404 LOCKDOWN

REALITY NOT FOUND

404 LOCKDOWN : A TRANSMEDIA EXPERIENCE

REALITY NOT FOUND

For my major project at the conclusion of the BSc Interactive Media course I propose to effectively utilise my skills developed within the last four years to craft a transmedia experience of reality. That takes aspects of reality and the Lockdowns that have been conducted over the Covid-19 Pandemic and the bizarre and brilliant news stories that have came with the outbreak.

I will provide documentation of the news that has surrounded the pandemic and create a narrative that complies with the academic research surrounding transmedia, fake news and conspiracy theories to provide and complete interactive experience that draws from modules and areas studied throughout my time on the BSc Interactive Media course.

This visual document will organise my research, visual decisions, world building, planning and overall production.

The aim of this project is to present information to the user through interactivity and allow them to make their own decisions. It has been constructed in a fictional way with strong ties to the real world.

Name: Nathan Redpath.

Student Number: B00736304.

Module: MED525 Interactivity, Research and Development (Major Project).

Project Title: Lockdown: A Transmedia Experience.

Methods/Skills utilised: Transmedia, World Building, Motion Graphics, Graphic Design, Web Design, Interaction Design, Storytelling, Cinematography and Editing.

Academic Focus: Fake News, Conspiracy Theories and User Engagement with Transmedia.

Supervisor: Adrian Hickey.

Platforms: Intended to be hosted across two websites to immerse the user and act as a documentation of the project.

Domain: Lockdown.digital

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TIME INVESTED

347

HOURS

INTROD

UCTION

ONE

MED525
INTERACTIVITY, RESEARCH AND DEVELOPMENT

Situated at the end point of my Interactive Media studies, this module provides the opportunity to develop a major project and utilise my research and development skills that I have established over my four year on the Interactive Media programme.

This module will engage me with self directed, self-critical approaches and result in an established final production of a major project.

This major project will allow me to showcase my skills both academic and practical to propel me towards graduation. This will be the last time I can be free to develop an interactive project as part of the Interactive Media course that is completely directed by myself.

I will be responsible for the conception, development and the delivery of the project that should be completed to the highest standard possible.

I hope to enjoy this major project journey as part of your final semester on Interactive Media BSc. With the aim to develop an effective interactive project that makes a difference.

The aim of this Interactivity, Research and Development is to allow myself to draw together the practice based knowledge and skills developed in previous modules and to apply these to a major project that I will take intellectual ownership of, while also engaging with the intellectual aims of the programme as a whole. The learning on this module will culminate into a substantial piece of work produced for public consumption and exhibition or a beta release.

The project should be related to the studies undertaken by the student in the course of the Interactive Media degree.

The project should allow for the application of skills and knowledge acquired in the taught components of the course and in independent study.

The project should be capable of allowing the student to produce work of an high class original nature.

The project should be capable of allowing the student to demonstrate in practice a high standard and be a showcase of sophisticated understanding of interactivity.

By the end of this module I should be able to:

Display a highly developed level of critical and self-critical awareness.

- Contribute to the quality and productivity of the production process.

- Ensure your own actions reduce risks to health and safety.

- Contribute to good working relationships.

- Undertake extensive, specialised research.

- Construct a sustained argument, taking into consideration alternative viewpoints, and applying their own informed criteria of judgement.

- Evaluate textual and extra-textual evidence in order to assess its reliability, validity, and significance for a level 6 (final year) piece of work.

- Analyse, synthesise and evaluate primary and secondary sources.

- Articulate their own and others' ideas and concepts through a piece of sustained writing.

- Present ideas and arguments, in writing, in a clear and fluent form, and in accordance with relevant conventions governing the presentation of academic work.

- Gather, organise and deploy ideas and information in order to complete a project to a high standard.

- Demonstrate industry-standard competence in the IT skills required to complete a project.

- Utilise effectively a range of technical concepts and methods developed in other modules.

- Produce high quality work that demonstrates the effective manipulation of image and/or sound components in a form appropriate to intentions.

- Demonstrate a high level of achievement in project management skills, including structuring tasks, prioritising, showing initiative and delivering on time.

- Conduct project scoping tasks and develop appropriate strategies to deal with the design and development of their practice.

- Use acquired models to develop new and original ideas.

- Analyse closely, in order to use effectively, a range of interactive media practices.

- Engage critically with major intellectual paradigms relating to their own project work and put them to productive and reflective use.

- Apply in an informed way the critical apparatus required to undertake a major piece of production work.

- Demonstrate an understanding of their own creative potential and practices in relation to the degree programme's intellectual aims.

- Critically reflect on key practices in making interactive media and ways of conceptualising creative practice in relation to an agreed intellectual agenda.

- Demonstrate an understanding of how selected audio, video, photographic and textual practices can be combined to develop a project that communicates the learner's intentions and furthers an agreed intellectual agenda.

I should aim to spend an average of 25 hours a week on this project to press it towards completion.

As previously discussed, I intend to take a transmedia experience from an idea through to development and production.

I wish to do extensive research into every area that will allow it to come together to craft a unique yet effective experience that is a timeless artefact for how news and conspiracy theories have accumulated and acted during Lockdowns.

I will take from the module guide to reflect and apply the categories to produce an academic theory based major project that provides a high standard experience.

I will draw from prior modules to produce a well documented and enjoyable exeprience that pays attention to detail.

PROJECT PROPOSAL

The goal for this major project is to produce an effective Transmedia Experience based around fake news and conspiracy theories.

Belief in conspiracy theories appears to be driven by motives that can be characterized as epistemic (Swami, 2012). I wish to develop a transmedia experience that challenges, sympathises and torments the idea of conspiracy theories surrounding the topic of the COVID-19 outbreak and the lockdowns associated with it. How crazy are the conspiracy theories and realistically in a fictionally developed time-line where world building has been considered where do they lead to as a conclusion?

Utilising Transmedia methods to explore the conspiracy theories attached to the COVID-19 thus create a fictional narrative based upon real world conspiracies furthermore challenges and explores the idea of Fake News.

The project's narrative will delve into the idea of conspiracy theories and utilise different media avenues to explore the world building, allowing me to develop unique rabbit holes and plot points that aim to take structure from relevant theories proposed by Henry Jenkins to explore the narrative construction.

The outcome of this project will allow for a timeless artefact that documents and constructs a narrative from the information of the prominent conspiracy theories that surrounded COVID-19 and its lockdowns in the current moment.

The project will be developed by myself and all elements from visual to user engagement. I will make, design and deliver materials that can be utilised and crafted into a full experience.

I will use academic theory to fuel the project and ensure that all storytelling developments and decided on based of the relevant reading. I will do extensive research to ensure that the project as a strong and relevant presence within the transmedia field. I want to make sure that I take advantage of interactivity where possible and utilise unique interactive experiences for different users.

I want to encourage users to engage, participate and experience the transmedia storyline.

Research should allow me to see similar and common methods used by other relevant transmedia and overall media sources and furthermore allow me to develop these ideas into my own unique project.

The project will aim to provide ideas and evidence to the user, but allow them to experience it in their own way. It is not made to change anyone's mind, more present and encourage the user to engage with fake news through a transmedia experience. Allowing them to make their own decisions based of their choices.

The projected will be designed to the highest quality I can produce and display information effectively. I will undertake benchmarking tasks on other relevant experiences to construct a knowledge of where and how to apply the relevant transmedia theories.

The project should aim to be timeless and be experienced the same way within 10 years so that it can sit as a memorabilia of the time, but also a throwback experience. It would also by default of the real world, have a relevant spot within 2021.

PROJECT TIMELINE

INITIAL CONCEPT

Coming up with a project proposal, creative thinking between choices of major projects

RESEARCH

Research other relevant texts, take inspiration and using this to produce my own work

PRODUCTION WORK

Produce work that pin points the project, construct a narrative and resource to use

(RE) PRODUCTION

Complete the project and prepare for complete production based of feedback and research

REVIEW/FEEDBACK

Step back for user testing have others provide feedback to improve the project

Test and compare project to research and repeat until complete

DEVELOPMENT

Start development of the project utilising research choices and forming the project

DRAFTING

Draft the final production, having worked with it to match the proposal and prepare for review

WEEK

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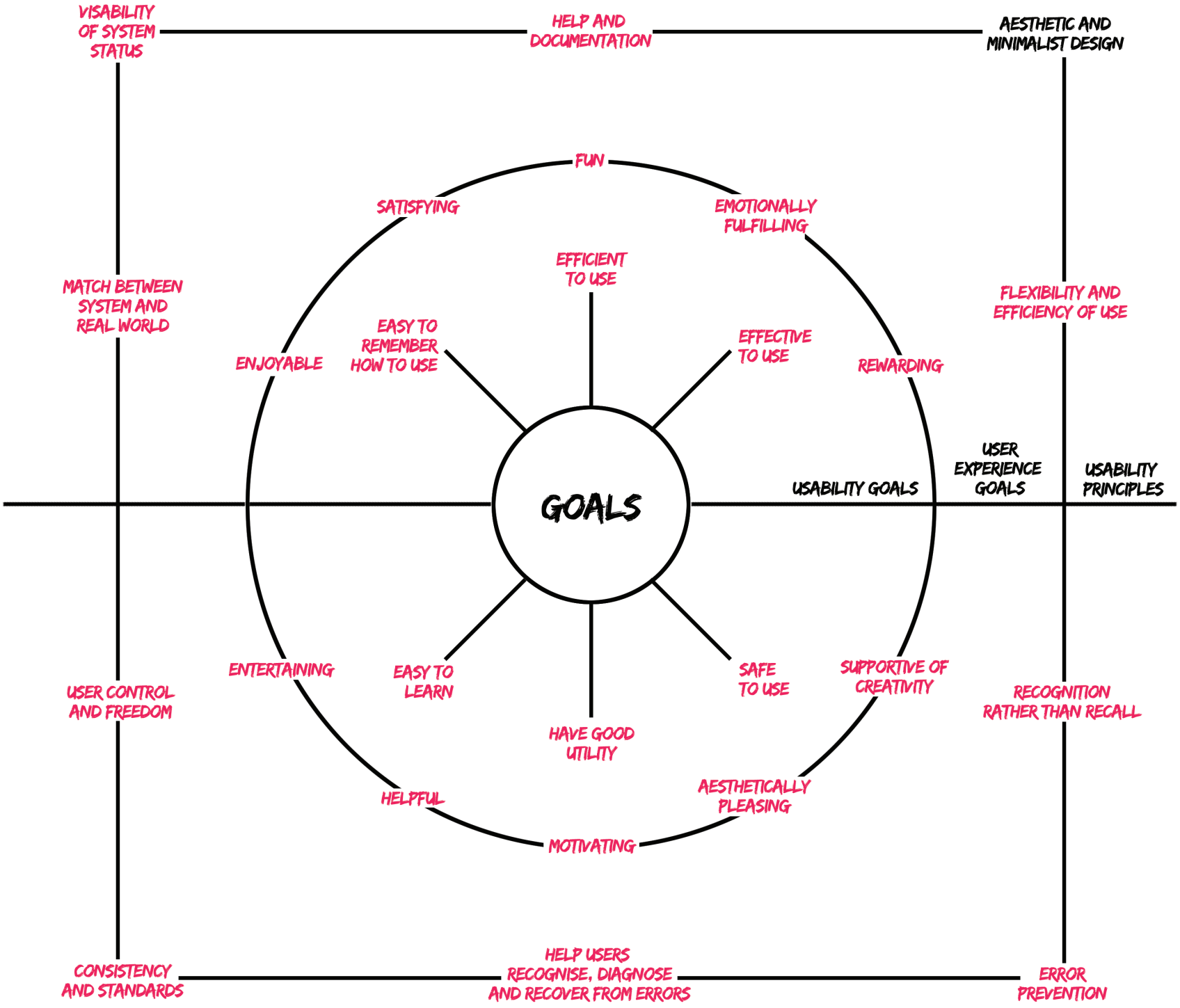

VISABILITY OF SYSTEM STATUS
HELP AND DOCUMENTATION
AESTHETIC AND MINIMALIST DESIGN
MATCH BETWEEN SYSTEM AND REAL WORLD
FLEXIBILITY AND EFFICIENCY OF USE
USER CONTROL AND FREEDOM
RECOGNITION RATHER THAN RECALL
CONSISTENCY AND STANDARDS
HELP USERS RECOGNISE, DIAGNOSE AND RECOVER FROM ERRORS
ERROR PREVENTION
USER EXPERIENCE GOALS
USABILITY PRINCIPLES
USABILITY GOALS
GOALS
FUN
SATISFYING
EMOTIONALLY FULFILLING
EFFICIENT TO USE
EASY TO REMEMBER HOW TO USE
EFFECTIVE TO USE
ENJOYABLE
REWARDING
ENTERTAINING
EASY TO LEARN
SAFE TO USE
SUPPORTIVE OF CREATIVITY
HAVE GOOD UTILITY
HELPFUL
AESTHETICALLY PLEASING
MOTIVATING

INTERACTION GOALS

In my opinion Transmedia provides a top tier opportunity for Interactivity to be at its peak performance. It provides a doorway for the user to interact with the storytelling in a way that is unique and provokes them to completely drive the narrative. The story does not happen without the user.

My goal for this project is to provide an experience that is effective whilst also incorporates interactive elements where they are relevant.

I have created an interaction goal diagram that lets me pin goals that will want to keep in mind when designing the project that I put forward. I will use it to effectively identify what I want to achieve that is relevant to interactivity.

This will be crucial throughout transmedia storytelling where unique user journeys can be experienced. It will be important that the project is crafted with this in mind so they are engaging and being open to different user interaction and engagement.

Initially looking at the usability principles, the visibility of the users status on the site should always be clear, the site should offer help and document how fake news and the user engages with it. The site should provide options that help the user along, The journey the user explores should be efficient and easy to explore whilst also providing a flexible journey. The site should be easily recognisable and use a visual language that allows it to be able to explore. The site should not make the user feel like they run into errors and provide a seamless experience. If the user does happen to explore a path they do not wish, They should be able to recover from this easily. There should be a consistent feel across the experience. The user will have complete freedom to their choices throughout the experience. There will be strong ties to real world news and the news experienced on the site.

Looking forward to the user experience goals. The experience should be enjoyable for sure the sure whilst maintain a satisfaction in completing tasks. It is portrayed as a game and there for should be fun. The experience should provide knowledge and therefore be emotionally fulfilling. Explore the site should be rewarding. The idea in being creative with the users approach to the experience should opt for different outcomes and therefore more story. It should be aesthetically pleasing to use and motivate the user to engage in the site further. The site should be helpful and provide news and knowledge on the manipulation behind fake news. Overall the experience should be entertaining.

Finally examining the Usability goals. The site should feel safe to use and maintain a clear message that it is a game to avoid users leaving the experience. It should maintain good utility and provide easy navigation throughout the experience. It should be easy to learn and have ties to the real world news sites. This will therefore trigger muscle memory and be easy to remember how to learn. The site should be easy to use and navigate in a efficient and effective manner.

Overall the transmedia experience wishes to draw from all areas except one on the Interaction goals, and therefore should provide and ultimate interactive experience.

RESE

ARCH

RESEARCH AIMS

The aim of this research is to generate academic research surrounding my project, I want to make sure that each decision made and narrative implementation is backed up by relevant theory surrounding:

- Transmedia/ARGs

- Fake News

- Media Literacy

- Design Implementation

- Conspiracy Theories

- Social Media

- User Experience/Engagement.

Furthermore I want to examine other relevant experiences that explore the idea of transmedia and ARGs. I want to take visual and narrative inspirations. I will benchmark these experiences and draw their strengths to aid my project. I will pick out texts that tackle designing a narrative and unique experiences during a Covid-19 or Lockdown based world. Overall producing a justified enjoyable experience.

TRANSMEDIA

It will provide vitally important to draw transmedia theory to the project, what makes a transmedia experience, how can it be unique. I will be looking at the academic characteristics of a transmedia experience and how relevant theory can collaborate with other relevant theory I will examine to propel my project to be effective.

FAKE NEWS

Fake News is the centre point of the project, it is what will drive the narrative. Therefore it will be vital that I do academic research into Fake News and how users engage with it. How can I utilise this to drive my narrative. How can it be used as a narrative across different social media.

MEDIA LITERACY

How to users consume media, what effects the level of media literacy that audiences have. How is different media consumed through different platforms and further how does it deteriorate from different levels of "journalism.

DESIGN IMPLEMENTATION

The use of design can be effective in engaging an audience further in the text, The idea of how we design the narrative and also the visual and interface style of the experience will prove vitally important.

CONSPIRACY THEORIES

In conjunction with fake news, the project will examine conspiracy theories. How do conspiracies theories relate to the news and how users engage with them.

SOCIAL MEDIA

Media Literacy and spreadability will be key to examining how users engage and news travels depending on the platform. What different users are on different platforms?

USER EXPERIENCE AND ENGAGEMENT

How will the user experience my text, how can I make it similar to real world news sites. How will the news site relate to other new avenues, how will it show the narrative.

AS TODAY'S MEDIA SIMULTANEOUSLY CONVERGE AND DIVERGE, FUSING AND HYBRIDISING ACROSS DIGITAL SERVICES AND PLATFORMS, SOME RESEARCHERS ARGUE THAT AUDIENCES ARE DEAD – LONG LIVE THE USER! BUT FOR OTHERS, IT IS THE COMPLEX INTERWEAVING OF CONTINUITIES AND CHANGES THAT DEMANDS ATTENTION, ESPECIALLY NOW THAT AUDIENCING HAS BECOME A VITAL MODE OF ENGAGING WITH ALL DIMENSIONS OF DAILY LIFE. THIS ARTICLE ASKS HOW WE SHOULD RESEARCH AUDIENCES IN A DIGITAL NETWORKED AGE. I ARGUE THAT, WHILE MANY AVENUES ARE BEING ACTIVELY PURSUED, MANY RESEARCHERS ARE CONCENTRATING ON THE NOTION OF PARTICIPATION, ASKING, ON THE ONE HAND, WHAT MODES OF PARTICIPATION ARE AFFORDED TO PEOPLE BY THE PARTICULAR MEDIA AND COMMUNICATION INFRASTRUCTURES WHICH MEDIATE SOCIAL, CULTURAL OR POLITICAL SPHERES OF LIFE? AND, ON THE OTHER HAND, HOW DO PEOPLE ENGAGE WITH, ACCEDE TO, NEGOTIATE OR CONTEST THIS AS THEY EXPLORE AND INVENT NEW WAYS OF CONNECTING WITH EACH OTHER THROUGH AND AROUND MEDIA?

(LIVINGSTONE, 2013)

THIS PROJECT AIMS TO EXPLORE, THREE TRADITIONAL AREAS OF THEORETICAL KNOWLEDGE AND PRACTICE WHEN DESCRIBING CONVENTIONAL THEORETICAL APPROACHES DEALING WITH FAKE NEWS:

- THEORIES ABOUT THE MEDIATIZATION OF THE POLITICAL SPHERE

- THEORIES ABOUT JOURNALISM

- THEORIES ABOUT MEDIA LITERACY IN A BROAD SENSE

WE WILL GO ON TO EXPLORE NEWS LITERACY AND HOW USERS ENGAGE WITH VARIOUS NEW AVENUES.

(MANUEL PÉREZ TORNERO, SAMY TAYIE AND TEJEDOR, 2018)

MEDIA LITERACY

"Fake news has erupted into the political debate in recent years, consequently journalism and academic studies about journalism and media too... However, the most significant aspect in this process is that these debates and new theoretical approaches have resulted in the emergence of a specific area of media literacy, which until recently had little relevance. We are referring to the field of news literacy" (Manuel Pérez Tornero, Samy Tayie and Tejedor, 2018).

Media literacy and furthermore news literacy provide an unique approach to how users consume and engage with the media. It has often left audiences split with their views on the news. Especially under political topics where the idea of media literacy, fake news and new literacy can sway political views and provide complications to a news narratives standing, reliability or representation .

"Media Literacy in a Transmedia World, provides empirical evidence focused on the challenges of promoting these kinds of metacognitive thinking and the role that emotion plays in how young people engage with media as consumers and circulators. She explores how young people engage with information across media through the use of an Issue Advocacy Task and pays particular attention to the social and emotional aspects of these engagements in how students analyze these media and consider their practices in sharing information within participatory networks" (Mason, Krutka and Stoddard, 2018).

Will taking the approach in my project to provide a participatory network allow me to engage my users emotions and evoke them to take action within my experience.

Does involving the user and engaging the user within an interactive transmedia context, where they are involved in the next, effect their literacy of the text.

One of the complications that comes when comparing Media Literacy and Fake News is the aspect of understanding what is fake and what is not? Which sources are reliable compared to where did the news come from.

"Circulation is often not the culminating act after engaging in inquiry but a daily practice of sharing what we notice. Sometimes we engage in active searches for information, but frequently information arrives in our feeds from varying sources with varying amounts of context" (Marchi and Clark, 2018).

I wish to take this split views narrative on media literacy into my own project, and how different perspectives can examine how users adapt their media literacy depending on what they are reading.

Furthermore I want to examine how users adapt their engagement and literacy depending on the source and approach the news takes.

The aspect of media literacy to visual literacy. How will a user identify what is on the page, how will they read it, can they visually interoperate icons such as a home button. This can change depending on multiple factors such as experience with the web and even age.

A person media literacy can alter depending on variables as well, a person who was raised on social media will consume media differently that one who has only ever watched the BBC.

FAKE NEWS

"Following this reasoning approach, but referring to the phenomenon of fake news, we should accept then that the circumstances that would have encouraged the fake news phenomenon would be the following via;

- A spontaneous, passionate discourse – and at times violent-which generates in itself a process of establishing the mass (multitude) on particular occasions and in specific contexts (Canetti, 2013).

- A passionate discourse intentionally distorted by discursive, oppressive and violent engineering (Tchatkhotine, 1988); until it finally achieves

- A state of emotional discourse – deliberately distorted– but softened. This softening would stem from its inclusion in a liberal-democratic context, due to the significance that advertising and consumerist discourse obtain in a specific phase of capitalist development- at the end of the 20th century" (Manuel Pérez Tornero, Samy Tayie and Tejedor, 2018).

The key consistency when it comes to fake news is that it can be solely be depending on the context, we have recently seen a surge in fake news due to its use in a political sphere.

Fake news is ultimately for manipulation, the aim for it to completely manipulate the audience to think a certain way and if not consistently try until it persuades.

The popularity of the term surged through Trump's 2016 presidency run. Although he was throwing the word around easily. It generated a level of awareness for audiences to re-evaluate what they are engaging with in the news.

Fake news in combination on how users engage with their media literacy proposes an area for research where how do they align with each other. In a world where users are encouraged to be unique, and it is constantly examined how they engage with texts. How is fake news and true news consumed.

With the surge that has come with the 21st century where independent agencies now produce news, it raises the question of what is fake and what is reality. How does a source skew the news to the point it becomes fake. How do different news companies tell the same story and furthermore again, how does this effect the users media literacy, will they engage with the same story but from a different source.

"We propose a theoretical approach based in classic phenomenology which, we argue, will open up for further reconsideration of the concept as well as providing a potentially fruitful basis for research on digital news consumption" (Bengtsson and Johansson, 2020).

Will users be able to identify fake news or will they embrace into it and buy what they read regardless. Audiences are not static, they constantly vary depending on aspects such as culture and individual values/ experiences.

Again similar to Media Literacy, a users consumption tolerance will be different depending on prior experience. A person who was raised on social media will consume media differently that one who has only ever watched the BBC.

CONSPIRACY THEORIES

Throughout construction of the project, it should prove effective within consideration on how conspiracy theories develop and furthermore how they relate to new media and are consumed across different platforms.

"In the psychological factors that drive the popularity of conspiracy theories, and in this article, we draw together and organize findings from this burgeoning research. This research suggests that people may be drawn to conspiracy theories when—compared with non-conspiracy explanations" (Craft, Ashley and Maksl, 2017).

The source discusses how the effect of New Media can lead to mass anxiety which "persuades" the audience to believe conspiracy theories due to their promise of "safety" and "awareness". It also provides an insight into how conspiracy theories effect variable aspects such as class and education level.

Social Motives of conspiracy theories is further researched where conspiracy theories can be weaponised for political reasons, how they can provide external narcissistic validation or furthermore defensive stances to avoid victimisation.

How do users connect what is Fake News to what is just conspiracy, how do users utilise their experience with media literacy, their views and values to consume conspiracy theories.

I want to examine how I can build the idea of conspiracy theories into my project. Why are people developing conspiracy theories during lockdown. How can I use a mix of journalism, fake news and conspiracy theories combines with users media literacy that will develop a ARG experience that is different for all based on their views around lockdown.

I plan to use this source to examine the psychological effects of conspiracy theory and how they can feed into the development of my major project.

Examining how conspiracy theories can spiral from Fake News and how reality can be twisted and explored from different point of views and bias based of the News and furthermore Fake News.

Fake News has been about for as long as there has been News. This Fake News dilemma toys with the idea of the truth and what really is a conspiracy theory if nothing contains solid evidence or can be argued against furthermore with more avenues to access information and the ability for almost anyone to produce content, what is a reliable source to consume news?

Berghel also looks at how conspiracy theories can outperform main-stream news primarily online and in the context where an idea goes viral; primarily on social media platforms such as Facebook provide an echo chamber for spreadability.

The disbelief or the constructed fabrication of the news that raises the awareness and discomfort of "they aren't telling us everything" can lead the public to find satisfaction themselves through conspiracy theories, this the idea that one's beliefs can be another person's conspiracy theory, although it is not that simple (Berghel, 2017).

This stems into psychology theories surrounding mystery and lies compared to comfort and security.

SOCIAL MEDIA

I want to explore how the narrative can expand over different social media, the average person has over 8 social media accounts and over 83% of internet users use social media (Dean, 2021).

Social Media provides a platform for Fake News to spread quickly, viral trends and the availability for rumours to start mixed with the fact anyone can add their opinion.

Facebook acts as more messenger service as well as a platform for anyone to share their thoughts, perhaps exploring a narrative on there that involves messaging a user. The news posted by generic users can be manipulated easy, leaving vulnerable users open to believing these opinions we can find on Facebook can be unreliable, as

Twitter unlike Facebook acts on more of a followers basis. It depends on user engagement, it more works of sharing thoughts in the form of tweets.

Reddit would work like an open forum, users will ask questions or share ideas, other users can then provide opinion or answers on specific topics. Transmedia experiences often gain Reddit threads.

Youtube acts as a platform where anyone can share videos, the videos used to provide a lower level of quality you would find on TV, nowadays the quality has improve drastically. It still has something to be said for user made content that anyone can comment on.

"Young people today show a decline in interest in traditional news formats and practices, such as watching the evening news on TV or reading a daily newspaper. But digital media also transform production and distribution of news, leading to new ways to conceptualise and understand news" (Bengtsson and Johansson, 2020).

"Across different age groups, social media are widely used for various purposes. SNS (social networking service), for example, are among the most popular social media platforms used by college students (Smith, Rainie, & Zickuhr, 2011).

While SNS are used mainly for socialization purposes, recent research shows that many individuals get news from SNS. Microblogs such as Twitter and media-sharing sites such as YouTube are also frequently used as sources for news (Mitchell, Holcomb, & Page, 2013; Pew, 2012).

Wikipedia is another popular social media platform, which is often used as a go-to source. It seems that many college students start with Wikipedia to get an overview of a new concept and related resources (Head & Eisenberg, 2010).

Although initial evidence suggests that various social media platforms are used as information sources (Head & Eisenberg, 2010; Kim et al., 2011), there is a dearth of research related to the question of who is likely to use which social media platforms as information sources, and for what purposes" (Kim, Sin and Tsai, 2014).

As my transmedia experience develops onto social media platforms it will be important to keep in mind how these platforms work and how they should communicate to the user.

USER ENGAGEMENT

There are multiple avenues to look at how my news site can explore and take advantage to improve user engagement.

The use of discomfort that represents the project in an effective manner. I want the project to feel like one is heading into the unknown and provide “dark web” vibes. I will explore within my design section how I will utilise subtle yet effective design methods to make the user feel this is not a normal news site.

The idea of using a rabbit holes and mystery to allow the user to opt-in to the uncomfortable experience, the experience will consistently allow the user to drill into the experience at their own choice (Finch, 2015).

I plan to take advantage of multiple transmedia methods to send the users down rabbit holes, explore narrative hooks and ultimately enjoy my transmedia experience which will almost act as a number hunting task.

I want to ensure than there are multiple interactive puzzles or tasks to take part in throughout the experience.

The use of a user directed narrative requires the commitment of user engagement. The user should be able to engage with the news in a new way. The ultimate aim is to unlock something.

Users will explore the site and therefore explore different news, fake news and conspiracies. How the user buys into these is then important to what numbers to the lock they unlock.

Media literacy of these news avenue will then effect the users experience of the site. How they engage and to further this their transliteracy. Again throughout user engagement techniques I will need to keep in mind how users engage with different news avenues, social media and also how they identify fake news.

Overall satisfaction shows a strong positive effect on users’ continued engagement (Kim, Kim and Wachter, 2013), it will be important to use narrative hooks and other relevant techniques to have continuous user engagement. This will also help manipulate the 1-9-90 rules to have more users around.

O’Brien and Toms (2009) proposed six dimensions of user engagement: (1) Aesthetics, the visual appearance of the website, (2) Endurability, perceived task-technology fit resulting in intention recommend to others, (3) Felt Involvement, cognitive immersion in task, (4) Focussed Attention, flow state that results in temporal and environmental disassociation, (5) Novelty, pleasurable cognitive stimulation and (6) Perceived Usability, the degree of cognitive effort and affective frustration experienced during use.

Results show that visual rotation and tactile simulation features on a touch screen, specifically on smart devices, contribute to an increase in user engagement when compared to a static image (Blazquez Cano, Perry, Ashman and Waite, 2017).

INTERACTIVE NARRATIVE

Transmedia is a true interactive experience.

The narrative itself will reflect interactivity, it will encourage the user to get involved with the narrative. How will the user talk to the narrative and how will the narrative talk back to the user.

How can I encourage the user to interact with my narrative. I want to explore how users experiences will be different depending on which device they are on.

Developing footage that is responsive for the user depending on their situation. Although the project evolves around exploring media literacy, how will the users expand their transliteracy of the experience to explore and experience the narrative. The encouragement of interaction will act as narrative hooks scattered through the interactive narrative.

If the user does not part take in the transmedia narrative then the narrative will not progress. The users are vital components.

"In transliteracy, a coherent discourse is perceived through a series of transmedia fragments. It requires participants to move from discrete, perceptive skills to compound, intangible projective skills that can facilitate strategic thinking and collective problem solving. Interactions such as debating, negotiating, conciliating, or collaborating on social platforms are high value-added skills and become the energy for emerging collective creativity" (Freire, 2020).

The ARG will also provide a level or re-playabilty, providing a different narrative depending on which side is chosen.

"However, while game companies and players alike seem to agree on the benefits of high replay value, research in media psychology has so far not devoted much attention to the actual experience of repeated game play" (Roth, Vermeulen, Vorderer and Klimmt, 2012).

As much as my narrative will play a passive role in providing the content to my users, it will however provide active interactive experiences with the narrative to drive it forward and challenge the users to engage and play a part in pushing forward the narrative.

