

NEW WORLD CREATED BY SOCIAL MEDIA: TRANSMEDIA STORYTELLING

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INTRODUCTION

The information communication technology developing in today's world brings about new and different communication opportunities. In modern period communication tools that are shaped under the dominance of postmodern images, mean more than being means of communication and play a more effective role compared to the past. These tools, which are mediating the change of culture production mechanisms, increase the parameter of functionality by incorporating into people and tuning to each other. They are accepted as an important part of daily routine. For these reasons, the present age is considered as the age of convergence. In fact, convergence, as a concept, is pushing the limits day by day. It hints its effects on economic, political, and cultural lives by breaking the taboos considering its nature as a technological concept. The profile of individual -consumer- of the new world is different. The change of media perception and media consumption habits led the passive and isolated consumers of previous periods to give way to social consumers who are interested in interaction and sharing. These consumers, who are new subjects of the new period, do not do with consumption of the product presented by media as audiences; they have desire to participate in the story and to be one of the creators of it. Social media platforms, which are actively used by these consumers in their daily lives, play an important role regarding realizing these desires, reaching new contents, and the efforts to re-create and share the new content. New style of storytelling, which feeds on the codes peculiar to the period and is expressed as transmedia storytelling, enables consumers to shape media content and media as they wish through creating a deep, overreaching, and participative plot; language and narration model; and in this sense, necessitates a detailed analysis.

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FROM APPLICATION TO THEORY: TRANSMEDIA STORYTELLING

In recent years, the concept of -transmedia storytelling- has become a frequently mentioned topic in sectorial applications as well as in academic circles. When scrutinized from a historical perspective, it is seen that the emergence of transmedia storytelling as a strategy is in association with media and entertainment industries' pursuit of new ways in 1990's in order to meet their financial needs. Transmedia storytelling, which was first actualized through sectorial practices, became one of the domains of academia in the forthcoming years and continued to develop conceptually. Today, many companies operating in different areas use transmedia storytelling and benefit from its strength as a strategy in order to present their products or services to public groups; or, to conduct their communication campaigns.

The Emergence and Conceptual Development of Transmedia Storytelling

Transmedia storytelling is a narrative technique based on telling a story across different communication platforms. This definition provides a general framework regarding transmedia storytelling; yet, it falls short in terms of explaining concept's nature, its thorough and non-estimative content, its relation with the outside world, and its strategic importance as a communication and marketing tool. There-fore, in order to be able to deal with the concept of transmedia storytelling and provide a more detailed description it would be an appropriate approach to scrutinize evolution of the concept from the beginning, and explain it by associating with the underlying phenomena in it.

Transmedia storytelling is closely related to postmodernism, which is an identifier defining the modern period, and came to the fore mainly as a result of the culture of convergence. Convergence means converging of different communication technology and platforms, and making possible the use of the two altogether. In other words, it means the convergence of the present communication technology in a way that new product and services will be created (Çakır and Gülnar, 2008: 208).

Convergence, which reveals itself in the field of technology, results in redesigning of social and cultural practices, media consumption habits, and communication techniques. Jenkins (2001: 93) argues that convergence is not a result but a continuing process. For him convergence brings about five dimensions -process-: 'technologic convergence' that includes digitalization and presentation of verbal, visual, or audial contents in different media platforms; 'economic convergence' that is explained by horizontal integration, which takes place through presenting different production categories under a single roof; 'social convergence' meaning that information and communication technologies that consumers have enable them to realize more than one action at the same time; 'cultural convergence', which, with the impact of culture of contribution, finds meaning by adding a new dimension to content creation and sharing; and, 'global convergence' that is formed with the international flow of the content. In this sense, convergence does not define only a technology-based change, but a new and multidimensional cultural order that is effective at global level.

The culture of convergence was built on three basic concepts, 'convergence', 'collective intelligence', and 'participation'. These three concepts are of great importance regarding transmedia storytelling (Toschi, 2009: 4). The consequences -or circumstances, given it is an ongoing process- of new media order dominate transmedia storytelling practices; also, they help referred three basic concepts find an intenser expression. These results -circumstances- can be elaborated in this figure (Berelowitz, 2011: 4-5):

There are difficulties in associating contents, which are presented on classified media, with each other. It is not easy either to catch those consumers who look for fun or added value in products that they consume.

The generation, which is called as the digital natives, has been in relation with media since birth. It affects both entertainment and media industries as producer and consumer, and conduces to formation of a new world.

