DEAD OR ALIVE

DESIGN DECK

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INTRODUCTION

The aim of this project is to create a transmedia experience of the story Of Mice and Men, I am primarily going to be focusing on the story of the movie (1992) and book (1937) by John Steinbeck, I identify these as my primary texts and the story I will refer to when creating my experience. First I have to think about the narrative space, number of platforms and timings of content and then also about the extent of audience involvement throughout my transmedia experience. Audience interaction should be key to getting to the end the narrative.

The story Of Mice and Men is a book popularly studied at GCSE in secondary schools. Therefore my audience will be roughly 16 year old students. The story follows George and Lenny in their American dream to start up a farm. They need to earn money and have been around their share of jobs, they eventually land on this ranch where Lennie eventually kills a woman through his mental state to not be able to let go of her, snapping her neck. Lennie and George then run from the ranch and this is where George shoots Lennie in the book. I want to take this and make this a conspiracy, and that Lennie got away and that every since the world has been looking for him.

My project is to tackle the event of Lennie Smalls killing Curly's wife as a real event and how he has never been apprehended for his crime. I want to take this concept and take it through time from the great depression till the current day. I want to experiment with different design styles and how they would have changed world wide in the global search for Lennie Smalls. I want to explore it as if in the current day it has aged so much that it is more of a conspiracy theory and that it is debated if it actually happened. The experience will involve following Lennie's breadcrumb trail that will lead to his location and how different conspiracies and loose ends can lead to dead ends and in driving the narrative forward.

Within this design deck 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 Lennie's 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. I want to primarily use Reddit to explore different conspiracies and how the event has developed since the great depression. For example a phony newspaper report from the 1930s that may suggest Lennie has been found dead, although this could just be a conspiracy theory to throw those searching for him off. 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 rather than create an excess amount. Creating depth to the narrative will let me do this. I have to make sure to make it as if Lennie has really committed this crime and that the audience feels a responsibility to get involved and help find him. The use of multiple media platforms will be crucial for the narrative Of course 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 design deck to exploring how my audience will immerse into this experience and the different paths that can be taken through the narrative, also addressing how long and it will play out for. 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.

WANTED

WHAT IS TRANSMEDIA?

Transmedia storytelling is a unique way to drive a franchise 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 is "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 whereas Mcgonical suggest we only need two. 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.

"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, n.d.) 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. Trans media 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. There allowing this to be a form of "world-building". This allows for a lot more entry points, and allows for a coordinated complex story. Therefore using multiple platforms and format is essential to allow my project to be accessible so that there are different 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, n.d.). 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 way.

IRL

STORY ADAPTATION

For my project I have to take the GCSE story in Of Mice and Men and adapt the story into a transmedia experience. My work will either need to be a close adaptation or loose adaptation of an aspect of the story, I need to make sure I adapt it to more than three media formats (according to Pratten) 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 or works" (Hutcheon, 2014) Hutcheon suggests that if the user knows the already existing text that has been adapted we are always constantly comparing it to the narrative, 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"as I need to remember the user will constantly being comparing to the original adaptation of Of Mice and Men. Although the original for users can be different depending on different audiences. Most GCSE students within the UK take John Steinbecks version of Of Mice and Men to the be original so this should match my audience correctly of 15-16 year olds.

Adaptations often moves the narrative forward experimenting with new ideas but also leaves things behind. Adaptations often fall into the category of re-mediation 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. 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 such as location, culture and even gender.

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 adaptation for Of Mice and Men it is important that I revisit these texts to clean up my character knowledge, I want to re-watch the film as this is what I am considering to be the primary text, although it is an adaptation from the book it is very similar. I want to see the character relationships and how I can take from the film to really drive my narrative. The way people talk and attitudes they have are crucial to replicate in order to have a truly immersive adaptation. I want to have a main focus on really constructing Lennie as a character, over time it may fade out that he has a disability or may even become a myth. It is important though that any characters I take from the text must stay true to how they would be in the film. Fortunately to the use of conspiracy it allows me to make almost fictional conspiracies (within reason) on some of the characters. Although I have to make sure that I make these clear conspiracies to avoid disgruntling any users. Adapting my project and supporting it with multiple media platforms will allow for the project to feel real and related to the primary text. Driving a core narrative set after the primary text.

SEVEN PRINCIPLES

Henry Jenkins puts alot of thinking 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.

The first principle being 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 leading to Lennie 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 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 is the next principle. 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. Multiplicity refers to alternate retelling or even parallel universes, this rewarding the user which a fresh perspective through a re-mediation. It is important that the creator makes it obvious instead of trying to pose this is in the same universe to avoid upsetting users.

The third principle is that of Immersion vs Extractability. Immersion is the users ability to wrap within the experience and story world where as extractability is the way users wrap the real world around fiction for example in film merch.

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.

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 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.

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 each of them will effect creating my transmedia experience as I want it to be drillable and immersive, through a retelling of the ending of Of Mice and Men, although 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 in the aid to find Lennie 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 character involved with finding Lennie. I want the audience to perform exploration in finding Lennie therefore role-playing as "online detectives" and possibly asking them to go outside depending which part of the 1-9-90 audience they are. This page has been a summary from (Pratten, n.d.)

NARRATIVE
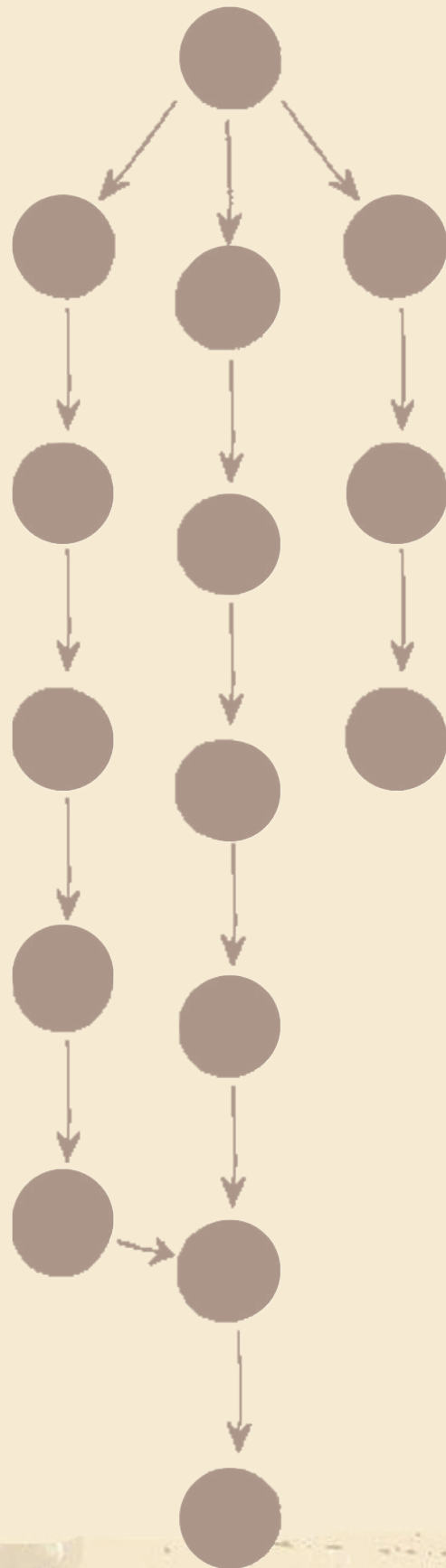
When looking at narrative arcs in transmedia, it can be hard, there are a number of different approaches that can be taken towards this whilst also placing the story across multiple media formats and communication channels. The core aspects we would associate with narrative is still there such as story, plot, characters 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" (von Stackelberg, P. n.d)