"Interactive narratives are stories that allow readers to determine the direction of the plot, often at key decision points. Unanswered questions remain about the types of psychological processes evoked by these "Choose Your Own Adventure" style narratives, as well as the relative persuasive influence of interactive narratives compared to traditional narratives. The current paper reviews the existing literature and provides a theoretical framework to guide future research on interactive narratives, particularly as a tool for entertainment-education efforts. Specifically, we highlight increased user control and looser narrative structure as key elements of interactive narratives, and discuss possible effects of these differences on engagement variables (e.g., transportation, identification, perceived realism), self-related variables (responsibility), and outcomes (e.g., enjoyment, attitude change, health behaviors)" (Green and Jenkins, 2014).

I also want to explore how each narrative strand can effect the other side of the story.

RESPONSIVE DESIGN

Without examining audience research on how users consume news and internet. I already want to ensure that responsive design is utilised throughout.

It is important that the experience can be played anywhere anytime, the same way that news can be accessed easily through a mobile.

I also entailed for the initial primary rabbit-hole into the experience would be through locks placed around the country with QR codes placed on them. Therefore access through a mobile as this would be the primary way these codes would be scanned, would have been crucial.

I want to ensure that the ARG not only plays the same on a mobile but takes advantage if the technology available, for example I want the goal for the ARG is to unlock a lock. On mobile this leave opportunity for interactive design. The lock could work like a lock where the numbers rotate to unlock it and the user could then swipe the numbers in as if they are rotating the lock.

"With very small touchscreens [2] and new types of rollable devices [3], recent research has continued to explore different kinds of interaction techniques and is constantly pushing forward both input and output technologies" (Nebeling and Norrie, 2013).

This will fit in well with the interactive narrative producing interactive tasks. The aspect of playing on a mobile should not be an alternative way to experience the ARG but in fact offer a change in the experience that takes advantage of the narrative.

A way I plan for this to be reversed is when playing on screens a wider view of the footage will be available as it will have been cropped for mobile to play a certain way.

"A new trend is therefore responsive web design which means to build the layout of the web interface on fluid grids that can dynamically adapt to diverse viewing environments" (Nebeling and Norrie, 2013).

TRANSMEDIA THEORY

The aim of this project is to create a transmedia experience for the national lockdowns being experienced within reality. This therefore making the primary text for the experience to be the narrative of a lockdown.

This will then be expanded on the narrative space, for a successful and unique transmedia experience, it must also take advantage of a number of platforms and also the timing of the content.

There will be crucially important consideration about the extent of the audience involvement throughout my transmedia experience. Audience interaction should be key to getting to the end of the narrative.

The narrative will aim to target an audience of Adults that have an interest in the "behind the scenes" of a National Lockdown.

The experience will involve sitting on a main "news" website and breadcrumb trails will lead the user to whilst make their own decisions, traverse the experience within their own way and explore the narrative.

Breadcrumbs will ultimately lead the user to different news articles that should offer the user with a "fake news" or "conspiracy opinion that links to the real world. It will then be up the user on how the perceive and the choices they make after this.

Within this document I will propose all of the elements that have to go towards creating this transmedia experience. Different aspects such as online presence to the style and way I want to present this project must be considered to make sure I create the project as an effective transmedia experience.

I will explore the different aspects through out and how I will address them in my creation.

I then want to use different social media, online resources and real world events to link to traversing the narrative, possible locations, whilst keeping some of the path ways to lead to dead ends and provide more depths for the user, to allow them to immerse in this fictional world whilst having key links to the real world. I want to explore how different social media's create news and how news can go viral within each.

It is important that I understand the meaning of conspiracy being "a belief that some covert but influential organization is responsible for an unexplained event."

I want to make sure that my users feel immersed in the experience and I want to flesh out the content whilst also creating an excess amount that considers how news in endless and will always be created and manipulated.

Creating depth to the narrative will let me do this. I have to make sure the experience feels almost like reality. The heavy ties to the real world and the real world news will be key for this.

This will provoke the audience to feel a responsibility to get involved and help find him.

The use of multiple media platforms will be crucial for the narrative. According to the 1-9-90 rule users will engage with the story in different ways, and it is important that I cater to that through resources and different levels of interactivity. I will dedicate different parts of this section to exploring how my audience will immerse

into this experience and the different paths that can be taken throughout the narrative, also addressing how it will be presented to the audience.

How does the narrative end and how drillable is it compared to spreadability. Taking into account key theory and practice will help me produce the best possible outcome for this transmedia experience. People experience different aspects of my experience in different places at different times it is important that I think about where the audience may consume content.

Transmedia not only allows a user to explore the user but invites them in and the idea of they are centre of the narrative. Manipulation of the strategic performance of the real could prove crucial to how the user interacts with the interpretation.

Transmedia story telling can be a unique way to drive a narrative and really expand the world around it. Through using different platforms it allows the interrogations of new modes of convergent, participatory and interactive narrative delivery and presentation.

Media texts are normally spread across multiple platforms, interactions and delivery methods where narrative is not contained.

Therefore it is essentially delivering a narrative that stretches across multiple mediums which can be both online and offline.

Transmedia can be a powerful marketing tool for example within the TEDx Talk to market Prometheus or the website based on Donnie Darko before it came out. Transmedia Narratives often make use of internet, video, print, social media and interactivity throughout also instances of live performance.

Looking at Jenkins work, Transmedia are a product of convergence culture, where the narrative sits across multiple media formats or products. Jenkins would say that "where old and new media collide, where grassroots and corporate media intersect, where the power of the media producer and the power of the media consumer interact in unpredictable ways." (Jenkins, 2016).

This suggesting that the use of old and new media forms through productions allow the user to engage and interact with the media in unique ways.

Jenkins then goes on to suggest that transmedia in "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 it own unique contribution to the unfolding of the story." (Jenkins, 2007).

This saying that ever aspect of transmedia experiences need to have meaning to drive the narrative, this could be depth or carrying the narrative forward.

Pratten would suggest that we need 3 platforms for a text to be transmedia (Pratten, 2011) whereas Mcgonical suggest we only need two (Mcgonical, 2007). For my project I will follow Pratten's work as I feel with more transmedia formats, it is easier to blend the lines of reality with the narrative and really this will help the narrative feel real allowing the user to be immersed.

TRANSMEDIA THEORY

"Telling stories across multiple platforms allows content that's right-sized, right-timed and right-placed to form a larger, more profitable, cohesive and rewarding experience. Only with transmedia storytelling can we place the audience at the centre of what we do" (Pratten, 2011).

Blending the real world with the narrative can be essential for transmedia experiences and also allows for the use of pure interactivity, allowing the user to take some control of the narrative can help with the immersion and reality of the experience.

Transmedia offers a new approach through narrative. it relies on coherent story to utilise different media forms that will deliver a story across multiple media formats. The story then goes between different contained media formats to create a world.

Therefore allowing this to be a form of "world-building". This allows for a lot more entry points, and allows for a coordinated complex story. Using multiple platforms and format is essential to allow my project to be accessible so that there are multiple entry and exit points.

"Transmedia storytelling is storytelling by a number of decentralized authors who share and create content for distribution across multiple forms of media. Transmedia immerses an audience in a story's universe through a number of dispersed entry points, providing a comprehensive and coordinated experience of a complex story" (Jenkins, 2016).

Transmedia allows for labyrinth or maze like narrative, it is important that the user is allowed to explore these paths and it allows opportunity to engage further with the user.

It is important that the creator maps this to consider all of the media that is going to be used, how it will be used efficient and effectively.

The parts of the world should come together to created a tiered participation for the audience. "To do this successfully, the embodiment of the story in each media needs to be satisfying in its own right while enjoyment from all the media should be greater than the sum of the parts" (Pratten, 2011). A user should be able to engage with my experience at any time and be able to take some gratification from it.

The use of a live community and narrative across multiple media allows audience participation in allowing them to drive the narrative and interpret it in their own unique way.

My project will either need to be a close adaptation of reality that pulls from real world elements to produce a unique and well connected narrative.

I need to make sure I adapt it to more than three media formats (Pratten, 2011) and thus create a coherent narrative which encourages audience to take a participatory role in the driving of the narrative.

"If we know that prior text, we always feel its presence shadowing the one we are experiencing directly. When we call a work an adaptation, we openly announce its overt relationship to another work" (Hutcheon, 2014). Suggesting that if the user knows the already existing text that has been adapted we are always constantly comparing it to the narrative, in this case this is the relation of my project to the actual reality that is Lockdowns in real life and the news the user has engaged with outside of the experience.

This can leave room for error in creation as audiences may lose their immersion if any details are wrong this is something I must pay attention to when creating my experience.

Allowing my transmedia experience to be drillable. The term “haunted by the original” comes to mind but in this case the aim is for the transmedia project to actually haunt the original and provide a what if?

The user will constantly being comparing to reality, the aim for the project in sections would be to engage the user in the story so heavily that they question: Is this real?

Adaptation of the reality of Lockdown should move the narrative forward experimenting with new ideas but also leaving things behind.

Adaptations often fall into the category of remediation where it more retells the story although adapts it accordingly.

Adapting story’s from existing texts can be tricky with the more popularity they have, we need to take advantage of this palimpsestuous relationship. Which can be compared to how the world perceives fake news and conspiracy theories.

Taking audiences into unknown media formats and landscapes and asking them to take a participatory role can lead to unpredictable outcomes.

Although using predictability of narrative and story to shape their expectations which can then guide their interactions.
The audiences experience with media texts can effect how the users can expect things from the text for example, Alice from Alice in wonderland has a set of expectations that come with her such as the blue dress, this can help make the production process easier for the creator whilst also give clues on what I am trying to achieve.

This inter-textual understanding for example in the pill scene from The Matrix, replicates the “eat me, drink me” scene from Alice in Wonderland, this connection helps with narrative expectations.
Thus our imagination is controlled by media companies and this causes our expectations to change depending on different variables; location or culture.
Alice in Wonderland has received a vast amount of adaptations, it is important that when creating an adaptation to keep things for the most part relative to the text.

The audience will draw from the characters to help with orientation if the transmedia experience was to stray too far it could leave the user disorientated, thus not allowing them to truly immerse and engage with the story to solve the narrative.

Since I am making an reality it is important that I revisit these texts to reinvent my understanding of the news and conspiracies.

I want to revisit the key news articles and conspiracies as the real world and the news surrounding it is what I am considering to be the primary text.

I want to see the relationships between new stories and how they can be interpreted in different ways.

I also want to see how I can take from the reality to really drive my narrative. The way the news is communicated has a crucial role crucial to represent reality.
Adapting my project and supporting it with

TRANSMEDIA THEORY

multiple media platforms will allow for the project to feel real and related to the primary text. Driving a core narrative set parallel the primary text that is reality.

Jenkins' (2016) research into transmedia and studies how users engage with it. He has came up with seven principles and looks into how users can be rewarded through engaging with transmedia.

What aspects really engage with the user best? I want to look at each of the principles and use them to drive my transmedia experience forwards.

SPREADABILITY VS DRILLABILITY

Drillability refers to the extent in which the user can explore the world the narrative is set in, implied that they "dig deeper" this allows for the use of hidden gems and Easter egg to be hidden throughout the text I want to make my text drillable so that the user can dig deep to find hidden aspects and making it therefore rewarding to explore. Even if something is a dead end in terms of a news article, it could still prove to provide information or convince the user to "swap sides" it could still reward with user experience.

Spreadability refers to the motivation and ease to which the content can be circulated through a live community, this making it more viral and this principle of transmedia really can effect the way the transmedia plays out, if the transmedia experience is spreadable then it could become more of a community experience having masses of people coming together to solve the challenge similar to something that was done in the I Love Bees ARG example for the release of Halo 2.

CONTINUITY VS MULTIPLICITY

Continuity refers to the consistency of the story world across the world building. If the user finds inconsistencies in the drillable content they could lose engagement becoming less immersed. It is important to avoid inconsistencies and contradictions when creating my text transmedia experience

Multiplicity refers to alternate retelling or even parallel universes, this rewarding the user which a fresh perspective through a remediation. It is important that the creator makes it obvious instead of trying to pose this is in the same universe to avoid upsetting users. Although in the case of this game in order to generate multiple endings and manipulation of user engagement, it could be important to present the idea of choice and re-playability, although ultimately keeping the audience aware.

IMMERSION VS EXTRACTABILITY

Immersion is the users ability to wrap within the experience and immerse themselves in the story and the story world where as extractability is the way users wrap the real world around fiction for example in film merch.

WORLD BUILDING

World building is the next principle and this is something that is key to really driving the narrative. Constructing an area in which the user can operate. The availability of content that surrounds the narrative feeding a world to explore can be crucial to allowing the user to really immerse themselves.

SERIALITY

The next principle is seriality, which explores how longer narrative are broken into instalments and then distributed across multiple platforms. For example in Star Wars you will have the main Film series then the comics, cartoons and games which are all different platforms contributing to the franchise and are more ways to engage with the narrative.

SUBJECTIVITY

Subjectivity is the next principle which refers to the different points of view from the characters constructed through the narrative. This allowing different characters to tell their point of view and giving a different perspective on the story. Possibly through a different platform.

PERFORMANCE

The last principle is performance which refers to the user contributing to the story. This could be done through role playing, user generated content or even just taking part in the experience.
After looking at the seven principle I can see how they can impact and be applied to each of them will effect creating my transmedia experience as I want it to be drillable and immersive, through a retelling and constructing a narrative around the reality of the (fake) news.

I also want it to have a set style of continuity with the primary text to make it feel like it is still connected and consistent.

World building will be key to allowing drillability and using seriality across different social media platforms and across the proposed narrative elements in the aid to will be used effectively to drive the audience in exploring the narrative.

The use of different characters could allow me to provide a subjectivity, giving a different point of view from the different sides of the story, this can allow me to create a complex narrative that is viewed differently by each user. I want the audience to perform exploration in therefore role-playing as the spectator of the "online news site" and possibly asking them to go outside of said side depending which part of the narrative.
When looking at narrative arcs in transmedia, it can be hard, there are a number of different approaches that can be taken towards this whilst also placing the story across multiple media formats and communication channels.

The core aspects we would associate with narrative is still there such as story, plot and the setting although the approach and delivery taken to these is different.

We have to think about the audiences experience of the aspects and how it differs from typical narrative approach. The plot instead needs to be set across multiple formats that the construct one complete project.

"A defining characteristic of narrative is that there is a sense of the precedence of the event; that the event or events occurred prior to the telling of the story and that the story was already there, in place to be rendered" (Garcia, 2017).

Plot is around the causation of events, it gives relationship between sequences and in designing a participatory narrative it is important that I take into account how users will interact with the narrative using

TRANSMEDIA THEORY

cause and effect in an appropriate manner.

This can often be done through interactive experiences throughout the text. Furthering this how the different narrative strands react and intertwine with each other. Aiming to allow the narrative to be driven forward. Giving the user an interactive experience where they feel they can influence the path and interact with the experience.

"Interactivity describes the collaboration between the reader and the text in the production of meaning ... reading is never a passive experience" (Demangeot, 2008).

I have to make sure that my transmedia project allows for the opportunity for my audience to turn from spectators or readers and allow them to become players or users.

They will become unpredictable and I need to make sure as a creator I am prepared for this unpredictability and find ways to guide users through my narrative. This will be crucial within my experience as my users are to be guided till a point and then they are completely in control of what they do. One way to do this is to give the users choice, it allows them to feel like they are in control of the narrative and how they explore it. This can lead to a sprawling narrative in creation that not every user will access every part of due to their being multiple paths, this could be referred to as a branching narrative.

This is what I am to take advantage of during my transmedia experience.

Using a more structured approach for transmedia and in terms of keeping an audience on track somewhat directing them through the narrative.

Using a Foldback narrative structure may be more useful to make sure the community is together for key points and they can find their own ways to them. This giving each user an unique experience. Snowflake narrative structures are often used in ARGs giving users different approaches to different plot points, this creates narrative nodes in the network with different connections to these nodes. I will need to utilise a mix of both of these narratives. This is because the narrative will span off then encouraging swapping to the other path. Transmedia designers will create different difficulties for different paths, therefore giving the possibility to reward some users for solving a puzzle or having more knowledge therefore giving a new style of rewarding narrative engagement.

This of course can cause tension between users although community driven ARGs often based on progressing together.

It is important that I take into account how a narrative will play out over time through transmedia. Creators have to be sure to design events that will unfold over user engagement and how the narrative expands based of this engagement. I have to consider how these events reach players and effect what they do next and how it drives the narrative forward.

Diegetic and non-diegetic elements should be used effectively to drive the narrative. This can be used to direct the user or even put emphasis or connection between certain events.

"Since the world of an ARG is meant to have always existed, the commencement of an ARG is not the beginning of the world, but rather the first time that the game world

and our world touch. An ARG is therefore a short window of interaction with another world that is mediated by the PMs. PMs, then, could perhaps be better described as portal masters. The gateway to an ARG is opened by PMs in the form of a 'rabbit hole.' The rabbit hole, a term appropriated from Lewis Caroll's Alice in Wonderland, is a mysterious opening to another world that is stumbled upon and then entered" (Mcgonical, 2007).

Meaning that just because the rabbit hole led to a specific point for the user does not mean the world started then. This is something I am approaching where the news site could accessed from anywhere, could possibly be expanding still and has been going on for a long time.

It is important to allow the user to feel the stumbled upon this reality. Blending fictional with reality.

There are also a number of Transmedia Theories that I will examine before discussing how I will apply the theory to my work.

1-9-90

The 1-9-90 rule suggests that 1 percent of users will actively get involved with the project to its full extent and complete everything to its fullest.

The next 9 percent will be the editors they will participate in commenting on or sharing the content but almost passively being involved not stretching too hard to drive the narrative.

Then the last 90 percent will be "lurkers, who will watch look and read but not get involved.

The majority of consumers in my ARG will not be active in participation but will enjoy the journey. It is important then that there is something for everyone. So that no one feels left out.

Participation changes over time and the percentages may change although it is important to keep in mind that I will be creating a transmedia experience for different types of people.

It is important to generate sufficient and inviting content for the users to encourage them to stick around till the ARG has concluded.

It is possible that the users from individual percentages may move around some may drop off entirely but user engagement is key to keep those around for the duration.

CALL TO ACTION

Call to action in terms of transmedia is encouraging the user to do something to act upon something.

Aspects such as "click here" or "sign up" could be known as call to action or CTA for short. It is seen as a request to the user for them to do something.

Good interactive designers will make these calls to appear as the only choice and something that is needed to be done, normally done through a nudge that takes you through a clear path.

This can become complex when looking at narrative structure with different paths. Positioning of these callings, use of colour and different user manipulation tools

TRANSMEDIA THEORY

can used effectively to direct users and encourage them to interact with this call to action.

Terms such as “limited time only” can be seen as a nudge for a call to action. It can be used as an effective ways to get users to cross platforms or go to a different media format.

It is important to use these calls effectively to hopefully help direct the user through my transmedia experience.

Trying to keep them as something you have to do to drive the narrative forward rather than an optional side quest.

Call to action loops is where the experience asks the live community to take part in some way and then the experience alters depending on the actions in which the community take.

Therefore putting the user in the centre of the experience and allowing them to control how the narrative pans out.

RABBIT HOLE

A Rabbit Hole or a Trailhead, taken from the idea in Alice in Wonderland, rabbit holes is the idea of a entry point to the story world that is built and that once you are inside the story there will be access to different directions you can take within this narratively driven story world.

Rabbit holes are very popular ways to get users involved with ARGs.

One example to look at where this is done is in the movie Artificial Intelligence, with in ARG in the Beast. Which leaves a rabbit hole in its end credits which then lead down the hole to the ARG allowing you to get involved with the transmedia experience.

It is important that I make use of the rabbit hole as a main point of entry to my transmedia experience. I want to do this through a QR codes posted on variable social media, the goal was initially to use these codes on locks around Northern Ireland. The lockdowns themselves will limit my ability to do this effectively although if restrictions are eased it should prove possible.

Having a consistent way of accessibility to the experience is important so that any users may come through any point of entry and still be able to get involved with the experience. I want to do this with different immersible elements that will hopefully be provided through different channels.

NARRATIVE HOOK

A narrative hook is a technique used to hook the users attention so that they want to continue to engage and immerse themselves with the story.

These are often strategically placed by the creator and built up with the intention of hooking the user onto the story.

A bad hook could lead to users leaving the experience all together. It is important that I take advantage of key opportunities to really hook my users on to my experience.

This could be something such as match expectations or doing the opposite, maybe doing something that does not sit right with the audience such as a fake conspiracy that urges them to continue engaging with

my transmedia experience to see if it gets resolved or how it leads on and allows the user to explore the narrative of that story.

It is important that through my narrative hooks I show why my experience is important to keep engaging with and coming back to.

It will be important that I maintain and keep these transmedia methods and theories in mind when creating my experience.

I want to decide on which of the theories and methods I will utilise throughout my experience, I want to set out expectations and goals that look at how drillable the experience will be and also how it will utilise rabbit holes for example.

Utilising academic theory to drive the narrative forward will be crucial in producing a high quality transmedia experience.

I will now look at multiple different texts that have transcended the transmedia and ARG genre, aim to benchmark them and draw from their strengths and weaknesses. Utilising relevant theory and academic work done around the texts. Adapting to how messages are conveyed through transmedia and how user engagement tools are exposed to the audience.

I will further this by looking at relevant examples and their visual style.

I will also go on to talk about how media experiences and games have tackled designing within a covid and lockdown based world.

"A traditional definition of transmedia storytelling would be: telling a story across multiple platforms, preferably allowing audience participation, such that each successive platform heightens the audience' enjoyment" (Pratten, 2011).

Pratten 2011 thoroughly discusses on the use of multiple platforms to progress a story and how this can further user engagement whilst also utilising the prior discussed seven principles (Jenkins, 2004).

A key insight that this source provides surrounds narrative structure/format and how this can ultimately change the story telling experience. Exploring the various forms of transmedia. It will be crucial to identify the rule proposed from Pratten 2011, that a minimum of three platforms are necessary to provide and transmedia experience.

Looking at further guidance provided from Pratten 2011 to identify the format needed for my experience and the importance of different areas of the Transmedia Radar Diagram and how the experience characteristics and participation methods with alter how the experience unfolds.

Exploring story structures for example a linear story or branding narrative will play different to an open world setting or dynamic story. It will be important to keep the research conducted by Pratten in mind and ensure it is utilised throughout construction of the project.

LOST

Lost pivoted the idea of how TV can be adapted to a transmedia experience. “There is no singular aesthetics of television, great television can aspire to artistic ambition, or revel in low brow attractions, or both at once. But even if televisual aesthetics are plural rather than universal, we can still explore how a show fits into a particular set of aesthetic possibilities, and judge how it fulfils its ambitions” (Mittell 2009).

Lost had such a high-budget and elaborate visual style that allowed for it to have a shift in TV from low brow content. A contemporary television of attractions that asks the viewer to embrace the bravado of the creators.

The complex narrative that Lost provided almost complemented transmedia storytelling. It encouraged innovative techniques of temporal and narrational experimentation (Mittell 2009).

Lost utilised negative capacity, where the art of building strategic gaps in the narrative that provide the audience with a sense of “uncertainty, mystery or doubt” (Long 2007) Negative Capacity is where you mention something in the narrative but do not explore it. Examples of this can be found through multiple film texts although may prove vital to create a narrative structure within my Transmedia experience.

Lost encourages the user to engage with the narrative structure. This idea of forensic fandom. A key narrative plot surrounding a play transcript called “Bad Twin”.

This encouraged viewer to find a book within reality. Intertwining the real world to Lost. This was accompanied by a series of interviews with the “author” that create a narrative and allow the world to blend with ours.

This provides with evidence that TV is different than what we expected it to be. The idea that takes you away from the TV show and allows a deeper understanding of the original narrative in Lost.

This was a stand point that provoked multiple narrative to follow similar methods.

This requires a hyper-attentive mode of spectator-ship, engaging the user to be a detective (Mittell 2009).

KEY THEORIES BENCHMARK

- DRILLABLE
- WORLD BUILDING
- SERIALITY
- IMMERSION
- CALL TO ACTION
- MULTIPLICITY

(Medium, 2007)

SERIAL

(The Claw, 2017)

SERIAL

Jenkins breakdown of convergence culture and the idea of a collective intelligence, a community coming together to understand the narrative and participatory culture.

Serial answers questions around the possibilities of knowing about the past about the world mediated and its investigation of what happened in Baltimore in 1999 (Read, 2018).

Serial plays on the idea of user psychology where everyone's interpretation of the world and media contexts can be different. I want to utilise this within my own experience. Where the persons relationship with the text is unique.

Serial plants the seed early that the testimonials within the text may not be fully reliable.

Serial takes the approach of Journalism and its form of representation. How reliable can it be? "Journalism specifically, and all nonfiction narrative in general, exist in the constant tension between, on one hand, the foundational importance of practice and routine in the production of representation of reality and, on other, the epistemological claims of the form to a certitude and truth" (Buozis, 2017).

All Journalism is storytelling and also subjective.

Serial tackles issues surrounding the social justice system within America through a transmedia approach. It provides theoretical perspectives by utilising participant observation to examine how audiences will explored the dispersed story world (Kustritz, 2018).

Serial provides the evidence to the user in a fictional sense whilst tackling a real world issue.

It invites the user to explore the narrative in a way that positions them as detectives.

"The narrative Koenig provides is not limited to the aural medium of podcasts, it is enhanced by a series of paratexts, both peritextual and peritextual, that intensify the experience of storytelling and invite audience participation" (Baelo-Allué, 2019).

Traversing away from a basic news site will be important for my text.

KEY THEORIES BENCHMARKED

- RABBIT HOLE
- WORLD BUILDING
- SERIALITY
- IMMERSION
- CALL TO ACTION
- PERFORMANCE

MAKING A MURDERER

Making a Murderer is a exploration of social justice within the USA, and how inequality is explored. The narrative is based on a real story that explores the case of a man who is wrongly convicted of rape, then DNA tests clear his name, shortly after, he is arrested again for rape and murder.

The audience is then presented with the information surrounding the case as they experience the narrative.

The show encourages an active audience whilst catering for the passive viewers. Best described by in the Topology of Making a Murderer:

"However, its cultural impact and significance have been dramatically altered by the audience's active construction of a transmedial nexus of responsive materials: online maps, lists of characters and events, compilations of facts and potential evidence gathered by viewer-participants, social media posts, blogs – types of text that Jason Mittell has described as "orienting paratexts." In cyclical fashion these paratexts become a key part, if not the dominant part, of the experience of Making a Murderer, enhancing the documentary's implicit invitation to take part in the narrative" (Hook, Dyer and Barrios-O'Neill, 2019).

Making a Murderer takes shifts in viewing culture and challenges the users media literacy to question am I consuming this text in the right was to experience it full.

The idea of providing drillable experiences for audiences and allowing for a forensic audience that allows the audience to explore the narrative extensively through their own terms is an interesting prospect. What will the audience dig up.

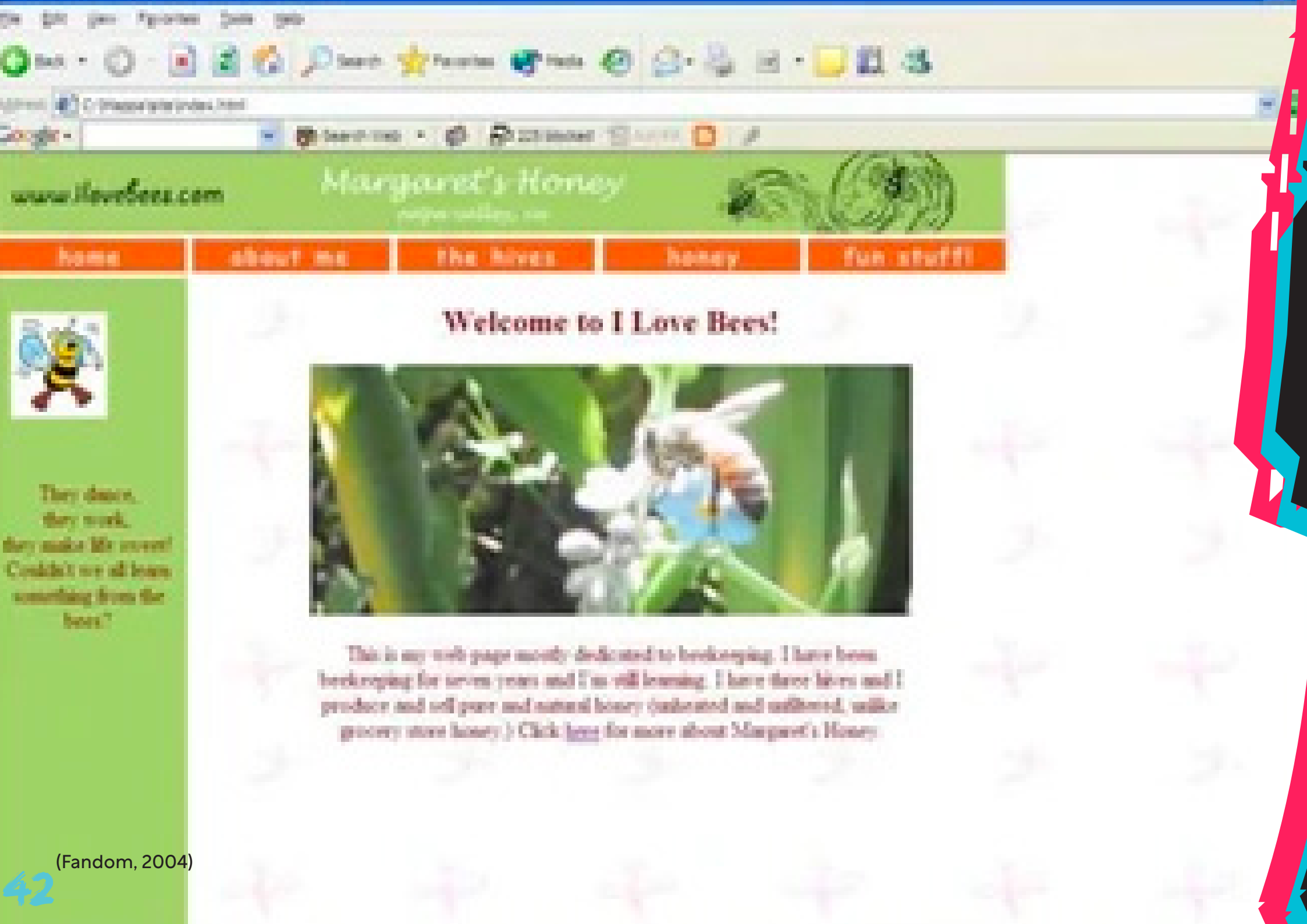
My experience should provide opportunity to do this in a context where these articles and news texts will exist, the audience can dig them up explore the narrative through different platforms and conclude the validity for the information being provided by my news site.

The audience of Making a Murderer created the transmedia experience, they put forward a further exploration on different platforms to explain narrative hooks and cliff hangers. It allowed the audience to explore the text in depth.

KEY THEORIES BENCHMARK

- RABBIT HOLE
- WORLD BUILDING
- SERIALITY
- DRILLABILITY
- CALL TO ACTION
- 1-9-90

(ViewJournal, 2015)


www.ilovebees.com
Margaret's Honey
home
about me
the hives
honey
fun stuff!
Welcome to I Love Bees!

(Fandom, 2004)

I LOVE BEES

I love Bees was and ARG that was developed as a marketing campaign for Halo 2. The website utilised the ILoveBees.com domain, this acted as a central point for the ARG.

