

Handbook of Research on

Transmedia Storytelling and Narrative Strategies



Recep Yılmaz, M. Nur Erdem, and Filiz Resuloğlu

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Handbook of Research on Transmedia Storytelling and Narrative Strategies

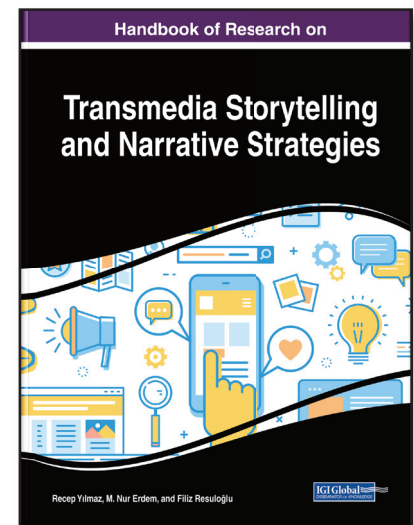
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Recep Yılmaz (Ondokuz Mayıs University, Turkey), M. Nur Erdem (Ondokuz Mayıs University, Turkey) and Filiz Resuloğlu (Kocaeli University, Turkey)

Description:

Transmedia storytelling is defined as a process where integral elements of fiction get dispersed systematically across multiple delivery channels to create a unified and coordinated entertainment experience. This process and its narrative models have had an increasing influence on the academic world in addressing both theoretical and practical dimensions of transmedia storytelling.

The **Handbook of Research on Transmedia Storytelling and Narrative Strategies** is a critical scholarly resource that explores the connections between consumers of media content and information parts that come from multimedia platforms, as well as the concepts of narration and narrative styles. Featuring coverage on a wide range of topics such as augmented reality, digital society, and marketing strategies, this book explores narration as a method of relating to consumers. This book is ideal for advertising professionals, creative directors, academicians, scriptwriters, researchers, and upper-level graduate students seeking current research on narrative marketing strategies.



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- Aesthetics and Ethics
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- Digital Society
- Digital Storytelling
- Marketing Strategies
- Narrative Models
- Transmedia Narration

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Fatih Mehmet Ciğerci, Harran University, Turkey

The aim of this chapter is to examine the history of storytelling. This brief history includes the concept of storytelling from myths to the digital era. In the first part of the chapter, the origins of storytelling in primitive communities and its development in later periods are examined. In the second part of the chapter, the development process of digital storytelling is explained. According to this, traditional storytelling has gained a new form called digital storytelling which started with a workshop in 1993 by Dana Atchley. One year later, the Center for Digital Storytelling (CDS) was established in Berkley, CA. The Center for Digital Storytelling has organized workshops and partnered with organizations around the world to hold projects on story facilitation, digital storytelling and other forms of digital media production and since 1993, it has helped more than 20,000 people to share their own stories. Though the digital storytelling movement started in North America, it has also spread in Europe, Australia, Asia, Africa and South America. The movement has found a place in the world of today.

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H. Burcu Önder Memiş, İstanbul Arel University, Turkey

This chapter contends that along with the digital culture being effective in the lives of individuals, the demands, tastes, entertainment and shopping patterns of groups have also changed. This change is undoubtedly a major influence on the development of communication technologies. However, as the communication technologies evolve, the decision is made by individuals using these technologies in their lives effectively. Listening to the story, imagining the heroes of this story, and mental communication

with the heroes of the dream-like story are the features that human beings bring from the oral culture period. Nowadays, the desire to listen and listen to the stories of the individual is part of the consumption process. In this context, transmedia, history and transmediatic transformation of brands will be explained in the chapter.

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Ömer Çakın, Ondokuz Mayıs University, Turkey

In recent years, transmedia storytelling has gained a new dimension along with developing technologies. In Central Asian countries, where local values are strongly observed, the extent of local values' impact on transmedia storytelling has been a considerable dispute. In this chapter, the application of the concept of transmedia storytelling and transmedia narratives in advertising campaigns in Kazakhstan and Kyrgyzstan was explored. In the theoretical part of the research, the application of transmedia storytelling and transmedia narrative in narrative advertisements was examined. In the practical part of the research, a qualitative research was carried out to investigate the advertising campaigns realized in the framework of transmedia storytelling in Kazakhstan and Kyrgyzstan. In the survey of established advertising campaigns, the implementation form of a transmedia narrative has been examined, and evaluated through the transmedia narrative perspective.