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 cause and effect in an appropriate manner. This can often be done through puzzles with the characters that 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" (Ryan, 2001) 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.

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. 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. 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 ofcourse 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 time rather at a set narrative time. 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 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 become 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 search for Lennie 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.

KEY THEORIES

1-9-90 RULE

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 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 can be 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.

Try 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.
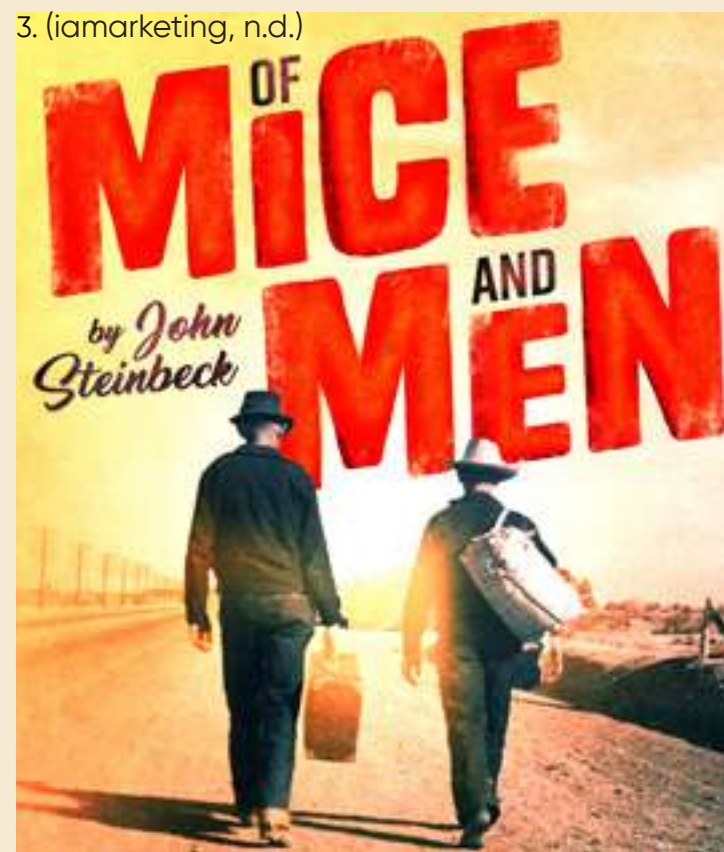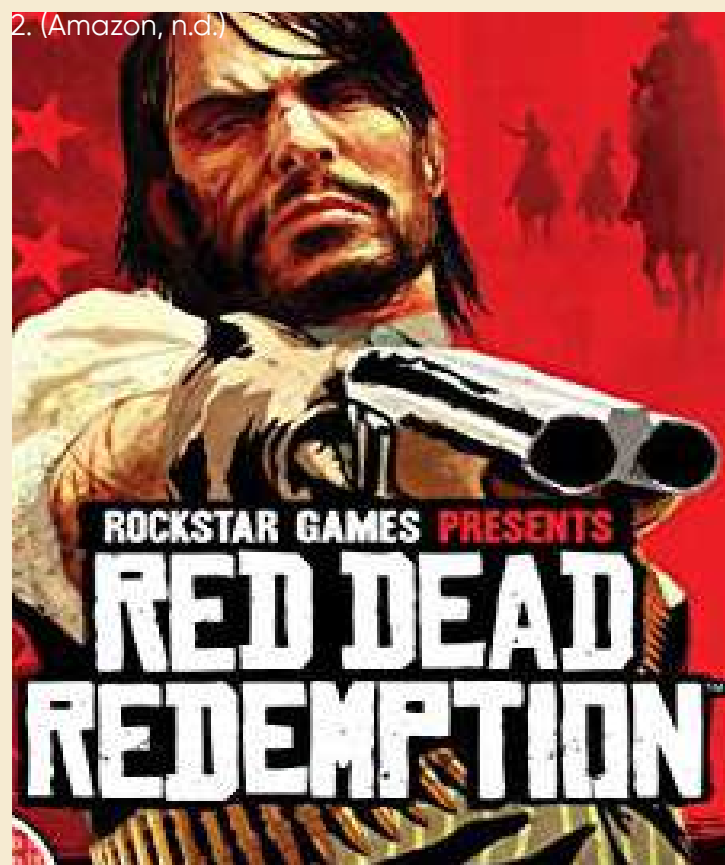
RABBIT HOLE

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 code on a poster and at the end of the trailer. 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 immersive elements that will hopefully be allowed 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 onto 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. It is important that through my narrative hooks I show why my experience is important to keep engaging with and coming back to.

VISUAL DECISIONS

WANTED
RAMIRO DE LA TORRE
- GRAND LARCENY -
LAST SEEN AT
CAMPO MIRADA

ROCKSTAR GAMES PRESENTS
RED DEAD REDEMPTION

OF MICE AND MEN
by John Steinbeck

I want to make sure I make effective visual decisions for my transmedia experience. I have decided to take the approach to the experience as if Lennie is wanted. Therefore also creating graphics that look like they belong within the Of Mice and Men story. I want to take heavy part of my inspiration from the Red Dead Redemption video game. Set around the time of ranches and cowboys similar to Of Mice and Men. I need to make sure that I use my visual decisions consistently to make sure that the transmedia experience is identifiable.

I have decided to take the red from the Of Mice and Men cover and also the Red Dead cover. This will help stand out against the bland colours of the Wild West. The use of this red should hopefully allow me to direct my audience through this colour. Using the colour red to highlight key points. The red also representing the blood on Lennie's hands and how we are following him through his breadcrumbs.

