this problem with the game, because our attention is always on the current player, not those who are waiting. But, when a game is translated to a new medium, it's important to consider how that affects every player's experience. In this case, we gave all the players a feature called "avatude," a simple, fun way to express their consternation or happiness through their avatars while waiting for their turn.

Some of my games have been designed to be played in more than one media at the same time. So, for example, when I was working on interactive television games, we created online games that were synchronized to television, in order to allow players to compete against on-air contestants and each other. At the time (and for the most part it's still true today), interactive television systems were severely underpowered, so games couldn't have the same kind of responsiveness and feedback players were used to in pc games. By using the pc to deliver game play and the television to deliver video, we were able to create a rich experience on both platforms, but synchronized, so that viewers could play along with the game shows in real time. Other examples of cross-media play I've worked on include the "cinematic games" I designed at Interfilm, in which players seated in a theater used a joystick to vote on choices within the film.

In each of these examples, the challenge as a designer is to keep in mind the player's experience. How are the pleasures of one medium translating to another? Are the various

media working together to enhance the overall game play? What are players' expectations for each media? How can you introduce new types of play between media without confusing players? Situations like this often require an extra effort toward usability, a focus on iterative design, and an ability to adapt as user feedback drives the design forward.

BRENDA LAUREL

Making the Invisible Visible

New attitudes, new technologies, and new applications are changing the way tomorrow's young people will view technology and themselves. These changes nip at the boundaries between technology and life. As young people feel themselves to be organically related in emerging techno-human ecologies, their ability to see themselves as organically related to the planet as a whole may be the unexpected pay-off.

At this stage in my life, I am fascinated by the emergence of diverse kinds of technology-enabled networks and associated novel social behaviors and topologies. A contemporary example is GPS tracking, where games and social software can begin to take into account individual's actual physical locations. This affordance is accelerating the already observable trend for "virtual" relationships, characters, actions, and economies to blur into the real world – an example of the increasingly fuzzy boundary between life and technology. Geocaching and various forms of technology-based tagging in physical environments point to the emergence of invisible architectures, grounded in the physical world and connected by information traveling over networks. The use of cell phones to take pictures that then become part of blogs or web postings is another early example of the intermingling of the physical and the virtual.

Already, computer game consoles are capable of accepting gestural and kinetic input from players. In a massively multiplayer environment with such affordances, we can see the emergence of virtual worlds that incorporate realtime, real-world information about a host of players into enormous fantasy architectures with elaborate (and emergent) social and economic structures. It is a relatively short step between such casual and playful uses of sensors and networks to the design of serious simulation engines that are driven – in whole or in part – by realtime, real-world sensor data. Already, the extraordinary computational needs of simulating a complex system such as weather are being addressed by distributed computing, a strategy that can be used in other complex simulations. As long as Moore's law holds true, we can expect the need for this computational work-around to be temporary.

Tomorrow's students will be able to design and deploy systems to read sensors and construct simulations from environments as simple as the backyard to ecologies as complex as the

world's oceans. Massive sensor networks are already deployed by agencies like NOAA and NASA. With data from the millions of sensors already in place in the world as well as new networks that are coming online every day, the invisible begins to become visible in both urban and natural environments. A heightened understanding of complex causality, feedback, and dependencies in such systems will be an unavoidable outcome, shifting our construction of the world from a clockwork model to something infinitely more complex, subtle, and dynamic. This shift in consciousness heralds profound changes in our ability to envision, not only the consequences of human and natural events, but solution spaces that broaden the scope of perceived human agency in the context of a world that is saturated with living information.

ADAM GREENFIELD

Ambient Informatics

I believe that, for a variety of reasons both technical and social, we are collectively about to experience a wholesale redefinition of what we mean when we utter that poor, overworked word “media.”

Particularly, when the objects and surfaces of everyday life are endowed with information sensing, processing, storage and transmission functionality, our current understandings of media fall by the wayside. Whatever definitions we happen to be comfortable with at the moment, they are simply not expansive enough to encompass a world in which the production and consumption of content can be both ambient and utterly unmoored from any specific circumstance, and simultaneously and somewhat paradoxically, far more context-sensitive than is currently the case.

We will be generating data trails all but continuously as we move through the instrumented world - trails that will serve as the feedstock for services designed to provide unseen third parties with information and entertainment. We will have the ability to tag experiences, to annotate places and events, to anchor subjectivities in the physical space of the city. Information about our activities and choices will become so persistent and so pervasive that I believe it will force us to reevaluate the very meaning of selfhood and its relationship to society.

I think it's clear that the scale of disruption implied by this epochal turn toward what I think of as “ambient informatics” is such that just about everything is up for grabs. If even our sense of what makes us ourselves becomes subject to change, how can relatively transient structures like business models persist? Truly ubiquitous information processing promises (and threatens) us not merely with entirely new channels of mediated experience, but entirely new types of such experience.

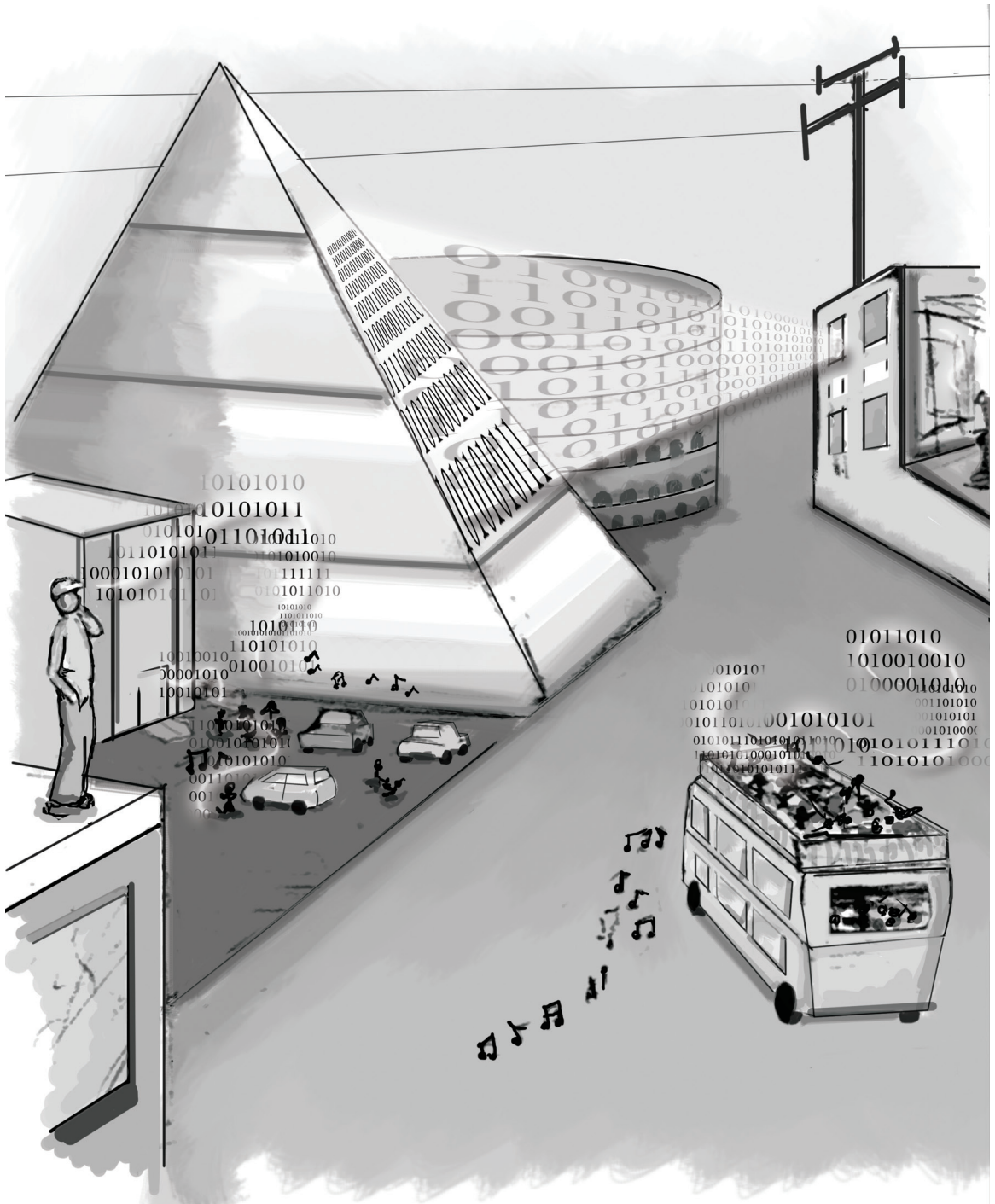
SUMMARY

In this chapter we covered transparency and ubiquity in relation to cross-media communications. In terms of transparency, we discussed issues of inter-connectivity across our gadgets and devices, the ability to distribute the experience across media, content within a context, and having it all remain simple. In terms of ubiquity, we talked about experiences being available 24/7, the ability to have content pushed to us as well as finding stuff to pull toward us, how the semantic web will help us find stuff we like, and the importance of the experience being mobile so that we can take cross-media with us when and where we want to go.

QUESTIONS

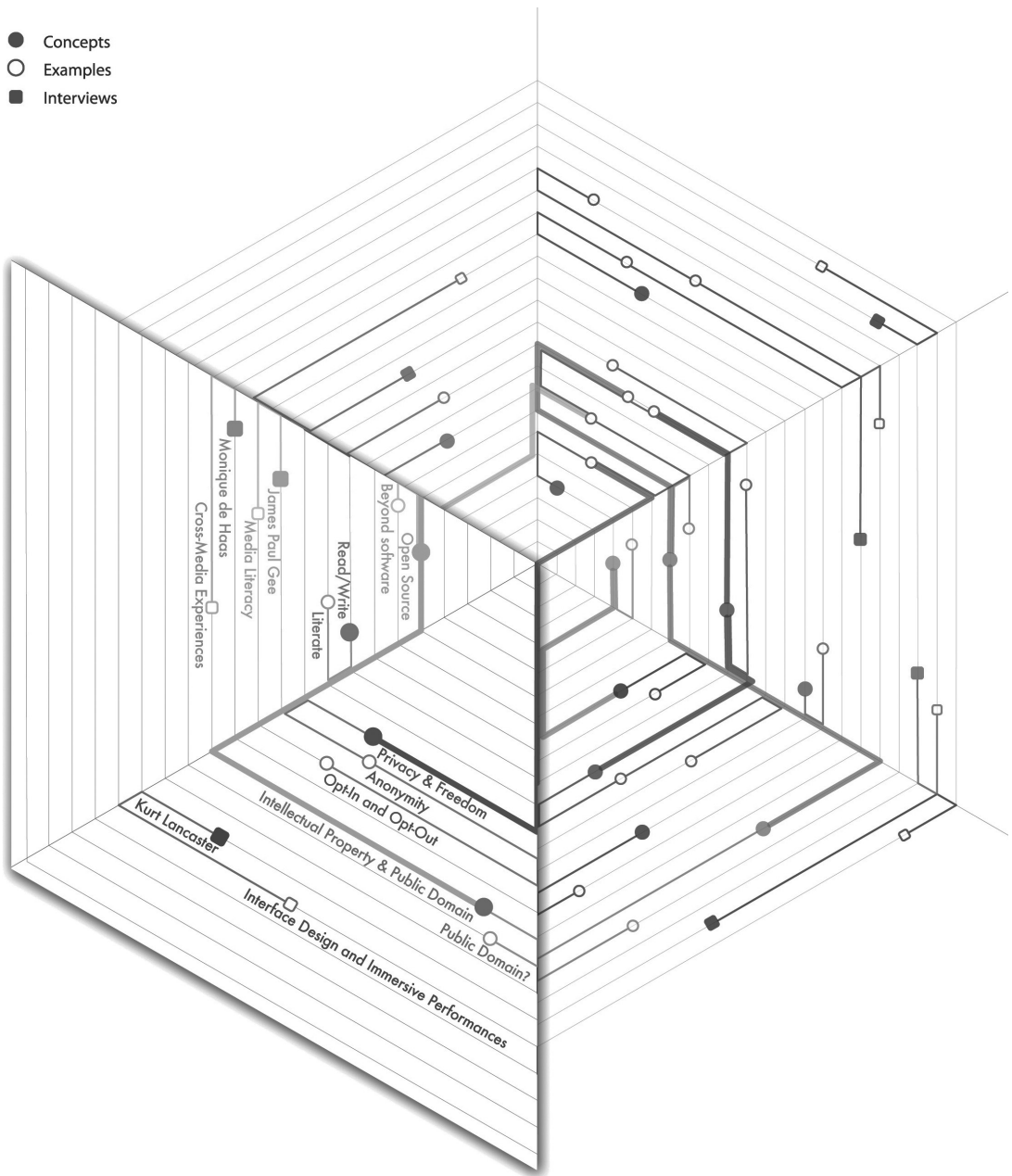
by Alice Robison

- What is meant by the term “transparency?” Why, exactly, is it important for audience engagement?
- Is there a difference between digital games and games in general? Is it important?
- Why is it important to consider usability, iterative design, and adaptation of user feedback when creating a cross-media experience?
- What are the key differences between distribution and inter-connectivity? How does content get factored in?
- How is content affected by context? Can you talk about one without talking about the other?
- What are some of the pros and cons of user-generated content?
- What is the difference between transparency and ubiquity?