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Iain Donald, Abertay University, UK

Hailey J. Austin, University of Dundee, UK

This chapter discusses the theory and practice of transmedia narratives within the storyworld created by Robert Kirkman, Tony Moore and Charlie Adlard's comics series *The Walking Dead*. It examines key aspects from the comics series and AMC's adaptive television franchise to consider how both have been utilized and adapted for games. Particular focus will be paid to Telltale Games' *The Walking Dead*, Gamagio's *The Walking Dead Assault* and Terminal Reality's *The Walking Dead: Survival Instinct*. The chapter explains the core concepts of transmedia narratives as they relate to *The Walking Dead*, places the games in the context of both the comics and television franchise, examines the significance of commercial and grassroot extensions and considers the role gaming and interactive narratives have within rich storyworlds. In examining *The Walking Dead* as a transmedia property, the authors demonstrate how vast narratives are adopted, modified and transformed in contemporary popular culture.

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A Song of Transmedia Storytelling: A Case Study on Game of Thrones TV Series 72

Filiz Resuloğlu, Kocaeli University, Turkey

This chapter describes how being one of the outcomes of new media, convergence culture enables individuals to participate in the production process of media. The active and participatory nature of the members of the modern web society has led media conglomerates to seek new methods. Transmedia storytelling is the concept which emerged as a response to this. It can be seen that this type of storytelling is commonly adopted for tv series which have lately become popular. In this chapter, being delivered with transmedia techniques, *Game of Thrones* tv series is analysed in terms of transmedia storytelling.

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Filiz Erdoğan Tuğran, Ondokuz Mayıs University, Turkey

Aytaç Hakan Tuğran, Istanbul University, Turkey

This chapter describes how technology, progressing rapidly, and especially computer technology has become an indispensable detail in daily life. The act of playing games starting to become virtual has emerged as a progress. In these early years, when the line between place and space has started to become thinner and people began to recognize the lines of flight between the real world and the virtual world, the movie “Tron” made an attempt to explain this possibility of transitivity. 28 years after the first movie, the sequel “Tron Legacy” emphasizes that this possibility still exists. The individual, in this sea of possibilities, comes and goes between place and space and becomes distant to their temporal context, digitalized and goes through deterritorialization. The narrative of the fictional world, the game world in this fictional world, the real world and the game field in the real world will be discussed in terms of transmedia, and some assumptions will be put forward through people and therefore, the deterritorialization of the media.

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Computer games create realistic and interactive spaces for people with the developing technology in virtual extent and they also build quotations surrounding every aspect of human perception. Computer games are not only a leisure time activity but also a transmedia case related to perception and the identification process. Another important factor of the computer games are graphics of the games. The main purpose of this chapter is to consider the relation of the technical level of the game in a graphical three-dimensional model to identification process in the context of “identification with the avatar.” The Witcher 3: Wild Hunt which was driven to the market and received positive criticism with its successful graphics will be analysed in the context of its transmedia features and graphic design. Then, a semi-structured interview will be conducted with 15 gamers who played The Witcher 3: Wild Hunt, to analyse the relation of “identification with the avatar process” of the participants to the graphical modeling of the game.

Chapter 8

Reflection of the Cultural Values in Animation Stories Into Transmedia 148

Veysel Çakmak, Aksaray University, Turkey

Animations are an important communication tool that impacts the lives of people via mass media. The fundamental attraction in the animations comes from their stories. Animation stories in fact are fictional communication tools that reflect the cultural values of the societies. Cultural differences reveal themselves in various characteristics such as the characters of the stories, the places the story take place,

the language being used, clothes, games, and songs. In this study, the cultural values of the animation stories in Turkey are analyzed and its transmedia aspect is discussed. Therefore, the animation produced in Turkey called Rafadan Tayfa was analyzed in terms of individualism-collectivism, power distance, masculinity-femininity, and uncertainty avoidance sub-dimensions of “cultural dimensions” by Hofstede. The same animation appeared before the viewers in different ways as a musical, book, movie, and play. In addition, it was determined that these works being produced were continuously broadcast on social media.