I also looking at multiple typefaces I could us on my project. Looking at different typefaces in the Wild West style and also bold and clear fonts, I decided to go with the "Chinese Rocks" typeface which is similar to the typeface from Red Dead Redemption. This will allow users to feel immersed in the 1930's hopefully and that the materials they are following are from around this time.

It is important that through my visual decisions I take into account the level of visual language understood by my audience. I would expect that 15-16 year olds are familiar with things such as social media icons and arrows and know what the mean in as a visual concept. There for I will make use of simple visual language to help direct the audience through my text.

WANTED
DEAD OR ALIVE
ARMED AND VERY DANGEROUS
$10,000 CASH REWARD
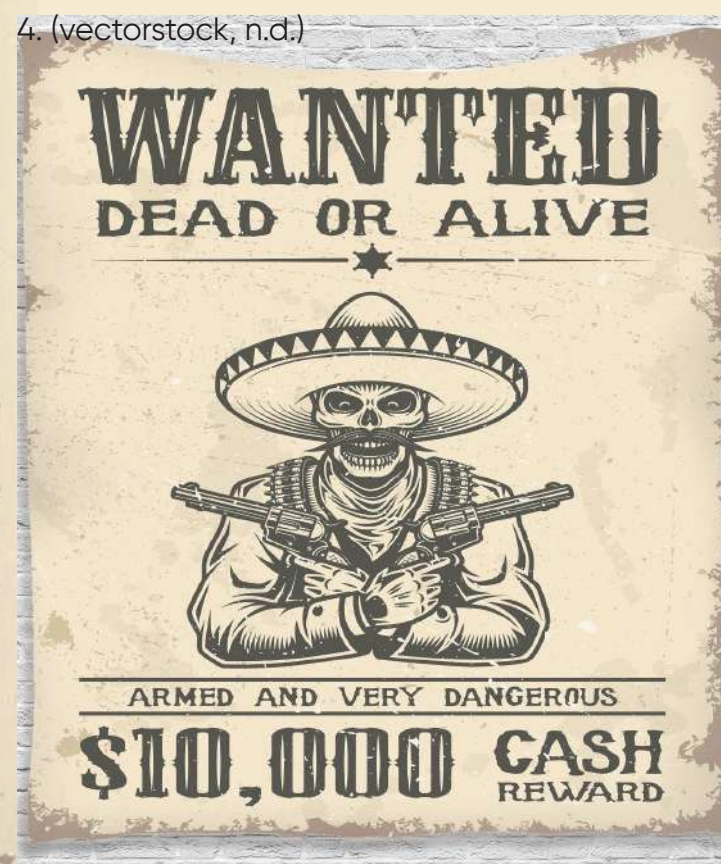
DEAD OR ALIVE

DEAD OR ALIVE

DEAD OR ALIVE

DEAD OR ALIVE

DEAD OR ALIVE

DEAD OR ALIVE

DEAD OR ALIVE

CHARACTERS

CERTIFIED COPY OF BIRTH RECORD — REG NO. 7701

FIRST NAME	MIDDLE NAME	LAST NAME
LENNIE	N/A	SMALLS

DATE OF BIRTH	PLACE OF BIRTH	RACE
24/07/1907	TEXAS, USA	WHITE

ADOPTED MOTHER	FATHER	GENDER
CLARA SMALLS	UNKNOWN	MALE

LENNIE SMALLS HAS A DISABILITY WHICH GIVES HIM THE MENTAL CAPACITY OF A CHILD HE OFTEN ACTS HOW A CHILD WOULD AND HIS BRAIN DOES NOT FUNCTION WELL UNDER HIGH PRESSURE SITUATIONS. HE IS NOT DANGEROUS TO BE AROUND UNLESS PROVOKED.

LENNIE SMALLS IS ONE OF THE MAIN CHARACTER OF MY EXPERIENCE AND WILL BE WHAT THE REWARD THAT THE USERS ARE LOOKING FOR.

CERTIFIED

CERTIFIED COPY OF BIRTH RECORD — REG NO. 7743

FIRST NAME	MIDDLE NAME	LAST NAME
GEORGE	N/A	MILTON

DATE OF BIRTH	PLACE OF BIRTH	RACE
22/04/1907	TEXAS, USA	WHITE

MOTHER	FATHER	GENDER
UNNNAMED	UNNAMED	MALE

GEORGE IS LENNIES BEST FRIEND AND THE CLOSEST PERSON TO LENNIE, SO MUCH HE WOULD APPEAR TO BE LENNIES CARER. GEORGE WANTS TO LIVE THE AMERICAN DREAM WITH LENNIE AND START UP HIS OWN RANCH. HE WANTS TO AVOID TROUBLE AND LIVE A PEACEFUL LIFE.

GEORGE WILL BE CRUCIAL IN THE USERS EXPERIENCE WHEN FINDING LENNIE GIVING DIFFERENT CLUES AND HINTS ON THE SEARCH

CERTIFIED

CERTIFIED COPY OF BIRTH RECORD — REG NO. 1001

FIRST NAME	MIDDLE NAME	LAST NAME
JAKE	MARTHA	WELLS

DATE OF BIRTH	PLACE OF BIRTH	RACE
07/04/2002	BELFAST, NORTHERN IRELAND	WHITE

MOTHER	FATHER	GENDER
MARTHA	GARY	MALE

JAKE IS A GCSE STUDENT CURRENTLY STUDYING THE NOVEL OF MICE AND MEN AND AS A TREAT IN SCHOOL HE WAS ALLOWED TO WATCH THE MOVIE. HE THEN WONDERED, WHAT IF THIS BASED ON A REAL EVENT. UPON SEARCHING THE INTERNET HE FOUND SOME EVIDENCE IT MIGHT BE THROUGH DIFFERENT CONSPIRACIES.

JAKE IS LEADING THE SEARCH FOR LENNIE DOING EXTENSIVE HUNTING IN HIS DOWN TO TRY FIND WHERE LENNIE ENDED UP IN THE END.

CERTIFIED

CERTIFIED COPY OF BIRTH RECORD — REG NO. 1231

FIRST NAME	MIDDLE NAME	LAST NAME
MAE [CURLY'S WIFE]	N/A	UNNAMED

DATE OF BIRTH	PLACE OF BIRTH	RACE
07/05/1917	CALIFORNIA	WHITE

MOTHER	FATHER	GENDER
UNKNOWN	UNKNOWN	FEMALE

IN MY EXPERIENCE CURLY'S WIFE IS DEAD. SHE IS THE REASON THE USER IS LOOKING FOR LENNIE. CURLY IS ANGRY ABOUT THE DEATH OF HIS WIFE.

A DIARY ENTRY WILL RELEASE TO THE USERS FROM CURLY'S WIFE SHOWING THAT SHE PROVOKED LENIE AND REVEAL DETAILS CRUCIAL TO THE NARRATIVE AND EXPERIENCE.