What was interesting is at its base, it took the personality of a beekeeper's site, The site is then taken over by AI who starts to input on the site and create mystery.

A rabbit hole was provided within a Halo 2 trailer than then led to the site. Once you take the user away from the primary text and into a real website, that initially appears to have nothing to do with the experience, it positions the audience in the mindset of questioning, is this real?

The use of character development and placement to drive the narrative within the text. The use of relevant Halo lore and mixing that with a user engaged mystery helped market the game.

The game provided a reward to those who played it through, access to the multi-player before release, this would have aided the spreadability of the text as it then bribed Halo fans to get involved.

What is interesting is what do you do with the marketing campaign and domain when the experience concludes? You can still visit the site today although not play the game.

The idea of mixing Bees into Halo lore is very relevant as within the hive in the Halo lore, this meaning a lot of the terms related to looking after Bees can be also applied to Halo.

KEY THEORIES BENCHMARKED

- RABBIT HOLE
- WORLD BUILDING
- SERIALITY
- SPREADABILITY
- CALL TO ACTION
- 1-9-90

INVISIBLE BELFAST

"[in]visible belfast was a research-driven indie alternate reality game (ARG) that ran for 6 weeks during the spring of 2011 in Belfast and was subsequently adapted, 5 years later into a fictional documentary for BBC Radio 4. The ARG is a participatory and dispersed narrative, which the audience play through. The text expands outward across both physical and digital platforms to create a mystery for the players using everyday platforms" (Barrios-O'Neill and Hook, 2019).

The ARG takes an original text in The Star Factory and expands on it and creates a sub text or alternate reality of the book. It invites the audience into the narrative.

The construction of the ARG shows real world elements to users and where objects are hidden within Belfast, it then provokes the users to go and find these hidden objects. Of course this leaves the game open to vandalism whilst providing a unique user experience that questions the blur between reality and the text.

"The video welcomes you, if you dare to enter, into a mystery. Register your details and you become a Conspirator. Your purpose will be to help the vulnerable Ana discover what lies at the heart of the city of Belfast, and to protect her from her ominous watcher, the beast stirring in the labyrinth. The last words on the page read simply, "Good luck to you" (Barrios-O'Neill and Hook, 2012).

An interesting aspect to look at when comparing say is how transmedia experiences are developing, a 10 year old text such as Batman or [In]visible Belfast kind of paved the way for blurring reality, users have became more a custom to it through multiple texts doing this, it is more common.

Users want to feel this level of discomfort through design, it encourages them to play a participatory role in the text. They want to feel part of the text, to drive the narrative. Whether they have full control or not.

Invisible Belfast was an excellent example of an adaptation of an existing text and pulling it into reality. It has something to be said for how narrative can be pushed through utilising discomfort in audience and making them question. Wait, is that really there?

KEY THEORIES BENCHMARK

- RABBIT HOLE
- WORLD BUILDING
- SERIALITY
- IMMERSION
- CALL TO ACTION
- DRILLABLE

(falwriting, 2011)

On October 21, 1994, Heather Donahue, Joshua Leonard and Michael Williams hiked into Maryland's Black Hills Forest to shoot a documentary film on a local legend, "The Blair Witch." They were never heard from again.

One year later, their footage was found, documenting the students' five-day journey through the Black Hills Forest, and capturing the terrifying events that led up to their disappearance.

EVIDENCE EXISTS...

LOG ON TO **www.blairwitch.com** TO SEE AND HEAR

(Highteammediaedit, 2013)

BLAIR WITCH PROJECT

The advertising and marketing campaign for the Blair Witch Project was ahead of its time.

There are different information threads on the website that existed a year before the movie came out that allows for you to learn more about the time line of events regarding the Blair Witch dating back to the 1700s, learn more of three filmmakers that never made it out of the woods, and view police evidence found at the seen where the three went missing.

The idea of a website collecting the information of the events and then providing a transmedia experience that the user can explore freely. It invites the user into the world.

Transmedia experiences can effectively be constructed over social media nowadays, what is interesting about this example is that it did it before the use of social media.

How this project also uses footage to its effect to create discomfort looking at this text further for how it is filmed. Its attempt to use ropey footage to create discomfort in the user is excellent for the horror genre.

Furthermore how this is then done mixed with a blurred lines transmedia experience, it shows promise for a effective text.

The idea of a pure transmedia experience that does not act as a sub-text to a primary movie or book could be a interesting development to explore.

The play transmedia and ARGs provide on reality leaves questions on how it can stand alone,

"The Blair Witch Project, although not necessarily a transmedia narrative, can certainly be accredited with the development of what we would now come to expect from the transmedia genre" (Zaluczkowska and Robinson, 2013).

KEY THEORIES BENCHMARKED

- RABBIT HOLE
- WORLD BUILDING
- NARRATIVE HOOK
- SPREADABILITY
- CALL TO ACTION
- 1-9-90

WAR OF THE WORLDS

An example which as seen multiple adaptations is War of the Worlds. War of the Worlds 2017 is a transmedia retelling of H.G. Wells' classic novel The War of the Worlds.

It tells its story through chapters, similar to how a novel would be explored, except these are released online.

It tells the story of an invasion with a start and end date, and through the narrative it is told from different characters point of views.

Although performing the narrative all on one pages, It provides the narrative in such away that feels you are exploring different sites.

It is more or less a direct retelling of the story, Although the multiple adaptations of the story prove for it to be an interactive experience.

The primary reason I wanted to examine the War of the Worlds text is down to the aspect of music.

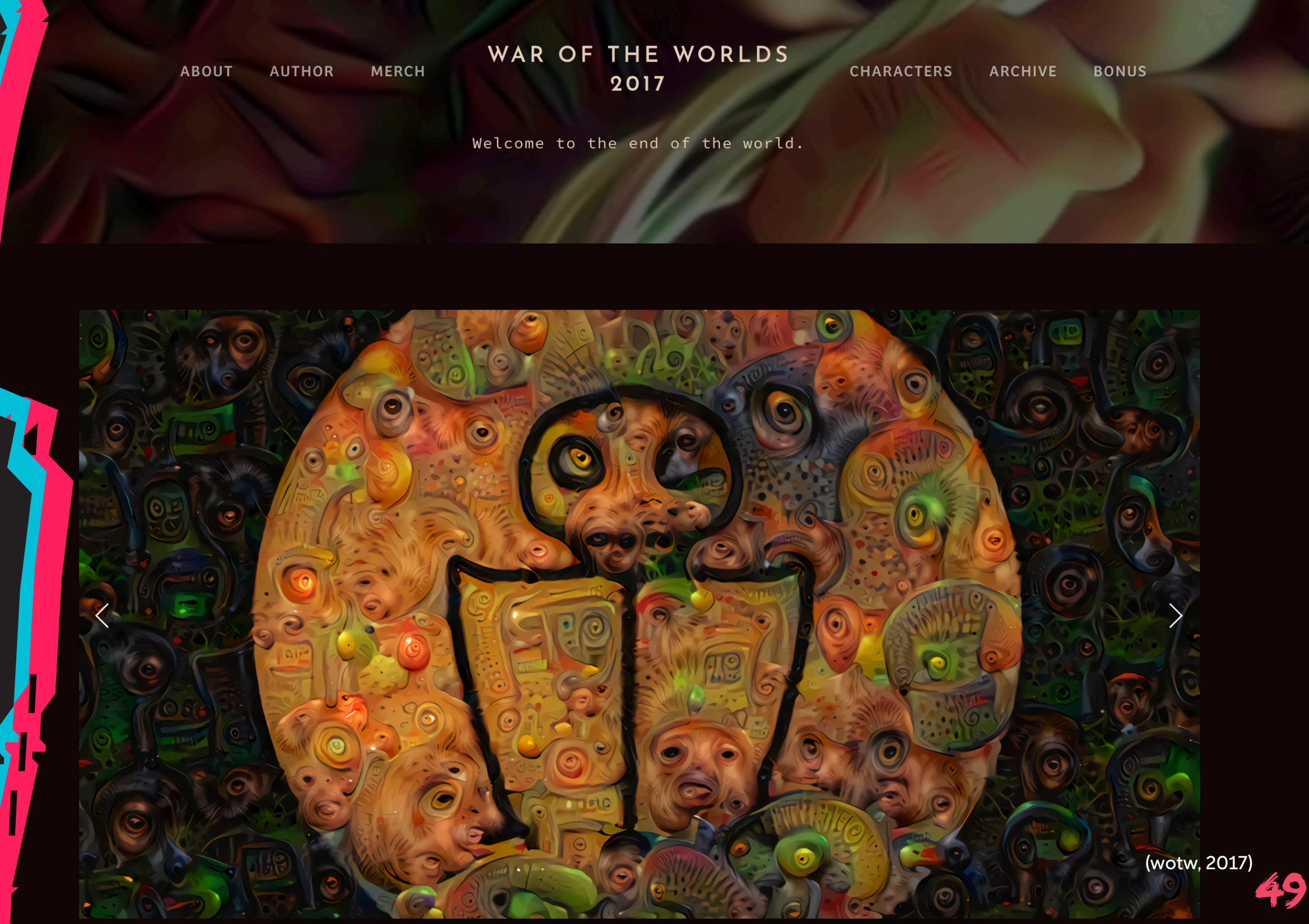
"To focus on the role of music, a case study that emphasizes audio is chosen, a transmedial franchise founded upon a rock album. Jeff Wayne's Musical Version of The War of the Worlds (1978) has served as the basis for several (very different) video games that also prioritize music. How musical materials are selected, transformed, and deployed as media boundaries are traversed. It ultimately argues that music is an important part of how media consumers engage with transmedial franchises" (Summers, 2018).

I want to explore how use of audio can effect my transmedia experience. How can the audience consume audio from reality to tie a discomfort yet familiar aspect to the experience.

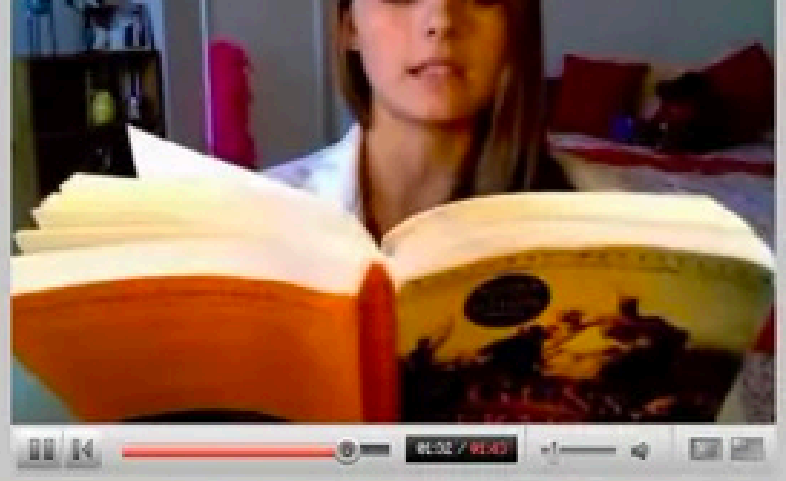
What audio consistencies can be used across the experience to produce a effective yet coherent experience.

KEY THEORIES BENCHMARK

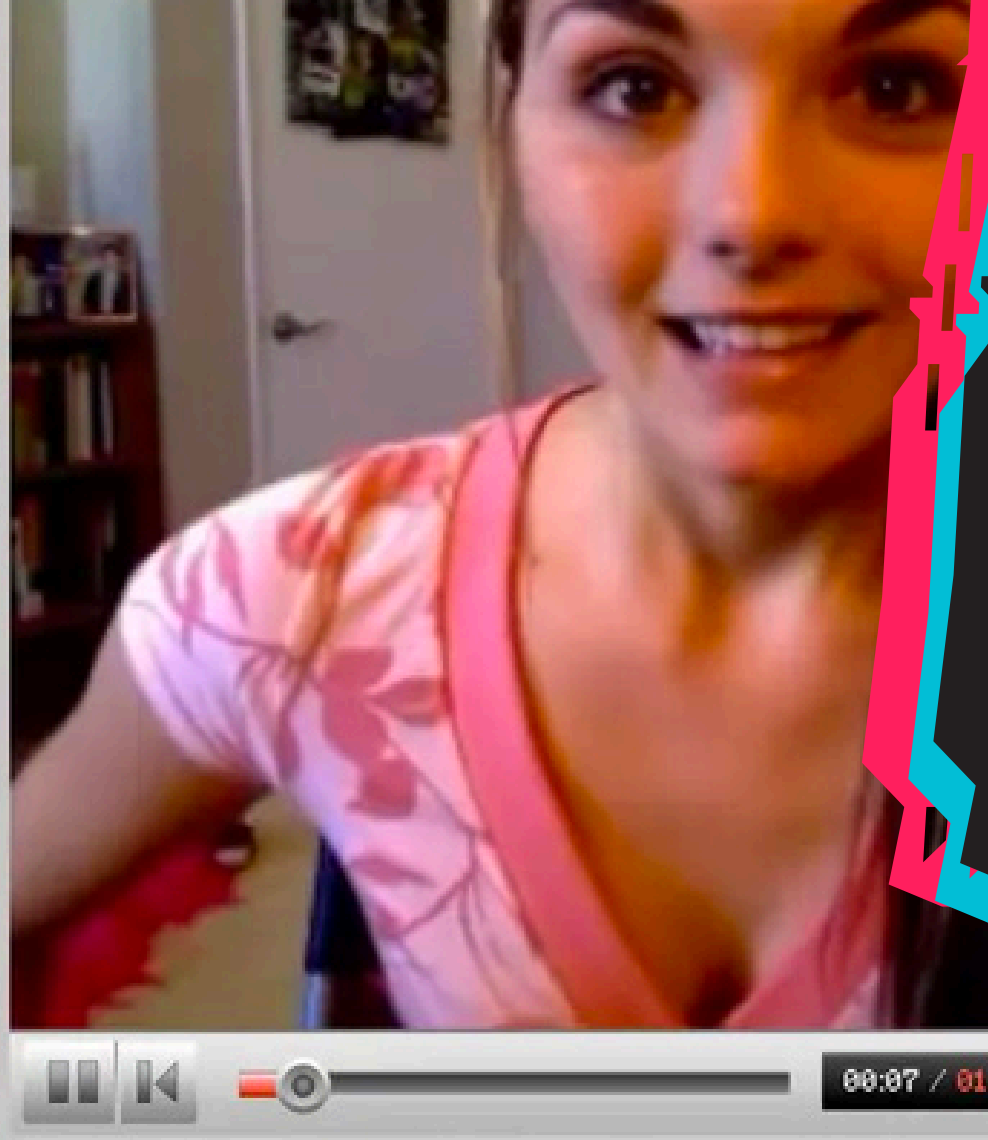
- WORLD BUILDING
- IMMERSION
- CALL TO ACTION
- 1-9-90

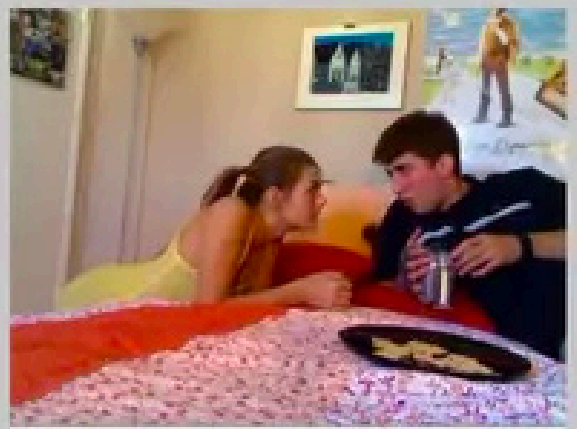

ABOUT
AUTHOR
MERCH
WAR OF THE WORLDS
2017
CHARACTERS
ARCHIVE
BONUS
Welcome to the end of the world.

(wotw, 2017)



(TheGuardian, 2006)





LONELYGIRL15

An early example of how reality is blurred is through the series LonelyGirl15, which is a series showcased on Youtube.

Now a days reality proves that Youtube Videos and vlogs are becoming mainstream media.

As the text progresses this reality show turns into a thriller when it becomes clear that Bree, the main character or owner of the channel is in danger.

Immersion was broken and the audience became suspicious due to the heavy schedule, lack of interaction with the audience and professional cuts. It was too professionally done for a Youtube Vlogger in 2006. Although this suspicion actually aided the spreadability of the text.

The narrative then attempts to answer these suspicions by building them into the narrative. Telling us her friend is responsible for the editing. This although may not have been bought by the audience, gives the narrative an interactive life.

"The interactive medium of social video calls the audience to action, but the norms of genre provide a clear directive as to what kind of action is appropriate. As a result, Jenkins suggests, the community was forced into a policing mode whereby identifying the "reality" behind the series became the only legible form of engagement. Jenkins (2006) champions such action as upholding the "common cause facilitated by the shared communication context provided by the web"" (Hall, 2015).

LonelyGirl15 although at its time was limited due to the attempt to be professionally produced. How ever to does explore how normality can be broken nowadays. Youtube Vlogs are normality now, it provides us an insight into an influencers life. A multitude of people are taking part in vlogging, through platforms such Tik Tok this has only expanded.

How easily would it be to manipulate an audience nowadays where everyday life is shown on camera for one of these vloggers, but when things go extremely negative or and unexpected narrative is explored in one of these vlogs, would the audience believe it when the narrative of the channel turns to a thriller?

KEY THEORIES BENCHMARKED

- RABBIT HOLE
- WORLD BUILDING
- SERIALITY
- IMMERSION
- CALL TO ACTION
- 1-9-90

SIDEKICK

I was lucky enough to sit in on a talk and Q and A session with the developer of Sidekick.

Sidekick is an interactive ARG which is extremely world bending and interactive. The user signs up with some personal details so that they can join the experience, unknowingly this sets the user up to blur reality with the experience, where at multiple stages the text communicates directly to the user. Utilising their name.

The main plot of Sidekick is that there is a person needing saved and you as a remote user are able to help this person through your choices.

This being a unique form of storytelling where the user become a character within the plot" Interactive Storytelling (IS) is one of the main application areas for virtual actors integrating all aspects of deliberation, communication and expressivity" (Cavazza, Charles and Mead, 2002).

This allows the user to become the hero that they always wanted to be when they were younger.

"Regardless of age level, appear to use an operational definition of hero, most youths named a person with whom they have had personal experiences. Responses given over the age spans move from a specific behaviour to that of a sustained behaviour over a period of time. The change in responses demonstrates developmental changes in conceptual, cognitive, and social growth" (White, 1999).

Tom Syms had talked about how interactivity is measured and how each user is tracked through the experience.

Tools such as Zappier to track how far they are in the experience, Google Docs was utilised to store user data and allow for these unique interactions.

Sidekick uses a unique filming technique where they use rough security footage to give it that real feel.

Sidekick has a vast majority of things I would like to take inspiration from especially in blurring the real world and also putting the user at the centre of the plot. I look forward to how Sidekick develops as it draws closer to a completed state.

KEY THEORIES BENCHMARK

- 1-9-90
- RABBIT HOLE
- SERIALITY
- SUBJECTIVITY
- CALL TO ACTION
- PERFORMANCE

Unbound

Home

About

COMING SOON

ENTOURAGE Unbound

PRESENT

Sidekick

BECOME THE STORY IN 2021

Watch the trailer

PLAY THE DEMO NOW

(becomeunbound, 2021)

WEATHER

Clear, cool weather continuing throughout day, with highs in the lower 50s. Night will bring a cold front from the north, dropping temps into the low 30s.

The Gotham Times

"Bringing you Tomorrow's News"

Volume 2 www.thegothamtimes.com Printed in Gotham

BATMAN: SAVIOR OR MENACE?

On the day of Harvey Dent's landslide victory, Batman upstaged the new district attorney with a dramatic election-day intervention and the narrow defeat of the "Save Batman" proposition D on the ballot.

Amid widespread reports of voter intimidation at Gotham polling sites, Batman saved a Dent supporter at East City Park from three club-wielding men. The incident helped dramatize the Gotham proposition that voters nixed, which would have required GPD to make arresting vigilantes its "lowest priority."

The "Save Batman" proposition was widely debated in the city, and led to a vigorous campaign by supporters and opponents. The proposition battle crystallized the main question facing Gotham – whether Batman is helping curb crime in Gotham or leading to an

he is a criminal," said Stone Sargey, spokesman for No on D. "Every civilized nation treats vigilantes as a serious crime, and the day Gotham City does otherwise is a day we will be destined to mourn."

Ever since the emergence of Batman in the Gotham skies and streets, City Hall has maintained a policy that Batman would be arrested and charged for breaking the law. This policy enraged pro-Batman citizens and led to Proposition D. Its defeat today means that Batman would still be a target of the GPD in keeping with current policy.

"It's not clear whether this proposition would have done anything at all to the question of arresting Batman even if it passed" said Gotham lawyer John DeHaviliarm. "The wording is vague and open to interpretation, and nothing stands in the way of any

(TheGuardian, 2008)

BATMAN

A good example of a viral marketing campaign surrounding the release of Batman the Dark Knight.

This transmedia starts with a simple rabbit hole on the official Batman website that leads onto a campaign that teases the movie and the rise of Harvey Dent.

"Put up a mysterious site, promise something in return for enough participation, deliver on that promise and then shut things down with the message that there's more to come. Across this online effort the reward is, more often than not, a piece of the movie's traditional marketing campaign, be it a poster or a trailer or something like that. This puts the audience in a position of power – Getting a look at a new trailer or whatever becomes dependent on their activity or at least their alertness. They *need* to participate or the goodies will go away. At least that's the perception that's created through such efforts" (Thilk, 2018).

All those who clicked on the experience may not have been expecting and ARG. The interactivity it offers is the heart of the storytelling.

The experience essentially places users where they are to embark on solving a quest, it required the audience work together to heighten the experience.

The fans were participating on their own terms, the question was asked for this experience: Where the fans already on a pre-determined story, or did they effect the outcome.

Immersion builds throughout the story, it offered a reward for engagement with the narrative.

This experience was successful and effectively and virally spreadable. It boosted hype for the film coming out, through transmedia, marketing.

One of the issues that rises with transmedia when blurring the lines between reality and fiction is that it can have moral implications, do players really know its a game? How far can these ARGs push players, what would they be willing to do. When placed in a game, you are not yourself, however when the game is reality, how will audiences react, do they have the same amount of responsibility?

KEY THEORIES BENCHMARKED

- SPREADABILITY
- RABBIT HOLE
- SERIALITY
- IMMERSION
- CALL TO ACTION
- 1-9-90

PANDEMIC BOARDGAME

Looking at an example that creates a subtext to a pandemic. The game Pandemic was a boardgame that went viral close to the start of the Covid-19 pandemic. Thus taking advantage of the amount of people Googling Pandemic itself, this means the game can somewhat market itself due to the situation.

The rules consisted of:

"The game board depicts several major population centers on Earth. On each turn, a player can use up to four actions to travel between cities, treat infected populaces, discover a cure, or build a research station. A deck of cards provides the players with these abilities, but sprinkled throughout this deck are Epidemic! cards that accelerate and intensify the diseases' activity. A second, separate deck of cards controls the "normal" spread of the infections. Taking a unique role within the team, players must plan their strategy to mesh with their specialists' strengths in order to conquer the diseases. For example, the Operations Expert can build research stations which are needed to find cures for the diseases and which allow for greater mobility between cities; the Scientist needs only four cards of a particular disease to cure it instead of the normal five—but the diseases are spreading quickly and time is running out. If one or more diseases spreads beyond recovery or if too much time elapses, the players all lose. If they cure the four diseases, they all win! (Pandemic, 2013)."

The game examines how a pandemic can spread and how the world reacts to this pandemic is up to the players. It acts as a strategy game that engages the audience and how they can react to different challenges of the pandemic.

Interestingly the game encourages the players to work together rather than against each other to beat the pandemic.

(New Yorker, 2020)

(sketchfab, 2021)

LOCKDOWN CARD GAME

Another example that attempts to deal the Lockdown breakouts, this time in the form of a straight card game.

This game was designed by James Veitch to produce a comedic video, although after it went viral the demand for the game to be made developed.

The game itself is designed for a more mature audience. The idea of the game is that it presents a situation one could be living in lockdown, for example living alone during lockdown would be different to living with your family, the game then presents solutions and problems that effect how the player has to deal with lockdown, for example baking. It has more mature solutions such as a sex card as such.

The game makes the virus into the villain and picking up to many Covid-19 cards mean that you lose the game.

The game takes a comedic effect with its setting, the reward being toilet rolls.

The game takes inspiration from reality and the events that occurred during lockdowns, similar to what I want to achieve.

The twist on comedic effect to lighten the topic. The obvious aspect, this is a game, where might complicate my transmedia experience is making sure that it is clearly a game although the idea of is this real can really drive an effective transmedia experience.

I will treat this as an ARG or transmedia experience of reality, as it acts as a nice artefact at the time, similar to what I am trying to achieve.

KEY THEORIES BENCHMARKED

- RABBIT HOLE
- WORLD BUILDING
- SERIALITY
- IMMERSION
- CALL TO ACTION
- 1-9-90

POKEMON GO

A transmedia experience that took the world by storm that not many people expected.

Niantic paired with Pokemon, one of the biggest franchises in the world and created another instalment to the ever sprawling transmedia texts connected to Pokemon.

This ARG was massively popular and upon release had multiple errors such as loading times, people not able to get on the game, limited in game spawns and people in less populated areas not really being able to experience it at all.

It will be important to create an experience that is fully functional on release so that it does not break user engagement.

Pokemon Go can play differently for different people in different areas. For example, different Pokemon spawn within different areas, raids and lures can be more popular in cities.

One of the key reasons I want to look at Pokemon Go as an experience is it adapted approach to how the game plays normally compared to how it plays respectively to the Lockdowns around the world.

Pokemon Go has a problem with people breaking the game and through the use of VPNs and thrid party applications, users are able to manipulate the game into positioning them in places they are not.

This is against the terms of service and can have consequences. Therefore Pokemon Go had developed a unique issues when Lockdowns popped up.

They could break the terms they set and give in to these “immersion breaking” tools.

Instead they opted to allow people to play remotely and encouraged communities online to aid those further away from hot spots.

Items such as remote raid passes and an extended trading ranged were put in place. Furthermore, Pokemon Go is constantly attempted to increase Pokemon spawns in all areas.

Lockdown has probably solved a problem for the game, where everyone even those in isolated areas can get involved now.

KEY THEORIES BENCHMARKED

- PERFORMANCE
- CONTINUITY
- SERIALITY
- IMMERSION
- CALL TO ACTION
- SPREADABILITY

(Forbes, 2021)

Laura Barns

12:32 PM

Hey I watched your movie yesterday yo

12:58 PM

prob cuz ur life sucks

3:23 PM

That MIGHT be true.

4:19 PM

i c u

Hey I'm laying in bed rn and I'm too lazy to turn the lights off. can you do it plz thx

(YellowSpiderMedia, 2016)

Laura Barns

12:30 AM

Hi

12:50 AM

i kno what uve been up to

7:07 AM

Then why don't you tell me??

7:24 AM

u got food in ur teeth

Haha yeah probably 😉 just had some cold pizza. Haha

8:05 AM

same password 4 so many accounts...so dumb

Oh haha yeah. Lol I have so many accounts

8:27 AM

UNFRIENDED

How the user can talk to a text provides an unique interactive experience. Unfriended launched a campaign.

Unfriended's marketing campaigns took place across multiple platforms, including Instragram, Twitter and even the messaging app Kik, engaging 44 million people in the process.

Unfriended's Kik and Facebook campaigns which really prevailed across multiple platforms.

What proves interesting is how it was coherently experienced on different platforms and how different users of different platforms may have approached the bot.

The experience done best on Kik and Facebook which would be considered mainstream messenger platforms. Although the bot wasn't catered for specific responses it added a reality aspect to the text.

Fans could chat to Laura, a main character, who responded with automated responses and even directed chatters to the film's official website. This producing an effective way to promote the movie to users.

I wanted to examine this text as another way a narrative can communicate, interact and engage the user to play a participatory role.

Across multiple campaigns it appears users are becoming more active and wanting to participate within texts.

KEY THEORIES BENCHMARKED

- SERIALITY
- WORLD BUILDING
- CALL TO ACTION

NERVE

Looking at a text where a fictional ARG is developed within a movie, in the movie nerve.

It is based around a truth or dare app which is a ARG around reality, similar to what I am attempting to create, only the app within the movie requires the user engagement to go viral.

The ARG takes place within reality, and proposes the idea of users sharing information to an anonymous site.

It takes an interesting twist on the idea of people will do anything to go viral.

Nerve the movie takes an interesting approach to positioning its audience, it positions them as the watchers in the narrative.

I also wish to take from the visual and narrative style this movie takes, although I want to twist it into an effective news site. It also provides a level of discomfort and mystery around the app through the movies narrative. The idea of text to speech and generic yet relevant footage could be useful when designing under Covid-19.

A fictional transmedia experience within a movie that puts forward an idea that does not feel so surreal really pushes forward the idea and explores audience engagement where even reality is blurred with the movie itself.

The movie gets more far fetched towards the conclusion, this could be to subvert the idea of reality being too tied to the text.

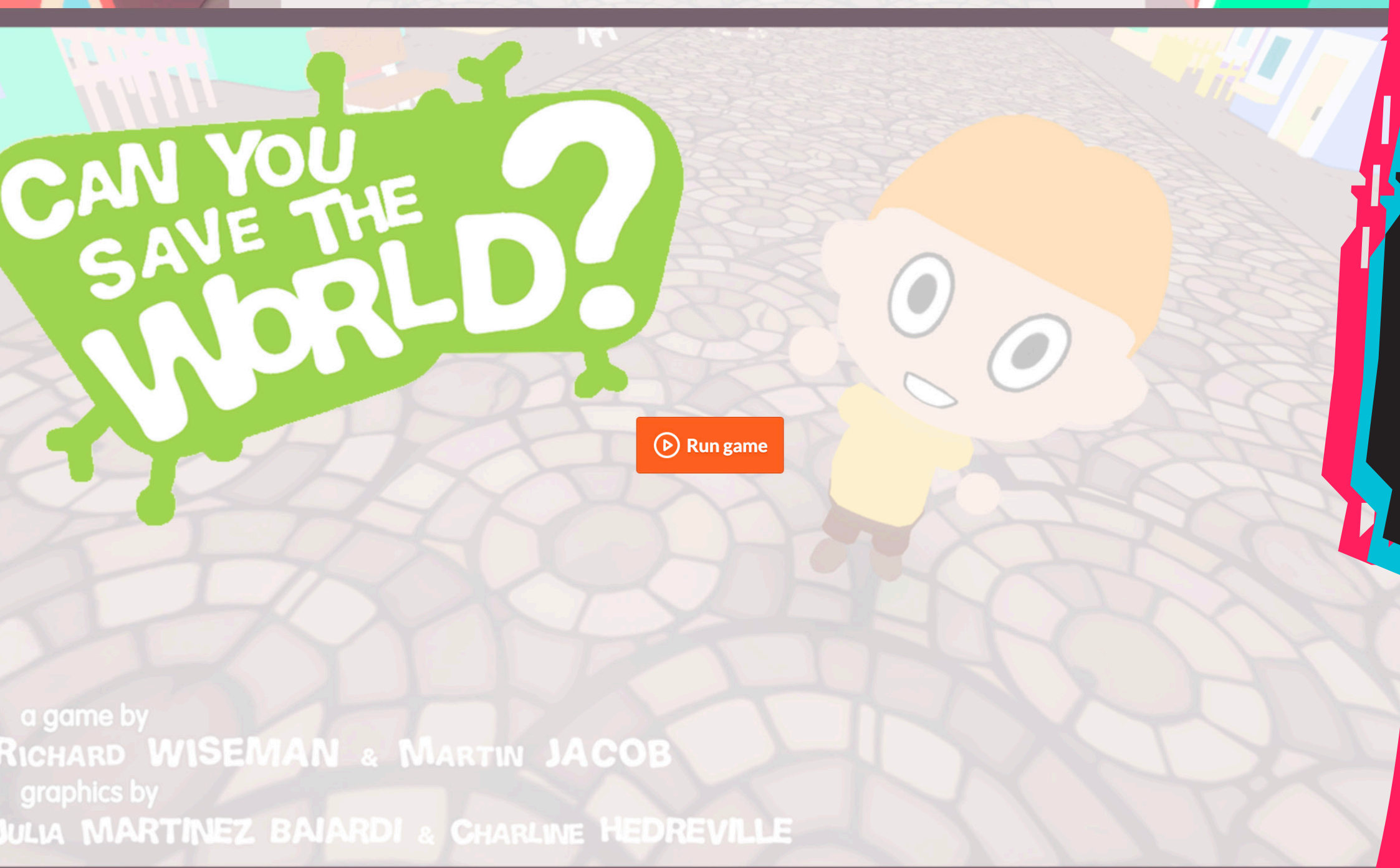
"A transmedia strategy means moving out of the comfort zone of individual products and platforms, leaving the philosophy of defending one's properties, but engaging in new modes of value chains across various products and platforms even in corporation with other firms as well as audiences that together form the network of transmedia storytelling" (Ciancia, 2015).

