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Transmedia document

1. Premise and purpose

1.1.   What is the project about?

The project consists of the process of making a traditional Greek plate "souvlaki" out of Lego bricks.

1.2. What is the project's core?

The project's core is the process of making a traditional Greek plate "souvlaki" out of Lego bricks in a stop motion video.

1.3. Is it a fictional, a non-fiction or
a mixed project?

Actually is a non-fiction project due to the project's nature.

1.4. What is its fundamental purpose? Is it to entertain, to teach or to inform? Is it to market a product?

Its main fundamental purpose is to entertain and inform the audience.

2. Narrative:

2.1. What are the narrative elements (such as plot, theme, characters, etc.) of the project?

The narrative elements of the project include plot, theme, and characters. The plot revolves around the process of making a Greek souvlaki out of Lego bricks. The theme could focus on creativity, innovation, or the joy of cooking. The characters in the story would

include the person making the souvlaki, potentially representing a Lego enthusiast or a chef.

2.2. What would be the summary of its storyline?

The summary of the storyline would be a video showcasing the step-by-step process of creating a Greek souvlaki using Lego bricks. It would highlight the creativity and attention to detail required to build a realistic-looking souvlaki using non-traditional materials.

2.3. What is the timeframe of the story?

The timeframe of the story would be the duration of the video, typically a few minutes.

2.4. What are the major events or challenges offered by the narrative?

The major events or challenges offered by the narrative would involve the process of building the Lego souvlaki, including shaping the bricks, arranging them to resemble the ingredients, and assembling them into a final product.

2.5. Does the project utilize gaming elements? Does the project involve winning or losing?

The project might not utilize gaming elements unless there is an interactive component where viewers can participate in the creation process. The project does not involve winning or losing in the traditional sense.

2.6. What are the strategies for expanding the narrative?

Strategies for expanding the narrative could include creating additional videos featuring different Lego food creations, exploring other culinary traditions, or showcasing the work of other Lego builders or chefs.

2.7. Are negative capability and migratory cues included?

Negative capability and migratory cues might not be explicitly included in the story, as the focus is primarily on the process of building a Lego souvlaki rather than abstract or metaphoric elements.

2.8. Is it possible to identify intermedial texts in the story?

It is possible to identify intermedial texts in the story if the project is part of a larger campaign or if there are accompanying written or visual materials related to the video, such as blog posts, articles, or social media posts.

3. Worldbuilding:

3.1. When the story occurs?

The story can occur at any time since it is not tied to a specific period.

3.2. Which is the central world where the project is set?

The central world where the project is set is the kitchen or the creative space where the Lego souvlaki is being made.

3.3. Is it a fictional world, the real world or a mixture of both?

It is a mixture of both the real world (the kitchen) and the fictional world (the Lego representation of the souvlaki).

3.4. How the world looks?

How it is presented geographically?

Geographically, the world is presented within the confines of the kitchen or the designated creative space. The focus is on the immediate environment where the Lego souvlaki is being constructed.

3.5. The world would look like a typical kitchen, but with the addition of Lego bricks and elements used to represent the ingredients and the final souvlaki.

3.6. What challenges, dangers, or delights are inherent to this world?

The challenges inherent to this world would involve the limitations of working with Lego bricks to create a realistic-looking souvlaki. The delight would come from the creativity and satisfaction of successfully building the final product.

3.7. Is the storyworld big enough to support expansions?

The storyworld might not be big enough to support extensive expansions unless it is part of a larger Lego-themed project or series of videos.

4. Characters:

4.1. Who are the primary and secondary characters of the story?

The primary character of the story would be the person making the Lego souvlaki. There might not be any secondary characters unless additional individuals are involved in the process or are featured in the story.

4.2. Does the project have any spin-offs15? If so, who are the spin-offs' protagonists?

Spin-offs might not be applicable in this scenario, as the project is primarily focused on showcasing the creation of the Lego souvlaki.

4.3. Can the storyworld be considered a primary character of its own?

The storyworld might not be considered a primary character of its own, as it serves as the backdrop for the main narrative.

4.4. Can the audience be considered a character as well?

While the audience could be considered participants in the experience, they might not be characterized as traditional characters within the story.

4.5. Are there non-player characters16 (NPCs) in this project? If so, who are they and what kind of role do they play (allies, adversaries, helper figures, etc.)?

Non-player characters (NPCs) might not be present in this project, as the focus is primarily on the creation process rather than interactive elements.

5. Extensions:

5.1. How many extensions does the project have?

The project might not have explicit extensions beyond the initial video showcasing the Lego souvlaki.

5.2. Are the extensions adaptations (the intersemiotic translation from one system to another) or expansions of the narrative through various media?

If there are extensions, they could be considered expansions of the narrative through various media, such as additional videos, blog posts, or social media content featuring Lego food creations or cooking-related content.