CERTIFIED

CHARACTERS

CERTIFIED COPY OF BIRTH RECORD

REG NO. 1231

FIRST NAME	MIDDLE NAME	LAST NAME
UNNAMED [CANDY]	N/A	UNNAMED

DATE OF BIRTH	PLACE OF BIRTH	RACE
06/11/1867	CALIFORNIA	WHITE

MOTHER	FATHER	GENDER
UNKNOWN	UNKNOWN	MALE

CANDY IS SYMPATHETIC TOWARDS LENNIE. HE KNOWS HE WAS HARMLESS. AND ONLY WANTED A SIMPLE LIFE. FEELS VULNERABLE DUE TO HIS AGE.

CANDY WILL BE ONE OF THE CHARACTERS WHO POST THEIR FEELINGS TOWARDS LENNIE ON SOCIAL MEDIA. EITHER THROUGH FACEBOOK OR TWITTER

CERTIFIED

CERTIFIED COPY OF BIRTH RECORD

REG NO. 1431

FIRST NAME	MIDDLE NAME	LAST NAME
CURLY	N/A	UNNAMED

DATE OF BIRTH	PLACE OF BIRTH	RACE
06/11/1917	CALIFORNIA	WHITE

MOTHER	FATHER	GENDER
UNKNOWN	UNNAMED [THE BOSS]	MALE

HE IS PROVOKED EASILY ESPEICALLY BY THOSE TALLER THAN HIM, AS LENNIE KILLED HIS WIFE HE HAS NOT STOPPED THINKING ABOUT HIS REVENGE ON LENNIE.

HE WILLPOST HIS FEELINGS ON LENNIE. HE WILL ALSO DO ANYTHING TO FIND LENNIE.

CERTIFIED

I have developed different characters that should fit into my transmedia experience, my project will consist of a number of "anonymous" online social media users who are contributing to finding Lennie and hopefully a number of real users also contributing. I can not prepare for what type of users will engage with my experience but I know that the audience that I am aiming for is like Jake, studying GCSE and reading the novel Of Mice and Men. Although I will talk about this more in the possible players section of this design deck. It is important that I prepare to add more characters in the case that the audience takes control and directs the narrative a specific way for example if they find unprepared evidence of a real world event. It is important that I develop character to either avoid or delve deeper into events like this. It depends on the morals and ethics in which the audience directs the narrative. I want to make sure for characters that I really flesh out their social media accounts to make it appear that they are real people therefore making the experience more drillable. I have to make sure that I make sure that the transmedia experience is fleshed out and the consistent style is identifiable. The use of red should allow for anything related to the experience to stand out. Although a consistent look will only help this.

"As far as the depth of the notion of character is concerned, the concept of personality is often associated with a considerable superficiality and the shallowness of mere appearances. The fact that people care about character, accordingly, is often connected with their attempt to go beyond the "surface," beyond "the mask or veneer of mere personality" Even the very etymology of the term "personality" suggests superficiality by its relation to the Latin concept of persona: "a mask of the kind that used to be worn by actors." Character as deeper "emerges when the mask is removed". (Banicki, 2017). Allowing characters to feel like they have more depth will allow me to really make the transmedia experience drillable and allow for deeper user engagement.
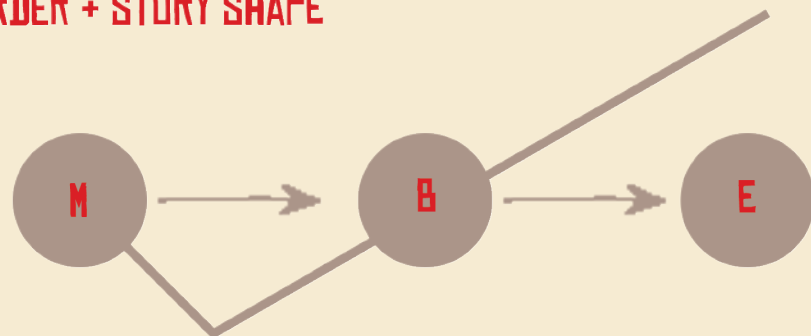
The birth certificated may make an appearance throughout the experience but I am not sure.
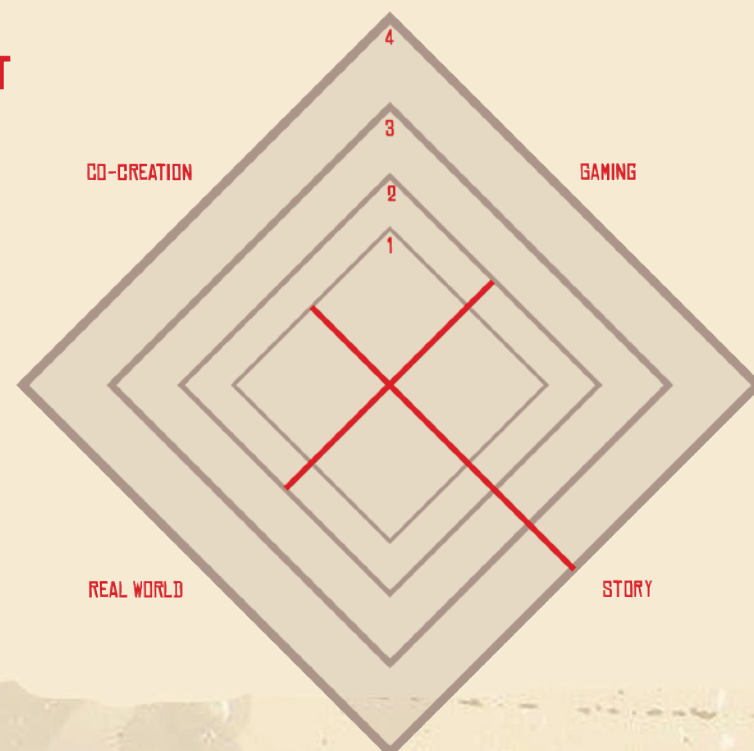
STRUCTURE AND FORMAT