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Ahmet Oktan, Ondokuz Mayıs University, Turkey

This chapter focuses on the types of transformations that transmedia applications cause on the narrative structure of motion pictures and television series. Since different methods are used to construct the story as a transmedia narrative in different films or series, as many works as possible are included in the study to make more accurate determinations. In this context, examples of Star Trek, The Godfather, The Matrix, Star Wars, Harry Potter, The Hunger Games, Shrek, Madagascar, Lost, Game of Thrones, Medcezir, and Vatanım Sensin have been examined in terms of their narrative structure. In these works, the condition of the parts constituting the story universe compared to the main narrative, the elements that enable the construction of new narratives related to the main narrative in different media, fictionalization of the elements such as story lines, characters, spaces, atmosphere, and sound, the methods that are used for the transition among stories, etc. have been examined.

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Ufuk İnal, Ondokuz Mayıs University, Turkey
Elif Şevik, Ondokuz Mayıs University, Turkey

Television has never lost its popularity since the day it entered our life, unlike other mass media. One of the only reasons why television should maintain this feature is that the masses do not give up using it actively. Another thing that should be mentioned together with this is that this vehicle has been able to keep up with the changing media structure. Changing and evolving computer-based information tools and environments force communities to adapt. Media tools along with the communities have also taken their place. In this study, the program named Survivor, which is broadcasted on TV8 channel, will be questioned about the structure created by using transmeditative narrative strategies. Supported by two television channels, websites, social media tools, forum sites, and smartphone applications, Survivor will be linked to the audience.

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Sinan Kaya, Ondokuz Mayıs University, Turkey

The purpose of this chapter is, as a self-regulated learning tool, to focus on digital storytelling by uncovering relationship between digital storytelling and self-regulated learning process/based on research findings made in the its field. Within this focus, firstly, concept of digital storytelling was theoretically addressed; researches made in learning-teaching for use have been presented; later, self-regulated learning processes and strategies have been defined and given examples. Finally, research findings on the use of digital stories as self-regulated learning tools have been shared.

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Ceren Yegen, Muş Alparslan University, Turkey

The digital culture created by the new media shows itself in most of today's everyday life practices. Displacing the social structure, the digital culture also led to the digitalization of labor. In fact, while many products can be sold through Instagram today in Turkey, there are lots of accounts (pages) where handmade products (blankets, baby clothes, bags, pencil cases, etc.) are sold and many women who contribute to family budget, as well. Thus, the subject of this research is to study the knitting accounts which belong to the women making sales through Instagram. That way, it has been aimed to understand that how labor becomes digitalized by Instagram. The accounts which are making sales through Instagram and will be studied in the research are as follows: orgu.battaniyemmm, bebek_orgu_evi, and orgu_sepeti. Within the scope of this research, semi-structured in-depth interviews will be made with the owners of mentioned accounts, and through these accounts, it will be revealed that how digital culture makes labor a commodity and how digitalizes it.

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Ercan Aktan, Aksaray University, Turkey

Individuals are facing message bombardments from many tools. In such a process, trying to reach individuals at any moment using different tools is important for the effectiveness of communication. This requirement led to a new process called transmedia. The transmedia storytelling, which is carried out in order to ensure that the messages planned to be transmitted in transmedia are even more effective, is one of the heavy-duty practices of this new process. This study was carried out in order to reveal how blogger mothers used transmedia storytelling practices, the difference of this use from traditional motherhood, and the role of transmedia storytelling practices in changing form of motherhood. In the study, blogger mothers were found to use transmedia storytelling practices heavily in order to influence their followers. It was also concluded that blogger mothers play the roles of heroines, friends, and dynamic and assistant heroines.

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Yeliz Kuşay, Marmara University, Turkey

The digital content that constitutes the main material of the participatory culture put the digital storytelling concept with the creation of digital stories to the agenda. Users exhibit digital narratives as part of participatory culture by combining their imagination skills, editing skills, problem solving skills, creators, ideas they want to tell or share, with the possibilities provided by digital media. In the scope of the study, the elements of digital storytelling, communication, and public relations which are used by different disciplines are emphasized. In the context of these elements, examples of communication and public

relations in the world and in Turkey are being interpreted. As a result, the digital storytelling activities that are important in the participatory culture are evaluated in terms of their reflection on communication and public relations practices, contribution to the field, and the aspects that need to be considered.