5.3. Is each extension canonical? Does it enrich the story?

Each extension, if applicable, might be considered canonical and would enrich the story by providing more examples of Lego food creations or showcasing the work of other builders or chefs.

5.4. Does each extension maintain the original characteristics of the world?

Each extension would aim to maintain the original characteristics of the Lego world and the creative process involved in making Lego food.

5.5. Does each extension answer questions left previously unanswered?

Each extension might answer questions left previously unanswered, such as providing more details about the building techniques or showcasing different types of Lego food.

5.6. Does each extension raise new questions?

Each extension might raise new questions by exploring different culinary traditions, introducing new Lego building techniques, or featuring collaborations with other builders or chefs.

5.7. Do the extensions open up new possibilities for additional expansion?

The extensions, if any, would open up new possibilities for additional expansion by inspiring viewers to create their own Lego food creations or engage in similar creative endeavors.

5.8. Do the extensions have the ability to spread the content and also to provide the possibility to explore the narrative in-depth?

If the extensions are shared on various platforms, they have the ability to spread the content and provide opportunities for viewers to explore the narrative in-depth.

6. Media platforms and genres:

6.1. What kind of media platforms (film, book, comics, games, and so forth) are involved in the project?

The primary media platform for the project would be a video sharing platform, such as YouTube or Vimeo. Other potential platforms could include social media platforms, blogs, or websites.

6.2. Which devices (computer, game console, tablet, mobile phone, etc.) are required by the project?

The project would require devices capable of playing videos, such as computers, tablets, or mobile phones.

6.3. How each platform is participating and contributing to the whole project? What are their functions in the project?

Each platform would contribute to the project by providing a means to showcase and distribute the video content or related materials. Social media platforms could also facilitate engagement and interaction with the audience.

6.4. What are the distinctive characteristics of each media platform?

The distinctive characteristics of each media platform would include the visual and audio presentation, the level of interactivity, and the potential for engagement with the audience.

6.5. Identify problems that are specific of each medium.

Specific problems or limitations might be unique to each medium. For example, the video platform might have limitations on video length or quality, while social media platforms might have character or image size restrictions.

6.6. Is each medium really relevant to the project?

Each medium, if utilized effectively, would be relevant to the project in terms of reaching and engaging the target audience.

6.7. What is the roll-out strategy to release the platforms?

The roll-out strategy to release the platforms would involve publishing the initial video on the primary platform and then leveraging other platforms to expand the reach and visibility of the content.

6.8. Which genres (action, adventure, detective, science fiction, fantasy, and so forth) are present in the project?

Genres present in the project could include cooking, DIY, creative, or food-related genres.

7. Audience and market:

7.1. What is the target audience of the project? Who is the intended VUP?

The target audience of the project could be Lego enthusiasts, cooking enthusiasts, or individuals interested in creative and unconventional projects.

7.2. What kind of "viewers" (real-time, reflective, and navigational) does the project attract?

The project might attract both real-time viewers who watch the video as it is released and reflective viewers who discover and watch the content at their own pace. Navigational viewers could explore related content or engage with the project across different platforms.

7.3. What kind of entertainment does the target audience enjoy?

The target audience might enjoy a variety of entertainment, including cooking shows, DIY projects, Lego building, or creative videos.

7.4. What kind of technology/devices are people in this group involved with?

The technology/devices people in this group are involved with would likely include computers, smartphones, and other devices capable of playing video content.

7.5. Why does this project appeal to them?

The project might appeal to the target audience due to its combination of Lego building, cooking, and creativity, offering a unique and engaging experience.

7.6. Do other projects like this exist? Do they succeed in achieving their purpose?

Similar projects might exist, but their success in achieving their purpose would depend on their execution, creativity, and ability to engage the target audience.

7.7. What is the project's business model?

The project's business model could involve monetization through advertising revenue from video platforms, sponsorship or brand partnerships, merchandise sales, or crowdfunding support.

7.8. Revenue-wise, was the project successful? Why?

Revenue-wise, the success of the project would depend on factors such as the size of the audience, engagement levels, advertising opportunities, and potential partnerships or merchandise sales.

8. Engagement:

8.1. Through what point of view (POV) does the VUP experience this world: first-person, second- person, third-person, or a mixture of them?

The VUP (Viewers/Users/Players) would experience the project primarily from a third-person perspective, observing the process of creating the Lego souvlaki.

8.2. What role does the VUP play in this project?

The VUP's role in this project would be that of an observer and potentially a participant in terms of engaging with the content, sharing feedback, or attempting their own Lego food creations.

8.3. How the project keeps the VUP engaged?

The project keeps the VUP engaged through the visual and creative aspects of building the Lego souvlaki, the satisfaction of seeing the final

result, and potentially by providing inspiration for their own creative endeavors.