Nerve also is put across as the within the narrative watchers/users are anonymous and therefore their actions are not held accountable this is explored further as cyber-vigilantism, users within the fictional text act anonymous then panic when their identity is revealed.

KEY THEORIES BENCHMARKED

- RABBIT HOLE
- WORLD BUILDING
- SERIALITY
- IMMERSION
- CALL TO ACTION
- 1-9-90

(TheCentralTrend, 2016)



(Can You Save the World, 2020)

Support This Game

Go through a city while social distancing, and save millions of lives !

CAN YOU SAVE THE WORLD

I will subjectively be looking at this game as a child friendly approach to blend reality with a game to create a simple narrative around lockdowns.

The game itself positions the user to save the world. The titles explains to the user that by doing the in game tasks.

It suggests that in order to save the world, collecting masks is essential, this subconsciously allows the text to implant the idea of masks work, especially to younger users. It works similar to other mobile games such as, Subway Surfer and Jetpack Joyride,

It aims to work of interactive psychology put forward from Richard Wiesmann (2021) to create a game that calls for action in reality.

In terms of my project compared to this game, Can You Save the World puts forward very direct views about masks and how to stop the virus spreading, mainly based of mainstream news.

Although these views may or may not be correct it is important that I do not convey that the game I am creating takes a side. Its aim is to be completely subjective and just present news and examine how the user engages with said news.

The idea of utilising mini-games to interactively engage users and encourage them to complete tasks may be interesting.

Can You Save the World, through its graphic style is clearly a friendly kids game that can be played online.

KEY THEORIES BENCHMARKED

- PERFORMANCE
- WORLD BUILDING
- CALL TO ACTION

AUDIENCE RESEARCH

One of the most crucial aspects to consider when making a user experience is the audience and how they use the site to interact with the experience created for them.

It is something that all designers and developers should take into consideration before starting a project, it plays a key role in the design of the site and how it works. Audiences are often grouped in different ways, I want to look at some of these ways and keep them in mind when designing for my own audience.

Collectively using my research to create a target audience profile in terms of concepts and relevant theory.

All aspects of a specific audience have to be taken into account for. Looking at gender first, males and females will react differently to different colours for example.

Different ages will have a different understanding on different visual language and their understanding of things.

Ethnicity and culture must be taken into account for to make that it is appropriate for each category, especially if it is targeted at them. This is also important when taking into account religion due to specific colour palettes and choice of communication and images could be offensive to different religions.

It is important to consider all of the elements to avoid offending anyone who may engage with my site and therefore also make as effective as possible in what it is trying to do and also reach my target audience effectively.

Production companies will often look at the socio-economic groups their audiences fall into so they can target and apply elements accurately.

The typical segmentations for audience and their social groups these charts being the social demographic scale and the cross cultural consumer characterization model by Young and Rubican which has ties to Maslow's Hierarchy of Needs which shows the needs of the audience in a triangular chart. Production companies will looking into these groupings and identify which classes they will target with their form of production.

This can of course be flawed as there will be people which don't fall perfectly into any group,it is more made for a general grouping.

Audience theory can fall into two groups of being passive, for example the hypodermic needle model which presumes that audiences are passive and easily led and manipulated, a good example of this is how Nazi propaganda in 1930 to manipulate the nation.

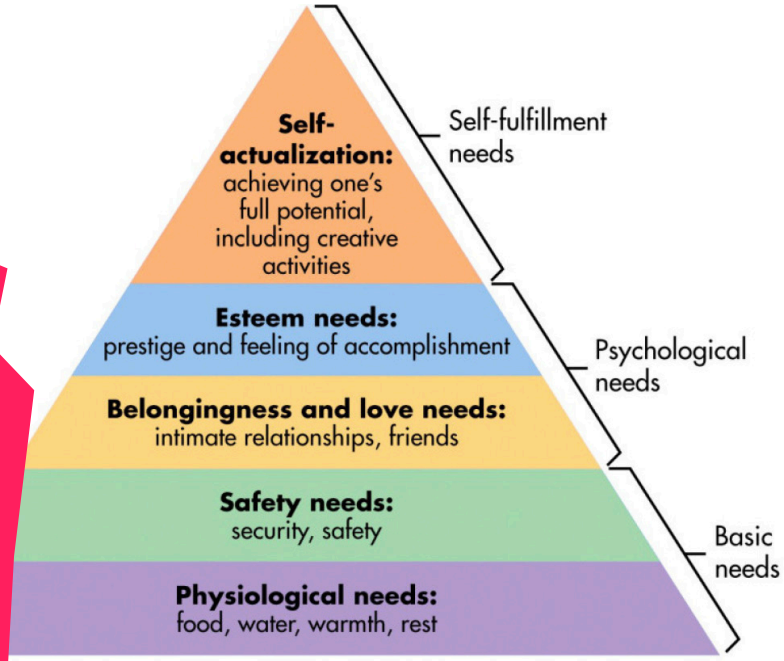
The other audience theory is the Uses and Gratification Model which classes audience as active and receive their chosen media for gratification in their personal values and interests.

There is also the aspect of the reception theory that suggests that a producer constructs a text with a meaning which is then meant to be decoded by the audience.

I will look at multiple models and theories to try identify my audience as accurately as possible.

Taking audience research into account I should be able to identify the aspects of

social grade	social status	occupation
A	upper middle class	higher managerial, administrative or professional
B	middle class	intermediate managerial, administrative or professional
C1	lower middle class	supervisory or clerical, junior managerial, administrative or professional
C2	skilled working class	skilled manual workers
D	working class	semi and unskilled manual workers
E	those at lowest level of subsistence	state pensioners or widows (no other earner), casual or lowest grade workers



Mainstreamers	Seek security. Tend to me domestic, conformist, conventional, sentimental. Favour value for money family brands. Nearly always
Aspirers	Seek status. Materialistic, acquisitive, orientated to image and appearance, persona and fashion. Attractive packaging more Important than contents. Typically younger people, clerical and sales jobs.
Succeeders	Seek control. Strong goals, confidence, work ethic and organisation. Supports stability. Brand choice based on self-reward and quality. Typically higher management and professionals.
Resigned	Seeks survival. Right and authoritarian values. Interested in the past and tradition. Brand choice stresses safety, familiarity and economy. Typically older people.
Explorers	Seek discovery. Energy, individualism and experience. Values difference and adventure. Brand choice highlights satisfaction and instant effect. The first to try new brands. Younger demographic- students.
Strugglers	Seeks escape. Alienated and disorganised. Few resources beyond physical skills. Brand choice involves impact and sensation. Buys alcohol, junk food, lottery tickets. D and E demographics.
Reformers	Seeks enlightenment. Freedom of restrictions and personal growth. Social awareness and independent judgement. Anti-materialistic but aware of good taste. Has attended higher education and selects products for quality.

(Simply Psycology, n.d.)
(Slideshare, n.d.)
(Infogram, n.d.)

"PURPOSE, USABILITY, AND AESTHETIC NEEDS OF A WEBSITE HAVE TO BE LOCATED EARLY IN THE PROJECT CYCLE OF DESIGN AND IMPLEMENTING A WEBSITE. PROGRESSIVELY, THE DESIGN PROCESS HAS TO RE NE AND CRYSTALLISE THOSE THREE SETS OF NEEDS AND EVOLVE A WEBSITE DESIGN THAT TARGETS AND ACHIEVES THE COMBINED SET OF REQUIREMENTS. IN BWD, A INDIVIDUALLY DESIGNED SUPPORTIVE SET OF DOCUMENTATION TOOLS HELP YOU TRAVEL THROUGH THE PROCESS OF DESIGNING AND IMPLEMENTING YOUR WEBSITE - DOCUMENTATION THAT HELPS YOU DESIGN MORE EFFECTIVELY AND IS ALSO USEFUL FOR FUTURE MAINTENANCE AND EVOLUTION OF THE SITE"

(LAWRENCE AND TAVAKOL, 2007)

AUDIENCE RESEARCH

my own audience and use the correct tone of language, using the correct methods of communication and directional tone appropriate for my audience.

It is important that I take in the level of education from the user and do not talk down to them also taking into account of needs such as colour blind and impaired hearing.

How tech savy is my user and can they demonstrate a high enough level of visual literacy to navigate my site? Which other sites are they familiar with using? Identifying how they think and their personality types such as are they introverted or extroverted? Will they go out and upgrade their technology when it no longer works or buy pre-owned or pay to get it fixed? Are they wanting to explore the site or play with little gimmicks on the site. What are the morale values of the user?

Are they easy going or stick strict to the rules. A lot of companies identify these aspects to manipulate their audience into buying into their brand. Working out whether they are conservatives or active buyers plays a large part in selling themselves. What can I do with my audience to convince them buy into my site?

Predicting behaviours is very important when marketing When looking at my primary text, it is important that I look into the information and entertainment value given from Interstellar and can I apply this to my form of secondary text.

Due to time limitations, I am restricted on how much research I can do on the audience, although I want to strongly take it into consideration my audience and prioritise what my audience is familiar with. User experience is key.

Most of what you need to know about users is dependent what they're trying to accomplish, but there is some general background information you need to know for any web project. This includes learning style, tool preference, physical differences and cultural difference (McCracken and Wolfe, 2004).

My site should fulfil users with psychological needs and self-fulfilment needs. It should target the majority of the demographics across the other two tables. Although primarily looking at the Explorers and ABC1C2D.

It will be important for the website to be responsive for mobile as for the hard part of 2020, more than 50% of users are utilising mobile, therefore designing for mobile and desktop, being the two main ways to experience this whilst also proving to be the most popular devices will be crucial (Mobile percentage of website traffic 2020 | Statista, 2020).

I will now go on to identify my players, trying to keep in mind the game is aimed at two different kinds of players, I have categorised these watchers and players. I want to give them different ethics and values. Some will appear more confident and also have different levels of experience with technology.

The experience will be designed to cater to the ages 18-45 although will keep in mind that anyone can utilise the experience. Older and younger generations may not understand the blur in reality and take the experience too thick, for these reasons it must be ethically correct.

PLAYERS

RALF

- 26, watcher, Lives alone, is unable to see family because of Lockdown restrictions. Has family members who are vulnerable within the pandemic. Watches the news religiously hoping for an end date for the lockdowns so that he can resume life as normal. Stays within a two room studio apartment.

- Works at home as part of a call centre, apart from this does not get much social interaction due to lockdown. Normally would be part of multiple clubs and societies, but recently the same four walls of his apartment are his best friend. The aspect of social interaction in reality is slowly becoming a blur.

- Has hobbies such as playing games and browsing the web. Has some experience with ARGs so would not be put off by finding one. Is somewhat sick of not being able to take part in hobbies because of lockdown.

- Is very well versed in technology and uses it daily, it plays a large part in his life, in his spare time you would often find him online or using is laptop or phone, he primarily uses his phone for social media and laptop for more research and down time.

ROSE

-18, watcher, Lives with both parents, has 2 siblings, she has never met anyone with Covid-19 or has heard of anyone who has it. She is sceptical if it is real, although follows the guidelines strictly when she goes out as it is the right thing to do. Has a room to herself in her parents house.

- Is a full time student, takes part in her classes online for English Literature. She misses social interaction with her class mates. When the lockdown rules allowed she was out most nights at the bar. Has girl nights over Facebook video chat every weekend. The thing she missed the most when lockdown started was starbucks.

- Hobbies include keeping up with celebrity drama, make up, she loves engaging with drama, has no experience with ARGs, is relatively gullible and will buy into news stories. Although does not follow mainstream new religiously, more drama based news.

- Is very well versed in her phone, not so much on a laptop, mainly uses her phone for everything, although is online everyday.

LUKA

- 20, player, lives as a student in halls, she is a part time teacher and is studying to be one. She breaks lockdown rules often, such as getting flights to see her boyfriend or meeting up with friends. Knows the rules although does not want to be limited for her own mental health.

- Studying to be a teacher, is on social media often and gauges all her news from that, loves to engage with conspiracies. Lives a quiet life but enjoys socialising, Is afraid of missing out on stuff because of lockdown.

- Hobbies include, make up, playing games online, listening to music, watching videos, travelling, outdoor activities and thoroughly enjoys getting validation.

- Is very well versed in technology and uses it daily, primarily through a phone or gaming console, has a good level of visual literacy. Plays games everyday and can identify them easily.

CARA

- 32, player, is a mum to three kids, she works for the government from home. She will do everything to subvert the rules of lockdown, never wears and mask and shares her ideas with others.

- Works for the government sector, which is ironic as she agrees with nothing they do, she is often in debates in work around the lockdown situation.

- Loves listening to music, attending protests, breaks lockdown rules to go to gatherings, constantly claims to be gaining upper knowledge through looking at conspiracy theories, would be considered and activist.

- Not to well versed in technology, can work a phone and a laptop although if anything goes wrong requires assitance. Will panic at the idea of a virus.

-Not much experience with games.

TRANSMEDIA DECISIONS

I want my experience to be drillable rather than spreadable. The users should be able to dig into the narrative. It should be rewarding to explore. There should be hidden elements throughout and the user should be encouraged to explore in order to fully experience the narrative. There should be action for exploration.

The experience is built around the idea of multiplicity, the idea of the narrative constructs of two different views surrounding lockdown. It offers some what of a parallel universe. Playing the game twice and therefore within the alternate universe can be equally rewarding and unique and even provide contrast against the other side. It also allows for the experience of multiple endings. It mediates the idea of audience manipulation and through their choice they can experience it differently.

The experience should be immersive, users should be able to experience the narrative immersed in the story. The ties to the real world will help with developing the project into a line blurring ARG experience.

My transmedia experience and its world building, which almost acts as a sub-plot to the news we have seen each other should be constructing an area in which the user can operate. The availability of content that surrounds the narrative feeding a world to explore can be crucial to allowing the user to really immerse themselves. The primary news site should provide this then the user can explore the branching narrative in their own time.

The site should provide seriality is some of it narrative strands, it should offer a unique take on the narrative and how the user utilises their media literacy to interpret what the narrative is putting across especially through these different platforms that can provide it.

Subjectivity proves to be an interesting matter throughout my narrative, as some of the narrative strands will have users interacting with these characters and they will share their views, although their views will again be perceived different through the user media literacy.

Subjectivity will not be a primary player throughout the experience as ultimately the game will focus more on how the user interactive with the news and how they read stuff online and the multiple variables such as where it has came from, when etc

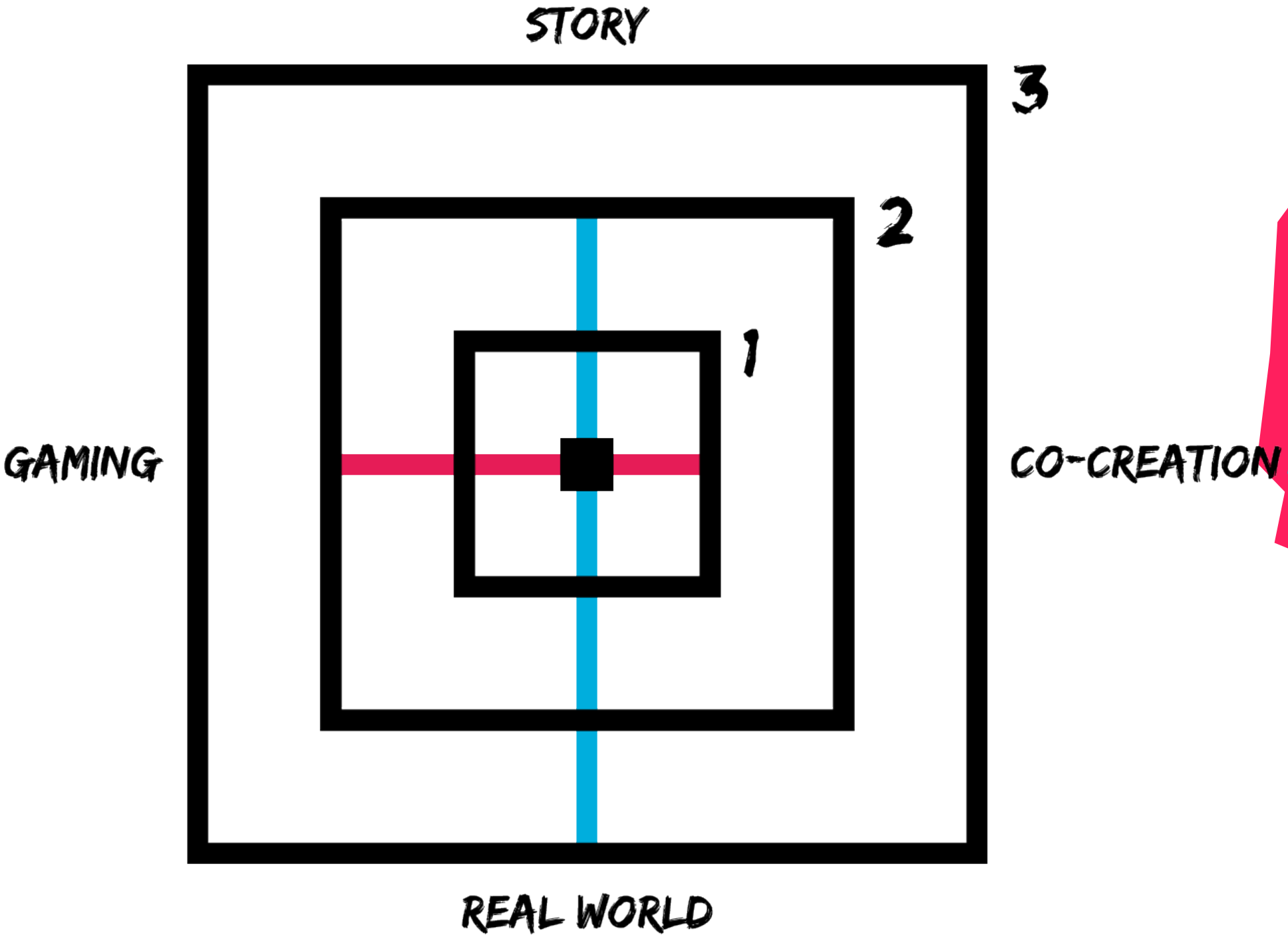
The performance of the user will be crucial to the experience, how the user performs and experiences/news they engage with. The experience will most likely not ask the users to generate content although will expect them to engage with it to progress the narrative.

I also want it to have a set visual style and consistent style of continuity with the primary text to make it feel like it is still connected and consistent especially with the reality news articles that the experience will be based.

World building will be key to allowing drillability and using seriality across different social media platforms and across the proposed narrative elements in the aid to will be used effectively to drive the audience in exploring the narrative.

I have made a graph on the opposing page that visualises out of two how much my project will draw from each of the seven principles.

DRILLABILITY VS. SPREADABILITY
CONTINUITY VS. MULTIPLICITY
IMMERSION VS. EXTRACTABILITY
2
1
0
1
2
2
1
0
2
1
0
WORLD BUILDING
SERIALITY
SUBJECTIVITY
PERFORMANCE


STORY
3
2
1
GAMING
CO-CREATION
REAL WORLD

TRANSMEDIA DECISIONS

I will be using Pratten's theory of three platforms are needed to make a text transmedia.

I want to use more than three but following his theory will allow me to add different channels for my transmedia experience and I feel that two is not enough for a "number hunt" which is what I am trying to create in conjunction with users adaptation of media literacy within my transmedia experience.

I want my narrative structure to be more like a snowflake narrative structure. I want every path that you can go out on within the transmedia experience to contribute to the users experience and ultimately build towards the ending.

Whether this be a way to engage the user with fake news and examine how they react to it.

I want the narrative to have paths where the user will hit a dead end in the form of fake news or conspiracy theories but will challenge the users media literacy.

Looking at story shape and narrative catharsis, users will be joining the story at the beginning of what appears to be this news site that has been documenting news surrounding lockdown.

So users will explore different news articles and conspiracies made around lockdown through time, therefore meaning the story order would be made. The user is dropped into what appears to be a news article already formed, therefore it appears they are either late to the narrative arc when in reality they are placed in a artefact of the times and are challenged to explore and find the ending.

I have also constructed a radial chart for my transmedia experience (ARG). I wanted my experience to be mainly real world driven, having key ties to the real world and challenging them.

The puzzles that will engage the user and the format they are provided in will expect a gaming aspect.

I wanted a focus of the experience of it to be story based in that there is a fictional narrative here that is being followed along a time line.

I also wanted the experience to feel like a narrative that follows real events that happened but due to the nature and the style of it, remain obvious that this is a fictional experience.

Unfortunately there is little opportunity for co-creation although it does allow for the user to find possible things online that may link to the event and therefore the user is getting involved with the co-creation in stringing everything together.

I want to use key theories such as narrative hooks. I want to use these hooks effectively to make sure that the audience keep engaging with the narrative and ultimately find the hidden numbers, this will become extremely important as the narrative goes on to make sure that tedium does not set in.

I will also use rabbit holes in the form of QR codes and promotional videos, these will lead to the news archive and hopefully allow the user to immerse themselves.

I want to keep in mind the aspect of the 1-9-90 rule when creating my narrative. Thus making sure the my transmedia

TRANSMEDIA DECISIONS

experience is drillable although it is still enjoyable to casually take part and also just lurk and watch from a far.

EDIT

It is important that I use the call to action concept to really immerse my user and involve them in the experience, this could be done by calling them to different platforms to look for clues, or in visiting Lennie's grave in the end or even in scanning the QR code at the beginning.

The ARG will also primarily pull from diegetic aspects.

"For the purposes of discussing the diegetic, the events narrated in this context, I take a broad, multi-modal view of narration to include images and actions as well as words. Inside the dietetic story world, readers, viewers, and players have the potential to become engrossed in a contract of make-believe with the creator(s). The quality of immersed fictional engagement is part of what we value when we read a captivating book, watch a gripping movie, or play a compelling computer game" (Mackey, 2003).

The us of how diegetic narratives can be utilised to also manipulate users media literacy and how narrative nodes can further this paradox.

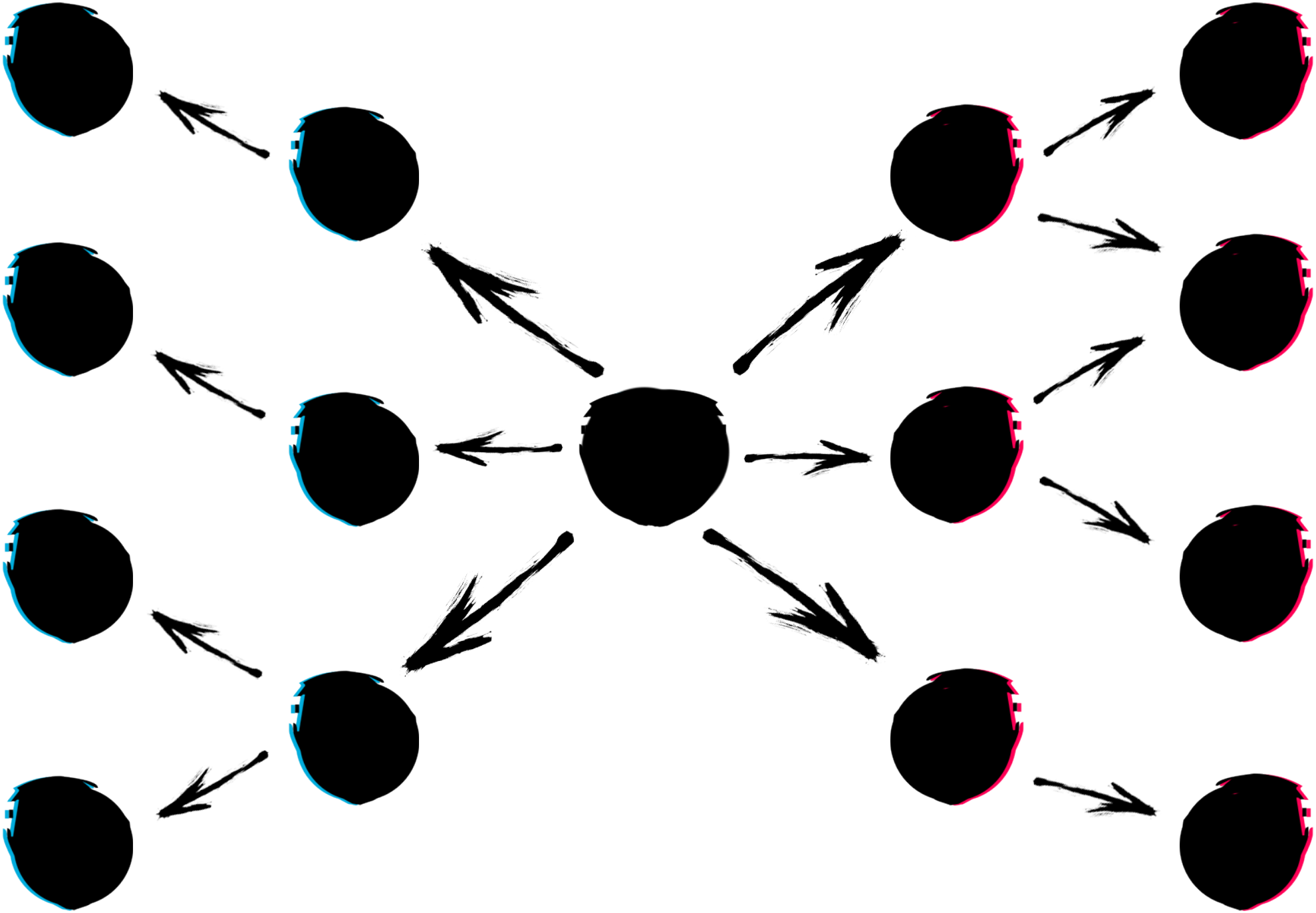
Hopefully tying together my research I will be able to create an effective transmedia experience for the users.

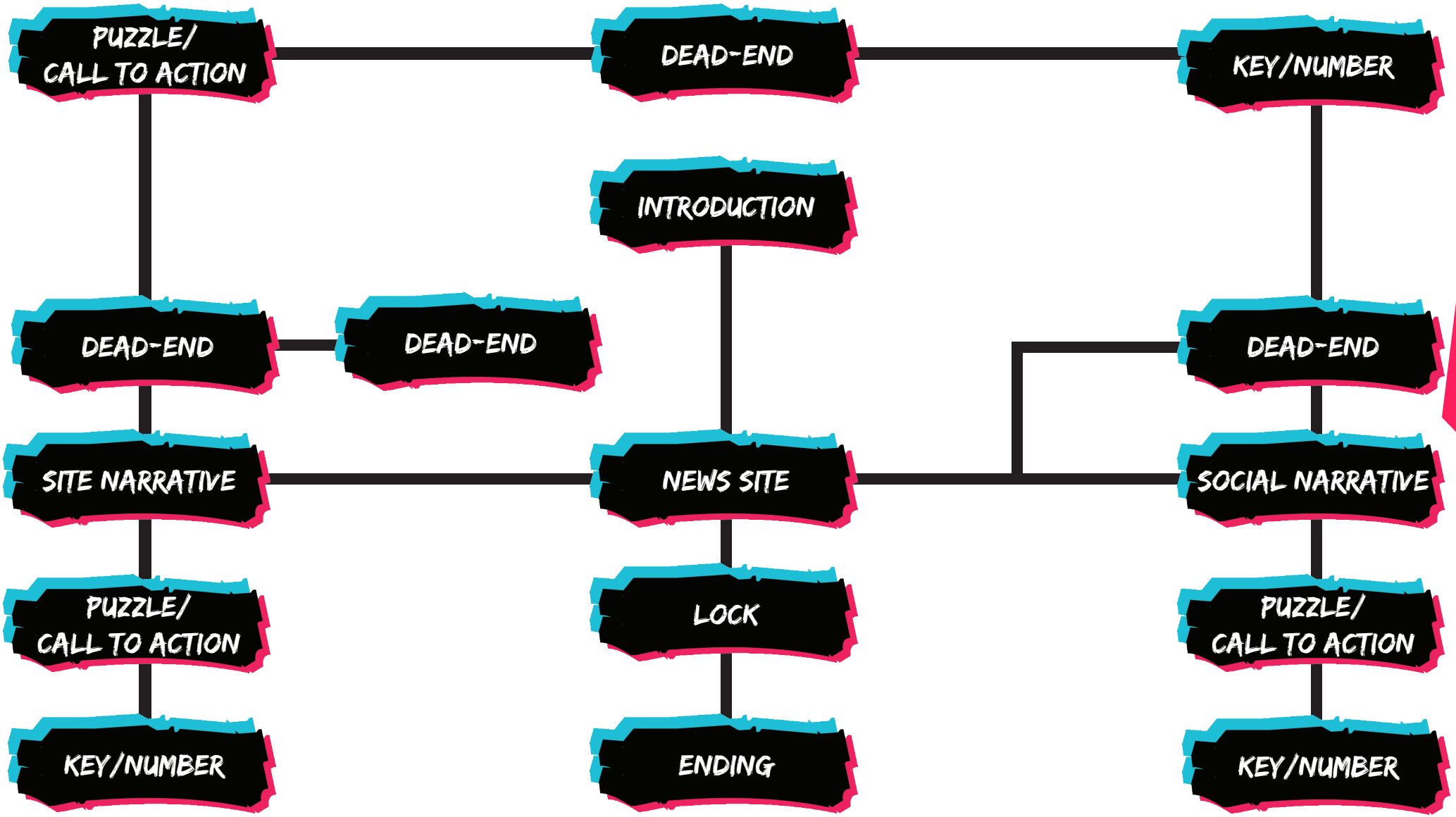
I now want to pull together all of the mock ups of visual elements that I will need and talk about the story timeline and order of events to really create a visualisation of how my project will play out and look like.