NARRATIVE STRUCTURE
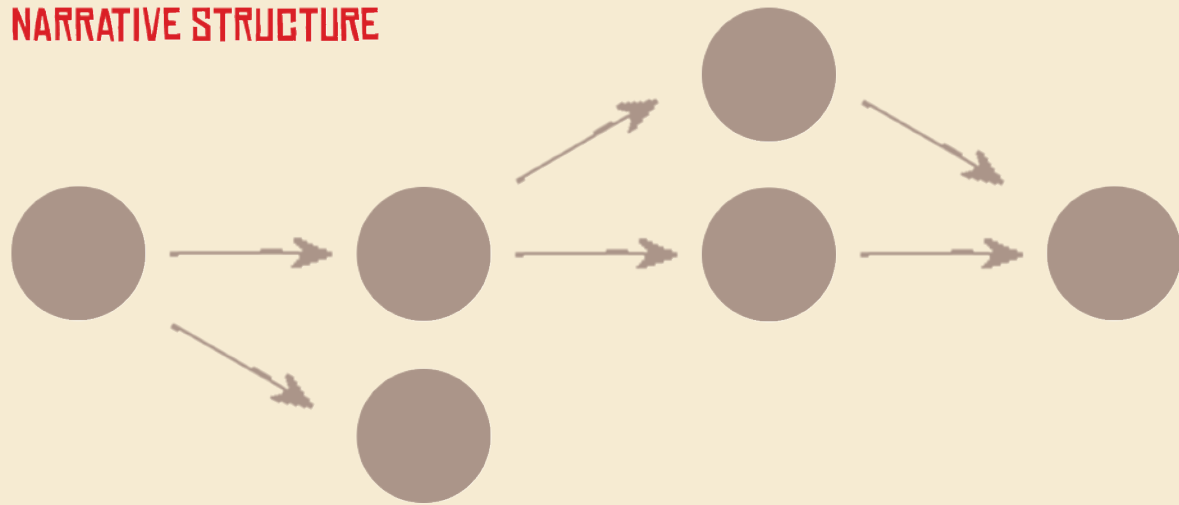
NARRATIVE ORDER + STORY SHAPE

M → B → E

RADIAL CHART

CO-CREATION

GAMING

REAL WORLD

STORY

On this page I am going to talk about my decisions on my narrative structure. What key points I am going to take from my research and also format with other relevant decision making.

The first thing I want to address is that 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 "man hunt" or a "bounty" which is what I am trying to create within my transmedia experience.

I want my narrative structure to be more like a foldback narrative structure. I want every path that you can go out on within the transmedia experience to contribute to the ending. Whether this be a subtle hint such as Lennie likes rabbits so this leads him to Coleraine where rabbits populate the university at this time of year. I want the narrative to have mini snowflake paths where the user will hit a dead end in the form of fake conspiracy theories but for the most part I want it all fold back to one ending. Although it may be possible to make an assumption on Lennies location through one of these paths. It will be easier to find him if you explore all of Lennie's paths. Therefore giving opportunity for replay-ability taking a different path. Hidden red stamps throughout the transmedia will be crucial to finding Lennie almost like he is hiding in plain sight.

Looking at story shape and narrative catharsis, users will be joining the story at the beginning of Jakes journey but closer to the middle of a crime that has been committed for many years. So users will explore different conspiracies made around the crime through time, therefore meaning the story order would be roughly, middle, beginning, end. Of course the end being where Lennie is.

I have also constructed a radial chart for my transmedia experience (ARG). I wanted my experience to be mainly story driven, following Jakes story to finding Lennie although I also wanted for user engagement through solving different puzzle

giving is gaming aspect. I wanted a small part of it to be real world based in the poster and the grave at the end. I also wanted the experience to feel like a real event 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 coming back the next day to find more on the hunt for Lennie, 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, these will lead to the archive and hopefully allow the user to immerse themselves within the hunt for Lennie. I want to keep in mind the aspect of the 1-9-90 rule when creating my narrative. Thus making sure the my transmedia experience is drillable although it is still enjoyable to casually take part and also just lurk and watch from a far. 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 digetic aspects.

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.
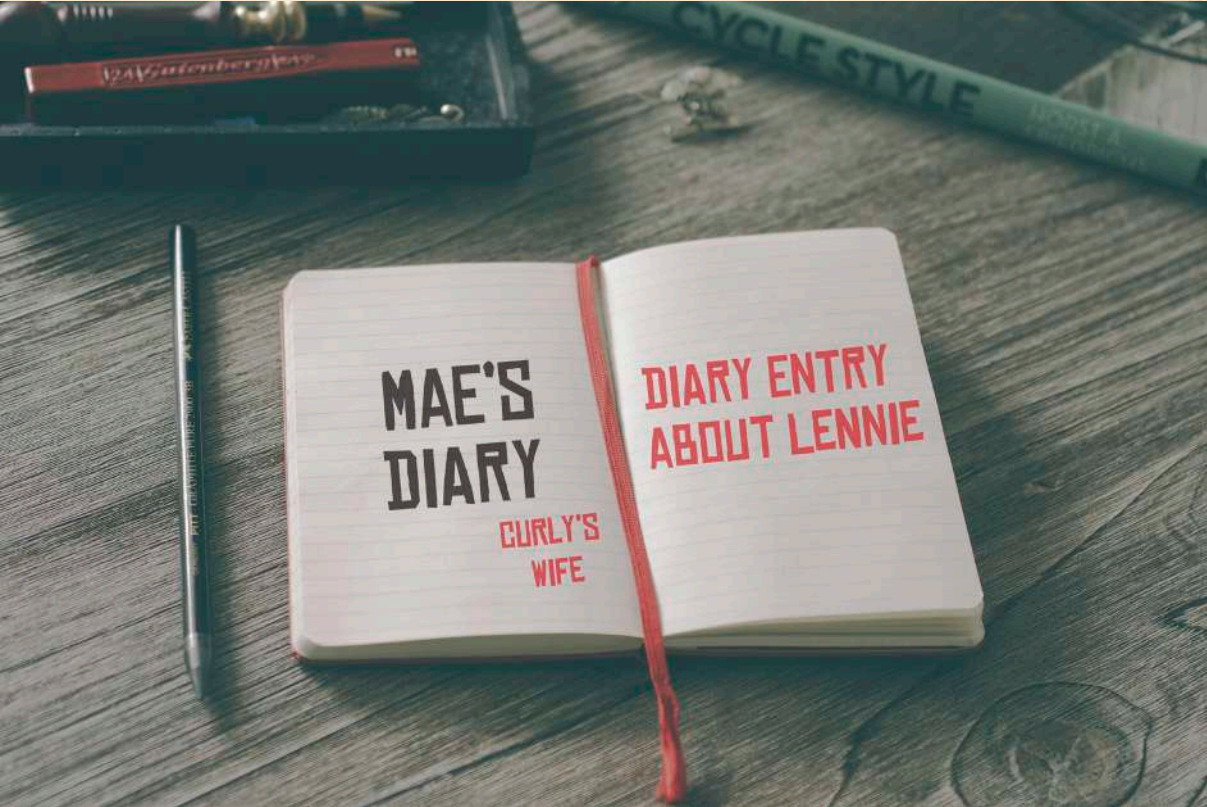
PRODUCTION MATERIAL