Chapter 12 Interpretive Illustration by Angela Love

SECTION 4



Chapter 13 Information Graphic by Eun Jung Lee (Full Color Version in the CMC Media Files)

CHAPTER 13

ETHICS & LITERACY

CHAPTER LEARNING OBJECTIVES

- Learn about issues of privacy and media
- Understand intellectual property and open source
- Discover the importance of cross-media literacy
- Learn about the various forms of literacy

KEY TERMS

Connectivity
Cross-Media
Ethics
Freedom
Intellectual Property
Literacy
Metamorphic
Open Source
Participatory
Pervasive
Privacy
Public Domain
Read/Write
Story and Play
Thinkering
Transmedia
Transparency
Ubiquity

The thirteenth chapter discusses issues of ethics, literacy, and responsibility as we create these cross-media experiences. Cross-media is a powerful way to communicate and we have to consider how this should be done well.

ETHICS

The thirteenth chapter discusses issues of ethics, literacy, and responsibility around cross-media experiences. Cross-media is a powerful way to communicate and we should consider how to do it. There are implications to each choice a designer makes; this chapter considers the consequences of those choices.

Cross-media communications have similar issues with other media as well as having some unique issues that should be addressed. Ethical and cultural implications should be considered as we create cross-media experiences. Cross-media looks to be a powerful way to communicate and we need to think about how it should be done. We should consider ourselves responsible for working to design and develop cross-media communications in the best ways possible.

PRIVACY & FREEDOM

We need to seriously attend to issues of privacy and anonymity as cross-media communications get more sophisticated and incorporate data and input from the audience to help drive experiences forward. This can make for highly customized and personalized media experiences that would be extremely engaging and get us even more invested in it all. Of course, this also opens up information about us in ways that could be used in other contexts beyond the media experiences. This could be as benign (if annoying) as spam generated because of our involvement, to selling our information to marketing firms, to identity theft. That said, it's crucial that we are able to maintain our privacy as we get more involved in cross-media communications.

ANONYMITY

In terms of anonymity, it would be ideal to have our input and involvement separated from our identity. This would help protect our privacy and allow us to get engaged without having companies know exactly who we are, instead, they would just know how we're enjoying the experience.

OPT-IN AND OPT-OUT

Similarly, we need to consider issues of our freedom to get as involved as much, or as little as we like. Ideally, the default choice should be an **opt-in**, not an **opt-out**. And opting-out should be a clear and simple process. This would better allow us to control

how much we want to engage. The default should be that we always get to choose to opt-in. Default opt-outs start with us already signed into an experience that we then have to figure out how to cancel out of it. Often, the opt-out choice is unbelievably difficult to find and canceling can become an ordeal in and of itself. So, opt-out needs to be easy to do. Opt-in gives us the initial choice of our involvement. We don't start until we say so, and with easy opt-out we can cancel when we're ready. By giving us the freedom to choose when we want to engage and how much we want to get involved, we are given a more enjoyable experience overall.

INTELLECTUAL PROPERTY & PUBLIC DOMAIN

Intellectual Property and the **Public Domain** are hot topics in the age of easily reproducible digital media and ever-extending copyright periods. Digital media allows a copy to be the exact same as the original. The reality of this first hit the music industry with Napster and MP3s. Napster was an internet service that made it really easy to share MP3s, which are music files that are small enough to pass across broadband internet connections. The IP of music could be shared all over the world without people having to pay for the music. Of course, the music industry did not appreciate this, and lawsuits and new laws ensued. The battle and debate is still happening as you read this, and this just highlights how tricky IP can be. We want the creators of media content to be fairly compensated for their work while also allowing us ready access to that content.

PUBLIC DOMAIN?

Cross-media further complicates this by getting the audience directly involved and in some cases actually adding content to the overall experience. So, who owns what when almost everyone can participate and get involved? Currently, the legal system is set up to consider the original creators as the owners. If we, the audience, add to an experience then our contributions would also be owned by the original creators. This is going to be an on-going issue that needs to be better considered as the audience begins to make more active contributions to cross-media experiences. Ideally, we'll see more content opened up into the public domain where anyone can share it freely to encourage new creative endeavors inspired by works found in the public domain.

ANOTHER THOUGHT ON ETHICS

The Creative Commons movement enables us to release creative work into the creative commons with some rights restricted, but the content is in the public domain. This is just one way to try and do the best we can with content that develops within the context of the audience getting as invested as the creators and actually adding content as well. This can encourage people to get more involved in the creative process of their media experiences.

LITERACY

We are beginning to develop a new interactive cross-media literacy that should allow us to avoid the problems and take full advantage of the promises. This literacy builds on foundational literacies such as reading, writing and arithmetic. It also considers a fluency with the cultures within which our media experience occur. So we have to become engaged on an international level with what is popular in cultures around the world. Similarly, we have to become fluent across disciplines and fields. Cross-media requires interdisciplinary teams from a diversity of fields and we need to be able to understand them in order to work together. Finally, cross-media requires a procedural and contextual literacy. We need to be able to understand how interactivity works and the procedures involved and the contexts within which it all occurs.

OPEN SOURCE

Open Source software development adds new wrinkles into how content can be created. Open source implies that the work is open and available for anyone to contribute, change and enhance as long as they in turn keep their work open for others to work with as well. The Linux operating system is one of the more famous examples of open source at work. An engaged community of people are working together to develop a computer operating system that anyone with the skill and time can become as active a part of the development as they choose.

BEYOND SOFTWARE

And the process of open source is beginning to be applied above and beyond software development. The creative design and development of any type of media can be open source. These open standards allow for creative expression throughout the community.

We all can get involved in open source projects. Open source keeps creative work available to the public, so that we can get more actively engaged and invested in the process and content.

READ/WRITE

Read/Write refers to computer files that allow us to read them as well as write new content within them. Cross-media communications strives to encourage our participation and it often can be a read/write experience. This type of active participation and collaboration with media is going to require learning new kinds of media literacy. We are becoming more and more media literate as we get exposed to more and more media throughout our lives.

LITERATE

Similarly, we are going to become more and more literate in how to actively collaborate in our media experiences as more and more of them invite, encourage and reward us to do so. Being able to read/write across our media experiences will become second nature as we get more literate and begin to expect and demand cross-media experiences that actively enable us to get involved.

ANOTHER THOUGHT ON LITERACY

Cross-media communications promises to be a powerful way to design and develop media experiences and we need to seriously attend to all the issues involved. Our literacy needs to extend to include and encourage a fluency with international cultures, interdisciplinary teams and the processes and contexts of interactivity. As we develop this level of literacy, we will be able to get more invested in our experiences and we may even own more of them as well. We can create our own media, making videos, songs, games and more. A great example of this is Maker Faire, hosted by Make magazine, where people make stuff on their own together, collaborating, thinking and experimenting with media and technology. Cross-media can be what we want it to be as long as we get actively engaged in creating these experiences.

PROFESSIONAL PROFILES

KURT LANCASTER

Interface Design and Immersive Performances

Currently, I've been researching the importance of interface design in creating immersive performances. I contend that story components are tied to strips of embedded performance behavior that engages the spectator-participant.

The dramatic need requires a wedding of player and character desire—for dramatic need is tied to what a character wants and what she does to get it. In such experiments as *Façade*, where the player is invited to a home of a fighting couple, we don't necessarily know what the player's character wants. We don't know why he cares about this couple. We don't know what he wants. In the early CD-ROM movie *Quantum Gate*, players perform a character who ran away from the death of his girlfriend, Jenny, and his controlling mother. Drew Griffen is a character we can play, similar to how an acting student reading a play can begin to understand how to approach the playing of a character.

However, rather than study a dramatic play—rehearsing the part for weeks with a director and then performing in front of an audience—the player performs through an interface, activating embedded strips of pre-recorded behaviors (allowing a player to become that character for a while) with all his hopes and fears. If a player begins to care for the character she plays, immersion is guaranteed. Storytelling helps with this, but it is the interface design that ultimately determines how the player will experience her character and the story the character gets involved in.

By immersion, I mean the process by which we forget the real, indicative world for a while, and enter the subjunctive world of fantasy (which most of us experience when reading novels or watching a film). But now, we can enter that world as a character we perform (rather than experience vicariously), and the level of immersion becomes deeper, because we are beginning to invest ourselves as a character.

This kind of research is important in learning the process of how game players perform in imaginary environments, whether one plays a game of *Grand Theft Auto* or a character in the online role-playing game, *World of Warcraft*. I explore these themes fully in *Interacting with Babylon 5* (2001) and *Warlocks & Warpdrive* (1999).

JAMES PAUL GEE

Media Literacy

The traditional approach to media literacy has sought to create reflective consumers of media, people who are not “duped” by media messages. The approach has, perhaps, at times, underestimated the media sophistication of people, especially the younger generation. And, at times, it has seemed to seek particular political responses to media messages as the litmus test of “reflection”.

A related, but in some ways alternative approach to media literacy, is first a “productive” one. We want to get people involved with producing media or, at the least, to get them thinking like producers when they reflect on media. Producing or thinking like a producer means thinking about the tools for design of media messages, the nature of these messages, and their effects on people, institutions, and society. When young people engage in this approach, with the help of mentors and inside good learning systems, they think about the ways in which they themselves as real producers/designers intend and shape messages and effects, as well as engender unintended messages and effects in the process. In turn, they can reflect on questions of value, ethics, and efficacy in terms of these messages and effects, especially and importantly in dialogue with other producers, peers and adults. The goal is not any one political stance, but a deeper appreciation of the sorts of messages and effects the design of media carries and the network of relationships that exists among different forms of media and communication in our global world.

This is a natural approach today for two reasons. First, new digital technologies allow young people to produce video, movies, games, journalism, music, and other media forms at very sophisticated levels. For example, a machinama (digital movie) made from video game software can look as good as any Hollywood production. The emphasis then can be shifted to technical details of design and aspects of creativity beyond a “professional” feel and look. Second, young people today are producing, and not just consuming, with a vengeance. There are millions of fan fiction stories on the Internet and a plethora of animation, texts, video, commentary, and news blogs produced by young people, often to very high standards. In fact, one important task is to discover what percentage of young people actually engage in this production and whether those who do engage in this production fall into specific socially, culturally, or economically defined groups of young people. Surely, such production, which is highly technical and technological in many cases, is setting one foundation for success in our high-tech science-driven global world.

The second major aspect of media literacy is the claim that today, and contrary to traditional approaches, media literacy cannot and should not be separated from technological literacy, information literacy, and science literacy. New forms of media involve new, often digital,

SECTION 4

technologies. A young person who “mods” (modifies) a video game is redesigning the game as a media message, but is also learning design, programming, and graphic arts in a specific technology. Thus, this is both media literacy (and a productive form of it at that) and technological literacy.

The Internet and the technologies associated with it (e.g., search engines) are a major form of media—and again, a major focus of consumer production—but are also a major force in our information society. In our world, the focus has shifted from requiring skills at gaining information (which used to be hard and is now easy) to a dire need for skills at assessing, valuing, framing, transforming, and using information. Thus, media literacy and information literacy are more and more intertwined.