ARG designers also implement the 'Snowflake Narrative'. This approach plots out the main story points, these can be linear or branching.

This creates 'narrative nodes' in a networked narrative. In-between these nodes the writer can create a series of connections, it is important to consider how a player will get from one node to the next and have a series of contingencies.

How do users experience news, and further how do they explore it.




PUZZLE/
CALL TO ACTION
DEAD-END
KEY/NUMBER
INTRODUCTION
DEAD-END
DEAD-END
DEAD-END
SITE NARRATIVE
NEWS SITE
SOCIAL NARRATIVE
PUZZLE/
CALL TO ACTION
LOCK
PUZZLE/
CALL TO ACTION
KEY/NUMBER
ENDING
KEY/NUMBER

SITE MAP

It is important to map out the experience, transmedia narratives can get complex and provide twisty narrative where the user can immerse themselves in.

I have mapped out a basic site map plan here on how the user will explore the site.

All users will start on the introduction page, This will then lead through the narrative to the news site itself that I have constructed, from here users have free passage to engage with what they please, they will have a lock at the bottom of the page and it is up to them to unlock it.

They can do this by exploring the site, there will be multiple narrative set up by me that explore all ways to engage with the news and conspiracy theories.

These ways of engagement can be puzzles, based on the site and on social media networks. It will construct its way across multiple platforms.

By engaging with these narratives sometimes they will lead to a key, other times it will be to challenge their media literacy and lead to a dead end.

Not every dead end will be a “no where to go dead end” there will be other doors to news article strategically placed throughout the experience.

Ultimately the users interaction with the site will drive their narrative forward and allow for then to explore the news in a unique way.

This will again challenge their media literacy depending on how they feel and if they engage with different narrative arks.

I will proceed to map out the users journey, look at different journeys they can take and ultimately how the two narrative effect each other.

The site map I have constructed is a broad basis that covers both user journeys I will explore an expansive journey for the user that will include multiple endings and have relevant news, narrative strands and keys for either side.

News is expansive and ever growing, it is important that enough content is generated on the site that allows it to be explored indepth to find the numbers and arrive at the ending. It will be important to make it a challenge and that the four unique numbers are hidden in specific places that are unique within themselves whilst remaining relevant.

The game should not be an overall push over challenge, the numbers should encourage multiple users to work together to find them. The expansiveness of the news and the multiple ending should provide a challenging task for users.

Finally the news site should be explored expansively, articles will all be constructed in a way that represents reality.

Users will be able to jump to parts of the site that are at the opposite side of the map with ease and appear within a different narrative.

USER JOURNEY

The introduction to the experience has been mapped out here.

There will be initial rabbit holes into the experience. The initial idea was to do this through locks with a QR code placed around the UK.

Due to the lockdowns themselves this makes this difficult although I will still attempt to do so if possible in the future.

The alternative route is for the rabbitholes to sit on social media, I wanted to produce Newspapers as a nice artefact.

I want to place as much promotion of the event/experience as possible to gain as many players as possible.

These rabbit holes will then lead through to the title page. This page will act as the "front cover" of the experience this will help user identify they are entering an experience.

After clicking though, the users will be greeted with an introduction video that takes a line blurring and uncomfortable tone, this will then let the users arrive at a choice page.

Here the users can make their decision as to which narrative they will follow. The options will be watchers and players, this hinting at those who want to break lockdown rules and those who want to watch the news to find out how to stay safe.

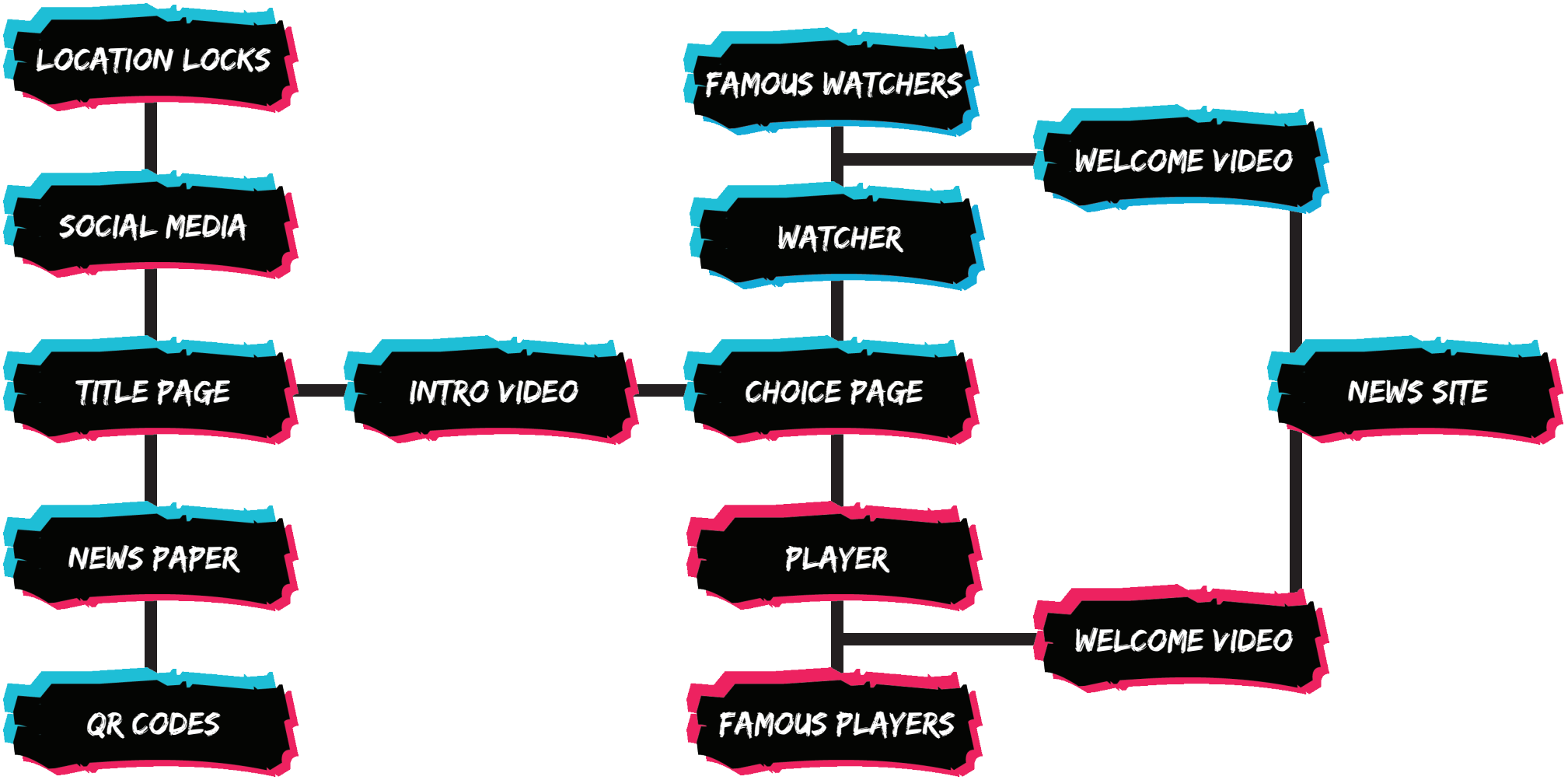
Also on this page there will be a tab to find out which celebrities would be considered as watchers and which as players. This will be based of their actions in real life and might help those who have not picked a side to pick one due to celebrities. This again examining media literacy around celebrities and idolisation.

No matter the choice they will then enter a video for their relevant side, then be linked to the news site holding the experience together.

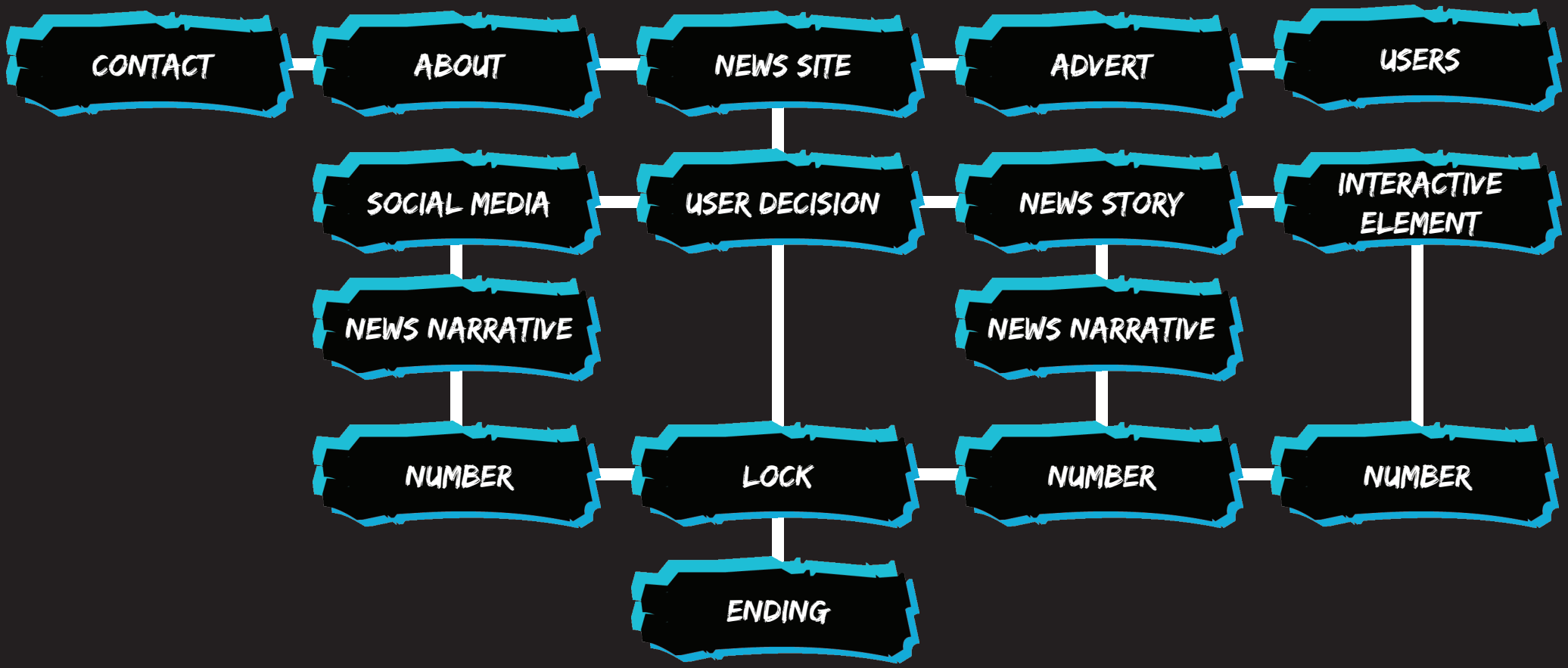
From here the narrative journey becomes intertwined with the opposite side and spirals out in different ways.

From here out I will map out the narrative, mapping out every day end and explaining what they intended and why, I will provide 4 ways unique on both sides to obtain numbers, this should provide an unique experience that challenges users to engage with the news and utilise their media literacy to find a solution.

The will be opportunities to go between tasks and without knowing users may find themselves on the other side of the fence depending on what they decide to engage with.

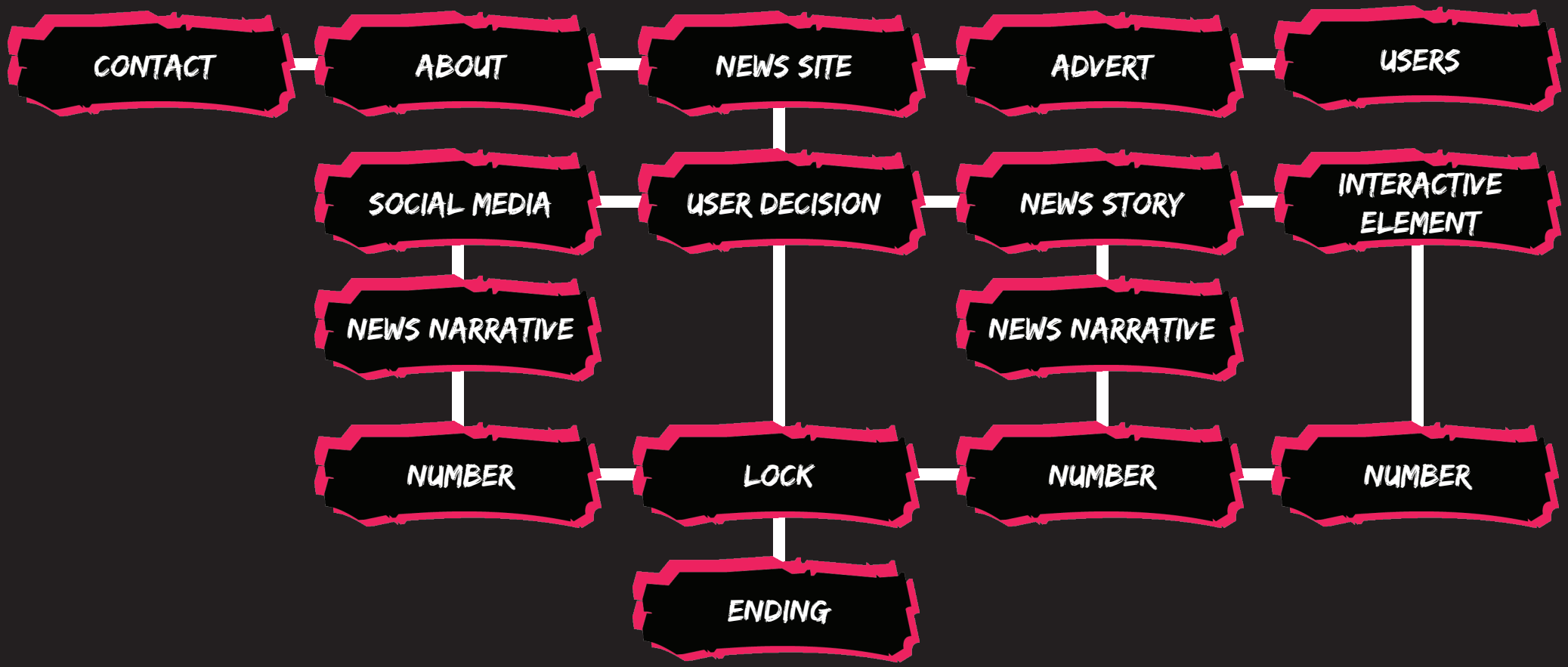

LOCATION LOCKS
SOCIAL MEDIA
TITLE PAGE
NEWS PAPER
QR CODES
INTRO VIDEO
FAMOUS WATCHERS
WATCHER
CHOICE PAGE
PLAYER
FAMOUS PLAYERS
WELCOME VIDEO
WELCOME VIDEO
NEWS SITE

WATCHER JOURNEY



-NEWS STORIES WILL FOCUS ON BEING CATERED TO LOCKDOWN RULE FOLLOWERS.

PLAYER JOURNEY



-NEWS STORIES WILL FOCUS ON BEING CATERED TO LOCKDOWN RULE BREAKERS.

LIMITATIONS

It is important that I identify the limitations of the secondary text I create, this will allow me to avoid making simple mistakes to create more limitations and also understand my areas for improvement, possibly things I can alter when creating the transmedia experience.

The project may take a too uncomfortable tone, the idea of dealing with lockdowns could be uncomfortable for some, The uncomfortable nature of the design may further this,

The idea of dealing with lockdowns and people may not want to engage with a lockdown text at the current moment.

Cheating has existed in games for as long as they have existed. The game is fully by passable through aspects such as inspect element or looking for urls. The idea that trusting the user to experience the narrative rather than skip it will be necessary here.

The ethics that lie behind collecting data as initially I had planned to utilise a users email to collect a number for the lock although with blurring lines in reality and the serious nature of the narrative I will instead explore other options to locate the conclusion of the narrative that encourages interactivity and engagement.

Due to the time restraints with the project I have identified that it may not be possible to flesh out the project to the complete stage, I do however expect to provide and working state of the experience that can be played online by the end.

I am currently struggling to locate a domain that can be used to locate the experience, I am in for Lockdown.uk which would be ideal although I may have to use an alternative.

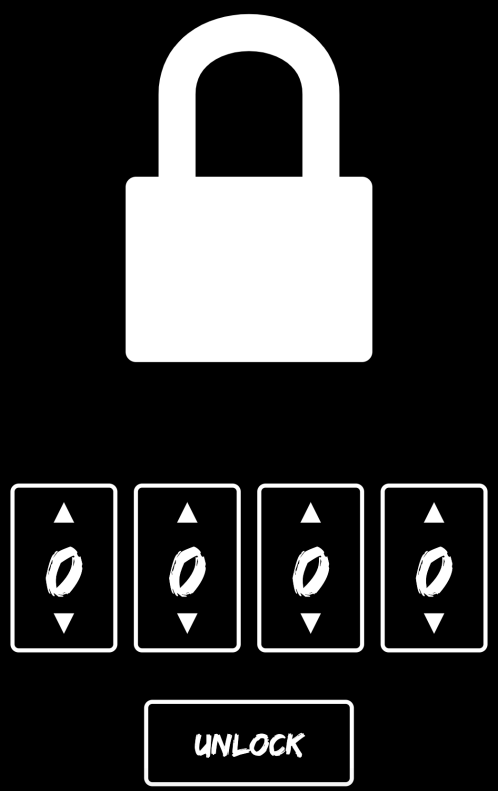
The initial plan for the experience was to utilise locks and place these down around the UK, due to COVID and Lockdown restriction, ironically I will not be able to do this for the experience, although expect to post the deadline of the project.

Ethically blurring reality surround a serious topic can be risky, it is important that the user is aware this is fictional through the design and about me page. The ending should also appear to be fictional

Again due to restrictions I may not be able to film the footage I require for the experience. I planned to have videos upon entering and finished the experience although have prepared work around such as a text to speech example and stock footage if restrictions have not eased.
The experience draws on making the user uncomfortable, this is risky and may push users aware. Hence why it will be important to make sure the user is aware this is a fictional experience.

- If users pick up on the idea of this experience being completely fictional, will they then conflict with their media literacy to the point that they don't believe anything within the narrative, when in reality its a fictional take and therefore sub-plot of reality.

- My users may deviate from the path I set it is important that I am prepared for this and can lead them back on track through complete escape routes back to the of the site at anytime. Hopefully the Online Archive of the project will allow this although it is important that I precautions of this as the audience is taking a heavy role in where the narrative will go.


0
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UNLOCK

DESIGN

I WORK

TYPEFACE

A typeface that the projects adapts will play a crucial part of how the project is perceived. It acts as the face and the representation of the project.

Following research into how design that makes us feel uneasy can impact user engagement. I have concluded that an unnerving somewhat edgy uncomfortable font should be the approach to the typeface for this project. I will experiment with multiple different typefaces to ensure I find the perfect one for the project.

The idea of conspiracy theories can provide some with comfort and others with fear and dread. I want to approach the project with a uncomfortable almost out of the ordinary atmosphere, normality is skewed because of conspiracy theories and fake news.

Initially I am going to take the approach of a glitch in the system/news and how not all is what it seems. Therefore it will be important to test multiple different fonts and ensure that I come up with the uncomfortable answer in my designs.

A mix of modern and postmodern fonts that have been edited presented in different ways through design will be important to solving the design complex. I have constructed the narrative so far that the user will follow a path that will lead to the screen below which will act as the "title screen" of the project, therefore I have craft the mock-up below and will apply the typecase and logo design to the "title page" to spectacle if it matched the comfo feeling I am trying to achieve. I will no proceed to look and displa multiple fonts I have looked at for project. Once this is decided on I c to apply it throughout my design. I separately go through different fo to make my decision.

Lockdown

Rotunda

Lockdown

Adam

Lockdown

Helvetica

Lockdown

Impact

Lockdown

Futura PT (Bold)

Lockdown

Futura PT (Regular)

Lockdown

Gotham

LOCKDOWN

Lexio

Lockdown

Coolvetica

Lockdown

Sofia Pro

Lockdown

Arial

Lockdown

Trebuchet MS

LOCKDOWN

Copperplate

Lockdown

Myraid Pro

Lockdown

Sukhumvit Set

Lockdown

Silom

Lockdown

Gilroy

Lockdown

Futura

Lockdown

PT Mono

Lockdown

Menlo

Lockdown

Sathu

Lockdown

Thonburi

Lockdown

Avenir

Lockdown

Helvetica Neue

Lockdown
Watcher
Player
MacBook Pro

Lockdown
Watcher
Player
MacBook Pro

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Watcher
Player
MacBook Pro

Lockdown

Apple Chancery

Lockdown

Marion

Lockdown

Minion Pro

Lockdown

Rockwell

Lockdown

Didot

Lockdown

Cochin

Lockdown

Luminari

Lockdown

Kefa

Lockdown

Palatino

Lockdown

American Typewriter

Lockdown

Big Caslon

Lockdown

Georgia

Lockdown

Courier New

LOCKDOWN

Cinzel

Lockdown

Optimus Princeps

Lockdown

Optima

LOCKDOWN

Bodini

Lockdown

Academy

Lockdown

Aver

LOCKDOWN

Mr Eaves

Lockdown

Superclarendon

Lockdown

Merengue

Lockdown

Anko

LOCKDOWN

Winter

Lockdown
Watcher
Player
MacBook Pro

LOCKDOWN
WATCHER
PLAYER
MacBook Pro

Lockdown
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Watcher
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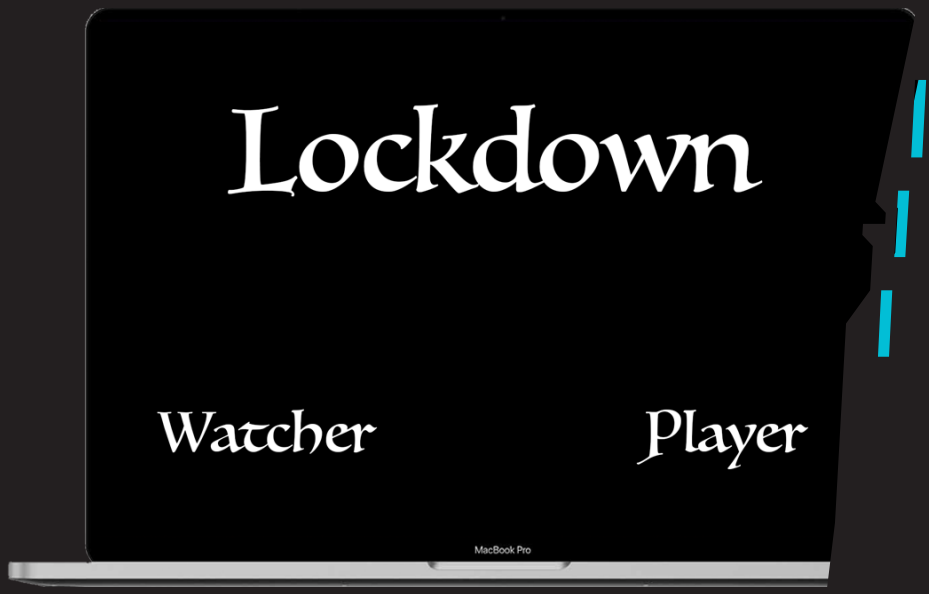
LOCKDOWN
WATCHER
PLAYER
MacBook Pro


Lockdown
Watcher
Player
MacBook Pro

Lockdown
Watcher
Player
MacBook Pro

Lockdown
Watcher
Player
MacBook Pro

LOCKDOWN

Appo Paint

Lockdown

Brush Script

Lockdown

Chalkduster

Lockdown

Papayrus

LOCKDOWN

Don Graffiti

Lockdown

Just Another Hand

LOCKDOWN

Fresh Marker

Lockdown

Marker Felt

LOCKDOWN

Vintages

Lockdown

Runcrow

LOCKDOWN

Edo SZ

LOCKDOWN

Lemonpie

Lockdown

The Bredan

Lockdown

Sweety Strawberry

Lockdown

Katsudon

LOCKDOWN

Heaters

LOCKDOWN

Rashkey

Lockdown

Deadly Finisher

LOCKDOWN

Blowbrush

LOCKDOWN

Surfing Capital

LOCKDOWN

Good Brush

LOCKDOWN

Ocean Rush

Lockdown

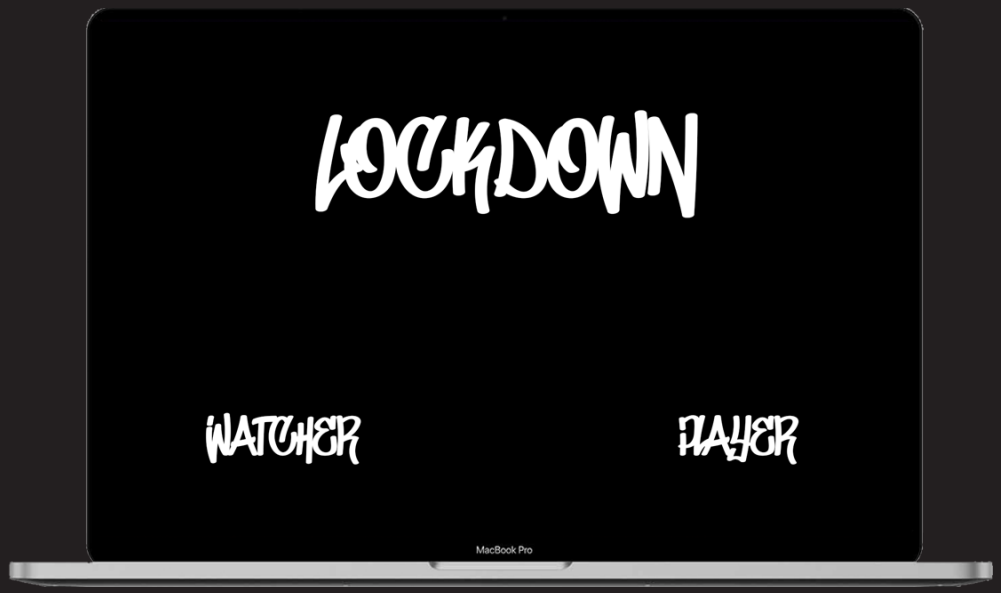
Levibrush

LOCKDOWN

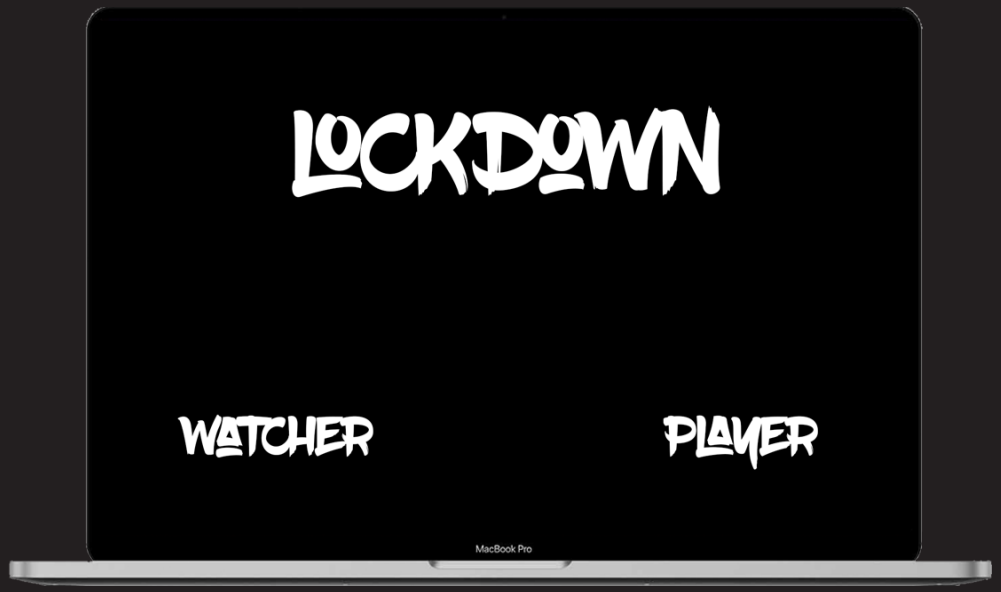
Brushstrike

LOCKDOWN
WATCHER
PLAYER
MacBook Pro

LOCKDOWN
WATCHER
PLAYER
MacBook Pro


LOCKDOWN
WATCHER
PLAYER
MacBook Pro

LOCKDOWN
WATCHER
PLAYER
MacBook Pro


LOCKDOWN
WATCHER
PLAYER
MacBook Pro

Lockdown
Watcher
Player
MacBook Pro

LOCKDOWN
WATCHER
PLAYER
MacBook Pro

LOCKDOWN
WATCHER
PLAYER
MacBook Pro

I have worked through three different styles of typefaces and applied the stand out examples to the landing page.

Initially I attempted to find a modern sans-serif typeface with the intention of applying a visual style to it and use typography as the key design style for the project. Modern fonts felt too clean cut and if I was to continue and utilise one it would be key to edit it somehow.

The most effective modern fonts I had looked at consisted of Helvetica, Sofia Pro and Rotunda.

It will be important to utilise a modern typeface for the bodies of text throughout the experience although for the sake of the logo without editing the typecase I do not feel it will be effective.

Serif fonts proved to be more of a challenge although exhausting my serif options I was unable to really find a typeface that worked for the project and will not continue with any of the options I looked at. Serif fonts to meet the visual style I am try to achieve.

As hinted before research into how design can make the user uncomfortable and therefore engage the user in the project further.

"The efficiency of the processing is suggested to depend on the architecture of the visual system and the properties of the input image" (O'Hare and Goodwin, 2018).

Suggesting that design which keeps the user uncomfortable yet engaged can be effective in subconsciously effective in allowing them to process the experience throughout.

The use of discomfort that represents the project in an effective manner. I want the project to feel like one is heading into the unknown and provide "dark web" vibes. The idea of using a rabbit holes and mystery to allow the user to opt-in to the uncomfortable experience, the experience will consistently allow the user to drill into the experience at their own choice (Finch, 2015).

Looking at more postmodern fonts should prove to answer the projects typecase needs. After having looked at primarily script/brush/handwritten fonts I have decided that experimentation between a mix of modern and postmodern fonts should provide an answer.

"Pain is a kind of short cut to mindfulness: It makes us suddenly aware of everything in the environment. It brutally draws us into a virtual sensory awareness of the world, much like meditation" (Konnikova, 2014).

Majority of the brush typefaces proved effective although I have to be sure to select one that does not give to much a horror feeling or street art. The most effective postmodern fonts showed to be Ocean Rush, Brush Strike and Edo Sz.

A typecase that provides the perfect amount of comfortability combined with effective design should answer the projects needs.

After getting over the typography challenge this allows me to press on a design for the project.

I want to use the user engagement method of discomfort to create mystery and engage the user throughout the experience. The idea of discomfort around lockdowns, fake news and conspiracies should juxtapose effectively with thought out design. It should invoke the user to rise to the challenge of the experience and explore the mystery.

I will proceed to look toward deciding on a visual style and effective use of colour to continue to craft an effective visual profile for the experience.

We argue for deliberately and systematically creating uncomfortable interactions as part of powerful cultural experiences. We identify the potential benefits of uncomfortable interactions under the general headings of entertainment (Benford et al., 2012).

COLOUR

The colour scheme for the project will be an important visual element to get right for the experience. Colour can be used to convey a message to the user.

Colour can be a powerful and make or break a design so it is important I make careful decisions that reflect effective design whilst also considering ethics and morals.