8.4. What are the mechanisms of interaction in this project?

The mechanisms of interaction in this project could include comments, likes, and shares on video platforms or social media, as well as potential opportunities for the VUP to participate in challenges or contests related to Lego food creations.

8.5. Is there also participation involved in the project? If so, how can the VUP participate in the open system?

Participation might involve the VUP sharing their own Lego food creations, providing feedback or suggestions, or engaging in discussions related to the project.

8.6. Does the project work as cultural attractor/activator22?

The project could work as a cultural attractor/activator by inspiring viewers to engage in creative activities, explore different culinary traditions, or think outside the box when it comes to using Lego bricks.

8.7. How does the VUP affect the outcome? What do they add to the storyworld?

The VUP's impact on the outcome would be primarily in terms of engagement metrics, such as views, likes, shares, or participation in challenges. They add to the storyworld by contributing to the project's visibility and potentially inspiring others.

8.8. Are there UGC related to the story (parodies, recaps, mash- ups, fan communities, etc.)?

User-Generated Content (UGC) related to the story could include parodies, recaps, fan art, or communities dedicated to Lego building or creative projects.

8.9. Does the project offer the VUP the possibility of immersion into the storyworld?

The project might offer the VUP the possibility of immersion into the storyworld by presenting the building process in a detailed and engaging manner, allowing the viewers to feel involved in the creative process.

8.10. Does the project offer the VUP the possibility to take away elements of the story and incorporate them into everyday life?

The project might inspire the VUP to incorporate elements of the story, such as creative thinking or unconventional approaches, into their everyday life or other projects.

8.11. Is there an important goal that the VUP is trying to accomplish in the project?

While there might not be a specific important goal for the VUP to accomplish in the project, they could strive to engage with the content, share their own creations, or actively participate in related challenges or contests.

8.12. What will make the VUP want to spend time accomplishing this goal?

The factors that would make the VUP want to spend time accomplishing goals in the project could include the appeal of the creative process, the enjoyment of watching or engaging with the content, and the potential for recognition or interaction with the creator or community.

8.13. What adds tension to the experience? Are there any ticking clocks?

Tension could be added to the experience by introducing time-limited challenges or contests, encouraging viewers to create their Lego souvlaki within a specific timeframe.

8.14. Is there a system of rewards and penalties?

The project might incorporate a system of rewards and penalties through challenges or contests, where participants could be rewarded with recognition, prizes, or mentions in future content.

9. Structure:

9.1. When did the transmediation begin? Is it a pro-active or retroactive TS project?

The transmediation of the project began with the creation of the initial video showcasing the Lego souvlaki. It might be a pro-active transmedia story where the various platforms and extensions were planned from the start.

9.2. Is it possible to identify any consequences for the project caused by the fact that this is either a pro-active or a retroactive transmedia story?

The consequences for the project being a pro-active or retroactive transmedia story would depend on the level of integration and coherence across the different platforms and extensions. Pro-active planning allows for a more cohesive and unified experience.

9.3. Is this project closer to a trans- media franchise, a portmanteau transmedia story, or a complex transmedia experience?

This project might lean towards a complex transmedia experience as it potentially involves multiple platforms and extensions, expanding on the initial video.

9.4. Can each extension work as an independent entry point for the story?

Each extension could work as an independent entry point for the story, offering unique content while maintaining coherence with the original narrative.

9.5. What are/were possible endpoints of the project?

The extensions might build upon the initial video by exploring different aspects of Lego food creations, showcasing collaborations, or sharing additional tips and techniques.

9.6. How is the project structured? What are the major units of organization?

The project might offer a non-linear structure by allowing viewers to engage with the content in any order or by presenting multiple options for exploration across different platforms.

9.7. How could a map of the story - world be presented?

The project could incorporate both diegetic and extradiegetic elements, blending the real-world kitchen environment with the fictional Lego representation.

9.8. The project could be structured episodically, with each episode featuring a different Lego food creation or exploring a specific culinary tradition.

10. Aesthetics

10.1. What kinds of visuals are being used (animation, video, graphics, a mix) in the project?

The project aims to achieve immersion through the visual and auditory elements of the videos, the level of detail and creativity in the Lego souvlaki construction, and potentially by inviting the viewers to create their own Lego food creations.

10.2. Is the overall look realistic or a fantasy environment?

The creative and imaginative aspects of building Lego food could contribute to a sense of immersion, allowing the viewers to temporarily escape from their surroundings and engage with the storyworld.

10.3. Is it possible to identify specific design styles in the project?

The project might utilize techniques such as close-ups, detailed explanations, and engaging storytelling to enhance immersion and make the viewers feel connected to the creative process.

10.4. How does audio work in this project? Is there ambient sound (rain, wind, traffic noises, etc.), sound effects, music, and so forth?

The potential for interactivity or participation could contribute to immersion by allowing the viewers to actively engage with the content and feel a sense of agency within the storyworld.