Modern science uses many of the same tools as do modern media. The Internet is a research tool for many scientists, while it is simultaneously a popular-culture media for many young people. Furthermore, a good deal of science today is done via digital simulations, the basis of modern video games as well. Finally, today, thanks to the Internet, everyday people have access to medical and scientific information that once was the sole preserve of experts. Thus, media literacy, information literacy, and science literacy are beginning to converge.

Indeed, I would argue that young people participating in today’s global and complex media and information landscape need more and more to think like scientists in terms of hypotheses, empirical evidence, confirmation biases, higher-order inferences, and distinguishing among theories, data, and evidence (which are regularly confused in public debate and on the Internet).

Finally, a note on media literacy and just plain old (print) literacy. The major source of school failure or success after the first two or three years of school is the child’s ability to handle the ever increasing language demands of school. As school progresses, the child is confronted with ever more complex oral and written language connected to the content areas; areas like science, social science, and mathematics. This is technical, specialist, and academic language. Many children who pass reading tests early on in school cannot deal with this complex language later on, because their early schooling didn’t get them ready for these demands. However, many of today’s digital and popular culture technologies and media themselves involve quite technical and specialist language—in fact, even a Yu-Gi-Oh card contains more technically complex language than what many children playing with the cards see at school. In dealing with modern digital media in the productive and integrated way, we also can speak to young people’s need to learn to produce and understand technical and specialist varieties of language and other representational systems.

In the end then, this approach to media literacy stresses people becoming producers or learning to think like producers, both to become more savvy consumers and to feel a sense of agency, participation, and control in our complex high-tech global world. It stresses, as well, the close interconnections among media, science, information, and technology, seeing these together as the foundation of media literacy for the modern world. We can refer to this as an integrated approach to media literacy.

MONIQUE DE HAAS

Cross-Media Experiences

For cross-media formats/stories/environments to work, the human factor is crucial. The notion that we are entering the “human era” of media has been discussed a lot lately. User Generated Content (UGC) is the next ‘buzzword’. I agree that UGC will be an important driver of media usage in the near future. But what we have yet to figure out is the ‘why’ of UGC. For example: Many people blog, but not everyone does. What determines this difference? What is the motivation to go and tell the world your wonderful ideas or just share little stories about your everyday life? That it generates feedback, is one of the most proclaimed reasons. Okay, so it seems that people want to know the point of view of others on their lives, their work, their ideas, and their thoughts. People want to get in touch with other people that might add relevant information on what they are doing, this is a reward gained from putting effort into blogging. Another reason for the huge success of blogs is the ease of use, lowering the hurdle to go and create your own blog.

In cross-media communications, two traits are generally decisive; ease of use and rewards gained from media usage. I like to call this ‘social currency’. Cross-media models that are able to offer both ease of use and rewards gained will earn high social currency, which in *some* cases will generate high economic currency, but not in all cases! Equating social and economic currency is a misconception about internet communication that was made during the internet bubble. When users are in the driver’s seat, they will decide whether an economic exchange is acceptable in a certain context or not. Ease of use will at least mean:

- Access to channels in which you can interact. This seems logical, but it often takes a lot of time and effort to gain interactive access without even knowing in advance what rewards will be gained for overcoming all the hurdles.
- Activity is triggered by the narrative, it’s the hook that gets your attention.
- Interactivity is largely driven by social motives to interact, to inform and get feedback from someone else (preferably a relevant other), or to expose (certain sides of) oneself.

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- Navigation across channels is an essential element of cross-media communication. Each channel is used for its strength in offering the right message and functionality in the right context at the right time.

What channel is suitable for what context and at what time? Let me make a not-yet proven assumption based on some general modes of communication:

Lean Back – The classical broadcasting of television and radio, either analog or digital.

Stand By – Outdoor, event and in-store communication through traditional means (point of purchase material) and digital signage systems. Being reachable on your mobile, chat or e-mail.

Lean Forward – PC internet usage, participating in mobile, chat or e-mail communication.

Co-create – Blogging, Podcasting, Vodcasting, Designing and uploading game-adaptations.

When we look at this list, it is remarkable that today these are all separate fields in development or in change (i.e. the classical broadcast model). The cross-media experience of the near future will be found in cross-overs between these ‘separate’ fields. Vodcasts made available through moderation on digital signage systems because of their local/regional relevance. Moderating content, from traditional sources AND from UGC will be one of the most important features very soon. An ever growing offering of content means an ever increasing long tail of choices that will increase the need for guidance to help us (easily) adapt all of this content to our own preferences. In this growing field of choice we need coherence. Since the time of Aristotle, story has been the way we structure meaning and it will not be different in this age. But the story will be built much more through dialogue instead of monologue and this in itself is a turning point with how we have built and consumed stories in the twentieth century. This “new” model of storytelling harkens back to when word of mouth and social communication were the only means to forward information. This is why the tribal model of communication is relevant again and social communication in communities is becoming more dominant. At this time, this evolution is occurring beside the classical model of spreading (broadcasting) information. But it will influence and change the status quo of communication profoundly, particularly driven by the younger, cross-media literate generation.

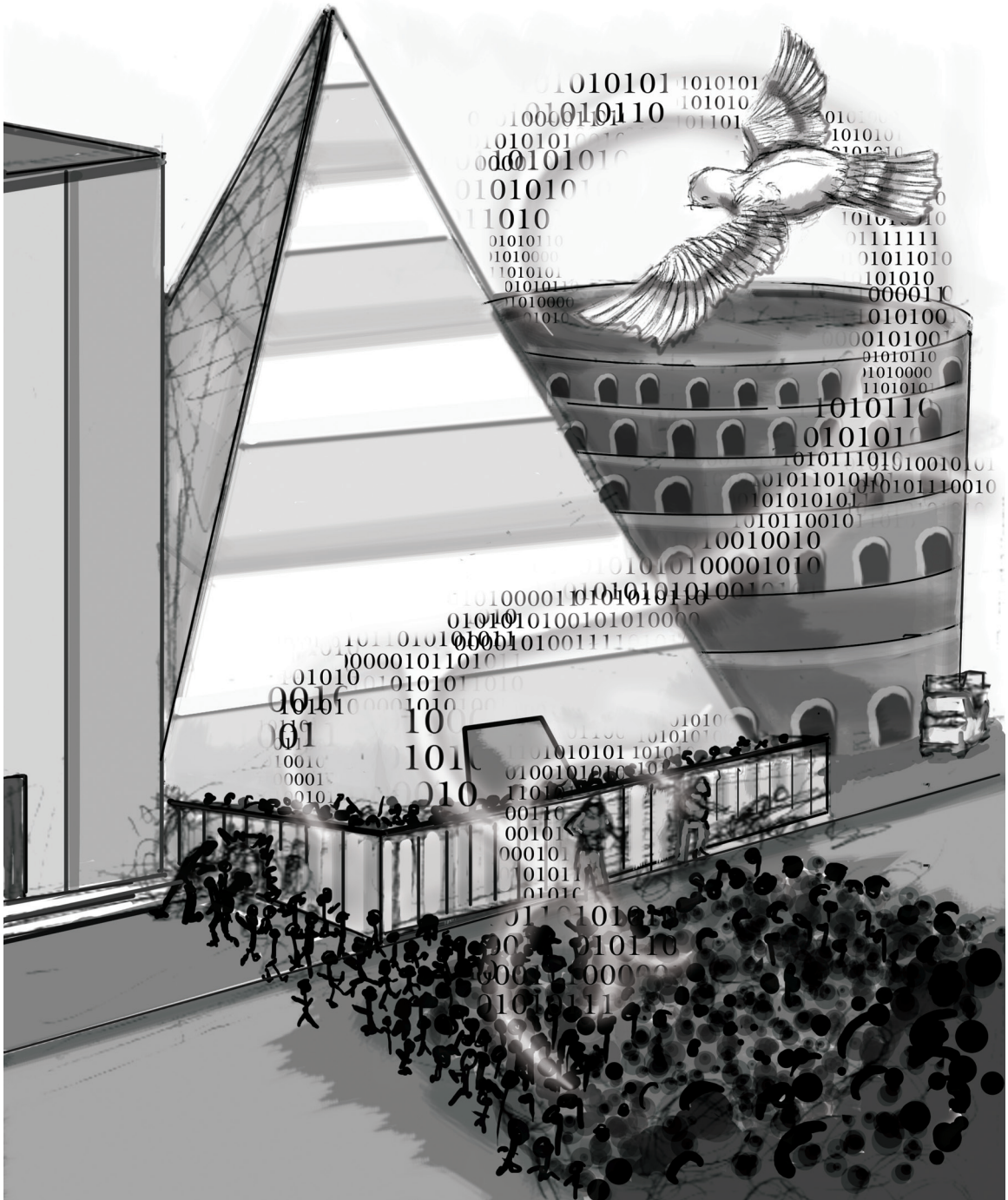
SUMMARY

In this chapter we covered ethics and literacy in relation to cross-media communications. In terms of ethics, we discussed issues of privacy and freedom in our cross-media experiences. We also looked at intellectual property and the public domain as it applies to cross-media that encourages us to get more involved and contribute our ideas to these experiences. In terms of literacy, the open source movement serves as a good example of how we could get more invested in our involvement with cross-media. The idea of read/write content allows us to consider how we are developing a new type of cross-media literacy that pushed us to become more fluent with international, interdisciplinary and interactive issues inherent in cross-media communications.

QUESTIONS

by Alice Robison

- The topic of privacy was discussed in an earlier chapter, but it is brought up again in this one. What does privacy have to do with ethics in the context of cross-media communications?
- Why is the “opt-in, opt-out” process not already implemented in all cross-media communications?
- What does “immersion” mean? How does this concept help cross-media communicators?
- Literacy is described in many ways in this chapter, but its biggest focus is on fluency and context. Why do you think that is?
- How has the term “media literacy” been extended beyond reflection and toward production? How does context affect production-based concepts of media literacies?
- Why are things like open source computing and Creative Commons so important? To whom are they important?
- What responsibilities do audiences have in cross-media experiences? How do those responsibilities contrast with those of media producers? Where do they meet in the middle?



Chapter 13 Interpretive Illustration by Angela Love

CROSS-MEDIA @ PLAY

by Alice Robison

SECTION 4: IMPLICATIONS: SETTING THE AGENDA FOR THE CMC COMMUNITY

The last chapters of the textbook focus on what we *actually do* with cross-media. At the same time, there are many opinions expressed with regard to what we *should do*. Artists, designers, researchers, lawyers, lawmakers, and educators all concern themselves with what our society's reaction to cross-media products, events, and actions ought to be. These discussions are important, but they are also ongoing. It is generally agreed that decisions and policies regarding cross-media practices and implementations are far from finished.

So the question is, can we say that there are some consistent agreements among cross-media participants? Within certain communities of media producers and fans, are there codes of behavior that those on the “inside” adhere to?

One activity that many artists know well is the process of imitating others' work as a means of learning how to create new work. Many argue that digital tools and technologies blur the boundary between imitation and original creative practice. On the other hand, there are some communities of artists (in music, especially) for whom those boundaries are exactly the point: if you know enough to know when to do it right, then that's what it's about.

EXERCISE 1

This exercise is meant to help you talk about the rules for appropriating creative work. By “appropriating” we mean sampling, repurposing, and re-making. Depending on what an artist is trying to do, and depending on the context in which she or he is doing it, appropriating other materials can not only be standard, but perhaps even expected.

First, we want to generate a context for determining the degree to which creative works can or should be (re)produced with appropriated materials.

To get started, choose a handful of similar images from the CMC Media Files accompanying this textbook, or search online. You can decide what “similar” means (genre, image, method, etc.) but the images should have some continuity to them.

Next, write down some tags that describe the shared qualities of these images. So let's say you group together all the images of monsters. Aside from the fact that you can tag

them all with “image” and “monster,” what other tags can you give them? Then, give the collection of images to someone else and ask them to do the same thing, but don’t share how you tagged the images. Continue tagging and sharing images without sharing tags until you think you’ve all seen each other’s collections. [Note: If you want to, continue tagging collections of materials. There’s really no limit.]