PRINT MATERIAL

WANTED
LENNIE SMALLS
DEAD OR ALIVE
JOIN THE HUNT

WANTED POSTER A4

HERE LIES
LENIE SMALLS
1907-2019

DIED TENDING TO THE RABBITS

GRAVE STONE A3

MAE'S DIARY

CURLY'S WIFE

DIARY ENTRY ABOUT LENNIE

DIARY MOCK UP

DAILY NEWS

ISSUE 20102   THE WORLDS BEST NEWSPAPER   22ND JUNE

LENNIE SMALLS FOUND DEAD IN COLERAINE UNIVERSITY

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CLIMATE CHANGE IS MELTING THE ICE CAPS

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

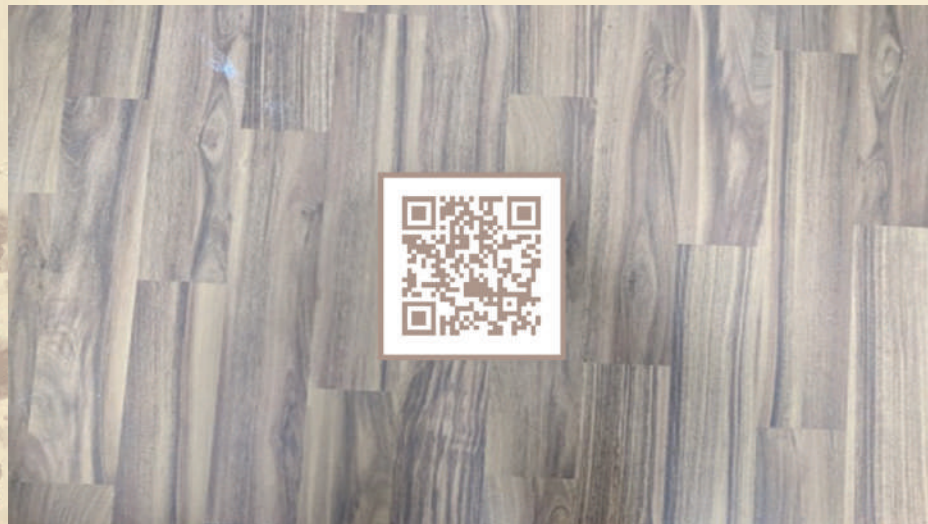**NEWSPAPER TEMPLATE**

PRODUCTION MATERIAL TRAILER

I want to create a trailer for my transmedia experience. I want to propose a wooden table with my QR code in the middle, I want to give numerous tips and hints in this trailer as to where Lennie is. I want to use audio effectively, taking inspiration from something like the Peaky Blinder intro, with the mysterious slow paced audio.

I then want to use effective B-roll to provide hints for example a showing of the poster being on a wall somewhere then following this the poster being positioned on the table. This making the B-roll relevant to the piece of material proposed to the user.
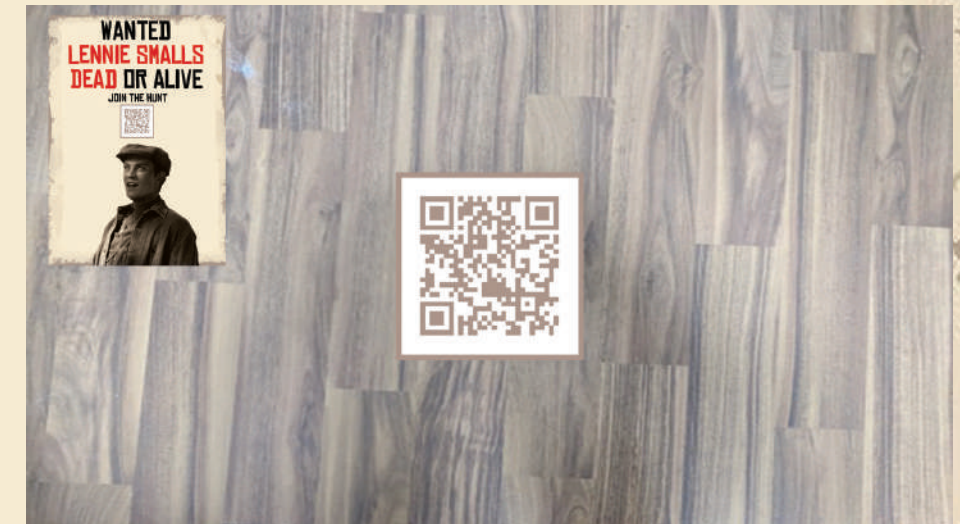
When placing the materials down I want it to be a mix of editing and a real hand from a real person coming in and putting it down the piece of relevant material. I want to make sure the material is placed around the QR code and I want to keep it somewhat aligned with each other so that it feels like an organised hunt.

6. (Coub, n.d.)

Within the trailer or B-roll sections it could be worth while to have clips from the movie for example when showing the shovel it could be just before Lennie gets shot in the movie or it could show the gravestone of Lennie's final destination again providing hints for the user to explore the narrative.


I want to show as much relevant content that is possible and that will also provide hints to the user on what areas they can explore for more content in the case they get stuck, for example if the user is looking for the grave of Lennie then looking back at the trailer may provide more contect for what to look for in the content.

At the end of the trailer I want an overlay to display and show the title of the transmedia narrative, then bring the QR code forward and show it off and allow it to be scan-able easier. This will also be displayed with join the hunt, prompting the user to join in with the search for Lennie.

PRODUCTION MATERIAL
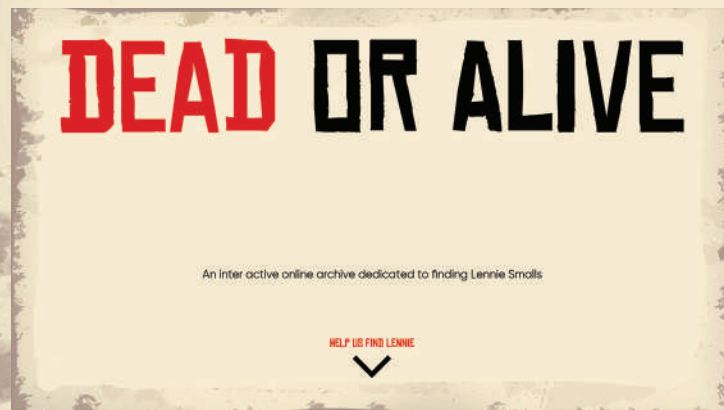
This is the landing page where the user will first arrive on the website, simply stating the project. Inviting the user to help find Lennie and get involved with the transmedia experience.

After clicking on the arrow the page will parallax scroll down to a page with the trailer playing in the background for my experience with no sound and buttons which lead of to different platforms.


