



What is Transmedia?

Transmedia Storytelling (also known as transmedia narrative or multiplatform storytelling, cross-media seriality[1]) is the technique of telling a single story or story experience across multiple platforms and formats including, but not limited to, games, books, events, cinema and television. The purpose is not only to reach a wider audience by expanding the target market pool, but to expand the narrative itself.[2]

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From a production standpoint, transmedia storytelling involves creating content[4] that engages an audience using various techniques to permeate their daily lives.[5] In order to achieve this engagement, a transmedia production will develop stories across multiple forms of media in order to deliver unique pieces of content in each channel. Importantly, these pieces of content are not only linked together (overtly or subtly), but are in narrative synchronization with each other.

From [Wikipedia](#)

We now have multiple ways to deliver our content to the target audience. Some of them are traditional, like books, audio, tv and comics and some of them have only become possible with the advent of the web and related technologies: we can do fully immersive 3D experience using the [Leap Motion Controller](#) and [WebVR](#) (with a library like [Three.js](#)); we can create 2 way real time communication using [WebRTC](#); we can create AAA game quality by converting the C/C++ code into [ASM.js](#) using [emscripten](#) or the conversion tools provided by your development platform (Unity or Unreal Engine); you can create [Augmented Reality](#) to surround you when interacting with content around you (Microsoft HoloLens comes to mind in this area.) The potential for these new storytelling channels is only limited by available resources.

Examples

The wilderness downtown

The Wilderness Downtown is an interactive multimedia video coded in HTML5 and was published to show off the capabilities of the new Google Chrome browser.[1][2][3] Directed by music video director Chris Milk and involving the work of a number of Google employees led by Aaron Koblin [4] as well as digital production company B-Reel, it features the We Used to Wait song from the Arcade Fire album The Suburbs. It was one of three Grand Prix winners at the 2011 Cannes advertising awards in the Cyber category.

From: [Wikipedia \(via Wikiwand\)](#)

[The Wilderness Downtown](#) takes multiple input elements to build a story for the user.

Unnumbered Sparks

These were some of the comments heard at TED2014 about Skies Painted with Unnumbered Sparks, a collaboration between sculptor Janet Echelman and data artist Aaron Koblin. This monumental sculpture stretched 745 feet, from the Vancouver Convention Centre where TED was held, over an open-air plaza on the edge of Vancouver Harbor and up to the top of the Fairmont Waterfront hotel. Every night while the temporary sculpture was installed, from March 15-22, 2014, dozens of people could be seen across the street setting up cameras and tripods to capture the glowing spectacle. Meanwhile, underneath the sculpture, even greater numbers of people gathered, most of them with their phones out. Using a phone, they could draw lines, squiggles, webs, and water drop rings onto the sculpture's lush purples, blues, pinks and oranges.

"The lighting on the sculpture is actually a giant website,"

Koblin says. "It's one huge Google Chrome window spread across five HD projectors. The content is being rendered in WebGL. It uses Javascript and shaders to render particles and sprites based on user motion, which is transmitted from mobile browser to our rendering browser via websockets. There are a lot of moving pieces here, from the local area network to the server (written in Go), to the sound system (also running in Chrome with Web Audio API) all the way through the LED light control system, which pulls pixel data directly from the browser."

From: [TED Blog](#)

[Unnumbered Sparks](#) presents a large sculpture as a participatory experience for the people who attended TED 2014 or who lived in Vancouver at the same time. People interact with the sculpture as a viewer and as an interactive experience guided through participants' cell phones: Their interactions are echoed on a large scale physical artifact.

Ideas

City Tour

We have a traveling book about a city (Mountain View, California) for people who are new to the city. How about we link elements from Google Street View with city or commercial web sites. We may also add historical information and topical information... for example if we are close to downtown Mountain View's Caltrain station we may link to the twitter feed where community members indicate

Daemon by Daniel Suarez

In [Daemon](#) and [FreedomTM](#) Daniel Suarez presents a frightening world. Not because of what it does but because it may very well be happening now, right in front of our eyes and we wouldn't even notice. If you've read the novels (won't spoil them for you) you'll see that the Daemon uses agents and interacts with the actual world even from virtual reality.

Now imagine if the book (the main storytelling vehicle) would ask questions of the reader instead of the characters. It would turn into an adult 'choose your own

adventure' and, depending on the gear available to the player (or required by the book) it would use different story telling devices like augmented reality (if the user owned a hololens) or even full 3D environment (if the reading device supported WebGL). The idea is to use the different dimensions of the world to draw the reader into the story of the daemon and the fight for the darknet.

Taking Hopscotch to its (logical) conclusion

In [Hopscotch](#) Cortázar takes an interesting take in directing

In closing

As tempting as it is to just pile the technology on a transmedia project, we need to remember that there's people behind the computers and devices

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Research links

- [A look at transmedia storytelling](#)
- [5 Tips for Transmedia Storytelling](#)
- [Transmedia Storytelling: The Complete Guide](#)
- [The 15 Things I've Learned about Transmedia Storytelling](#)

- [A Creator's Guide to Transmedia Storytelling \(Author\)](#)
- [Transmedia 202: Further Reflections](#)
- [Transmedia Storytelling and Entertainment: A New Syllabus](#)
- [Creating Transmedia: An Interview with Andrea Phillips \(Part One\)](#)
- [4 Inspiring Examples of Digital Storytelling](#)
- [Transmedia Storytelling](#)
- [5 Lessons For Storytellers From The Transmedia World](#)
- [Here Are the 5 Things That Make a Good Transmedia Project](#)
- http://henryjenkins.org/2007/03/transmedia_storytelling_101.html
- <http://henryjenkins.org/2015/05/videos-from-transforming-hollywood-6-alternative-realities-worldbuilding-and-immersive-entertainment.html>