Once all the collections are tagged, you can start comparing notes. Notice where the patterns are. Are there some tags that were more popular than others? (It’s a good idea to create a tag cloud at this point using something like Wordle so that you can determine what the group is coming to consensus on.)

At this point, you have developed a shared understanding of what these images mean, correct? Recall Henry Jenkins’ profile in Chapter Eleven. He writes about the concept of “collective intelligence,” whereby social networks organize themselves and the conditions for sharing knowledge and productivity are optimized.

In essence, this exercise helped you to create the structure of collective intelligence around the collections of images you selected. What that means is that we now have a context for thinking about the extent to which we want to allow these images to be used by others.

EXERCISE 2

For this exercise, turn again to the collection of images you originally started with in the previous exercise. Look too at the tags and word cloud generated by everyone who examined the collection.

So let’s say that I’ve got my collection of monster images and a smattering of tags to go with it. I’ll call it my *Monster Experience*. I want to try and think of that collection as an example of a franchise or transmedia story, kind of like Pokemon or Yu-Gi-Oh.

Then, I want to think about the tags as snippets of conversations and interactions with *Monster Experience*. In my mind, these tags are things like forums, fan art, mini-games, etc. The tags represent all of the things that were produced by people who know and understand *Monster Experience*. They spent time with it, they know it and each other, they talk and think about it, and they contribute to its success. In other words, *Monster Experience* is now more than just a collection of images: it’s a whole culture that consists of a community of fans, consumers, and artists.

SECTION 4

Spend a little time sketching out your own version of my *Monster Experience*. Give it a name and some kind of blurb that explains what it is and what it's about. Jot down some notes.

What does yours look like?

What does it consist of?

Can you characterize the culture that surrounds it?

What kinds of fans does it inspire?

What do the fans like about it?

Are they the kinds of fans who like to produce a lot of things individually (like a Harry Potter fan fiction website) or do they like to engage with it socially (like cosplayers)?

Once you have a good sketch and narrative for your collection, share it with others and compare notes. Pay attention to what others have that you don't. Stronger characters? Better art? A more compelling narrative?

EXERCISE 3

Now that everyone has his or her own cross-media experience ready to go, let's think about how to pull from each to generate something new.

For this last exercise, make sure that each of you is familiar with everyone else's collections. If one person's collection is less developed than someone else's, that's ok, but you should all have a good sense of the positives and negatives of each.

Most of all, you should be familiar with the culture of each collection as it is described by its creator. My *Monster Experience*, for example, is all about the monsters. Storyline is less important than character development, and fans of *Monster Experience* are hardcore when it comes to those monsters. Get the idea?

Next is the competition. Who can build the best collection of all? Who wins?

Start taking bits and pieces from each collection in order to make yours better. By now you know what your collection is lacking, and you know what others' collections have going for them. How can you get what you want in order to come out on top?

This exercise should be both a competition and a conversation. Each student should place requests for materials, storylines, characteristics, art, and so on. Take note of how these exchanges are negotiated.

Are you happy to let others borrow your materials?

Where do points of conflict arise?

What happens when things get mixed and re-mixed?

What is lost? What is gained?

As a group, you'll no doubt start to see that there need to be some rules for how these exchanges should take place. See whether you can define those rules for yourselves. What are the conditions for taking and sharing? What does it mean when those conditions are ignored?

If you can settle on some rules or conditions for taking and re-using others' materials for your own collections, keep working toward a winner. Once you've got a winner, get to work. You're sitting on a goldmine!

APPENDICES

APPENDICES

The appendices are full of great information that supports the ideas and concepts discussed in the book.

Appendix A – Citations and Links

This appendix lists all of the citations and links from the book.

Appendix B – References and Examples

The next appendix has lists of books, articles, and websites that are informative and entertaining in relation to cross-media communications.

Appendix C – Contributor Biographies

This following appendix has biographies of all the people who contributed content for this book.

Appendix D – Glossary

The last appendix has a list of all the cross-media key terms defined and discussed throughout the book.

APPENDICES

APPENDIX A

CITATIONS & LINKS

Below is a listing of all the citations and links from the text and professional perspectives.

PREFACE

Entertainment Technology Center (<http://etc.cmu.edu/>)

Creative Commons Search (<http://search.creativecommons.org/>)

CHAPTER 1

Networked Performance (<http://www.turbulence.org/blog/>)

CHAPTER 2

From Networked Performance:

<http://turbulence.org/blog>

<http://new-radio.org/jo>

<http://new-radio.org/helen>

<http://www.turbulence.org/blog/archives/000479.html>

<http://www.lftk.org/tiki/tiki-index.php?page=Telepresence+Picnic>

<http://www.turbulence.org/blog/archives/001524.html>

<http://www.turbulence.org/blog/archives/001081.html>

<http://www.kakirine.com/chameleon/>

<http://www.turbulence.org/blog/archives/000335.html>

<http://www.turbulence.org/blog/archives/001300.html>

APPENDICES

From Designing Cross-Media Entertainment:

<http://www.WriterResponseTheory.org>

<http://www.Cross-MediaEntertainment.com>

<http://www.seewhathappens.com> (no longer active)

The advertisement is online at iFilm: <http://www.ifilm.com/superbowl/2004>. The accompanying website, however, is no-longer online.

Jaffe, J. (2004) 'Case Study: "See What Happens"', *iMedia Connection*, [Online] Available at: <http://www.imediaconnection.com/content/2821.asp>

<http://www.norbac.ca>

For those not in Canada, a podcast summary is provided through the website and iTunes: <http://www.regenesistv.com/>.

CHAPTER 3

From Cross-Media Study:

<http://www.audinoeditore.it>

<http://www.cross-media.it>

CHAPTER 5

The Alternate Reality Game Network (<http://www.argn.com/>)

LiveJournal (<http://www.livejournal.com/>)

MySpace (<http://myspace.com/>)

Technorati (<http://technorati.com/>)

Boing Boing (<http://boingboing.net>)

From Will Internet Narrative Art Ever Grow Up?:

<http://www.6amhoover.com>

<http://www.vectorpark.com>

<http://www.jodi.org>

CHAPTER 7

From Interactive Translation between Media:

<http://www.moboid.com/lapis>

<http://www.panoscope360.com/>

42 Entertainment (<http://4orty2wo.com/>)

Furtherfield (<http://www.furtherfield.org/>)

Improv Everywhere (<http://www.improveverywhere.com/>)

The Kitchen (<http://thekitchen.org/>)

From Ambient Video:

The technology-marketing conveyor belt will continue to drop new and better technical standards on the consumer market. The sharper 1080p standard is just around the corner, and future developments such as High-Dynamic Range (HDR) video or theatrical-standard 4K video imaging are waiting in the wings.

CHAPTER 8

LeapFrog (<http://leapfrog.com>)

The Entertech Project (<http://www.tillisweb.com/entertech/index.html>)

Second Life (<http://secondlife.com/>)

Scrum Methodology (<http://scrummethodology.com/>)

SimuLearn (<http://www.simulearn.net/>)

Code3D (<http://code3d.com/>)

CHAPTER 9

eBay (<http://www.ebay.com/>)

Meetup (<http://www.meetup.com/>)

Dean for America Game (<http://www.deanforamericagame.com/>)

Flash mobs (<http://www.flashmob.com/>)

Re-Imagineering (<http://imagineerebirth.blogspot.com/>)

Diesel Sweeties (<http://www.dieselsweeties.com/>)

From Using On-line, On-Demand Multimedia Technology to Foster Creative Expression and Build Community Among Cancer Survivors:

Hoffman, H. G., Patterson, D. R., Carrougher, G. J. & Sharar, S. R. (2001). Effectiveness of virtual reality- based pain control with multiple treatments. *Clin. J. Pain, 17*, 229-235.

Kazak, A., A. Boeving, M. Alderfer, W. Hwang, A. Reilly. (2005). Posttraumatic Stress Symptoms During Treatment in Parents of Children With Cancer. *Journal of Clinical Oncology 23*: 7405-7410.

Phipps, S. (2002). Reduction of distress associated with pediatric bone marrow transplant: complementary health promotion interventions. *Pediatr. Rehab., 5*, 223-34.

Schneider, S. M., & Workman, M. L. (2000). Virtual reality as a distraction intervention for older children receiving chemotherapy. *Pediatr. Nurs., 26*, 593-597.

From Enterveillance? Surveiltainment! Imagining the Game Generation World:

Borries, Friedrich von (2003): "Überwachung als Erlebnis." In: *Sociologia Internationalis*, Nr. 2/ 2002.

Foucault, Michel (1984): "Des Espaces Autres." In: *Architecture / Mouvement / Continuité*. English translation available Online: <http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>.

McCullough, Malcolm (2004): *Digital Ground. Architecture, Pervasive Computing, and Environmental Knowing*. Cambridge, MA: The MIT Press.

McGonigal, Jane (2005): "All Game Play is Performance/Game Play is All Performance." A manifesto in anticipation of delivering the keynote address for *Playful: The State of the*

Art Game. May 2005. Available for download at http://www.avantgame.com/McGonigal_preview%20manifesto_The%20State%20of%20the%20Art%20Game_May%202005.pdf.

Thackara, John (2001): “The Design Challenge of Pervasive Computing. Articles of Association Between Design, Technology, and The People Formerly Known As Users.” In: *ACM Interactions* 8(3). May 2001. pp. 46-52.

Wagner, Michael (2006): “Ich spiele, also bin ich! Reflexionen zur Bedeutung hypermedialer Jugendkulturen im pädagogischen Alltag.” In: *Medienimpulse. Beiträge zur Medienpädagogik*. Nr. 56. Vienna: Austrian Ministry for Education, Science, and Culture. [in print]

CHAPTER 10

Linux (<http://www.linux.org/>)

Lego (<http://www.lego.com>)

MySpace (<http://myspace.com/>)

ilovebees (<http://ilovebees.com/>)

Apple (<http://www.apple.com/>)

Google ads (<http://www.google.com/ads/>)

CHAPTER 11

innocentive (<http://www.innocentive.com>)

CHAPTER 13

Creative Commons (<http://creativecommons.org>)

Wordle (<http://www.wordle.net/>)

APPENDICES

APPENDIX B

REFERENCES & EXAMPLES

Below are lists of books, articles, websites that are informative and entertaining in relation to cross-media communications.

Henry Jenkins, <http://www.henryjenkins.org/>

Henry Jenkins, *Convergence Culture*

grandtextauto, <http://grandtextauto.gatech.edu/>

Chrisy Dena, <http://www.cross-mediaentertainment.com/>

Monique de Haas, <http://crossmediacommunication.blogspot.com/>

Max Giovagnoli, <http://www.proiettiliperscrittori.splinder.com/>

Aarseth, Espen J. *Cybertext : Perspectives on Ergodic Literature*. Baltimore, Md: Johns Hopkins UP, 1997.

Aldritch, Clark. *Simulations and the Future of Learning*. New York: Jossey-Bass/Pfeiffer, 2003.

Barthes, Roland. *Image-Music-Text*. New York: Hill and Wang, 1977.

Burke, James. *Connections*. New York: Back Bay Books, 1978.

Gee, James Paul. *What Video Games Have to Teach Us About Learning and Literacy*. New York: Palgrave MacMillan, 2003.

Gilder, George F. *Life After Television*. New York: Norton, 1992.

Grusin, Richard and Jay David Bolter. *Remediation: Understanding New Media*. Cambridge: MIT P, 1999.

Jenkins, Henry. "Game Design as Narrative Architecture." <http://web.mit.edu/21fms/www/faculty/henry3/games&narrative.html>

---. "Transmedia Storytelling." *Technology Review*. January, 2003. http://www.technologyreview.com/articles/03/01/wo_jenkins011503.asp?p=1

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Lancaster, Kurt. Interacting with Babylon 5: Fan Performances in a Media Universe. Austin: U of Texas P, 2001.

---. Warlocks and Warpdrive: Contemporary Fantasy Entertainments With Interactive and Virtual Environments. New York: McFarland & Co, 1999.

--- and Thomas J. Mikotowicz, eds. Performing the Force: Essays on Immersion into Science-Fiction, Fantasy and Horror Environments. New York: McFarland & Co, 2001.

Laurel, Brenda. Computers as Theatre. New York: Addison-Wesley Publishing Co., 1993.