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Fans' Narrations: A Study on the Reproduction Practices of Branding Stories in the Context of Participatory Culture..... 292

Ersin Diker, Gümüşhane University, Turkey

Birgül Taşdelen, Gümüşhane University, Turkey

In today's world, with the development of technology, brands have turned to new communication means and methods apart from traditional communication tools like television, newspapers, magazines, cinemas, etc. in order to differentiate and escape from their competitors in an increasingly competitive environment. Storytelling and social media are the leading ones among these tools and methods. Thus, brands aim to create branding process and brand loyalty through the strategic communication they have established in social media with consumers. The concept of participatory culture has expanded thanks to digital communication technologies and social media. Fans who have an important place in the storytelling of transmedia reshape a story, associate it with their own lives, and recreate it by producing it again through various media, especially social media. Thus, in this study, it is aimed to reveal how the transmedia storytelling which has been awarded with fan comments in the context of participant culture contributes to brand communication, image, reputation, and marketing.

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The Marketer as Storyteller: Transmedia Marketing in a Participatory Culture 310

Tuğba Özbölük, Bozok University, Turkey

Marketers are trying to find new ways to communicate with their customers and adapt rapidly changing consumer behavior which requires implementing new communication techniques. One of these techniques, brand storytelling is evolving to transmedia storytelling or transmedia marketing in a participatory culture. Despite the continuous interest of researchers in transmedia storytelling, few researchers have studied the concept from a marketing point of view. Therefore, this chapter focuses on the concept in a market-oriented context and offers insights on how to use transmedia storytelling in marketing and suggest some marketing strategies to attract transmedia customers.

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Aysu Altaş, Aksaray University, Turkey

Films are one of the most important actors of popular culture and have the ability to influence many people worldwide in a short period of time. Due to this feature of films, people may be disposed to visit the locales in the films they are watching, or the places where films are shot. With this increasing trend in recent years, people choose their destinations in the direction of films they are influenced by. In addition to learning many places to sightsee, people can also have information about the cuisine culture and restaurants of countries where films are filmed and can visit the places being talked about. Countries can create a destination image through food-themed films, and they can take place near the top in destination selections. In this study, it is mentioned the use of food-themed films in the destination selections and it is determined which countries are at the forefront in this regard through examination of the food-themed films.

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Nurhan Tosun, Marmara University, Turkey

Mevlut Donmez, Marmara University, Turkey

The consumer having high brand loyalty has been replaced with the consumer with low brand loyalty who change ideas rapidly together with postmodernism. Thereby brands started to seek communication methods which may attract care and interest of consumers and which will be able to maintain long-term relationships with them. Postmodern advertising which is focused on brand has gained importance in this point. Postmodern advertising approach utilizes hyperreality for taking interest of consumer and for performing functions for creating plausibility and awareness. At this point, recently transmedia storytelling takes attraction within framework of postmodern advertising. Transmedia storytelling participates to consumers actively and presents them a fictional hyperreality brand story universe where they can direct process by participating actively. Consumers can direct process by participating to communication process and may create their own reality. Thereby they maintain long-term interaction and communication media between consumers and brand.

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Ayca Oralkan, Beykent University, Turkey

Branding is a perceptual bridge between past customer satisfaction and customer expectations towards potential future experiences. The perception of a company is generated by this branding process through emotional expressions of its entity. In order for particular brand information to get noticed among other products, the message has to be well-designed. Neuroscience focuses on this sensory processing by the way the customers receive messages and the way they turn them into behavioral responses. In accordance with this purpose, an effective transmedia storytelling strategy has the potential to provide maximum customer engagement. Transmedia storytelling is an experience of collective intelligence with an immense potential of creating a center of attraction through message content, enabling the participants with similar interests and thoughts to come together by virtue of interactive communication platforms.

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Zuhal Akbayır, Marmara University, Turkey

In this study, transmedia storytelling is considered as a corporate communication instrument. The aim of the study is to question the impact of the use of transmedia storytelling in corporate communication on the corporate culture. The study, which uses literature analysis and case studies, emphasizes that concepts such as participation, collaboration, symmetrical communication, and dialogue play an important role in the formation of strong corporate cultures through transmedia storytelling in the new corporate communication scene created by new communication environments.