Active consumers, who were shaped with the culture of contribution, are taking passive consumers' place.

Today's media consumers can take place in more than one action at the same time. Content creators, on the other hand, are able to transform this feature that can lead to distraction into a fast-moving experience.

The opportunities created by web technologies, and effective power of social media bring storytelling and technology together; and, many new opportunities emerge with the development of mobile screens, which was not the case in past.

In media platforms, there is a high interest in the concept of game; the games, in which players become a part of the story, are well received by the consumers.

The distinction between media environment and media platform becomes unclear. In this sense, traditional format is in change as well.

Apart from media platforms, boundaries between online and offline worlds became unclear. In fact, there is no difference between the digital world and the real world anymore. Consumers became unable to see the difference between these two worlds.

Communication tools and methods as well as consumers are changing in parallel with the change in technological and cultural platforms. Digital culture, which is the basic identifier of new period, results in increase in need for the technique of transmedia storytelling. Recently, transmedia storytelling, which finds an application area in parallel with the search of media and entertainment industries to reach consumers, has been used by other industries and has become a new marketing technique forming a strong bond between brands and consumers.

Transmedia storytelling is a new aesthetic form that emerged in response to media convergence, and it depends on the demands of modern consumer as well as active participation of information socie-ties. In other words, transmedia storytelling is the art of creating a large world out of fictional worlds that both have different richness. In the process of transmedia storytelling, the role of consumer is as important as the role of the producer. In this sense, consumer should do both hunter and gatherer in order to experience any fiction world as a whole; he should chase the pieces of story between

the channels; he should share and compare his comments and thoughts with other people via online discussion groups; he should involve in such a cooperation that enables other consumers, who also spend time and energy, to have a richer entertainment experience (Jenkins, 2006: 20-21).

“Transmedia Storytelling is a particular narrative structure that expands through both different languages -verbal, iconic, etc.- and media -cinema, comics, television, video games, etc.-” (Scolari, 2009: 587). Formed contents are transferred in accordance with different media, platforms, and different languages. Consumer of the content contacts different parts of the story through different channels; and, he is surrounded and wrapped up with the story in all respects.

From conceptual perspective, the term transmedia storytelling draws attention with its structure composed of the collaboration of the words, ‘transmedia’ and ‘storytelling’. Considering the term from linguistic perspective, it is the combination of the words ‘trans’ and ‘media’. In this sense, trans- prefix means, beyond; extreme; on the opposite side; the other side of it; from between; from within; all; and transverse (Avery et al., 2000: 1041). The word media -media- finds meaning as communication platforms and it is used as the plural of the English word medium, which means environment, tool, and channel (Gülsoy, 1999: 319). With reference to its linguistic meaning the word transmedia corresponds to expressions like through communication platforms, between communication platforms, and from one communication medium to other.

Storytelling, other component of the concept of transmedia, is defined as expressing an emotion, a thought, problem, event, or topic through elements such as statement, writing, sound, or image. Regardless of the type of the narrative, there are forms of expression like, ‘narration’, ‘description’, ‘explanation’, and ‘discussion’ according to the purpose of the narrator. Narration is a form of expression presenting an event, or an action in occurrence (Kantemir, 1995: 198). Switching from one situation to other, transforming into one phase from other are determinant features of this narrative type (Özdemir, 2007: 31). In narration the reader/audience gets involved to the action and finds himself in a continuous motion. For this reason narration is a preferred type of narrative when the purpose is to inspire and excite the reader.

With reference to all these conceptual, linguistic, and narrative openings, transmedia storytelling means telling interesting parts of a story by using different communication platforms; therefore, bringing the whole of the story into use through different dimension and experiences. Starlight Runner is a company that provides transmedia storytelling services to brands like Coca Cola and Hasbro; according to this company, the concept of transmedia storytelling is the technique of transferring messages, concepts, and themes to the mass audience through time sharing multimedia platforms on a systematic figure (<http://www.starlightrunner.com/transmedia>, 01.10.2011). Jeff Gomez, director of the company and expert on transmedia storytelling, describes transmedia storytelling as a technique that transfers messages, themes, or story series to mass audience by using multimedia platforms in a planned and rational fashion; he compares this technique to symphonic orchestra (Phillips,

2010: 10). For him, although we hear the music performed by orchestra as a single sound; still, the orchestra is composed of many instruments having different sounds. These instruments serve to the whole by performing music individually and they contribute to the formation of dominant sound.