Manovich, Lev. The Language of New Media. Boston: MIT Press, 2001.

McCloud, Scott. Understanding Comics: The Invisible Art. Northhampton, MA: Kitchen Sink Press, 1993.

Packer, Randall and Ken Jordan, eds. Multimedia: from Wagner to Virtual Reality. New York: WW Norton and Co, 2001.

Ryan, Marie-Laure, Ed. Narrative Across Media: The Languages of Storytelling. NE: U of Nebraska P, 2004.

Stone, Allucquere Rosanne. The War of Desire and Technology at the Close of the Mechanical Age. Cambridge: MIT P, 1995.

Walker, Jill. "Distributed Narrative: Telling Stories Across Networks." <http://huminf.uib.no/~jill/txt/AoIR-distributednarrative.pdf>, 2004.

Leishman, Donna. "6amhoover." <http://6amhoover.com>

Phelps, Katherine. "Story Shapes for Digital Media." <http://www.glasswings.com/Storytronics/Tronics/shapes/onshapes/shapeframe.htm>

---. "Storytronics: Poetics of Computer-Mediated Storytelling." <http://www.glasswings.com/Storytronics/>

Here is a list of cross-media examples that were discussed throughout the book.

Star Wars – Expanded Universe: <http://www.starwars.com/eu/>

networked_performance: <http://www.turbulence.org/blog/>

Majestic: <http://www.wired.com/news/business/0,1367,43944,00.html>

Harry Potter: <http://www.jkrowling.com/>

Mystery of Edwin Droid: <http://www.rupertholmes.com/theatre/droid.html>

Broadway: <http://www.broadway.com/>

Burma-Shave: <http://www.fiftiesweb.com/burma.htm>

Orphan Annie: <http://www.radioarchives.org/annie/>

Allan Kaprow: <http://www.artmuseum.net/w2vr/timeline/Kaprow.html>

Teenage Mutant Ninja Turtles: <http://www.ninjaturtles.com/>

He-Man and the Masters of the Universe: <http://www.he-man.org/>

One Life to Live: <http://abc.go.com/daytime/onelifetolive/index.html>

The Killing Club: <http://www.amazon.com/Killing-Club-Marcie-Walsh/dp/1401301568>

Lost: <http://abc.go.com/primetime/lost/index>

Bad Twin: <http://www.amazon.com/Bad-Twin-Hyperion-Gary-Troup/dp/1401302769>

Variety Daily: <http://www.variety.com/>

A.I. The Beast: <http://cloudmakers.org/>

New York Times Funny Pages: <http://www.nytimes.com/ref/magazine/funnypages.html>

Harper's Monthly: <http://www.harpers.org/>

DC Comics: <http://dccomics.com/>

Marvel Comics: <http://marvel.com/>

Forbidden Planet: <http://www.forbiddenplanet.com/>

Scott McCloud: <http://www.scottmccloud.com/>

The Matrix: <http://whatisthematrix.warnerbros.com/>

Image Comics: <http://imagecomics.com/>

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Dark Horse Comics: <http://www.darkhorse.com/>

ABC: <http://abc.go.com/>

CBS: <http://www.cbs.com/>

NBC: <http://www.nbc.com/>

Pokemon: <http://pokemon.com/>

Battlestar Galactica: <http://www.scifi.com/battlestar/>

Buffy the Vampire Slayer: <http://www.imdb.com/title/tt0103893/> and <http://www.imdb.com/title/tt0118276/>

Elvis Presley: <http://www.elvis.com/>

Jaws: <http://www.jawsmovie.com/>

Lord of the Rings: <http://www.lordoftherings.net/>

Pulp Fiction: <http://www.imdb.com/title/tt0110912/>

Gorillaz: <http://www.gorillaz.com/>

iPod: <http://www.apple.com/ipod>

Mario: <http://mario.nintendo.com/>

Madden: <http://www.easports.com/madden07/>

Nintendo: <http://www.nintendo.com>

Wii: <http://www.nintendo.com/channel/wii>

XBox360: <http://www.xbox.com/en-US/hardware/?WT.svl=nav>

Playstation3: <http://www.us.playstation.com/PS3>

The Godfather: The Game: <http://www.ea.com/official/godfather/godfather/us/index.jsp>

Google: <http://google.com>

Alternate Reality Game Network: <http://www.argn.com>

Lost ARG: <http://lostarg.blogspot.com/>

Blogger: <http://blogger.com>

LiveJournal: <http://livejournal.com>

MySpace: <http://myspace.com>

Facebook: <http://facebook.com>

Technorati: <http://technorati.com>

Boing Boing: <http://boingboing.net>

Espen Aarseth: <http://www.hf.uib.no/hi/espen/>

TiVo: <http://www.tivo.com/>

Disneyland: <http://disneyland.disney.go.com/>

Pirates of the Caribbean: http://disneyland.disney.go.com/disneyland/en_US/parks/attractions/detail?name=PiratesOfTheCaribbeanAttractionPage

The Amazing Adventures of Spider-Man: http://www.universalorlando.com/ia_attr_spiderman.html

Blue Man Group: <http://www.blue.com/>

Cirque du Soleil: <http://www.cirquedusoleil.com/>

iPhone: <http://www.apple.com/iphone>

Android: <http://android.com/>

Digital Chocolate: <http://www.digitalchocolate.com/>

Uncle Roy All Around You: <http://www.uncleroyalaroundyou.co.uk/>

Elmo Knows Your Name: http://www.fisher-price.com/fp.aspx?st=8050&e=getProd&selCat=kyn_elmo&pid=34159

LeapFrog: <http://leapfrog.com>

Entertainment Weekly: <http://www.ew.com/ew>

42 Entertainment: <http://4orty2wo.com/>

Furtherfield: <http://www.furtherfield.org/>

APPENDICES

Improv Everywhere: <http://www.improveverywhere.com/>

The Kitchen: <http://thekitchen.org/>

Entertech: <http://www.tillisweb.com/entertech/index.html>

Second Life: <http://secondlife.com/>

New Media Consortium: <http://www.nmc.org/sl/>

Scrum Methodology: <http://scrummethodology.com/>

SimuLearn: <http://www.simulearn.net/>

Code3D: <http://code3d.com/>

Meetup: <http://www.meetup.com/>

Dean for America: <http://www.deanforamericagame.com/>

Flash Mobs: <http://www.flashmob.com/>

Pittsburgh Cacophony Society: <http://blog.360.yahoo.com/blog-uj5PbGIhfK4SrDtCTbV9bCs0XdM-?cq=1>

Re-Imagineering: <http://imagineerebirth.blogspot.com/>

Diesel Sweeties: <http://www.dieselsweeties.com/>

eBay: <http://www.ebay.com/>

Linux: <http://www.linux.org/>

Lego: <http://www.lego.com>

ilovebees: <http://ilovebees.com/>

Apple: <http://www.apple.com/>

Google Ads: <http://www.google.com/ads/>

Transmedia Storytelling Lab: <http://www.transmediastorytelling.com/>

Ad Busters: <http://www.adbusters.org/>

innocentive: <http://www.innocentive.com>

BBC: <http://www.bbc.co.uk/>

iPad: <http://www.apple.com/ipad>

Long Tail: <http://www.thelongtail.com/>

Semantic Web: <http://www.w3.org/2001/sw/>

Amazon: <http://amazon.com/>

Creative Commons: <http://creativecommons.org>

Make: <http://makezine.com>

Maker Faire: <http://makerfaire.com>

APPENDIX C

CONTRIBUTOR BIOGRAPHIES

Listed below, in alphabetical order by last name, are biographies of all the people who contributed their thoughts, ideas, experiences and expertise to this book.

CLARK ALDRICH

Clark Aldrich designs and builds simulations for corporate, military, government, and academic clients. He is also the author of four books, *Simulations and the Future of Learning* (Wiley, 2004), *Learning By Doing* (Wiley, 2005), *The Complete Guide to Simulations and Serious Games - How the Most Valuable Content Will Be Created In the Age Beyond Gutenberg to Google* (Wiley, 2009), and *Learning Online with Games, Simulations, and Virtual Worlds* (Wiley, 2009). He can be reached at clark.aldrich@gmail.com

BOB BATES

Bob Bates began his game writing career at Infocom in 1986. Since then he has written, designed, produced, or contributed to more than 40 games that have sold over 6 million units and won over 55 industry awards, including two Adventure Game of the Year Awards. He has worked on #1 titles for both the PC (*Unreal2*) and for consoles (*Spider-man3*). In 1989 he co-founded Legend Entertainment, where he was a designer and studio head until it closed in 2004. A frequent speaker at industry conferences and events, he is a past Chairman of the International Game Developers Association (IGDA), and co-founder of the Game Designers Workshop, an annual conference of storytelling game designers. Bob is the author of the bestselling book: *Game Design: The Art and Business of Creating Games*, which is used as a textbook by several colleges and universities. Bob is on the Advisory Boards of GDC Europe, of the George Mason University Undergraduate Game Degree Program, and of Project Horseshoe, a game-design think tank. He currently works as an independent game designer, writer and producer.

JIM BIZZOCCHI

Jim Bizzocchi is an Assistant Professor in the School of Interactive Art and Technology at Simon Fraser University in British Columbia. Jim teaches courses in Video Production,

Narrative, and Game Design. His research interests include the future of the moving image, the design of interactive narrative, and the development of educational games and simulations. He has presented at numerous academic conferences, and his work has been published in a variety of books, professional and scholarly journals, and conference proceedings. Jim is a past-president of the Canadian Association for Distance Education, and has consulted widely on educational media and educational technology in Canada and internationally. He continues to work on his *Ambient Video* project - a series of creative productions that complement his scholarly writing. His video art has been widely exhibited.

JAN BOZARTH

Jan Bozarth is a pioneer in entertainment, specializing in the creation of highly honored and nationally acclaimed entertainment products for thirty years. Jan's early career spanned twenty years, specializing in music, home video, family and children's programming through her tenure with CBS-FOX, MCA, Warner-Elektra-Atlantic, Esquire Magazine, and others. As an independent creator of family and children's programming, she has developed, guided, designed, or produced more than 14 home video programs, 3 original stage musicals, 13 CD-ROM games, online games and learning products, and 4 original music CD's. Additionally Jan is a composer who works with her family of composers that has produced songs, musicals and scores for games, television, ads, and other media. Jan is also nationally recognized as a branding expert for positive content for children and family programs with a special emphasis on preteen girls.

In 1996 Jan became the Vice President of Creative for Girl Games, Inc., one of the interactive industry's first girls-focused companies, followed by her leading design and productions for Mattel. Jan's innovative and ground-breaking work with hit titles over the past decade include: Let's Talk About Me™, Viacom and Mattel products' Sabrina™ and Clueless™ (both based on hit television series), Barbie® Designer Series, Barbie® Gotta Groove, Diva Starz™, and Atomic Betty™. Jan's vision of creating product that appeals to, and shifts with, the consumers' lifestyle interest and sensibilities during each facet of her career has been recognized through many Industry Awards.

Most recently Jan created a new literary series and media brand for preteen girls, The Fairy Godmother Academy™ which will be released in 2009. She heads the ongoing development of the brand and serves as President and CEO of FGA Media Incorporated. Jan remains the President and founder of Blue Arrow Media Inc., which creates music,

media designs, interactive media toys and games for top toy designers and software developers for a variety of clients across North America.

ED COVANNON

I've always loved art and science. As a child in Chicago I read science, science fiction and went to art museums and as an adult continue doing much the same.

I gained a BA from IIT in a combination of technology, anthropology and history of technology courses.

I worked my way through my MFA in the Generative Systems Area (experimental art mediums) in the School of the Art Institute under Sonia Landy Sheridan. While there I co-created the first computer fine arts course with Joan Truckenbrod and with Sonia's sponsorship (as well as the technical pioneering of the preceding graduates). I also experimented in novel interactive environments (such as muscle tension monitoring performance piece) created by Philip Malkin, and other works with John Mabbe, Grayson Marshall and others. I also experimented in the video area under Dan Sandin and Phil Morton while working as a TA and full-time AV technician.