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From Traditional to Transmedia: Transformation of the Narrative Strategies in the Product/Brand Placement..... 416

Nursel Bolat, Ondokuz Mayıs University, Turkey

Brands places products in the narrative series as part of the narrative, in the series on traditional media intended to reach the consumer. While television commercials are progressing along with narrative narration, transmedia presents the synergistic and co-ordinated nature of storytelling with entertainment, in a concerted and interrelated manner in different media circles. With transmedia storytelling, the customer is voluntarily involved. After studying transmedia narrative and transmedia narration, narration of transmedia on sample series, narration of continuing story of products in different media without placing product in serials is examined.

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New Media and Social Movements

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The Resistance of Memories and the Story of Resistance: July 15 Coup Attempt and Social Movement in Turkey 436

Fadime Dilber, Karamanoğlu Mehmet Bey University, Turkey

This study focused on the relationship of cross-media and social movements. The role of the new media in social mobility has gained a universal qualification though not directly but with the function as a communication platform between individuals by informing and guiding them all. Coup attempt on July 15, 2016 is one of the most important events in the history of the Republic of Turkey. In this coup attempt, the media, contrary to other coups, moved with the people who went out to the streets as an anti-coup. President Recep Tayyip Erdoğan invited the public to social movement by using the mass media and new media in the prevention of the coup attempt of July 15th. When the attitude of the national media is supported by citizens and mass media, new media and those struggling against the coup have gained strength and helped to make the coup attempt unsuccessful. This chapter examines the story structure of struggle exhibited against the July 15 coup attempt in the transmedia.

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To Think Future of Journalism With Virtual Reality 449

Nihal Kocabay Şener, Istanbul Commerce University, Turkey

The neutrality that is accepted among the journalism principles is very unlikely when it comes to the practice. Journalism, which started with writing, has become one of the fields that benefit from the technological possibilities to fulfill the objectivity and truth transfer criteria. The picture has been featured in the news transmission so that the photographer can see the actual use of the video later on and can testify to the story. Today, the latest development in the field of journalism of developing technology is the application of virtual reality. Virtual reality, a new application area in reporting yet, will bring many arguments. Ethical issues, reality formation, impartiality, a new visual experience are some of these discussion areas. In this study, it is aimed to investigate new discussion topics which will be brought to the field of journalism while discussing how and with what kind of news the virtual reality application which opens a new field in the journalism.

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American Fundamentalism in the New Media: Transmedia Narratives of Baptists, Evangelists, and Methodists 471

Ceren Yegen, Muş Alparslan University, Turkey

Evangelists, conservative Protestants, are an important majority in the United States. Baptists and Methodists, alleged to be different groups of American Protestants like Evangelists, perform a number of fundamentalist activities through social media. Related groups use hypertextual, intertextual, and current narrative strategies in social media (Twitter, Facebook, etc.). Therefore, in this study, Awakening Evangelism (@EvangelismDaily), Baptist News Global (@baptist_news), and WV United Methodist (@WVUMC) who support the groups mentioned in the study (Evangelists, Baptists, and Methodists) and report USA as location's Twitter accounts' shares were examined. Hereby, how the American fundamentalism realized through new media was researched.

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The Construction of the Social Reality From the News Narrative to Transmedia Storytelling: A Research on the Masculine Violence and the Social Reflexes..... 487

Beste Nigar Erdem, Ondokuz Mayıs University, Turkey

The present study discusses how a masculine violence is presented in the news narrative in Turkey. Moreover, this study aims to analyze how the mental designs are reflected to the multimedia platforms and how it constitutes the social interactions and reflexes. Fundamentally, this study queries how the social reality area is reconstructed. Constructing the theoretical frame and the literature review of the masculine violence are the major concerns of this study. Additionally, the role of the news narrative in the construction of the social reality and the representation of the news of masculine violence are examined in this study. Finally, a case of masculine violence in Turkey has been examined in the social production context of the transmedia storytelling.

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The Story of Resistance: How Do Social Movements Tell Their Stories?..... 509

Hasan Turgut, Ondokuz Mayıs University, Turkey

In today's world, it's impossible to think about social movements apart from the media, and it has become an obligation out of necessity to set alternative media channels in terms of social movements. The new media and social media networks have been used actively in the process of setting aforementioned alternative media channels. The use of alternative media as a means of criticism and resistance becomes possible with these media networks when they are used with effective communication strategies and techniques. Transmedia storytelling is the leading one among these effective communication strategies. Based on this assertion, in this study, how transmedia storytelling was used as a political advertising activity by the social movements will be analyzed through the example of Gezi Park protests that took place in Turkey in 2013.

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