As touched on within my typeface section,a level of discomfort should be utilised when picking colours for the experience.

I initially looked at the colour scheme for the BBC as I wanted my project to have ties to the real world throughout. It did feel too directly attached. It also did not feel like it represented the project as a whole and was more a rip off from the BBC site. I do like to start with the aspect of black and white mixed with one colour. The red is too aggressive and I am aiming for something more inclusive of representing two sides of the argument.

I then moved on to look at four colours instead of three. This provided more opportunity to represent both watchers and players. I then took from the previous research I had done into news producers and websites.

I found that, interestingly, mainstream news tends to utilise red and orange as its colour for its brand and the conspiracy news tends to take advantage of blues. I did not want to use an aggressive red like the BBC so I then toned down these to make a more calmer approach. This opened opportunity for a unique design surrounding being hacked or a glitch as red and blue offered an opportunity to be explored in my design phase.

Being hacked or the aspect that glitch effects provide in that not all is as it seems could be crucial to achieve the level of discomfort I want.

I was confident due to my research this was the colour scheme I was going to utilise throughout my designs as it takes from real world news sites and has the opportunity to provide a glitch effect with its red and blues.

I then moved on to have a completely different option with a purple and green, This was to pose a level of mystery t design, this was to connect into the of conspiracy theories, fake news a uncertain news currently surrounc lockdowns.

Overall I was unable to find a colo scheme that would work better th two.

000000

FFFFFF

ONE

9D0A0E

FFFFFF

000000

D53F63

TWO

6EB4CB

AC5B98

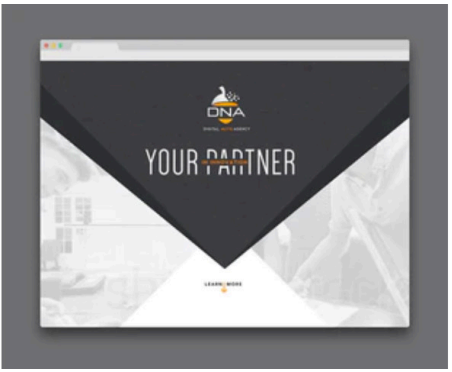
86BD9A

THREE

9D0A0E

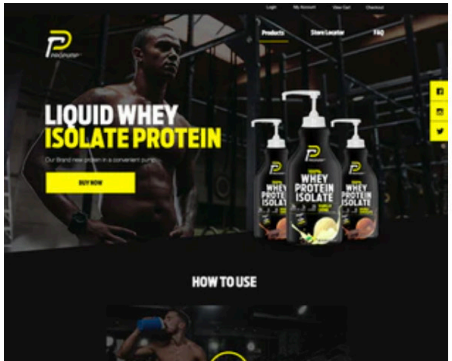
TYPOGRAPHY

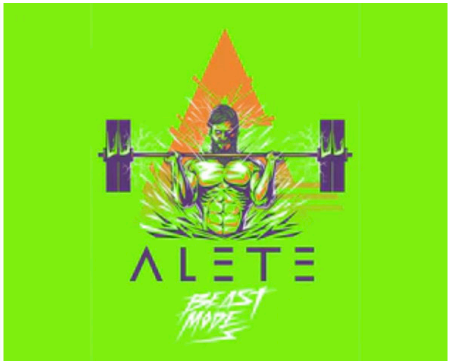
CLEAN/MINIMAL



ABSTRACT

MASCULINE





(99designs, n.d.)

VISUAL STYLE

Consideration of the visual style that the project will adapt is crucial, it is important that where relevant the project looks like it belong together and as if it follow coherent rules or guidelines.

Everything produced digitally that is primarily link to the experience should be visually identifiable as part of the project.

The use of a inconsistent pattern mixed with typography to create a chaotic, somewhat uncomfortable solution without being too extensive with the design to the point it scares users off (Conlon, Lovegrove, Chekaluk and Pattison, 1999).

Just the perfect amount that represents the project

I have pulled four design style areas off the 99designs website being Typography, Clean or Minimal, Abstract and Masculine.

Examining other news producers logos, it is often see that it is constructed off typography. I feel it will be important to keep that link to reality and familiarity by utilising typography as a key way of producing my logo.

I have hinted before that I want to distort typography with a glitch effect to give the visual effect that no all is what it seems.

My use of colour and typography all amalgamates to produce a level of discomfort to the user in different way, this all whilst not scaring the users off.

Everything on the site can not have a mad typography effect so it is important that I use the discomfort feel appropriately, I will want a clean approach to some pages where communication is vital, I can not use brush stroke fonts and mad colours everywhere as it can feel cluttered very fast.

The aspect of abstract art could be useful where the feel of distortion or the glitch effect itself could fall into this category. Again it is important that this is used effectively.

Lastly the masculine visual style is more to take inspiration and look at the rough brush font used often on masculine style graphics.

The key designs style I will be looking towards is typography looking to create an effective logo and other relevant material by distorting typography to produce mystery around my experience. This discomfort of mystery should then invite the user in.

Of course there is opportunity to explore visual style ideas with the other design styles proposed here.

I need to keep in mind that the clean and minimal approach will help the site feel less cluttered compared to the BBC or Buzzfeed for example.

VISUAL INSPIRATION

I want to make sure that my project is well informed combined with inspiration for creativity from other texts and graphics. It will be important to explore graphic styles, images that I can draw inspiration from and overall draw my design from.

One of the staple points in this design is the glitch effect and the conveying that not everything is what it seems. This leaves opportunity for the design to be help up with black, white and two colours.

I want to take inspiration off this font style where it is a modern font although with the glitch effect it adds more substance to the font. I will need to experiment with font and furthermore the typography layout itself when designing to ensure I find the correct answer to this design paradox.

I then looked at how a more realistic glitch effect may look. I want to use imagery glitching effect primarily on the website to make the experience really feel alive.

There are multiple ways through editing to create a glitch effect, it will be important to ensure that they are consistent throughout my transmedia experience.

There are also multiple phrases that we can find online that we could associated with things going wrong, not being as they seem or glitching. This being things like, page could not load, 404 error, error codes in general and broken links etc.

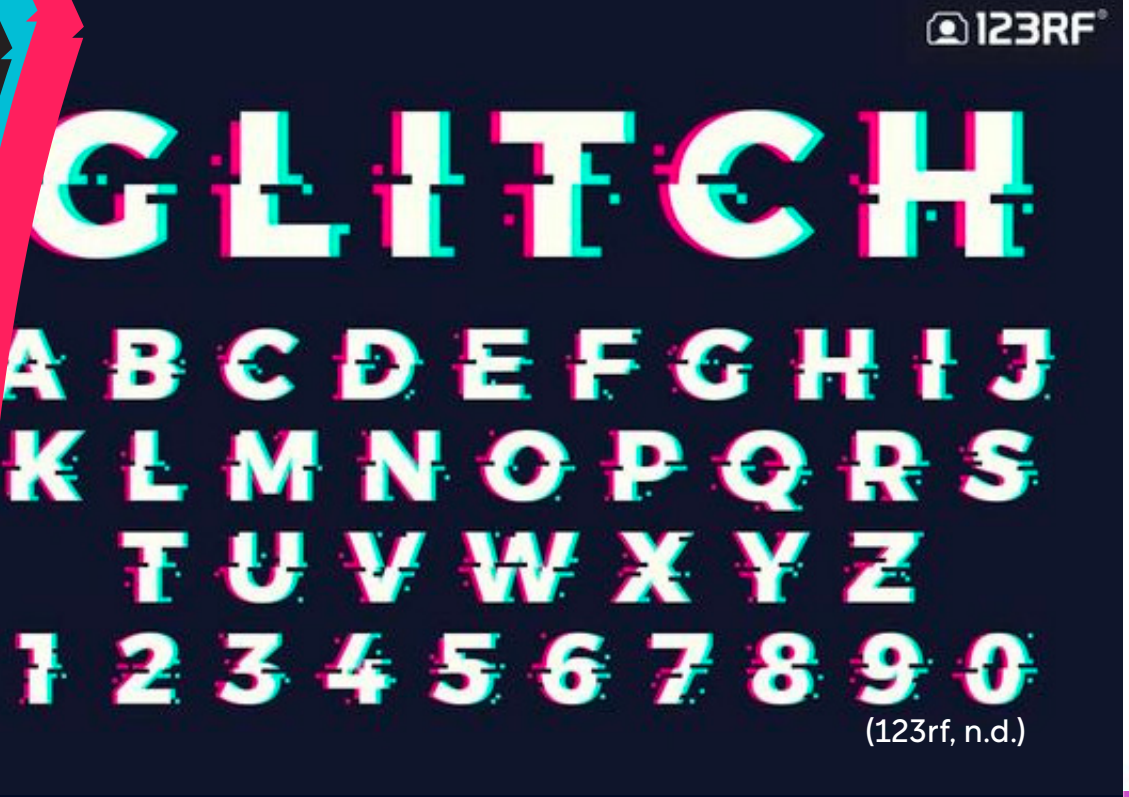
It will be interesting to see how those can be built into my experience.

One of the key texts I am taking inspiration from is the fictional text and fictional ARG experience in Nerve. Nerve provides a fictional ARG that allows the characters in the movie to chose a side, they then experience different sides of the app depending on their choice.

It has a very neon feel to it, although the way the footage is shot and the overall visual dividing the two options on the app is what I want to take inspiration.

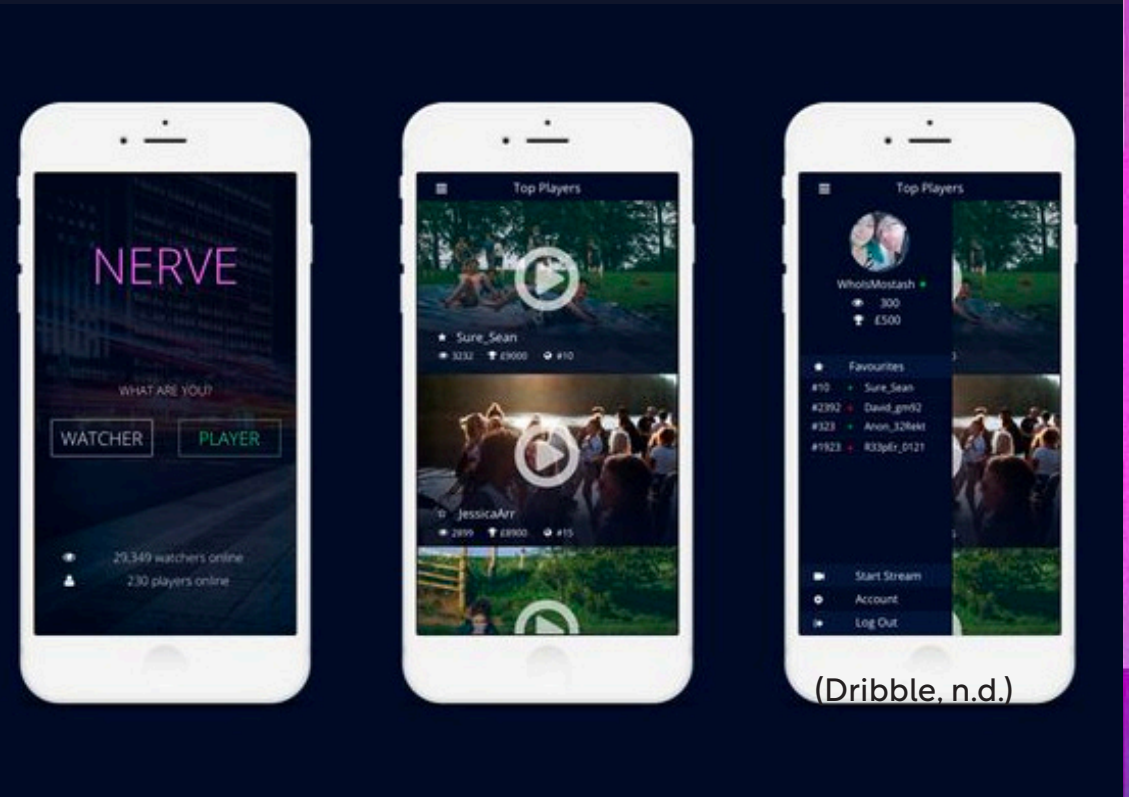
Looking at the last glitch effect, primarily you find red and blues within glitch effects and based of my research into news sites, this coincidentally fall perfectly with how news uses colours. I want to make sure my glitch is effective in providing discomfort and represents the uncertainty of news.

The Spider-verse did a good job of m
sure its art style stood out and was e
recognisable. It will be important t
do something similar with my exp
where it should be identifiable on
glance.



(123rf, n.d.)

(Pinterest, n.d.)



(Dribble, n.d.)

(Pinterest, n.d.)

(imgur, n.d.)

(Pinterest, n.d.)

(Dribble, n.d.)

(PNGTree, n.d.)

VISUAL INSPIRATION

Looking towards more visual inspiration. I want to make sure my project fulfils and has the research back up to deliver a well thought out and inform project.

I have examined some postmodern example graphics.

The first example I looked at was primarily to look at the distortion the creator has used across editing the typography, whilst when looking at it, I do feel it is too horror like. I want to draw inspiration from this and how I could make my project have that discomfort feel similar to what this is generating.

This uses of brush fonts and the idea of brush fonts could be vital in generating a level of discomfort. It is commonly seen in example such as graffiti. Both of these examples share similar aspects to graffiti.

The top right example uses the aspect of overlapping and overlapping. It gives that revolution or someone is trying to make a point theme. This was an original idea of mine to have normality then something challenging it. For example and news story but what does this say about it.

Iconography will be important for my title, especially when considering smaller areas to put the logo for example a favicon. Coming up with an icon that can be incorporated into the logo one way or another could prove to work nice for responsive screen as well.

I have placed these two inspiration pieces here to draw from how they use locks and particularly in the bottom right, how it looks like a news site that has a lock attached on to it.

I will try to develop icons in the case that I need them, ones that will match my consistent theme and represent the project a whole.

Overall I will utilise the inspiration, styles and fonts I have looked at and try to come up with a creative answer that fulfils the project.

"Sources of inspiration play an important role in the design process, both in defining the context for new designs and in informing the creation of individual designs. Previous designs and other sources of ideas furnish a vocabulary both for thinking about new designs and for describing designs to others. In a study of knitwear design, a process in which the use of sources of inspiration is explicitly acknowledged, we have observed that designers communicate with each other about new designs, styles and moods, largely by reference to the sources of their ideas. In this paper we discuss why this style of communication is so important, and what information it is used to convey. We view it as the use of a language to describe regions in the space of possible designs" (Eckert and Stacey, 2000).

NEWS SITE UI/UX

I will be building a news site as part of my project. It will be the key anchor point of the experience and where the user can explore different news and articles. I will effectively be creating two different news sites, one for the watchers and the players. The news presented on each will be similar yet provided in different contexts. I will then build experiences of this.

It will be important for me to look at different already existing news platforms, how they are presented, what characteristics do they have and overall how does the interface work.

I will try to keep these example relevant to the UK, I do however want to look at both conspiracy based news alongside "reliable" or mainstream based news sites. The throwing in the Sun as they often provide fake news.

Initially looking at the BBC. The page is just compiled of news, often offering a major headline, then sub headlines along the sides. It uses the colour red primarily and points out key words out in red. Use of imagery along side news articles is prominent.

It is important to remember that the BBC is government run and is therefore subject to being biased towards what the government is pushing forward. Overall the site does not provide breathing room. It feels like everywhere you look news is being pushed at the user, it is relatively overwhelming.

Moving on to look at a more social media or trending news site in Buzzfeed. Another example that is overwhelming, this news site feels overly dramatic with its use of colour and font. It feels less traditional and like a social media to appeal to younger teens.

It focuses on top 10s and takes a more informal approach.

Taking a look at a news site that many relate to as unreliable news or Fake News site in the Sun. It presents itself in a similar way to the BBC. Through the use of bigger news story tiles it feels less cluttered and provides opportunity to breathe on the site.

The Sun still open opportunity for it to expose vulnerable users to this unreliable news and can have spreadability through users who will believe it. Again they use the colour red to make key words stand
One thing both the BBC and the SU
is a sign in function. I am debating
ethics of collecting data, and relati
also to how much time I have to c
the project, although it could lead
interesting transmedia narratives.

The Conversation has a nice sleek
although the use of related topic
social media seem to be positior
The news is nice and big and all
the site. This site is more a convers
where users provide news on the n
they want to discuss.

One of the main consistencies across the websites is the different types of news covered, normally a sport, travel, Covid-19 etc section. It could be interesting to view how news and lockdowns effected these narrative opportunities.

Utilising imagery along side news articles is a consistent thing across all sites examined here.

Sign in | Home | News | Sport | Weather | iPlayer | Sounds | CBBC | More | Search

Coronavirus | UK | World | Business | Politics | Tech | Science | Health | Family & Education | Entertainment & Arts | Stories | In Pictures | More

Ireland | Scotland | Alba | Wales | Cymru | Local News

E Brazil
nt case hunt
ses on 379
seholds

f home testing kits identified
ch household being contacted,
ancock tells MPs.

hen will I get vaccinated?
hat works against new variants?
razil 'variant of concern' in UK

Calls for Sturgeon to quit over Salmond revelations

Newly published documents have raised further questions about the Alex Salmond saga.

1m | Scotland politics

▶ **Aerial footage shows Exeter bomb crater**

1h | Devon

Pontins used 'undesirables list' of Irish surnames

2h | Business

Details of NI lockdown exit plan revealed

1h | Northern Ireland

Arena firefighters 'felt shame' at being held back

1h | Manchester

2021 Rugby World Cup set to be postponed for year

25m | BBC Sport

Twitch apologises for using 'womxn' after backlash

4h | Technology

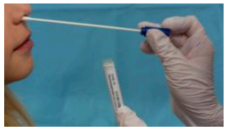
Jockey apologises for dead horse video

5h | BBC Sport

ough set to be extended -
ister

si Kwarteng says help for firms
workers will continue, as
ncellor Rishi Sunak prepares to
il the Budget.

UK Politics



Search for Brazil Covid variant case narrows

The health secretary says 379 households in south-east England are being contacted.

2h | UK

BBC Three will return to TV screens after six years

The channel will make a comeback, after scoring hits with Normal People and Fleabag online.

4h | Entertainment & Arts

Coronavirus: Evening update

Five things you need to know about the coronavirus pandemic this Tuesday evening.

2h | UK

(BBC, 2021)

BuzzFeed | News | Quizzes | TV & Movies | Shopping | Celebrity | Videos | Animals | Sign In

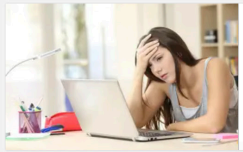
15 Times The Media Absolutely Failed Britney Spears

#FreeBritney.

27 Products You'll Probably Only Appreciate If You're Old Enough To Find Bin Day Exciting

Because let's be real, who else is excited by oven liners?

Amy Glover



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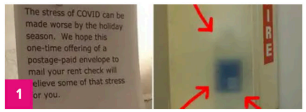

1 **23 Landlords Who Deserve To Be Publicly Shamed On The Internet, And I Mean That**

2 **I'm Not Saying You're A Bad Cook, But If You've Done 15/21 Of These Things, It's Not Looking Good**

3 **17 Shocking Times Actors Went Wayyy Further Than They Needed To For A Movie**

4

(BuzzFeed, 2021)

THE Sun | THE SUN, A NEWS UK COMPANY

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HOME | COVID-19 | FOOTBALL | TV | SHOWBIZ | FABULOUS | SPORT | NEWS | MONEY | DEAR DEIDRE

BREAKING

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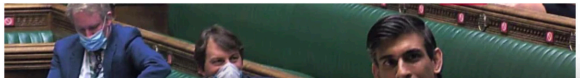
THE Chancellor is making his statement to MPs in the House of Commons ahead of a press conference at 5pm.

33 Comments | News Money

(The Sun, 2021)



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1 - 20 of 170 articles

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oury, Arizona State University

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(The Conversation, 2021)

collective EVOLUTION

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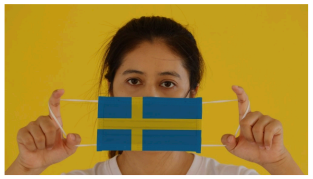

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(Collective Evolution, 2021

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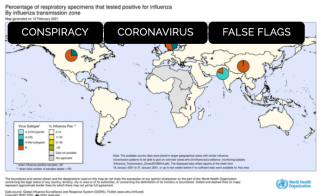
HAF March 3, 2021

Breaking: Governor Greg Abbott Just Announced 'Texas Is OPEN 100%' & Ended Statewide Mask Mandate

HAF March 2, 2021

Death Rates Skyrocket In Israel



Massive Number Of Flu Cases Are Re-Labeled COVID Cases

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the crypto social

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(Humans are Free, 2021)

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John Davis Truth Seekers UK

Admin · 6 days ago

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Good morning Mr xxxxx
Having spoken to HR, they would like me to reiterate that testing is not

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(EarthUnited, 2021)

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Feb 15 · 1 min

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(PowertothePeople, 2021)

NEWS SITE UI/UX

Moving on to look at more conspiracy based news sites. Sites that are trying to basically ask questions of the mainstream news sites.

These news sites proclaim themselves to be the peoples news. They are not as high production, nor have the funding behind them that the other sites examine so far would have.

It is important that I look at both sides of the Lockdown argument when I explore how to construct my narrative. This must even stem into the overall the design.

I want to make sure my news site fits in with these sites but has that extra push to stand out from them and provide news in its own way. It should have elements that provide a consistent standard with these other news sites although is also a subvert and provides a level of discomfort.

First looking at the Collective Evolution site, the first thing I can identify is that this site is centre aligned. It then moves to be left aligned when providing news stories, an overall inconsistency. I want to make sure to have consistency when designing.

It provides news in a similar standard, there is a primary news article which is then surrounded by sub-news.

Moving on to look at Human are Free, first thing to identify here is the name of the site, it is very direct and there for so is the news, it however does not offer any stand out news article we have seen in the previous examples.

The alignment of the site is not great and does not provide and consistency.

This site has a consistent colour pattern similar to the how The Sun and the BBC use read, this example uses blue.

Examining Earth United, this example is less conventional than the others. It uses an image as a banner but then provides the news in almost a Facebook like way. This almost open forum approach could be interesting to accompany the news articles I will provide on my site. The use of Discussion, Media a and About tabs is interesting.

Lastly looking at the Power to the People site, this again has a very direct name it provides a eye catching nature that offers the user a direct conversation. This more operates as a blog and provides information for users to engage with and react to. It is however run by one person with her own values.

Again the use of images and text is consistent across all examples.

Interestingly, mainstream news tends to utilise red and orange as its colour for its brand and the conspiracy news tends to take advantage of blues.

It is important to remember that each of these sites are created with unique methods and approaches. This also being affected by their individual values and the message they want to convey. There is consistencies across them, even if their approach is different.

It will be important to draw from the strengths of these sites to provide and effect experience for my users and also blur the lines of reality effectively.

UI/UX DESIGN

Looking at the overall design I want my users to engage with when on my site. I want to look at specific design styles that I can draw inspiration from, I am examining visual style rather than layout in this section.

Looking a the example in the top left, this utilises images in an effective manner that builds them into the site seamlessly. Its effective use of this makes it feels like the images tells the story.

This aspect could be interesting to build a narrative around where the user has to explore a narrative thread through images.

My site entails to utilise two different colours, the example in the top right utilises to colours and how they divide the screen, how they are similar in design yet they provide different options. Two sides of a story, being hired and hiring. They look consistently they same though.

The bottom example I have looked at is from the same site, looking at the use of icons in imagery could be useful I may not be able to get out to take effective images for relevant news sites.

Therefore the use of royalty free images might be vital in the project.

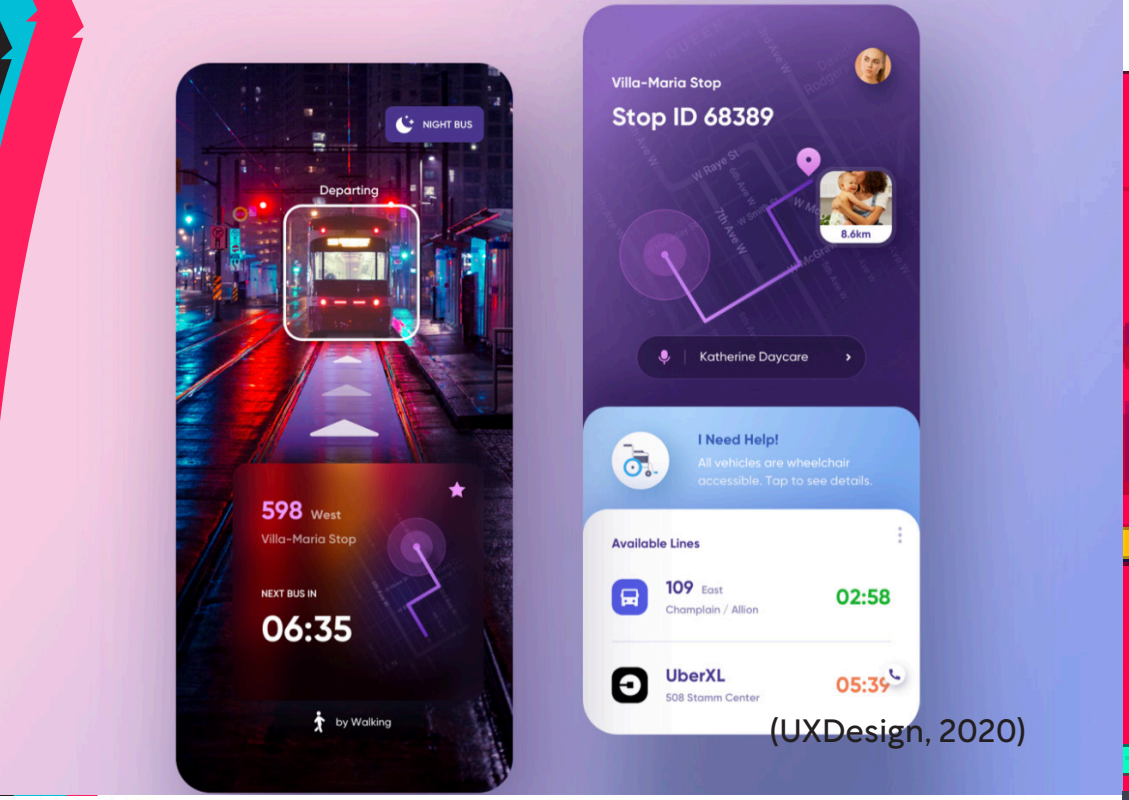
Secondly looking at the lay out of this site it provides a carousel which could provide and effective way to showcase the news and allow the user to explore freely.

It will be important to pull from the News Site UI/UX design along side the aesthetic designs I have looked at here to push forward a unique and effective experience that provides and easy way to navigate the narrative stands within my transmedia experience.

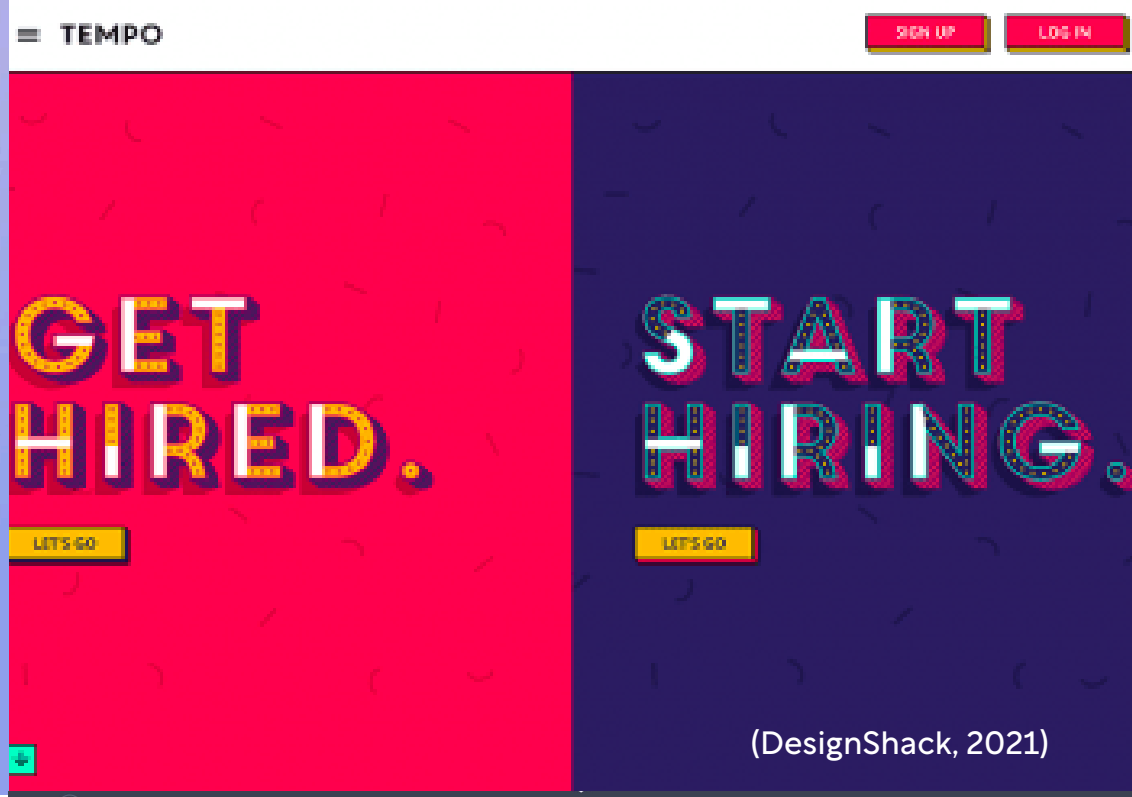
I also want this experience to be timeless and be available to play within 10 years, there for I have examined how sites I have examined have evolved over time, will my ARG play the same way in 10 years or will it need to be revamped?

Overall the consistencies tend to be the same, although layout changes conventions from year to year. It will be important to use eye catching sources to drive my narrative and provide a rabbit role into a narrative stand.