I subsequently taught a Technology and Culture course at Columbia College, started a Whole Earth Store, started a video production company and finally worked for a Chicago digital publishing systems design and production company, Datalogics. There I learned commercial computer systems design and implementation (HW and SW) while occasionally doing experimental-art shows and experimental videos.

I went on to Xerox in Rochester, New York where I created new in-house publishing systems and then made the jump to Eastman Kodak doing the same.

At Kodak, I had some success in creating AI, RAID and SGML based systems for a variety of applications. This resulted in some of the first automated hyperlink publication systems, automated database and multimedia production systems, automated translation, print-on-demand, web, augmented reality and virtual reality systems.

In 98 I was transferred to Research and a think-tank/skunkworks called The System Concepts Center. While there I learned how to patent my concepts and created a global trends analysis and applications group.

APPENDICES

Since then, I routinely invented systems and products in areas as diverse as health, imaging, printing and displays. I also started commercialization projects (some resulting in significant gains to the company), have been involved with the corporate ventures and external relations (university and government labs), assisted with long and short term trends analysis for corporate strategy/planning and run creativity and innovation initiatives relating to different aspects of the enterprise.

I currently live in Shanghai with my wife (Donna) while working on one such initiative and have underway a research and commercialization project related to semantic understanding and storytelling.

I continue to experiment with art (perception, psychology and neurology) in my studio in Rochester as well as writing songs and doggerel for my black labs (Lily and Lewis).

PATRICK CURRY

Patrick Curry is a senior game designer on John Woo Presents Stranglehold at Midway Games in Chicago. Prior to joining Midway he served as Lead Designer on Stubbs the Zombie in Rebel Without a Pulse at Wideload Games, released in 2005. Before focusing on game design, Patrick spent several years doing all kinds of design and software development, having founded one of the earliest web design firms in 1994.

DREW DAVIDSON

Drew Davidson is a professor, producer and player of interactive media. His background spans academic, industry and professional worlds and he is interested in stories across texts, comics, games and other media.

He completed his Ph.D. in Communication Studies at the University of Texas at Austin. Prior to that, he received a B.A. and M.A. in Communications Studies at the University of North Carolina at Chapel Hill. He chaired Game Art & Design and Interactive Media Design at the Art Institute of Pittsburgh and the Art Institute Online and has taught and researched at several universities.

He consults for a variety of companies, institutions and organizations and was a Senior Project Manager in the New Media Division of Holt, Rinehart and Winston. He was also a Project Manager in Learning Services at Sapien, and before that he produced interactive media at HumanCode.

He helped create the Sandbox Symposium, an ACM SIGGRAPH conference on video

games and served on the IGDA Education SIG. He works with SIGGRAPH on games and interactive media and serves on the ACTlab Steering Committee, and many review boards and jury panels. He founded the Applied Media & Simulation Games Center at Indiana University of Pennsylvania.

He is the lead on several MacArthur Digital Media and Learning Initiative grants and he is Editor of the nascent ETC Press and has written and edited books on narratives across media, serious games, analyzing gameplay, and cross-media communication.

MONIQUE DE HAAS

I am a crossmedia communication missionary. My vision: Some people think we are made of flesh and blood. Scientists say we are made of atoms. But I think we are made of stories! When we die, that's what people remember, the stories of our lives and the stories that we told. Stories are always present and relevant, what will change is the way we consume and interact with stories in a cross media manner." My mission is to create and deliver captivating stories to people through the use of crossmedia formats. To build strong assets of Intellectual Property Rights (IPR) generating multiple revenue streams in a converging media place. In private life I like the most plain things you may think of. Good company, good food, good temperatures and a good mood.

CHRISTY DENA

Christy Dena is Director of Universe Creation 101 (UniverseCreation101.com), where she works for others as a cross-media narrative and game design consultant and educator, as well as developing her own properties and services. Her clients include agencies, corporations, broadcasters and production companies. She has given keynotes at Power to the Pixel, London Film Festival, and the First International Conference on Cross-Media Interaction Design, and is an active speaker worldwide at various organisations, corporations and festivals. She has mentored film, television, literature and new media professionals on cross-media, and judges cross-media and new media art projects. Christy has completed a PhD on transmedia fictions. Her main blog is at www.ChristyDena.com.

SIMON EGENFELDT-NIELSEN

Simon Egenfeldt-Nielsen (PhD, Psychologist) is CEO of Serious Games interactive a company with close to 20 employees dedicated to games that are more than entertainment. He has a strong research background. He did a PhD on the educational use of computer

games and after that led a 2 years long research project within the same field. He has studied, researched and worked with computer games for more than 10 years. Over the years he has been involved in developing more than 10 computer games. Over the years he has been involved in developing more than 20 games.

He has served on the Digital Game Research Association Board for 3 years, co-founded Game-research.com and authored four books on video games. He regularly gives talks around the world.

TRACY FULLERTON

Tracy Fullerton, M.F.A., is a game designer, educator and writer with fifteen years of professional experience. She is currently an Associate Professor in the Interactive Media Division of the USC School of Cinematic Arts where she serves as Director of the Electronic Arts Game Innovation Lab and holder of the Electronic Arts Endowed Chair in Interactive Entertainment. Tracy is the author of *Game Design Workshop: Designing, Prototyping and Playtesting Games*, a design textbook in use at game programs worldwide. Recent credits include game designer for *The Night Journey*, a unique game/art project with media artist Bill Viola, and faculty advisor for the award-winning student games *Cloud*, *fOw*, *Darfur is Dying*, and *The Misadventures of P.B. Winterbottom*.

Prior to joining the USC faculty, she was President and founder of the interactive television game developer, Spiderdance, Inc. Spiderdance's games included NBC's *Weakest Link*, MTV's *webRIOT*, The WB's *No Boundaries*, History Channel's *History IQ*, Sony Game Show Network's *Inquizition* and TBS's *Cyber Bond*. Before starting Spiderdance, Tracy was a founding member of the New York design firm R/GA Interactive. As a producer and creative director she created games and interactive products for clients including Sony, Intel, Microsoft, AdAge, Ticketmaster, Compaq, and Warner Bros. among many others. Notable projects include Sony's *Multiplayer Jeopardy!* and *Multiplayer Wheel of Fortune* and MSN's *NetWits*, the first multiplayer casual game. Additionally, Tracy was Creative Director at the interactive film studio Interfilm, where she wrote and co-directed the "cinematic game" *Ride for Your Life*, starring Adam West and Matthew Lillard. She began her career as a designer at Bob Abel's company Synapse, where she worked on the interactive documentary *Columbus: Encounter, Discovery and Beyond* and other early interactive projects.

Tracy's work has received numerous industry honors including best Family/Board Game from the Academy of Interactive Arts & Sciences, ID Magazine's *Interactive Design Review*, *Communication Arts Interactive Design Annual*, several *New Media Invision*

awards, iMix Best of Show, the Digital Coast Innovation Award, IBC's Nombre D'Or, and Time Magazine's Best of the Web. In December 2001, she was featured in the Hollywood Reporter's "Women in Entertainment Power 100" issue.

JAMES PAUL GEE

James Paul Gee is the Mary Lou Fulton Presidential Professor of Literacy Studies at Arizona State University. He received his PhD in linguistics in 1975 from Stanford University and has published widely in linguistics and education. His book *Sociolinguistics and Literacies* (1990; Third Edition, 2007) was one of the founding documents in the formation of the "New Literacies Studies", an interdisciplinary field devoted to studying language, learning, and literacy in an integrated way in the full range of their cognitive, social, and cultural contexts. His book *An Introduction to Discourse Analysis* (1999, Second Edition, 2005) brings together his work on a methodology for studying communication in its cultural settings, an approach that has been widely influential over the last two decades. His most recent books both deal with video games, language, and learning. *What Video Games Have to Teach Us About Learning and Literacy* (2003; Second Edition, 2007) offers 36 reasons why good video games produce better learning conditions than many of today's schools. *Situated Language and Learning* (2004) places video games within an overall theory of learning and literacy and shows how they can help us in thinking about the reform of schools. His new book, *Good Video Games and Good Learning* (2007) shows how good video games marry pleasure and learning and have the capacity to empower people.

RODNEY GIBBS

Executive studio director of Amaze Entertainment, Rodney oversees development of video games for handheld platforms. His studio focuses on the Nintendo DS, a dual-screen portable game system that sports two ARM processors and 3D support, a touchpad, microphone input, and wireless and WiFi connectivity. Rodney chairs the Digital Media Council (DMC), a workforce development group. Teaming secondary and post-secondary educators with industry leaders from game and web development, digital film and special effects, interactive marketing, and audio editing, the DMC spearheads workforce development and policy issues focused on creative technology. Rodney represents the game industry on the AusTech Alliance, a technology economic development group under the aegis of the Greater Austin Chamber of Commerce. He co-founded Dorkbot Austin, a monthly salon dedicated to people doing strange things with electricity. And he's a contributor to the blog the Austinist.

MAX GIOVAGNOLI

Max Giovagnoli is head of the magazine Cross-media.it and scholar for Link Campus University of Malta in Rome, Italy. He is author of the book *Fare cross-media (Makin' Cross-media)* and chief editor for the cross-media project *proiettiliperscrittori*. He has been head-editor for the official website of Italian Big Brother (*Grande Fratello*), and in march, 2006 he created and directed the first edition of *Cross-media # 1*, experienced conference hold in Italy on cross-media tutorials for entertainment, integrated news and marketing techniques.

JO-ANNE GREEN

Jo-Anne Green is Co-Director of New Radio and Performing Arts, Inc. (NRPA) and its world-renowned web site *Turbulence*. Born in Johannesburg, South Africa she graduated from the University of the Witwatersrand in 1981 with a BFA Honors in Printmaking and a major in Art History. She emigrated to Boston in 1983 where she later obtained her MFA in Painting at UMASS Dartmouth. In 1985, Green co-founded *Cultural Resistance* to educate the American public about apartheid through the art and culture of South Africa. Until 1991, the organization curated multiple exhibitions, organized video screenings and performances, and published a monthly newspaper. Prior to joining NRPA in March 2002, Green was instrumental in starting the artist-in-residence program at the University of New Mexico's (UNM) Albuquerque High Performance Computing Center; this initiative led to the creation of the Arts Technology Center (ATC). Green served as program coordinator for both the ATC and the Arts of the Americas Institute at UNM for two years before returning to Boston in 2001. Since then, she has earned a MS in Arts Administration from Lesley University, started at Boston, and initiated *Upgrade! Boston*. Green has exhibited her paintings, one-of-a-kind artist's books, and installations in South Africa, Boston, and New York. Green is the primary researcher for the networked performance blog.

ADAM GREENFIELD

Adam Greenfield, author of *"Everyware: The dawning age of ubiquitous computing"* (2006) is an internationally-recognized writer, user experience consultant and critical futurist.

Before starting his current practice, *Studies and Observations*, Adam was lead information architect for the Tokyo office of well-known Web consultancy *Razorfish*; prior to that, he worked as senior information architect for *marchFIRST*, also in Tokyo. He's also been,

at various points in his career, a rock critic for SPIN Magazine, a medic at the Berkeley Free Clinic, a coffeehouse owner in West Philadelphia, and a PSYOP sergeant in the US Army's Special Operations Command.

A co-founder of professional journal Boxes & Arrows, Adam has spoken frequently on issues of design, culture, technology and user experience before a wide variety of audiences. His Chrysler Design Award-nominated personal site can be found at v-2.org. Adam lives and works with his wife, artist Nurri Kim, in New York City.

DAVID GURWIN

David A. Gurwin, Esq. is an attorney and Shareholder with the national law firm of Buchanan Ingersoll & Rooney PC, resident in the Firm's Pittsburgh, Pennsylvania office. Mr. Gurwin also is an Adjunct Professor of Entertainment Technology at Carnegie Mellon University's Entertainment Technology Center. He chairs Buchanan Ingersoll & Rooney's Entertainment and Media Law Group and its Technology Transactions Group and is a member of the Emerging Companies Group. Mr. Gurwin represents clients in a broad variety of industries, with a particular focus on Internet, computer and technology clients, as well as those involved in the entertainment industries.