I the different platform links will then lead to a organised page of all of the evidence or tied in characters associated with that platform. For example of the twitter accounts for characters.
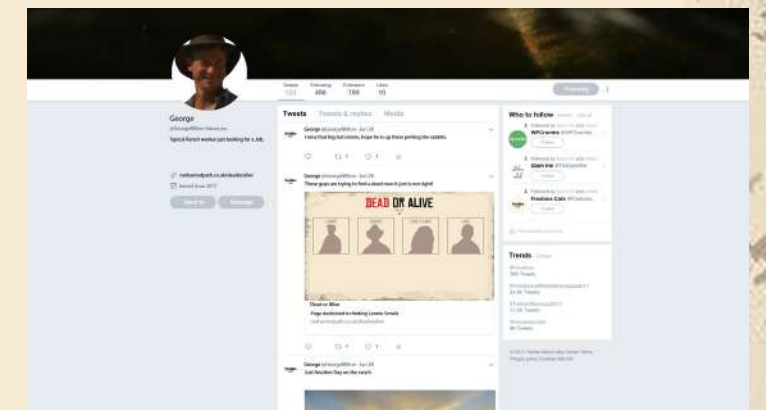
I then want to have these icons link to different social media's relevant to what the user clicked on. I want to make sure that these social media accounts are drillable with content.

Making them drillable will allow for a more immersive experience for the user. These accounts will be accurate to how the characters would act in the story itself.
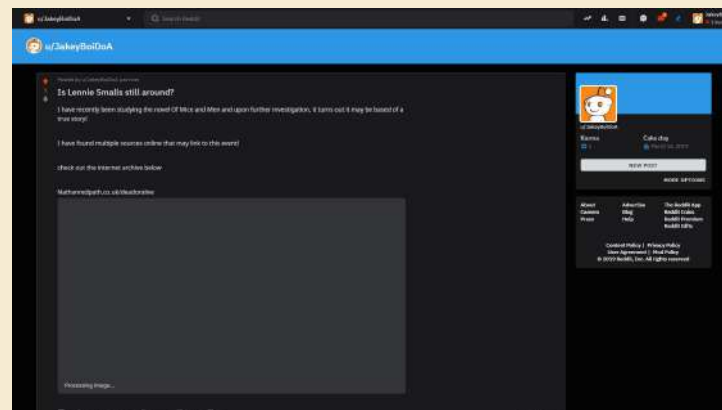

Jake will also feature and have accounts throughout where he will discuss his feelings I want the project to feel coherent and relative to the story and how the user can find Lennie.

I would keep this consistent style across all of the sub pages of evidence, for example a mock up of the IRL or real life material page above.

Then if needed a tab will open over the page showing evidence, otherwise it will link away to their twitter or the form of evidence that I am proposing to the user.

TIMELINE
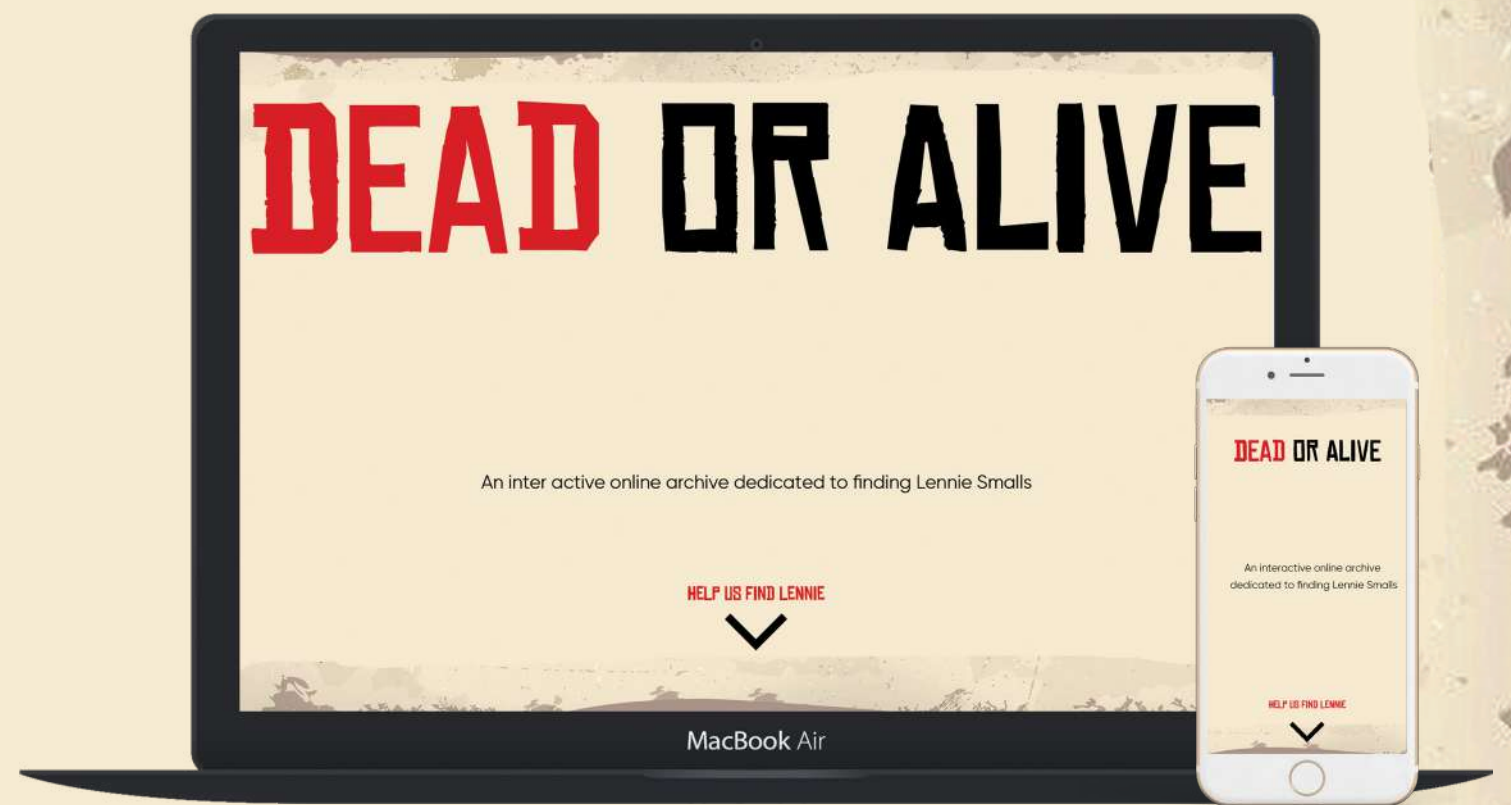
	DAY ONE	DAY TWO	DAY THREE	DAY FOUR	DAY FIVE	DAY SIX
FACEBOOK			Characters Facebooks writing posts about how they feel about Lennie	George admitting he doesn't know where Lennie went but warns users to stay away		
REDDIT	Reddit Post from Jake Finds Lennie's Case Wants to solve it Asking for help	Reddit post claiming Georges statement is a hoax set to throw users off track	Conspiracy Theory that Lennie is in New York continuing his American dream	Conspiracy Theory he lives in the hills like an ape somewhere in texas		
TWITTER			Characters Facebooks writing posts about how they feel about Lennie	Medical professional who is proclaiming Lennie could be dangerous		
NEWSPAPER		Newspaper statment from George talking Lennies death and life he had		Newspaper telling Lennie snapped the neck and he needs medical help		Jake has been found dead in Coleraine back streets (Implying that Lennie Killed him)
POSTER	Poster with a QR Code on it that links to the archive/website to catch users up					
LOCATION					Lennie's grave has been found in Coleraine close to the rabbits in the field	
TRAILER	Trailer that teases the full story, also has the same QR code at the end from the poster					
WEBSITE		Live archive of the search for Lennie and evidence collected so far, once a piece of evidence has been found, 2 hours later it will be on the website				Website Annomously deletes itself, claiming to never have been in existence
BLOG/DIARY				Diary Entry from Curly's wife, proving she wanted to provoke Lennie		Georges Diary talking about how he feels, finding out his friend is dead