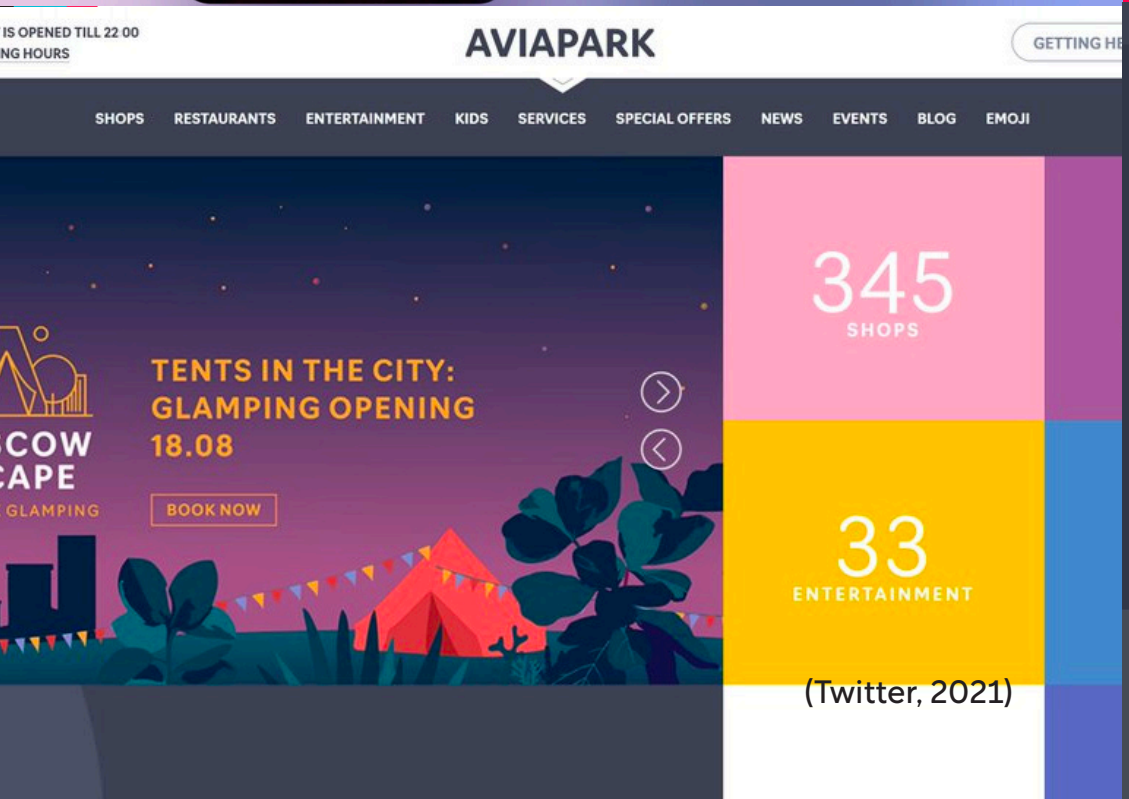
Saying this, I do still want my experie
to be challenging for users and encc
them to explore to find the ending



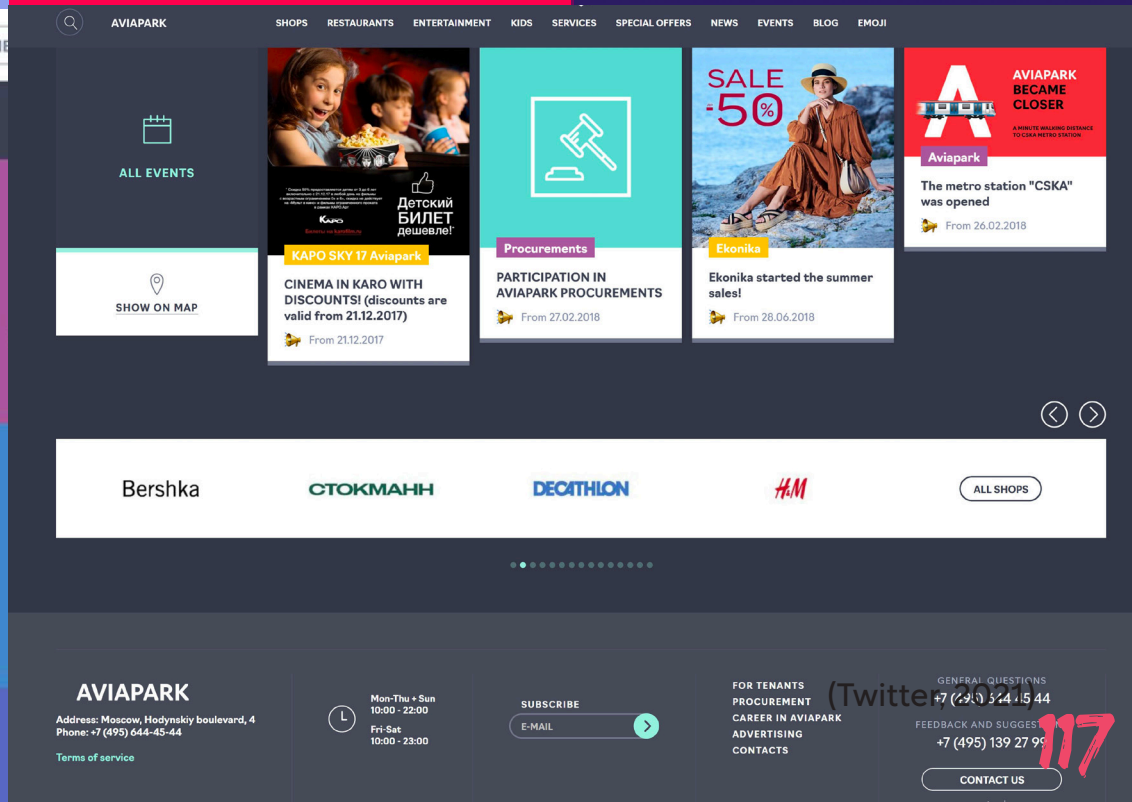
(UXDesign, 2020)



(DesignShack, 2021)



(Twitter, 2021)



(Twitter, 2021)

(becomeunbound, 2021)

(Youtube, 2016)

(Slant Magazine, 2020)

(iMore, 2021)

CINEMATOGRAPHY

Although cinematography will not be the primary way I want to communicate my experience it still is an important section to look at as there will be elements of cinematography within my experience.

I have touched on the idea of this when looking at examples for transmedia reasons, here I want to discuss it in depth.

The idea of rough footage, whilst is captured by most people on their mobile phone due to not having any filming theory or knowledge backing it. It does have its place when used in a structured and thought-out manner.

My project is not meant to feel professionally made, its meant to feel like a rough-cut or provide a different unique perspective on the news sources.

The use of rough footage can also be used to increase discomfort and further relay not everything is what it seems.

It will also challenge the users media literacy to how they consume the footage as it will give that real feel and blur the lines of reality.

First looking at Sidekick and how it is shot, Although the experience is only in Beta, it is very well done in making the user feeling discomfort and blurring the lines of reality. The idea of security look footage and how it has that rough feeling. I would also like to look at how I can use this structure within my narrative to build interactive experiences.

Moving on to look at Nerve and how it uses first person or front camera footage to film a character. Nerve provides a point of view of the phone through the front camera, it provides a rough looking shaky footage that tells the story itself. This will be one of the key ways I want to film, if you look at the footage though it is clear it was not filmed on a vertical phone. I want be careful how I frame this footage to ensure that I can capture emotion and also edit it effectively for mobile.

Guns akimbo uses a unique positioning of the camera to capture the full face. This is perfect for capturing emotion and making sure the audience feels what the character feels. It will be best to position my camera to ensure that the focus point is in the mirror.

Overall poor lighting and lower quality footage that feels like it has no structure will be perfect for distilling the audience and generating discomfort.
This idea of a searching camera and how the raw documentation feel can generate emotions in an audience.

“That is, he is disproportionately concerned with instances in which filmmakers utilize first-person camerawork to indicate altered states of various kinds” that looking might itself be dangerous, might expose us to danger or dangerous images without offering us the means to combat them, as spectator (Hart, 2019).

EDITING TECHNIQUES

Along side effective cinematography it will be crucial to use effective editing techniques, that are coherent and consistent throughout the experience. They should even share similarity to images and coding techniques on the news site.

I know within my intro opening video I want a layered effect to act as almost a trailer for the experience. I will utilise footage and effects discussed here to create a trailer than can be viewed on both mobile and desktop. The idea is that the layered footage will mirror the idea of having too many tabs open and how this can be overwhelming.

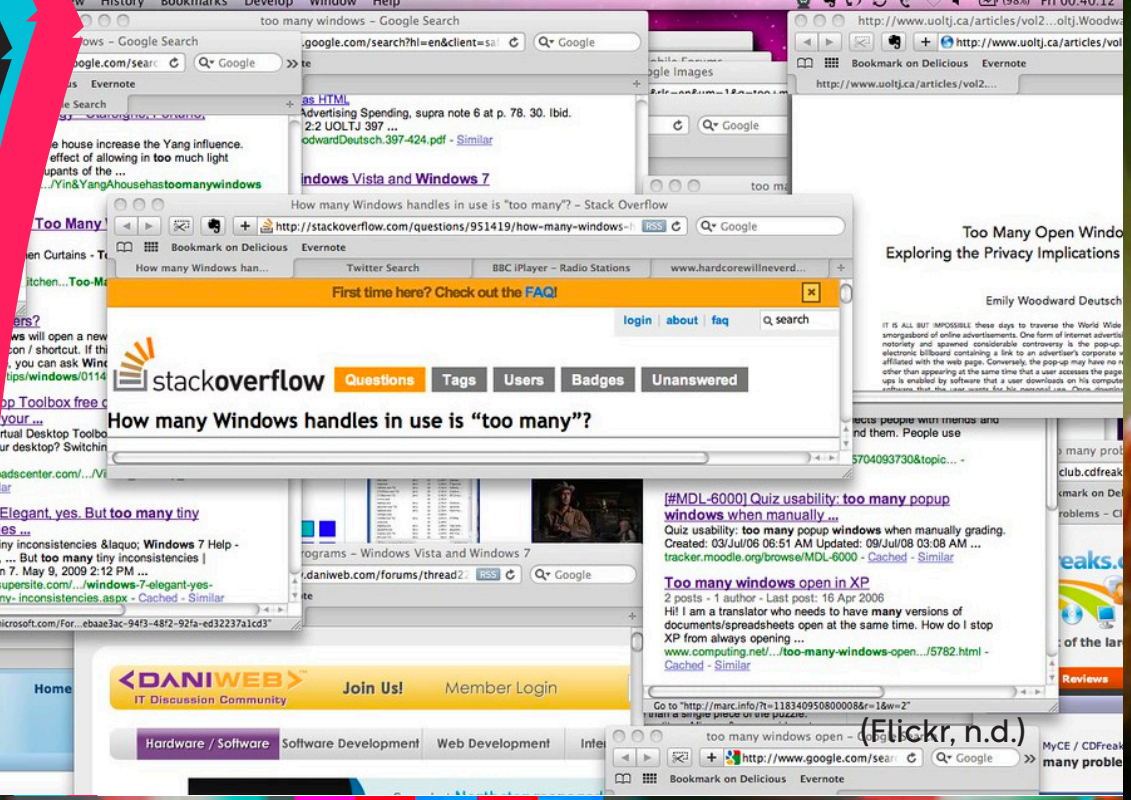
This is to juxtapose with the idea that with the large variety of news coming at users, where are they meant to look or believe.

An example of a simple mock up with Guns Akimbo where the mobile shows how cropping and different screens will see something different with the screen being the variable, It will be important that I ensure that just because you are on a different screen does not mean you can miss something. I will also need to make sure the framing and editing is perfect so that it is all on screen.

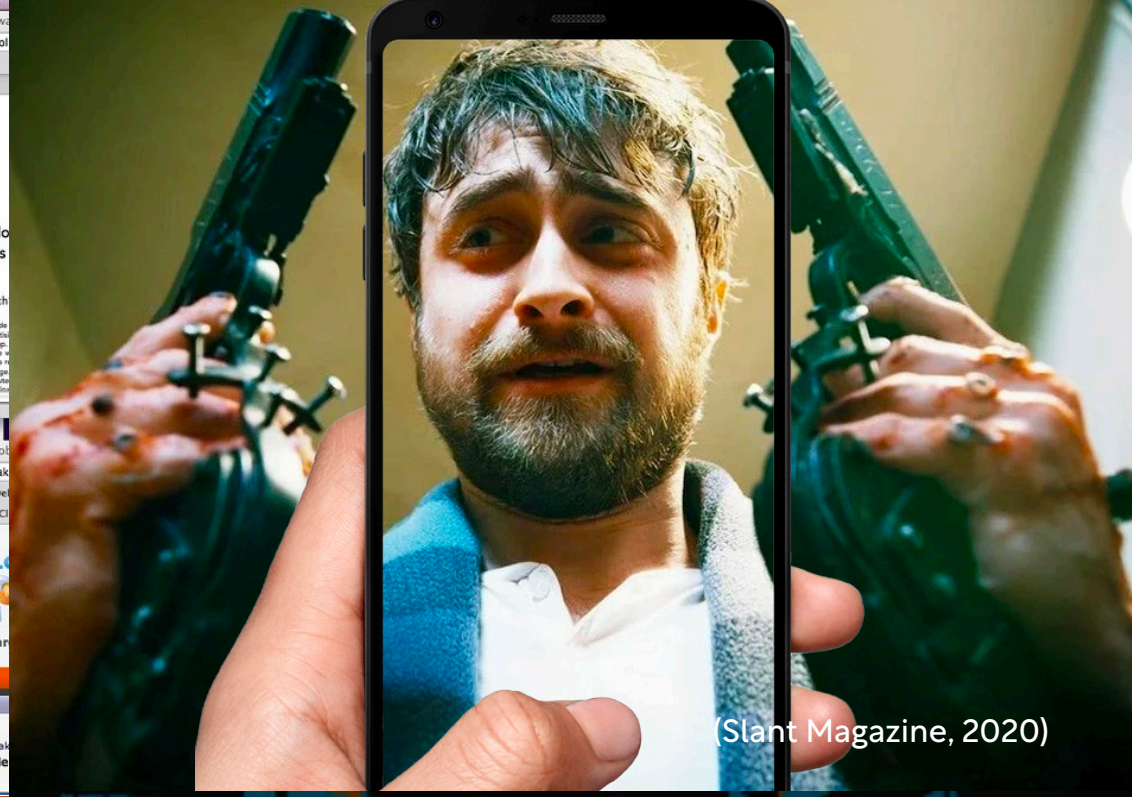
I also want a glitch effect or distortion idea to be present over most footage. Demonstrating the idea that everything is not as it seems.

The use of the colours discussed over the glitch effect should allow for a consistent look across the project.

There may come a point where I want to hide numbers or crucial plot points within the footage. Again it is important that these are clear and vocal for users to pick out no matter the screen size.



(Flickr, n.d.)



(Slant Magazine, 2020)

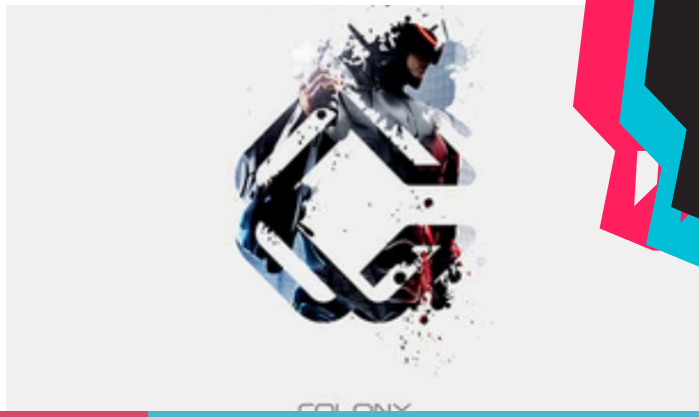
(MotionArray, n.d.)

(ExpertPhotography, n.d.)

LOCKDOWN

(123rf, n.d.)

(99designs, n.d.)



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VISUAL DECISIONS

Making my final visual decisions based of my prior research on the previous pages.

I have decided to primarily utilise a brush font, the one I have preferred is the EDOsz brush although with specific logo designs I will try other fonts to ensure I have made the best decision.

I will also however be using the font Rotunda to post normal blocks of texts, the font EDOsz will not be effective in communication if put in block paragraphs or in smaller instances with lots of words.

I want to take advantage of a glitch effect, this will allow me to effectively in combination with my brush font, allow me to place a level of discomfort in the users that not everything is as it seems. I should apply this glitch effect subtly yet effectively throughout the project. Especially in places of interest in a way to try guide the users through their narrative path. The glitch effect also provides the project with the opportunity for black, white and two colours, This means that we can have a colour each to represent the players and the watchers.

I found the most effective way I will be able to represent my project will be through primarily utilising the visual style surrounding typography.

Distorting warping and editing the typography will allow me to provide the users with a discomfort effect.

The use of colour will be important and as I discussed before the decisions I have made surrounding colour are so that it can represent both sides in a stand out way.

They also avoid the primary colours to avoid combining together when designing for colour blind people. Green & Red; Green & Brown; Blue & Purple; Green & Blue; Light Green & Yellow; Blue & Grey; Green & Grey; Green & Black.

Furthermore I have decided on the colour palette as it takes a common colour utilised on mainstream news-sites it a red and also one used on more conspiracy based news in blue. However I am going to swap them so users have the level of discomfort and unfamiliarity discussed throughout my design research.

I will also fully take advantage of the cinematic and editing techniques I have discussed to further reflect this glitch effect and frame my project effectively.

I will also take inspiration from the UI/UX especially on the news sites I have looked at.

LOGO DESIGN

DESIGN ONE

I started designing potential logos to represent the project. Initially diving into a typography based logo that utilises simple typography. I then attempted to add in some iconography that blends in the font. I added in a keyhole to the O. I then expanded on this adding different key graphics. This was to represent the lock and key aspect in Lockdown. It did feel a little too horror like. In my opinion it looks like a logo that could be used for the Saw movies. I decided to take a different approach and thought a thicker font or a bold option may prove to be more effective. I played around with this logo for 5 attempts trying different variations although was unhappy with the outcome.

DESIGN TWO

Moving on another logo. I utilised a modern font and applied the glitch effect to it. I used the blue and red that I discussed on the colours page. I started with a simple dragging the colours either side to give the glitch effect, then I started to distort the typography to give it a blurring look. I then added in elements I tried with the previous logos in adding in locks and key holes. Overall this logo felt too modern. The idea of the lock alone was interesting though and could work as an icon for the project though.

DESIGN THREE

This logo was perhaps the best suited for the design. It bring both of the colours prior discussed together into one design again. I attempted to use multiple fonts to try to find the best look and bring discomfort into the design, the use of transporting this into a glitch effect whilst still remaining readable. This use of font allows for a unique opportunity for the experience to stand out. I felt like the modern fonts did not works so well in this example. I will hope to incorporate the lock icon for the project.

DESIGN ONE

LOCKDOWN

LOCKDOWN

LOCKDOWN

LOCKDOWN

LOCKDOWN

DESIGN TWO

Lockdown

Lockdown

Lockdown

Lockdown

DESIGN THREE

Lockdown

Lockdown

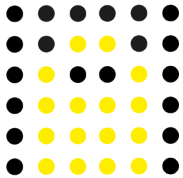
LOCKDOWN

LOCKDOWN

404 LOCKDOWN

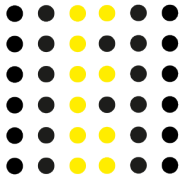
REALITY NOT FOUND

DESIGN FOUR



LOCKDOWN

LOCKDOWN



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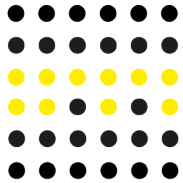

Lockdown

LOCKDOWN

DESIGN FIVE

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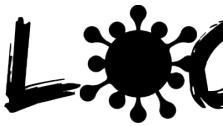
DESIGN SIX

L ckdown

L  CKDOWN

LOGO DESIGN

DESIGN FOUR

Taking a different approach with a lock and dot formula, I wanted to play on the idea of locks and keys, and form these icons within a dot grid. This then making the logo responsively interactive where a different logo can show up for different areas of the experience, overall I do not think this idea reflected the project well and decided to leave it at that.

DESIGN FIVE

Taking inspiration from news sites such as sky or sky sports news. I utilised the same colours as before on the glitch effect. This time taking a more structured or professional look. It provides nice idea for animations, although it does not provide the level of discomfort needed, although with the EDOsz font I do not feel matches the geometric shape that the boxes provide, overall this is an effective logo with the right fonts and should be considered, I just do not feel it provides the same level of fictional conspiracy news game vibe as some of the other logos.

DESIGN SIX

This time i decided to try to design a virus looking vector, then combine this with the glitch effect. I then tried to place font within the logo although it did feel way too small. I further tried to combine this logo with one of the ones on the prior page but the glitch effects combined did not work well and it felt hard to read. I then moved on to another approach and decided to spread the logo out to be a more typography stance and wanted to experiment with two different fonts, although I feel this logo would not watch well and feel to busy when adding the glitch effect so I decided to leave it there.

LOGO DESIGN

DESIGN SEVEN

A more simple design that utilises the idea of a stop sign. I then mixed this across multiple variations trying to mix it with a virus symbol to really relate it to COVID-19, I do feel this approach a bit inaccurate as the news experience will cover news stories throughout lockdown as a whole. The glitch effect did not really work well with this logo.

DESIGN EIGHT

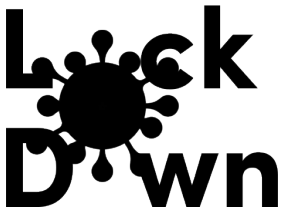
Mixing the last idea with a typography approach, this time exploring a more icon look as well that provide opportunity to have a responsive look using the virus symbol. It did not feel like it represented the project well so I have decided to leave this example

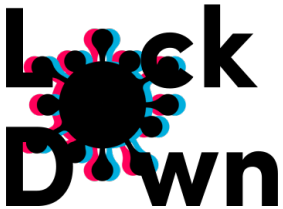
DESIGN NINE

Reverting back to a more typography approach. This time trying to make it feel like a news logo again. This does however not feel as clean as I had hope and does not deliver the discussed discomfort I was aiming for.

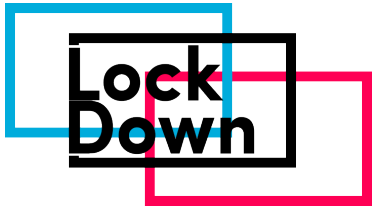
DESIGN SEVEN

DESIGN EIGHT

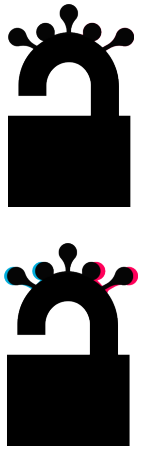




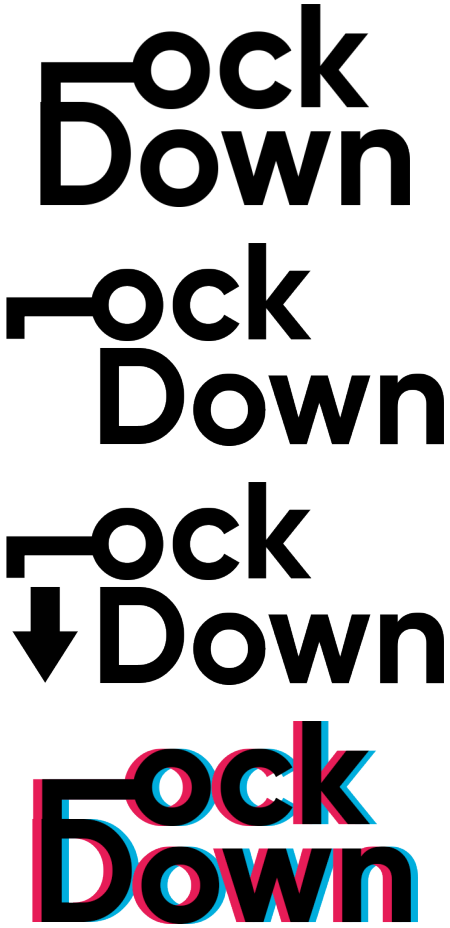
DESIGN NINE



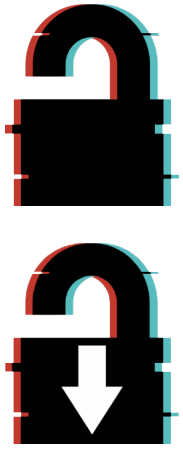
DESIGN TEN



DESIGN ELEVEN



DESIGN TWELVE



LOGO DESIGN

DESIGN TEN

Utilising the lock and virus symbol and mixing them together to produce this logo. This did not feel effective at all and have decided to leave it.

DESIGN ELEVEN

Taking one last approach to a different style. Here I have tried to involve the key in the logo as the L and then further attempted to use the colours and an arrow pointing down. Overall I feel the arrow pointing down has not worked throughout the design and that a colour mixed with typography simple with the glitch effect has proved to be the most useful. Also finding that using the colours alone was not enough there was the need for a distortion in the text as well.

DESIGN TWELVE

Taking a final approach to the lock logo as simply putting a down arrow within in. This was a good idea although less effective than expected. It is better this icon stays as an icon to represent the project and perhaps act as a favicon.

STORYBOARDS

As the conclusion of the project comes to a close it has become apparent that I will need to utilise stock footage and use the prior discussed effects combined with free to use footage.

I have searched throughout the internet to find footage that relates to lockdown. This footage gas been selected to be combined with editing techniques and audio to provide and introduction to the experience.

I think it will be important to combine the video with a form of kinetic typography built of the design style already proposed. This will allow for a more interactive experience that engages the audience. It will be important that the text from the sequence is discomforting whilst still engaging the user with the experience.

It will be crucial that the video is underpinned through audio. I plan to use text to speech for this. This will also present a level of discomfort to the audience that was also prior discussed. The audio will also involve real world elements such as news chimes and Boris saying the word lockdown.

The storyboards will be developed into a introduction sequence.

Intended Audio:

You are now entering *Lockdown* (Boris Voice). A game to make you feel safe. Minus the safe. The streets are empty. Shelves are empty. Motivation empty. Will you fall for the lockdown or persevere? Can you survive Lockdown?
Can you survive
Survive Lockdown
Lockdown
Lockdown
Can we trust the news? *distorted news chime*

This will play at the start of the experience and also be available on the news site and Youtube.

NOW
ENTERING
404 LOCKDOWN
REALITY NOT FOUND

HOME ABOUT CONTACT

April 27, 2021 22 : 24

404 LOCKDOWN
REALITY NOT FOUND

UNITED KINGDOM
WEATHER

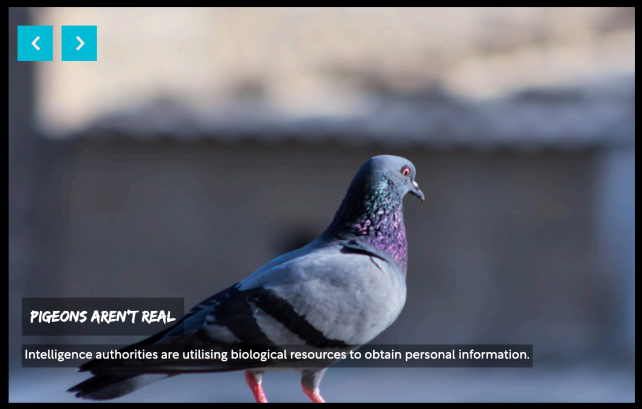
5°C
overcast clouds

Tue	Wed	Thu	Fri	Sat	Sun	Mon
7°C 2°C	7°C 0°C	7°C -1°C	7°C -2°C	9°C -1°C	8°C 0°C	6°C 2°C

LATEST NEWS

Hundreds Ignore Police Warnings and Flock to Beach Despite Covid-19 Fears

Discarded Coronavirus Fa



LATEST POST

NIGHT LIGHTS CAUSE SEVERE LOSS OF SLEEP FOR PIGEONS AND MAGPIES

GNOME LIMITS: UK GARDEN CENTRES RUN OUT AFTER SUEZ BLOCKAGE

BILL GATES' VACCINE CRIME RECORD: 496,000 PARALYZED CHILDREN IN INDIA AND MORE

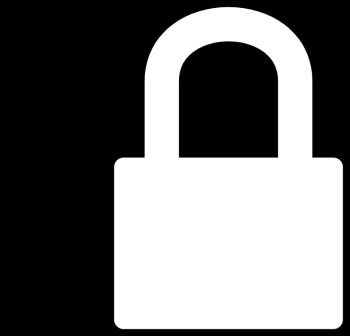
DISCARDED CORONAVIRUS FACE MASKS AND GLOVES RISING THREAT TO OCEAN LIFE

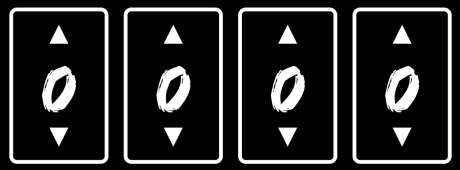
LOCKDOWN NEWS

TWO MASKS BETTER THAN ONE

POPULAR POST

PIGEONS AREN'T REAL





UNLOCK

WEB DESIGN

Looking towards the web design of the news site.

It will be vital to produce a news site that work similar like those in real life to keep those real life ties to the project whilst at the same time maintaining the discussed levels of discomfort in the design. I will be sure that the site utilised the design style I have invested time into researching for it achieve this.

I have utilised real life aspects you would find on news sites in the real world such as news sliders, headlines, images, adverts, weather and social media icons that in turn also provide a further transmedia element to the experience.

The news site is to treat every story fairly and provide access to them all as easily as you could on the real life examples. There is not meant to be direct persuasion on the transmedia experience more an opportunity for the audience to engage with the news and make up their own mind on where they explore next. Although ultimately the aim of the site is to act as an intervention (see exegesis) to challenge news media literacy there is still a conclusion and some users may engage with the experience to find the numbers and get out. For this reason I would perhaps considering removing the conclusion and have the news site act as a simple news map that engages users news media literacy although the lock does add that fictional aspect and ties the project together in a nice manner.

The site was initially meant to be split in two although due to limitations and time constraints I have decided to build a mixed news based artefact that pulls news stories that otherwise would have been intended to be split across multiple paths on the site.

As I had researched majority of news websites utilised left aligned styles. I attempt to use this for the majority of my news site.

The news site's and the experiences conclusion is behind the lock shown on the adjacent page. Apart from the logo, this lock acts as almost the vocal point on the website where it will appear on every page on the news site, therefore having an access point no matter where the user is. This is to underpin the fiction elements and the fact that a news site should normally not have a conclusion. I have used majority a black look to the experience to give the idea of the dark web and this mixed with the unique design of the project to provide that discomfort allows the site to sit in a ambiguous spot where it seems fictional although is discussed real world things.

Overall the production of the web design has been successful and now I am just to fill the news stories with the actual news stories to complete the production and discuss where hiding the numbers is best.

PRODU

ICTION

INTRODUCTION

Mapping out and discussing the production of the site from rabbit-holes all the way to conclusion.

First looking towards the introductory rabbit-holes to the experience. These social media avenues as rabbit-holes were used as ways to push the experience to an audience and also act as a way to establish the experience and as a transmedia experience.

I primarily used Facebook, Twitter and Youtube as these are the social media that my demographic primarily use. News articles were posted across these social media to seem like the news site is promoting itself. I initially intended to put locks down throughout the UK to act as real life rabbit holes although COVID has stopped this plan. This was a key part of the locks playing a key part in the titling and word play of the experience.

I also decided to push the experience through my own social media avenues to attempt to attract as many people as possible. This was also attributed to through word of mouth through my peers that allowed for early user testing.

The bottom right hand screen-shots is the introduction to the transmedia experience, this is the first screen that the user will encounter. The text on this page, is to have a glitch effect mirroring the effects discussed above. This will be to provide the users with a level of discomfort and it makes the message is not everything is as it seems. This is then followed by a button that says enter. This is a play of going into a lockdown but instead the user is entering lockdown the news experience.

The original plan for this was to have it split the users off into two separate narratives although due to time constraints a sort of “Alpha” version of the experience was produced. The intention here would be to have a Watcher or Player pages and also a demonstration of some of the members of either side. This would have then led on to tailored videos for each retrospective side and the more defining experience for the news site depending on whether you are a Watcher or a Player.

Nathan

Edit

News Hub Site

@LockdownUnitedKingdom · News & media website

Edit Follow

Home Groups Jobs Events More

Promote

Add Chat to your website

Drive sales and provide support by adding Messenger to your website.