DAN IRISH

While most kids at age 13 play video games after school, Dan was busy taking college night courses, arming himself with skills to make video games. From the moment he graduated high school Dan has been passionately involved in the video game industry. He's held various positions with leading edge software publisher/developer companies such as Spectrum HoloByte, Rocket Science Games, SegaSoft, Mattel Interactive, The Learning Company, and UbiSoft Entertainment, and the award-winning Relic Entertainment.

As a highly successful consultant, he has worked with a number of clients in the entertainment software industry, such as Dreamworks Interactive, Evans & Sutherland, and Auran Pty Games Ltd. An accomplished writer, he has authored several game industry books with publishers Sybex, Inc., and Prima Games, a division of Random House.

Under his vision and leadership as Executive Producer of Relic Entertainment, he was responsible for the highly successful Homeworld2 which was nominated for several industry awards including Best RTS Game at E3 2003. Prior to that, Dan directed the Myst/Riven franchise. This included Myst III: Exile, realMyst, and Myst Masterpiece. The Myst III: Exile was nominated for several AIAS (Academy of Interactive Arts &

Sciences) awards including Best Original Story, Best Original Music Score and Best Adventure Game.

Dan remains committed to production excellence in the advancement and improvement of innovative entertainment software, with a long-term aspiration of keeping Threewave as an industry leader.

HENRY JENKINS

Henry Jenkins III is the Provost's Professor of Communication, Journalism, and Cinematic Art at the University of Southern California. He arrived in Los Angeles in 2009 after 20 years at MIT, where he was the founder and director of the Comparative Media Studies Program and most recently, the DeFlorz Professor of Humanities. . He is the author or editor of thirteen books, including *Convergence Culture: Where Old and New Media Collide*, *Fans, Bloggers, and Gamers: Exploring Participatory Culture*, *Textual Poachers: Television Fans and Participatory Culture*, and *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. He is currently writing *Spreadable Media* with Joshua Green, Sam Ford, and other researchers affiliated with the Convergence Culture Consortium. He blogs regularly on, among other topics, transmedia entertainment at henryjenkins.org. Jenkins earned his doctorate in communication arts from the University of Wisconsin, Madison and a master's degree in communication studies from the University of Iowa.

HEATHER KELLEY

Heather Kelley - moboid - is a media artist and video game designer. Most recently, she was Artist in Residence for Subotron at Quartier21, MuseumsQuartier Vienna, where she created "SUGAR," a cross media collaborative event featuring an original game, scent-generating networked electronics, and couture fashion. Previously, Kelley was Creative Director on the UNFPA Electronic Game to End Gender Violence, currently under development at the Emergent Media Center at Champlain College in Burlington, Vermont. In Spring 2008, she was Kraus Visiting Assistant Professor of Art, and Adjunct Faculty at the Entertainment Technology Center, at Carnegie Mellon University, where she organized The Art of Play symposium and art game arcade.

Heather's twelve-year career in the games industry has included AAA next-gen console games, interactive smart toys, handheld games and web communities for girls. She is co-founder of the Kokoromi experimental game collective, with whom she produces

and curates the annual Gamma game event promoting experimental games as creative expression in a social context. Her game concept with Erin Robinson, “Our First Times,” won the 2009 GDC Game Design Challenge, and her game concept “Lapis” won the 2006 MIGS Game Design Challenge. As moboid, she has created interactive projections using game engines such as Quake and Unreal. Her experimental art game work with Lynn Hughes, “Fabulous/Fabuleux,” was created at Montreal’s Hexagram Institute and integrates gameplay into a full-body interactive installation using custom interface hardware. For seven years, Heather served as co-chair of the IGDA’s Women in Game Development Special Interest Group. She holds an MA from the University of Texas at Austin, where she is an alumna of the Advanced Communications Technologies Laboratory.

JAY KLEIN

Jay A. Klein MPA is founder and President of the ArtThread Foundation, a non-profit organization whose mission it is to improve quality of life and build community amongst cancer survivors. The ArtThread On-line Gallery uses innovative cyber solutions to encourage creative expression, and connection amongst the global survivorship community.

Mr. Klein is a cancer survivor and professional musician for over 3 decades. He applies his undergraduate background in biochemistry and his Masters in non-profit leadership and public administration in his role as a National Cancer Institute funded investigator exploring the uses of multimedia for symptom management.

KURT LANCASTER

An assistant professor of digital media at Northern Arizona University’s School of Communication, Kurt Lancaster earned his PhD in Performance Studies from NYU and an MA in Theater from the University of Maine. He is the author of several books, including *Warlocks and Warpdrive: Contemporary Fantasy Entertainments with Interactive and Virtual Environments* (McFarland, 1999), *Interacting with Babylon 5: Fan Performances in a Media Universe* (University of Texas Press, 2001), the co-author of *Building a Home Movie Studio and Getting Your Films Online* (Watson-Guptill, 2002), the co-editor of *Performing the Force: Essays on Immersion into Science Fiction, Fantasy, and Horror Environments* (McFarland, 2001). In addition, he has written for the Performing Arts

Journal, Modern Drama, Journal of Popular Culture, Journal of American Culture, The Christian Science Monitor, Foundation, and Interactive Fantasy. Furthermore, Kurt has directed several documentaries and film projects that have screened at national and international film festivals, including LettersfromOrion.com, TheDeathofSeptember.com, Dreams from a Red Planet: The Next Giant Leap for Humanity, The Kitchen, Folding Paper Cranes, Skins Anatomy: the making of a scene, and Huckleberry August. His stage productions including writing and directing new adaptations of The Hobbit and Miss Julie, as well as directing A Midsummer Night's Dream, The Taming of the Shrew, and Richard III. Before coming to NAU, Kurt taught at MIT and in the Department of Drama at NYU. His work can be explored at www.kurtlanaster.com .

BRENDA LAUREL

Brenda Laurel is a designer, writer, researcher, and performer. She serves as the Chair of Graduate Design Programs at California College of Art in San Francisco, CA. She chaired the graduate Media Design Program at the Art Center College of Design in Pasadena, CA from 2002 to 2006 and served as a Distinguished Engineer at Sun Microsystems Labs 2005-2006. Since 1976, her work has focused on experience design, interactive story, and the intersection of culture and technology. Dr. Laurel co-founded Purple Moon to create interactive media for girls in 1996 (acquired by Mattel in 1999). The company was based on four years of research in gender and technology at Interval Research Corp. In 1990 she co-founded Telepresence Research, developing technology and applications for virtual reality and remote presence. Other employers include Atari, Activision, and Apple. She edited *The Art of Human-Computer Interface Design* (Addison-Wesley, 1990) and authored *Computers as Theatre* (Addison-Wesley, 1991 and 1993) and *Utopian Entrepreneur* (MIT Press, 2001). Her latest book is *Design Research: Methods and Perspectives* (MIT Press, 2004). In addition to public speaking and consulting, Dr. Laurel is a member of the Boards of Advisors of several companies and organizations, including Cheskin, the Communication Research Institute of Australia, and the Comparative Media Studies program at MIT. She is active in the digital storytelling movement, the game design community (IGDA) and the ACM.

EUN JUNG LEE

EJ Lee is a visual artist from South Korea who is currently a graduate student at Carnegie Mellon University's Entertainment Technology Center. She is expecting to graduate in May of 2010 with a Masters of Entertainment Technology. While at the ETC, she hopes to bring her creativity and knowledge of illustration into interactive entertainment experiences.

Her background is in information graphics and editorial illustration. She currently holds a B.A.A. in Illustration from Sheridan College Institute of Technology and Advanced Learning in Canada. She was recently awarded a Chosen Award in American Illustration 28. Creativity is a way of life for her. By looking at and understanding different forms of creativity, she is able to more deeply apprehend her life and the lives of others from various perspectives. www.ejleeart.com

DONNA LEISHMAN

Dr. Donna Leishman, has recently completed her PhD in interactive storytelling at the Glasgow School of Art and is principal of 6amhoover.com. Her Masters in Design (1999-2000) produced the darkly romantic Little Red Ridinghood, which has been widely acclaimed. Donna has worked commercially in both Scotland (with Flamjam, MMI, Itsnotrocketscience and BBC Choice) and New York as a web designer, illustrator, and animator, for which she was an Emmy award nominee for her work on the Rosie O'Donnell Show and development of broadcast Flash with Bullseyeart.com / Rawpower.tv. Her animations have also been showcased in both the New York Times and the Guardian Online. At present Donna is the programme leader in Illustration at Duncan of Jordanstone College of Art where she also continues to work freelance, exhibit and research.

ANGELA LOVE

A long time caricaturist raised by cartoonist wolves, Angela Love has been on the Media Arts & Animation faculty at Art Institute of Pittsburgh since 1996. Angela holds a Master's degree in entertainment technology from Carnegie Mellon University.

Ms. Love was the driving force behind Animation Destination--an animation symposium culminating in a poignant discussion of terrorism's effect on the animation industry. Ms. Love has participated as a subject expert in radio/print/web regarding the portrayal of the female figure in animation, particularly video games. Additionally, Angela's moderated videogame/industry podcasts for the Ottawa International Animation Festival.

TOBY MILLER

Toby Miller is Professor of Media & Cultural Studies at the University of California, Riverside. He is the author and editor of over 20 books, and has published essays in more than a hundred journals and collections. His latest books are *Cultural Citizenship* (2007),

Makeover Nation (2008), and The Contemporary Hollywood Reader (2009). You can read his blog at greencitizenship.blogspot.com.

MICHELLE RIEL

Michelle Riel is a researcher, artist, designer and educator based in San Francisco. Her interest in performance and time based arts stems from her professional experience in scenic design focused on the integration of media in live performance. Previously she was New Media Director at a leading broadcast design firm that pioneered virtual sets.

In her current creative practice and theoretical research with communication technologies, responsive environments, and realtime data manipulation, she explores social relations to public place. She is interested in creating playful and contemplative experiences through unexpected encounters with technology in public environments that draw attention to the overlooked.

Recent research has included the application of narrative-based, alternate and mixed reality game models for learning and assessment of strategic thinking and reasoning. This work explored affect and immersion in collaborative, scenario-based game prototypes.

Current projects include the ongoing ORDinary Stories, a mobile media narrative project using location aware technologies to deliver site-specific speculative future-histories of place that engage social, cultural, political, and military stories of the California Central Coast's former Fort Ord. Mobile media work continues in a new project collaboration with the Moss Landing Marine Labs, and partners, for inquiry-based science education.

Michelle's work has been experienced via broadcast, web, disc, mobile media and at national venues, including SIGGRAPH, Whitney Museum of American Art Performance Series, and A.S.K. Common Ground Festival. She has received grants and awards including an Emmy Award for broadcast set design and NEA funded net art commissions. Michelle is Associate Professor of New Media in the Teledramatic Arts and Technology Department at California State University Monterey Bay. She received her MFA in Theatre Design from the University of California San Diego.

ALICE ROBISON

Alice J. Robison (Ph.D. 2006, University of Wisconsin-Madison) is an assistant professor of rhetoric and composition studies in the English department at Arizona State University, where she specializes in new media. Her primary research interests are literacy learning and social media; she also offers graduate courses on those topics. Alice's work on videogame

design as a writing process and new media literacies has appeared in *Computers and Composition*, the *Journal of Media Literacy*, and *eLearning*. She is currently at work on a book manuscript tentatively titled “Literacies of Backchannels.”

Alice has also advised several digital learning grants sponsored by the MacArthur Foundation. At ASU she is a faculty researcher on the Situated Multimedia Arts Learning Laboratory (SMALLab) Project in the Arts, Media and Engineering program. Her work on SMALLab is combined with a role in the development of the Quest to Learn school, a project run by the Institute of Play in New York City. Previously, she was an academic advisor to the New Media Literacies Project at MIT and a founding member of the Games+Learning+Society research initiative at the University of Wisconsin-Madison.