STORY

DEAD OR ALIVE

Here I want to address the story behind the time-line on the previous page. Really go into the story and how it will pan out.

On day one a poster will go up in multiple places that has a picture of Lennie and a QR code, at the same time a trailer will go up for the Dead or Alive experience. This trailer will also have QR code. Both of these QR codes will link to the online website in the form of an archive of everything found that is relevant to Dead or Alive. On the first day, within the archive there will be the poster, trailer and also a Reddit link which links to a reddit post from a character called Jake which is looking into the Lennie murder crime and the fact he could still be alive.

On the second day a Newspaper article from George about how he killed Lennie and Buried him on the Ranch he bought will be printed and posted on different notice boards, as well as being added to the online archive. A Reddit post will then go up not long after this Newspaper is published a Reddit post will go up claiming that the Newspaper article was a hoax set to disguise the fact that Lennie is still alive. All of this will then be posted on the archive.

On the third day, multiple Facebook and twitter accounts of the characters will post about how they feel about Lennie, these will be searchable and findable on Facebook from day one but will only be posted on the archive after day 2 when they talk about Lennie. Accompanying this will be one conspiracy theory on Lennie and how he is following the American dream, this will then hopefully entice users to make their own theories. This will again go on the archive.

On the fourth day George will admit on Facebook that he is not aware where Lennie is and what happened to him, but that he is just a big friendly giant and wants to be left alone. A medical professor will also proclaim on twitter that she has been looking into the whole crime and that Lennie could be dangerous to be around and that those who seek him should stop and stay away. This will be also accompanied by a newspaper article found from

the time of the crime proclaiming he killed a woman. And that he is wanted for murder. On the same day Mae or Curly's wife will have her diary entry published online saying how she planned to provoke Lennie and also say how he is obsessed with those rabbits and puppies but not her. This will then show how he will be dealt with for his crime. All of this material will then go on the internet archive.

On the fifth day a grave will appear in Coleraine University of Ulster that has a sign for Lennie on it, twitter accounts will respond accordingly about finding it and then it will appear on the archive. It will be in a field close to where the Rabbits appear at this time of year. This leaves the possibility for theories to arise on how he got there and what happened to him.

On the final day the archive will have a newspaper article on it about how Jake went to find Lennie and has been found dead in Coleraine back streets, supposedly strangled similar to Mae. George will also post at this time about how he feels that his friendly Lennie is dead and how he is happy for him. Not long after this is put on the archive it will all of a sudden go offline as if none of it had ever happened. This leaves an open ending and mystery about the experience as a whole. After a week the site will go back up and post an article about the game, clearly stating it was a game for ethical reasons.

It is important that I allow for users to propose their own theories on Lennie this could be done through reddit posts, any ones that seem viable may be added to the archive although will not be necessary to complete the transmedia experience. Again I am using Pratten theory of addressing multiple platforms and formats of media to hopefully drive the transmedia experience and make it feel expansive over across multiple channels. The use of the poster as a rabbit hole and the sudden ending as a narrative hook as to what happened. Also with the multiple professionals addressing Lennie will hook my audience on for what comes next. The experience should be explorable for the 1-9-90 rule as well.

PLAYER PROFILES

WANTED

NAME   JOSH MILLS

INFORMATION

A GCSE ENGLISH STUDENT AGED 16 WHO IS STUDYING THE OF MICE AND MEN NOVEL. SHE IS INTERESTED IN HISTORY AND CONSPIRACY THEORIES ONLINE.

WANTED FOR

WANTED FOR HUNTING LENNIE, SEEN ONLINE COMMENTING ON RELATIVE THEORIES.

LAST SEEN

COLERAINE GRAMMAR

WANTED

NAME   ALEX JONES

INFORMATION

A UNIVERSITY STUDENT WHO STUDIED UPON A THEORY ONLINE THAT LENNIE IS STILL STIL ALLIVE. THIS PEAK HER INTEREST AND SHE JOINED

WANTED FOR

WANTED FOR HUNTING LENNIE, SEEN ONLINE COMMENTING ON RELATIVE THEORIES.

LAST SEEN

COLERAINE ULSTER UNIVERSITY

LIMITATIONS

Here I will discuss the limitations of my project, this is so I am prepared for any bumps that may come. It is important that I identify the limitations of the transmedia experience, this will allow me to avoid making simple mistakes to create more limitations and also to understand my areas for improvement, possibly things I can alter when creating my transmedia experience.

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 be this through a new character or providing more reddit posts to direct the user. 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.

Unfortunately there is a loop hole that a lot of the characters within the narrative should be proclaimed dead now, I hope the user can just by pass this and see it as a fun experience rather than looking too deep into this factor. I wanted to make sure the characters were relevant to the story itself rather than having to create new characters entirely.

I need to be careful with the ethics and morals when creating my transmedia experience. As I am going to start putting up wanted posters, it is important that I make it clear that this is not a real life event where a man is actually missing. Hopefully with the use of wild west posters this will become clear, although it may be important in online threads that this is made clear further explaining that it is a conspiracy that came out of book, rather than this worrying people in the chance that it does go viral.

Towards the end of the experience, it will take a direct route to Coleraine, in the case that someone from the USA plays my experience they might not be able to join in for this part, it is important that all findings are posted on the archive and maybe playing with the possibility of Jake going facebook live when at the grave,

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