Get Started

Set your Page up for success

Finish setting up your Page so people on Facebook know that you're a credible business.

Create Post

Photo/Video Get Messages Feeling/Activity

Search

Home
Explore
Notifications
Messages
Bookmarks
Lists
Profile
More

Tweet

Dale McLaughlan
@DaleMcLaughlan1

5 Tweets

Lockdown
@Lockdow26687281

Lockdown a News Hub

United Kingdom lockdown.digital Joined April 2021

0 Following 0 Followers

Not followed by anyone you're following

Follow

Tweets Tweets & replies Media Likes

Lockdown @Lockdow26687281 · Apr 21
lockdown.digital/pages/watcher-...

Lockdown @Lockdow26687281 · Apr 21
lockdown.digital/pages/watcher-...

Lockdown @Lockdow26687281 · Apr 21
lockdown.digital/pages/watcher-...

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What's happening

UEFA Champions League · LIVE
Real Madrid vs Chelsea
Trending with Benzema, Zidane

Trending in United Kingdom
WHAT A GOAL
16.5K Tweets

Pop · Trending
#MichaelJacksonWasFramed
18.9K Tweets

British Vogue · Yesterday
All the moments you missed from the Oscars 2021

Show more

Topics to follow

Premier League — Soccer league — Follow
Football — Sport — Follow
Manchester United — Football team — Follow
Viral Tweets — Popular right now — Follow

ckdown
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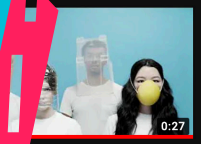
SUB

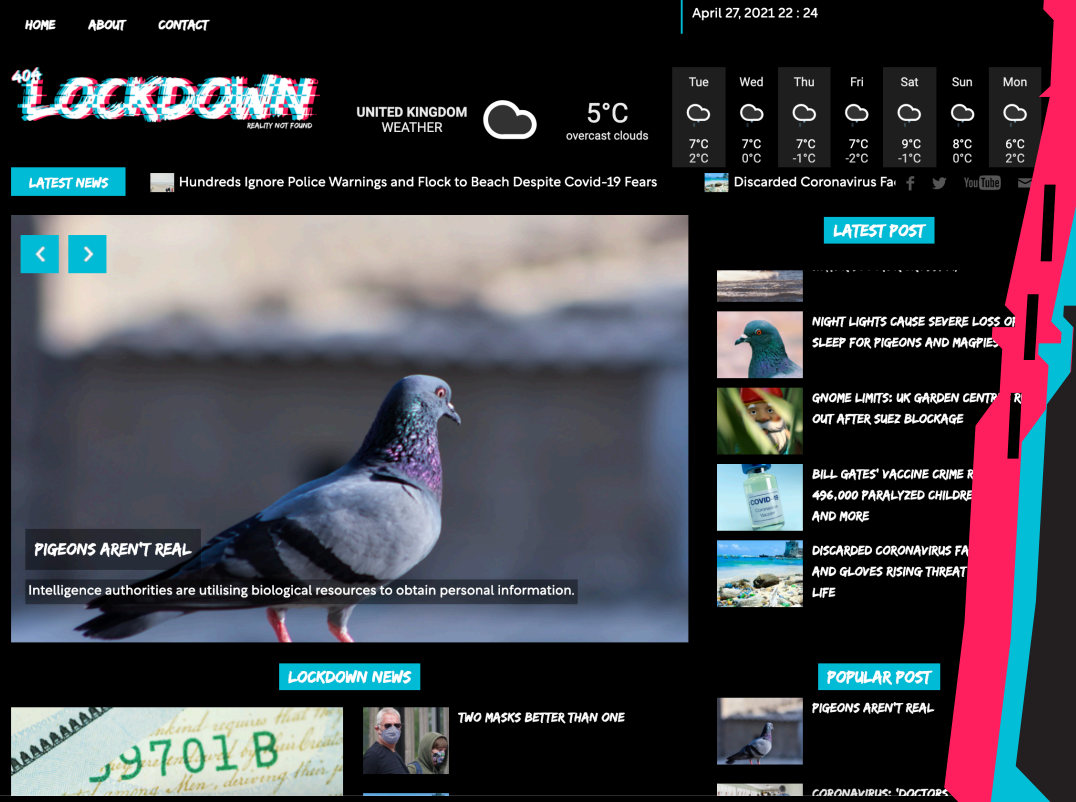
VIDEOS PLAYLISTS CHANNELS DISCUSSION ABOUT



Welcome to Lockdown
2 views • 4 days ago
https://lockdown.digital/

LOCKDOWN

ENTER



LOCKDOWN NEWS

CORONAVIRUS 'WILL HASTEN THE DECLINE OF CASH'

Coronavirus 'will hasten the decline of cash'

TWO MASKS BETTER THAN ONE

DISCARDED CORONAVIRUS FACE MASKS AND GLOVES RISING THREAT TO OCEAN LIFES

HUNDREDS IGNORE POLICE WARNINGS AND FLOCK TO BEACH DESPITE COVID-19 FEARS

FACT CHECK: CHANGES TO THE COUNTING OF COVID-19 DEATHS IN AUGUST REDUCED ENGLAND'S DEATH TOLL

POPULAR POST

PIGEONS AREN'T REAL

CORONAVIRUS: 'DOCTORS ON COVID WARDS SITTING AROUND WITH NOTHING TO DO

RESEARCHER 'ON VERGE OF MAKING VERY SIGNIFICANT' CORONAVIRUS FINDINGS SHOT TO DEATH

BEWARE OF SKIN INFECTIONS CAUSED BY CORONAVIRUS MASKS

VIDEO USERS

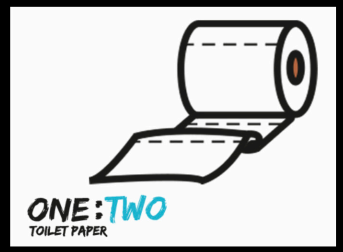
UK

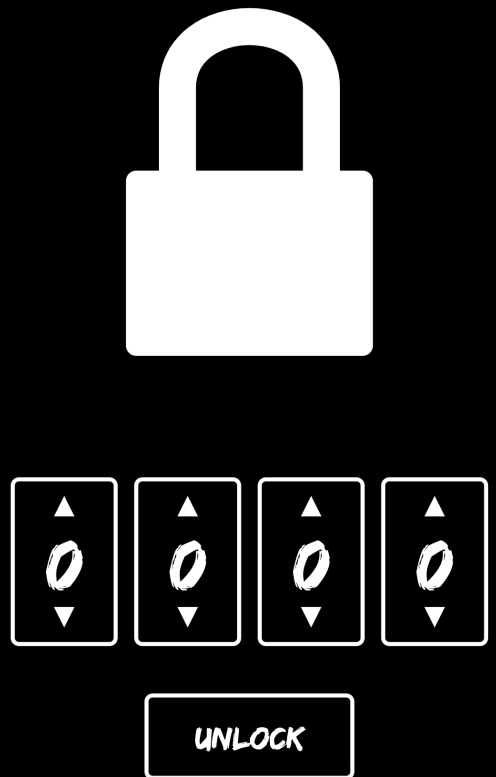
TANKS IN THE STREET

WORLD

PIGEONS AREN'T REAL

SPONSOR





NEWS SITE

As you progress past the title page of the site you move towards the video I had constructed to almost act like a trailer for the experience, this is an optional engagement although will auto play on loop in the background under a level of opacity. In the middle there will be a button that will then start the experience and take the user to the news site itself.

Moving on to the main centre piece of the design in the news site. This is where the user will then choose the path they want based of the news they engage with. On this site there is intended to be 4 hidden numbers which will unlock the lock at the bottom of the page which can be seen in the bottom right hand screen-shot. This lock will be situation at the bottom of every page on the news website.

The news site will be built with the discomfort in mind that has been discussed throughout the research.

The news site will have multiple subsections on the main page. The top will feature a header that will remain their across all pages on the site and within this there will be navigation bar that leads to a home page which is there news hub page, an about me page which provides instructions on the site and contact section that will act as a way to contact the news site. There will then be the website clock that displays the date, this will allow for the extra dynamic features you would find on a real life news site. Below this will be the logo and weather widget to add to the realism of a news site. Concluding the header with a latest news section that will have a fixed set of news sites that the user will always be able to explore and then tying the header up with the social media posts.

The news will be present to the user with a large slider displaying some key news stories and then filtered into sections: Latest Posts, Popular Posts, lockdown News, UK News, World News, COVID-19 and Vaccine. These will then be populated with news stories relevant to the header.

Every page on the experience will have an advert tied to it. This is to act as a way to

There will also be a section for videos, here I will place the lockdown video from before that has been uploaded to Youtube this will allow for an avenues to re-watch the video in a clearer fashion. There will also be a section for users that engage with the site, these will ofcourse be fictional and link to their social pages to develop the transmedia aspects of the experience.

The home page of the news site will feature all shapes and sizes of news stories that should appear fake although is entirely dependant on the users news media literacy.

NEWS SITE

Looking more individually at some of the pages on the site.

The About page can be found in the screen-shot within the top left corner. Here there will be instructions on the experience and little bit of information. Alongside instruction on how to identify the numbers throughout the sequence and how they will be formatted.

The contact page will be very basic and actually non functional, due to time restraints and inexperience with PHP I have decided to allow it to provide the illusion that users and messaging the experience when in reality it is more to develop the realism of "I can message this news station?" making users debate if the experience is real.

There will then be a basic lay out that can be seen in the bottom left hand screen-shot. The aim of this is to present the news story in its text format under the fictional news site, this will engage the users without a clear demonstration of where the news comes from. The news stories are each taken and referenced at the top of the page with a link to the relevant story. There will be free to use stock imagery utilised as I was unable to get my own images given the pandemic restraints. This page will then feature 4 relevant news stories that lead a rabbit holes onto the next news stories, the intention to track users through the site and see the news they click on and engage with.

The final screen-shot on the adjacent page is of an example of an interactive experience on the site, this is where the user can engage with the news more.
I planned to build out more of these experiences throughout the site although due to time restraints it was a minimal feature. Although it would have helped flesh out the interactive experience.

404 LOCKDOWN REALITY NOT FOUND

UNITED KINGDOM WEATHER 5°C overcast clouds

Tue	Wed	Thu	Fri	Sat	Sun
7°C 2°C	7°C 0°C	7°C -1°C	7°C -2°C	9°C -1°C	8°C 0°C

LATEST NEWS Than One | Pigeons Aren't Real | Hundreds Ignore Police Warnings and Flock to Beach Despite Covid-19

Home / About

WELCOME TO LOCKDOWN

Nate.Digital 2021 About

Welcome to Lockdown, here you will find news stories surrounding Lockdown and Covid-19. Lockdown acts as a hub for all news, feel free to explore and engage with the different stories that have emerged relating to Lockdown. Although be aware not all news is reliable. This news experience has been created to act as an artefact of the news that surrounded Lockdown and Covid-19.

> You may have noticed a Lock at the bottom of the page. There are four number hidden throughout the news. Find them to conclude the Lockdown experience. The Numbers will be hidden in a format that shows where it fits in the code followed by the number for the code. An example below:

Order in Sequence

1:4

Number for Code

404 LOCKDOWN REALITY NOT FOUND

UNITED KINGDOM WEATHER 5°C overcast clouds

Tue	Wed	Thu	Fri	Sat	Sun	Mon
7°C 2°C	7°C 0°C	7°C -1°C	7°C -2°C	9°C -1°C	8°C 0°C	6°C 2°C

LATEST NEWS Two Masks Better Than One | Pigeons Aren't Real | Hundreds Ignore Police Warr

CONTACT US

Have a news story you think might fit in to our site? Let us know below! Remember to include a link.

Name*

Email*

Message*

Send Message

CKDOWN REALITY NOT FOUND

UNITED KINGDOM WEATHER 5°C overcast clouds

Tue	Wed	Thu	Fri	Sat	Sun	Mon
7°C 2°C	7°C 0°C	7°C -1°C	7°C -2°C	9°C -1°C	8°C 0°C	6°C 2°C

NEWS Two Masks Better Than One | Pigeons Aren't Real | Hundreds Ignore Police Warnings and Flock to

/ News / Masks

MASKS BETTER THAN ONE, STUDY FINDS AS CDC S STATES NOT TO ROLL BACK COVID GUIDELINES

ent 2021 Masks

US government researchers have found wearing two masks was better than one when preventing the spread of Covid-19, according to a Centres for Disease Control and Prevention (CDC) study.

In a lab experiment, two artificial heads were placed six feet from each other and studied on how many coronavirus-sized particles were expelled and inhalled while wearing a variety of face coverings.

Researchers found that wearing one mask, either cloth or surgical, prevented 40 per cent of incoming droplets from being breathed in. When adding a surgical mask underneath a cloth mask, 80 per cent of

POPULAR POST

DISCARDED CORONAVIRUS FACE MASKS AND GLOVES RISING THREAT TO OCEAN LIFE

COVID: MAN JAILED FOR SCOTLAND-ISLE OF MAN WATER SCOOTER CROSSING

CORONAVIRUS: THOUSANDS OF ARMED FORCES STAFF COULD BE PUT ON STANDBY OVER COVID-19 SPREAD

BLACK LIVES MATTER: FROM SOCIAL MEDIA POST TO GLOBAL MOVEMENT

SPONSOR

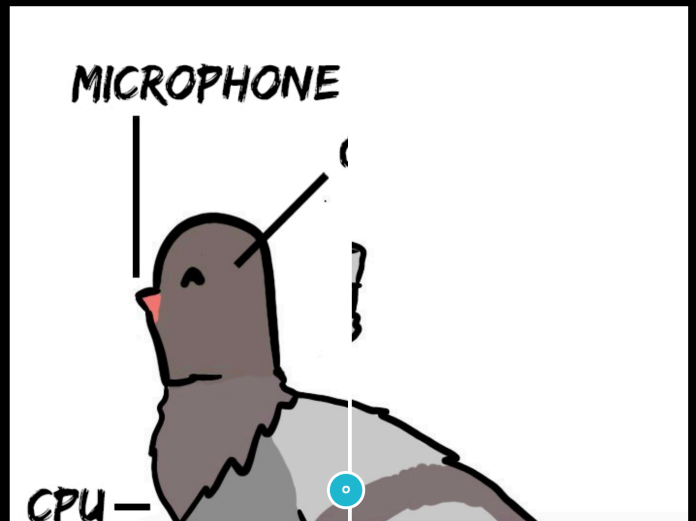
Home / News / World

WHAT IS IN A PIGEON?

Facebook 2020 World

A look at what is in a pigeon.

> Intelligence authorities are utilising biological resources to obtain personal information.



RELATED POSTS

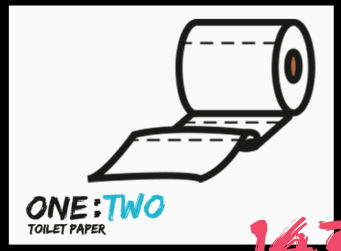
BILL GATES BACKS A 1 BILLION PLAN TO COVER EARTH IN 'BIG BROTHER' SATELLITES CAPABLE OF STREAMING 'LIVE AND UNFILTERED' HD FOOTAGE OF THE PLANET

NIGHT LIGHTS CAUSE SEVERE LOSS OF SLEEP FOR PIGEONS AND MAGPIES

ONE OF THE US BIGGEST MYSTERIES

LACK OF SLEEP MIGHT INCREASE YOUR CHANCES OF GETTING COVID-19, STUDY FINDS

SPONSOR



ONE:TWO
TOILET PAPER

Site is temporarily unavailable.

We are currently performing scheduled maintenance. The site will be back soon.

We apologize for any inconvenience.

More than 10,000 British soldiers, sailors and airmen could be put on standby in the coming weeks as the coronavirus crisis worsens.

Officials have been drawing up plans for weeks and are now ready to submit proposals to the prime minister.

The plans, codenamed Operation Broadshare according to army sources, were originally due a few weeks ago but have been delayed so they can be altered to reflect the rapid spread of the virus.

Although Britain's armed forces are used to helping in times of national emergency, such as flooding or fuel strikes, never have they had to consider so many unknown potential scenarios.

> The plans - codenamed Operation Broadshare - have been delayed so they can be altered to reflect the rapid spread of the virus.

At the extreme end, proposals have been considered to cope with the breakdown of civil society.

"It feels like we're getting ready for war, but this time at home," one senior source familiar with the plans told Sky News.

"This is what the military is good at, we are always planning scenarios and ready to step in to help, however I've never known anything like this. There are just so many unknowns."

Some of the anticipated scenarios include personnel backing up the police force, protecting major buildings and locations, staffing morgues and helping older people with shopping and transport.

No units have been tasked yet, but that order could come within days if necessary.

One area the military will be able to help is by providing hundreds of HGV vehicles and drivers to help move food, stocks, medicine and supplies around. There are also plans for soldiers to protect quarantine zones with the police, if that ever came into force.

The military is working on the assumption at least 20% of its personnel will contract coronavirus. Last night, news emerged of two serving members who had tested positive after arriving in Cyprus on Friday afternoon. They are in self isolation and displaying mild symptoms.

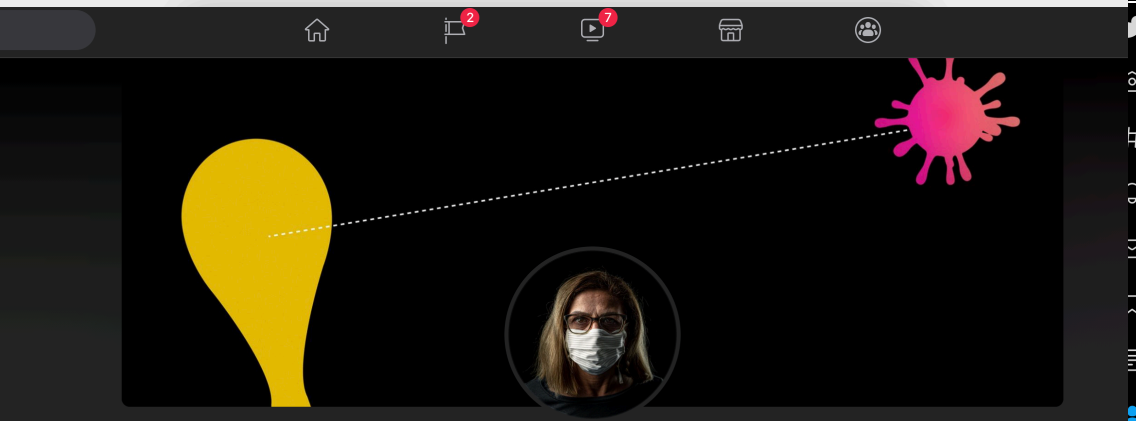
OUT AFTER SUEZ BLOCKAGE

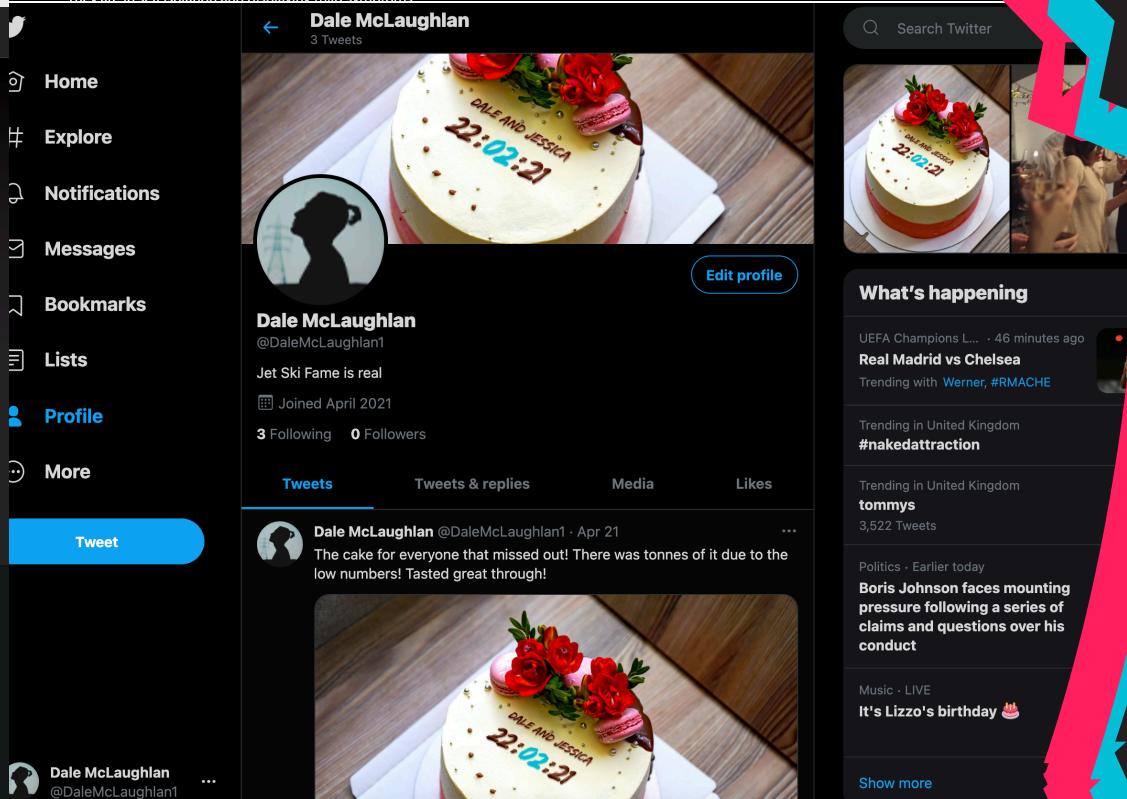
SPONSOR

ONE:TWO
TOILET PAPER

COMMENTS

DIANA SHEAR
I saw the tanks moving in





NEWS SITE

The advert that appears on every page on the site leads on to a functional "maintenance" site that makes the user feel that the experience is drillable and that maybe this company does exist? This is however a dead end.

On some of the news articles there is opportunity for fictional users to comment on the news posts. This again contributing to the realism where on some real life news site users can do this. This was important as it allowed me make the experience feel like it was coming to life.

These use accounts then lead on to their social media accounts. This contributing to the transmedia experience and also expanding the news site to feel real.

Overall building the news site was successful and came together as a nice overall production. It may have not have been as complete as I expect although I am pleased with the production,

The numbers have been hidden in multiple spots throughout the site. 2 of which are on the use profiles where the other is within a pigeon and the final one is on the advert.

LOCK PASSWORD

2019

USER FEE

EDBACK

WHY IT IS IMPORTANT

With such a massive platform or news site where the experience is to be held, it will be important to engage with user feedback and get people to test the experience throughout building it and most crucially towards the end of the build so that the full experience can be explore and tested, this will be mixed with mini testing sessions where I sit down with user testers to test specific areas of the experience to ensure it is working properly.

User testing will be most crucial for this type of project where every users journey may be different so therefore the items they engage with on the site and the path they take may mean they encounter different bugs or errors. It will be important to provide thorough user testing to ensure the project is working well.

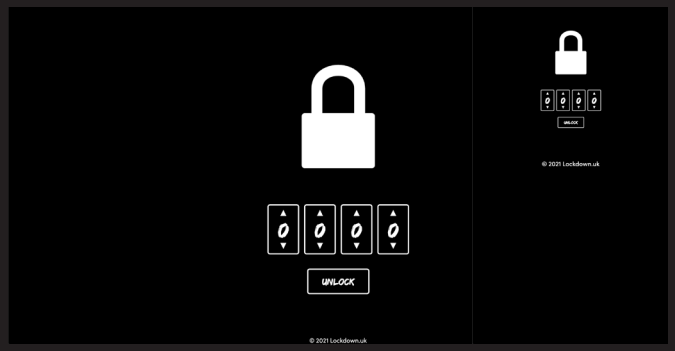
"User-centered design (UCD) is a general term for a philosophy and methods which focus on designing for and involving users in the design of computerized systems. The ways in which users participate can vary. At one end of the spectrum involvement may be relatively light; they may be consulted about their needs, observed and participate in usability testing. At the other end of the spectrum involvement can be intensive with users participating throughout the design process as partners in the design (Preece, Abras and Krichmar, 2004)".

I will push the testing out to multiple different people at different individuals to ensure that a further thorough approach to user testing is utilised.

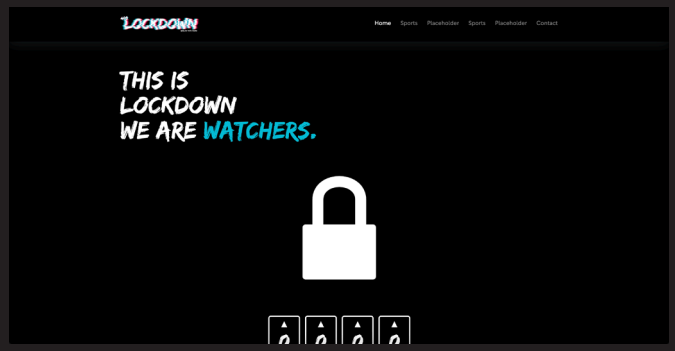
User feedback will be crucial to building a coherent experience that is enjoyable and functional for users. It will help identify bugs that can then be corrected with feedback, responsive engagement to ensure the experience is experienced on all screen sizes in a functional manner and overall experience of the transmedia project so that there is a smooth and enjoyable experience for all.

The user feedback will then be utilised to tweak and get the project into a stage where it is ready for final deployment and sit online as an artefact for user engagement.

FEEDBACK



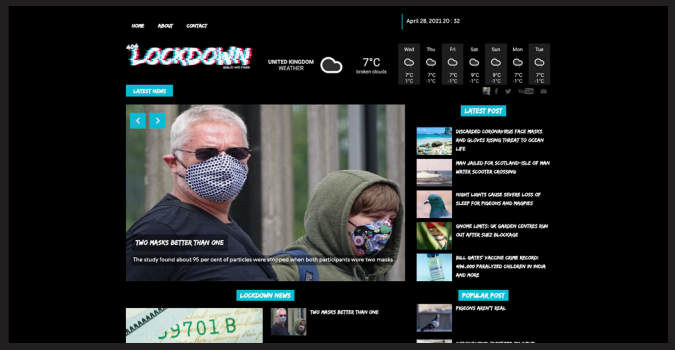
When users have been trying to open the lock in the early stages they find it hard to type the numbers in on mobile, this is due to the lock being too small on mobile, therefore I will make the lock bigger on mobile screens. I have also designed it on mobile so it works how a lock would as in it the number rotate. I will need to add instructions on this.



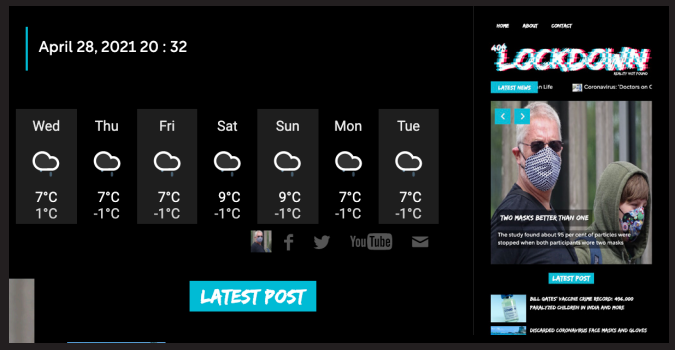
The first rendition of the site was then built around the lock. This translated onto mobile effectively with use of a burger menu as the navbar. The main feedback from this first example was that it did not really form a news site very well. The navigation bar and layout did not represent a news site. I will reinvent the site from here and ensure a version is produced that looks like a news site such as the BBC for example. Although tailoring this to match the needs of the experience.

The introduction video was initially too dark and the button to enter was too big, this was since then changed so that the button was smaller and that the opacity above the video was lower so that the video could be seen more clearly.

FEEDBACK



Overall feed back from the news site has been good, the site works well across mobile and desktop and therefore the experience is the same across both. There was a minor change to how the font should be used for headlines rather than for the text describing them on the home page. Although overall there were minimal pages.



The weather widget did not translate well to mobile and therefore was removed on mobile devices. Although the rest of the site has been explored by people and on both mobile and desktop and has been so far a positive experience,

Some of the news stories that were paired with each other did not flow well together from some peoples experiences so it will be important to explore different options when it comes to what news relates to what in the experience. Although it is encouraged the use explores paths to find something they like. Also this feedback somewhat confirms the intentions of the project are working where if the user chooses not to read specific news then this reflects their news literacy.

CONCLUSION

Overall feedback from the transmedia experience has been great. It has allowed me to tailor the experience and really perfect it. I will continue to take feedback on the experience as it will remain live and then tailor this to how users are experiencing it in the future. It also leaves opportunity for me to expand the experience in my free time past the deadline to make it what I intended it to be over time.

It would have been interesting too explore what feedback would have come from Watchers and Players retrospectively, this would have been an insightful way to see how they are engaging with the experience based of sides.

"THIS EXPERIENCE WAS REALLY FUN TO PLAY AND REALLY MADE ME THINK ABOUT LOCKDOWN AND FAKE NEWS; IT WAS WELL THOUGHT OUT AND WELL PRESENTED. I WOULD RECOMMEND THIS GAME TO OTHERS AS I ENJOYED MY EXPERIENCE PLAYING IT. IT REALLY MADE ME THINK ABOUT MY ENGAGEMENT WITH THE NEWS."

- USER

EVALU

ATION

EVALUATING

Working on the Transmedia experience has been eventful, successful and overall enjoyable. I feel that the project I have developed and created here provides and effective way for users to engage with the news in a safe environment whilst still acting as an intervention that has been discussed in my exegesis.

As I have had limited time and did not realise the extent of the project I proposed I have cut it down to what I have described as an Alpha stage. Things I would do if I have a bigger team/more time:

- Two sides of the project. A Watcher/Player dynamic would have split the audience although in some sense has provided a collective way that provides a more subjective view of the news without feeling like the user is on a side.

- More news stories. The site could always benefit from more news stories and in fact with a bigger team it would be interesting to present the project on a global scale looking at news from around the world rather than some stories here and there.

- Without the ironic Lockdown restraints I would have liked to get out to take my own footage and imagery.

- More interactive experiences within the site, some that communicate with the user. Perhaps a way to collect user data and then build a narrative out of this.

- A working chat bot from the contact page although this could be suggested interactive experience as well. Overall developing the social media narratives and presence of the experience.

The research surrounding media literacy continues producing literature surrounding media literacy. It is fore-casted this literature will continue to grow as media use and news engagement increases and as the public concern about potentially negative effects also increases. The transmedia experience I have created only expands on this and challenges user to engage with the news without a face. There is nothing to tell the user whether this news is real due to where its from. There is also that fictional element and realism that should constantly debate with the user about how real the news they are engaging with is.

The media literacy research is relatively new. Throughout my research, consistent themes emerge surrounding media literacy and its association with the news and targeting to equip people with a news media literacy, this project aims to be an intervention (see exegesis) that acts as a way for users to increase their news media literacy within a safe environment where it acts as a fictional safe zone.

There remains potential for specific media literacy research surrounding specific variables such as demographics within different cultures and religions. Opportunity to develop successful designs for media literacy interventions to achieve more positive outcomes that will utilise media exposures but also enhance media literacy understanding (Potter, 2010) which in turn is what I have tried to create here.

My research as practice as a transmedia project aims to contribute to understanding of news media literacy that allows for users to build on their prior knowledge and thrive in a contemporary media environment that engages the user effectively and raises their awareness of media literacy overall.

LOCKDOWN

ENTER

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