KATIE SALEN

Katie Salen is an Associate Professor in the Design and Technology, Parsons The New School for Design and the Executive Director of a non-profit called The Institute of Play, which received a \$1.5 million MacArthur Foundation grant to develop a proposed 6th -12th grade public school in New York City, themed around creativity, innovation, and games. She is co-author of *Rules of Play: Game Design Fundamentals*, a textbook on game design, as well as *The Game Design Reader*, and *The Ecology of Games: Connecting Digital Youth and Learning*, all from MIT Press. Interested in games as aesthetic, educational, and cultural forms, she has developed a critical practice that includes designing games of many different types, from big games, to downloadable games, to conference games and game-hybrids that take gaming as points of creative departure. She writes extensively on game design, interactivity, and game culture, including authoring some of the first dispatches from the previously hidden world of machinima. This summer she is starting collaboration with the Arts, Engineering, and Media program at Arizona State University to develop a series of game-based simulations for a mixed reality environment called SMALLab. Katie is co-editor of *The International Journal of Learning and Media* (MIT Press) and sits on a number of international advisory boards.

WARREN SPECTOR

Warren Spector, veteran electronic game designer/producer, heads up Junction Point Studios, Inc., an independent developer of high end videogames, based in Austin, Texas. Warren has worked in the game industry for more than 20 years. After six years at Steve Jackson Games and TSR, creating pen-and-paper games, he spent seven years at Origin Systems producing several addictive games including *Underworld: The Stygian Abyss*, *Underworld 2: Labyrinth of Worlds*, *System Shock*, *Serpent Isle*, *Wings of Glory*, *Bad*

Blood, Martian Dreams, Cybermage and many more. A brief stint with LookingGlass Technologies was followed by a seven-year association with Ion Storm. After founding the Austin studio in 1997, he directed the development of its genre-bending, award-winning game, Deus Ex. He later oversaw development of Ion's Deus Ex: Invisible War, released in December 2003, and Thief: Deadly Shadows, released in June 2004. He left Ion Storm in November 2004 to found Junction Point Studios, Inc., where he and his team are working on as yet unannounced projects. Though now a fixture in the electronic gaming world, Warren's gaming roots are in the pen-and-paper game business, where he developed TOON: The Cartoon Role-Playing Game (among others) for Steve Jackson Games, and at TSR, where he worked on the Top Secret/SI Espionage role-playing game, The Bullwinkle & Rocky Party Roleplaying Game, and the Buck Rogers Battle for the 25th Century boardgame to name a few. In addition to making games, Warren has been a novelist („The Hollow Earth Affair,” published in 1988), a film reviewer for the Austin Chronicle, an Assistant Instructor for film and television studies at the University of Texas-Austin, and the author of numerous magazine and newspaper articles. In 2000, he was elected to the Board of Directors of the International Game Developers Association and served as chairman of the IGDA's education committee, forging ties between the game business and academic institutions around the world. Warren was born and raised in New York City. He is a bookaholic, a boardgame fanatic, a lover of basketball and rhythm guitarist for the band „Two-Headed Baby.” Warren graduated from Northwestern University in Evanston, IL in 1977 with a B.S. in Speech. He received his Master of Arts in Radio-Television-Film in 1980 from the University of Texas at Austin and remained there to pursue a Ph.D in communications until the game business lured him away from academia just a dissertation short of a degree. He lives in Austin, Texas with his wife, Caroline, and far too many animals.

HELEN THORINGTON

Helen Thorington is a writer, sound composer, and media artist. Her radiodocumentary, dramatic, and sound works have been aired nationally and internationally for the past twenty-six years. Her Internet work includes Solitaire (1998), an experimental narrative and card game with Marianne Petit and John Neilson; and Adrift (1997-2002), an evolving multi-location Internet performance collaboration with Marek Walczak and Jesse Gilbert. The winner of numerous awards and commissions, most recently for her sound compositions, 9.11.01 Scapes (200) and Calling to Mind (2004), Thorington is also a published author and a frequent presenter on contemporary net and hybrid art forms.

The founder and co- director of the independent media organization, New Radio and Performing Arts, Inc. with offices in New York City and Boston, she is also the founder

and producer of the national weekly radio series, *New American Radio* (1987-98), and the founder and current co-producer of *somewhere.org* and the *turbulence.org* web site (1996-present).

DAVID TODD

I started programming games while I was still in High School 1975 BP (Before PONG). At the time there were no consumer game platforms at all. In fact, my games would only run on large IBM mainframes. It wasn't particularly profitable (like, not at all); but it was a lot of fun. After way too many all-nighters at the University Computer Center and thousands of quarters in the Student Union Pinball machines, I graduated and became part of the Machine. International Business Machines to be precise, one of 250,000 9-to-5 tie wearing droids, though I have to say, making pretty good money for the day. Fortunately this left 6-to-2 for writing games and having fun on my brand new Apple II and one of the first IBM PCs to roll off the assembly line. I started my own game company, Fantasy Research, Inc., in 1983 with two friends and have never looked back.

WILLIAM URICCHIO

William Uricchio is professor and co-director of Comparative Media Studies at MIT and professor of Comparative Media History at Utrecht University in the Netherlands. He is the leading principal investigator for the Singapore-MIT GAMBIT Game Lab. He has held visiting professorships at Stockholm University, the Freie Universität Berlin, and Philips Universität Marburg, and has been awarded Guggenheim, Fulbright, and Humboldt research fellowships. His broader research considers the transformation of media technologies into cultural practices, in particular, their role in (re-) constructing representation, knowledge and publics. Uricchio has written extensively on 'old' and new media, popular cultures, and their audiences. His current work takes up these issues through topics ranging from media historiography, to peer-to-peer communities, to computer games and history.

STEFFEN P. WALZ

Dr. Steffen P. Walz is a cultural anthropologist-turned-game and interaction designer and producer who earned his Ph.D. in Computer Aided Architectural Design from the ETH Zurich in Switzerland. Academically, and with his start-up company Walz & Seibert / sreee AG (in formation), Steffen not only creates next generation mobile and cross-media games, but he also consults to e.g. the State of Baden- Württemberg in Germany and

the United Nations Population Fund concerning (applied) game design as well as games' economical, societal and cultural impact. He is co-editor of "Space Time Play. Computer Games, Architecture and Urbanism: The Next Level", one of the books of 2007 (Frankfurter Allgemeine Zeitung), author of the forthcoming book "Toward a Ludic Architecture. The Space of Play and Games", and a co-founder of the B.A. Game Design study program at the Zurich University for the Arts. Steffen has been honored as a Forum Nokia Champion since 2007. He enjoys playing music, playing games and playing playing.

APPENDIX D

GLOSSARY

Below is a list of all cross-media key terms defined and discussed through the textbook.

24/7 – Having access all the time, and wherever we want to engage with a media experience, we can.

Activism – Using media to get involved and speak up about issues that are important to you.

Advertising – Informing people about products and services with targeted ads across media.

Affective – Setting emotional moods effectively, creating powerful experiences.

Art – Pushing the envelope on media and creating significant experiences.

Audience – The groups of people who are engaging in the media experience.

Augmented Reality Games - Games in specific locations that use technology to blur the distinction between the physical and virtual.

Awareness – Using media to help increase people’s knowledge of topics.

Books – Still one of the best ways to relate a story, and a great way to establish continuity with the story across media.

Broadcast – Media cast over the airwaves (like television and radio).

Campaigns – Organized advertising on a specific topic across multiple media at the same time.

Choices – Cross-Media Experiences work best when they give we the ability to choose what we want and when we want it.

Clues – Hints and clues can encourage people to try and discover the story across media.

Comics – A hybrid medium that combines images and text with a wealth of stories ready to cross media.

Commentary – Listening to expert opinions can help us understand the promises and problems of cross-media communications.

Connectivity – More and more of our gadgets and devices are able to connect online and to each other, making it easy to cross media.

Content – The story, the characters, the world and everything else that goes into the creation of a fictional universe.

Critique – Constructively and critically evaluating the pros and cons of an experience.

Cross-Media - Interactive, engaging experiences that travel across and between media.

Design - The stages of ideas working to take shape and form a completed experience.

Development - The process through which a media experience is created from initial

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ideas to final implementation.

Directed – Training sessions where both media and teacher reinforce the training goals.

Discursive – Covering a wide range of subjects and can serve as a reference and canon for the experience.

Education – Looking at how we can learn with and through media experiences.

Engaged – Media experiences that give us agency and get us actively involved.

Entertainment – Leisure activities that are fun and exciting.

Ethics – Values and ideas of right and wrong.

Expression – Cross-media enables a diversity of ways to communicate your ideas.

Fans – Beyond customers, enthusiastic followers and devotees of the media experience.

Freedom – Always having the opportunity to choose and control how we experience cross-media.

Gadgets – Devices we all carry, like phones, personal digital assistants and handheld game systems, that help give us constant connectivity.

Games – Videogames are one of the hottest contemporary media in pop culture, providing compelling interactive experiences.

Happenings – An artistic, performative experience that is intentionally ephemeral and depends on the audience's participation.

Hot – Hot in terms of the newest and most popular media experiences.

Hybrid – A medium that combines two others together, like how comics combine images and text.

Implementation – The act of completing the development of a media experience and getting the public involved.

Inception - The start of an idea developing into a cross-media experience that can occur initially or added after the fact.

Information – Digital connectivity allows information to be tracked and gathered from customers and fans.

Intellectual Property – The legal property rights of artistic and commercial creations.

Interactive Media – A type of collaborative media that enables active participation.

Inter-connectivity – How all parts of a system interact with all other parts of the system.

Involvement – Sharing in a media experience with a community of fans.

Iterative – A repeating process in development to help work toward the best design.

Lifelong Learning – The continual pursuit of knowledge and learning across your life.

Literacy – The ability to communicate through various media in order to take part in the media experiences.

Magazines – A periodic physical publication, often released weekly or monthly.

Marketing – The processes of promoting products or services, or both.

Mixed Media – Combining a variety of media together simultaneously in one experience.

Meetings – The acts of assembling people to get together for a common purpose.

Merchandise – Memorabilia and items that are offered for purchase, and are often connected to the cross-media experience.

Metamorphic – How cross-media experiences change and adapt as the story moves across the different media.

Mobile – Being able to move freely while also having cross-media experiences.

Movies – A public medium that is often the tentpole in a cross-media experience.

Music – A sonic medium that provides some of the most affecting experiences.

Networked Performance – A specific hybrid experience that combines network technology with performance art.

Networks – Related systems of things and people enabling technical and social connections.

Newspapers – A daily publication that contains news, articles and advertising.

Open Source – Providing open standards that enable access to the creative design, development and distribution of a product or service.

Participatory – Enabling opportunities that encourage us to get involved.

People-Centered – Focusing close attention to the audience throughout the design and

development process.

Performance – A live event that an audience attends and experiences together.

Pervasive – Media experiences that move in between the media and into our world.

Privacy – The ability to protect and keep information to ourselves and select to reveal it.

Pro-Active – Anticipatory preparation and actions taken in an attempt to maximize positive results.

Problems – How cross-media communications raise issues of privacy and over-inundation for audiences.

Promises – How cross-media communications can offer more immersive experiences.

Public Domain – A range of creative properties not owned by anyone and are available for anyone to use.

Public Relations – Managing information between a group and the public, and working to turn customers into fans.

Push and Pull – Two marketing strategies; push goes directly to the audience, pull goes to advertisers to help raise awareness.

Read/Write – Being literate enough to actively read and write in a medium.

Remediation – Personalized learning experiences that help correct mistakes and improve performance.

Responsive – Listening to, reacting and rewarding audience through the media experience.

Search – The ability to sort through, and find the information you need.

Semantic Web – An ongoing development effort to help make the web more able to automatically understand content and the requests of people.

Serial – A sequential set of related performances or events released in succession.

Simplicity – Working with technology to make the media experience as easy as possible.

Story and Play - Looking at narrative relates with interactivity to create immersive experiences.

Television – Still one of the most effective ways to reach large audiences for live events.

Tentpole - One big media experience that is successive enough to support a lot of other related media experiences.

Theme Parks – A specific destination or park with a collection of rides and attractions built around a theme.

Thinkering – Having ideas and thoughts inspired while doing some hands-on tinkering and experimenting.

Training – Working to improve your skills and performance on the job.

Transmedia – An experience across multiple forms of media, each serving as a way into a common fictional universe.

Transparency – An experience that is clear and easy to understand, so much so that it integrates into our daily lives.

Travel – A journey that takes us to another place, where both the journey and the place are an important part of the experience.

Ubiquity – A media experience that can be almost anywhere and anytime.

Web – An interlinked and interactive system of multimedia sites that provides us with almost continuous and instant access to media experiences.