“In transmedia storytelling, media-content providers are developing texts across several technological platforms, thus taking advantage of each platform’s specific qualities and abilities” (Bölin, 2010: 75). Thanks to the features and strengths of channels and platforms; their visual, audial, or verbal elements; and, the impacts of these elements on consumer, the story is consumed in a different dimension and consumer’s interest in the whole and other dimensions of story are stimulated.

While today’s media consumer enjoys establishing a connection with media and channels by controlling different channels, he needs a story that will provide an experience and guidance. Consequently, in the virtual world the type of storytelling both providing content and rewarding with experience is more successful (Hosea, 2011: 21). A change is observed in the needs of media producers in common with the expectations of media consumers. In order to consume the story more, it is necessary not to limit the storytelling with one channel, it should be reproduced by spreading; connections should be established between channels, and the story should reach wider audiences. Transmedia storytelling means to expand narrative structures of new technologies towards other channels in addition to television. As a result, this change, which includes the movement of story and audience between media platforms that are different from each other but at the same time related to each other, lies behind transmedia storytelling and practices (Evans, 2008: 197).

Henry Jenkins (2007), who contributed to the establishment of the concept of transmedia storytelling within literature and was identified with the concept, explains transmedia storytelling technique with ten items:

Transmedia storytelling is a process of distribution elements of a fiction to communication platforms on a systematic figure in order to create an integrated and coordinated entertainment experience. In this sense, there is no single reference that includes the whole information about the story.

Through brand or ‘franchise’* practices, the story is presented on as much as possible and different media platforms. In fact, transmedia storytelling is a technique based on the synergy created through different media platforms.

In the process of transmedia storytelling the storyline is generally based on an elaborate fiction world composed of a number of characters associated with each other and their stories, instead of characters or specific events.

Transmedia storytelling is a technique based on extensions. In this sense, extensions have several functions during the transmedia storytelling process. Extensions can serve as tools to form an opinion regarding characters and the motives directing them; to enrich fiction world and establish meaning bridges between the events; to add feeling of reality to fiction world; and to connect the fiction world with real world.

Transmedia storytelling enlarges potential markets, in which the product can be presented by using different media platforms preferred by different consumption

groups. It can do that through different channels such as, television series for middle-aged, internet applications for teenagers and coloring books for children; or, content-differentiation like novels approaching to the story from action perspective or reflecting romantic affairs of characters.

In transmedia storytelling world each narrative is of high importance not only because of its value in itself, but for contributing to the whole. In fact, each new content both creates an access point to the story world for those who meet it for the first time, and helps existing followers understand the whole fiction. In other words, each narration has a mutual mission.

Transmedia storytelling can be applied in coordination with different media agencies and institutes. For example, producing company can both be the owner of different channels, on which the story will be told, and producer of more than one story. Therefore, a character in a story can show up on all channels that the story is told, and characters can even appear as guests in different stories of the same producer.

Transmedia storytelling practices make the story to enlarge with new information each time presented; and, include consumers to the process. In this sense, consumers are encouraged to talk about the story and to exchange information with other consumers so that they can get all information about the topic.

Transmedia storytelling texts are not supposed to disseminate information-only. They make the story find a place in daily life of consumers by presenting roles and missions in addition to information. With reference to the example of Star Wars, audiences can include the story and characters to their daily lives through toys, costumes, and various merchandising objects. Even, they can act in unison and combine power in order to press for transferring one character, like Boba Fett who had a secondary medium, to a primary role because they like him.

Another important feature of transmedia storytelling texts is that they are designed by leaving missing points. In other words, transmedia texts are created with missing points that will be explained later. The narration deficiencies in question include hints that will complete other stories; thus, it is encouraged to create new stories that will explain the blanks. In this sense, it is possible to consider the productions made by fans -admirer- as uncontrolled extensions caused by the need to explain the missing points and fulfill a need.

1955
Disneyland opened and The Mickey Mouse Club TV show launched as a way to help promote and finance the park. Suddenly Disney was no longer simply known for animated characters on film and TV. Now it was a larger story world where the characters came to life; the ethos was embodied by Annette Funicello and the rest of the Mouseketeers, who sold viewers on the brand.
1978
A year after <i>Star Wars</i> premiered, a new character, Boba Fett , appeared in a TV special. After viewers embraced the subsequent action figure, he was elevated to a significant film role-one of the first examples of a character from a secondary medium moving to a primary one. Beyond that, the <i>Star Wars</i> story world has manifested as six films, TV shows, books and toys, with the action figures allowing fans to create their own stories.

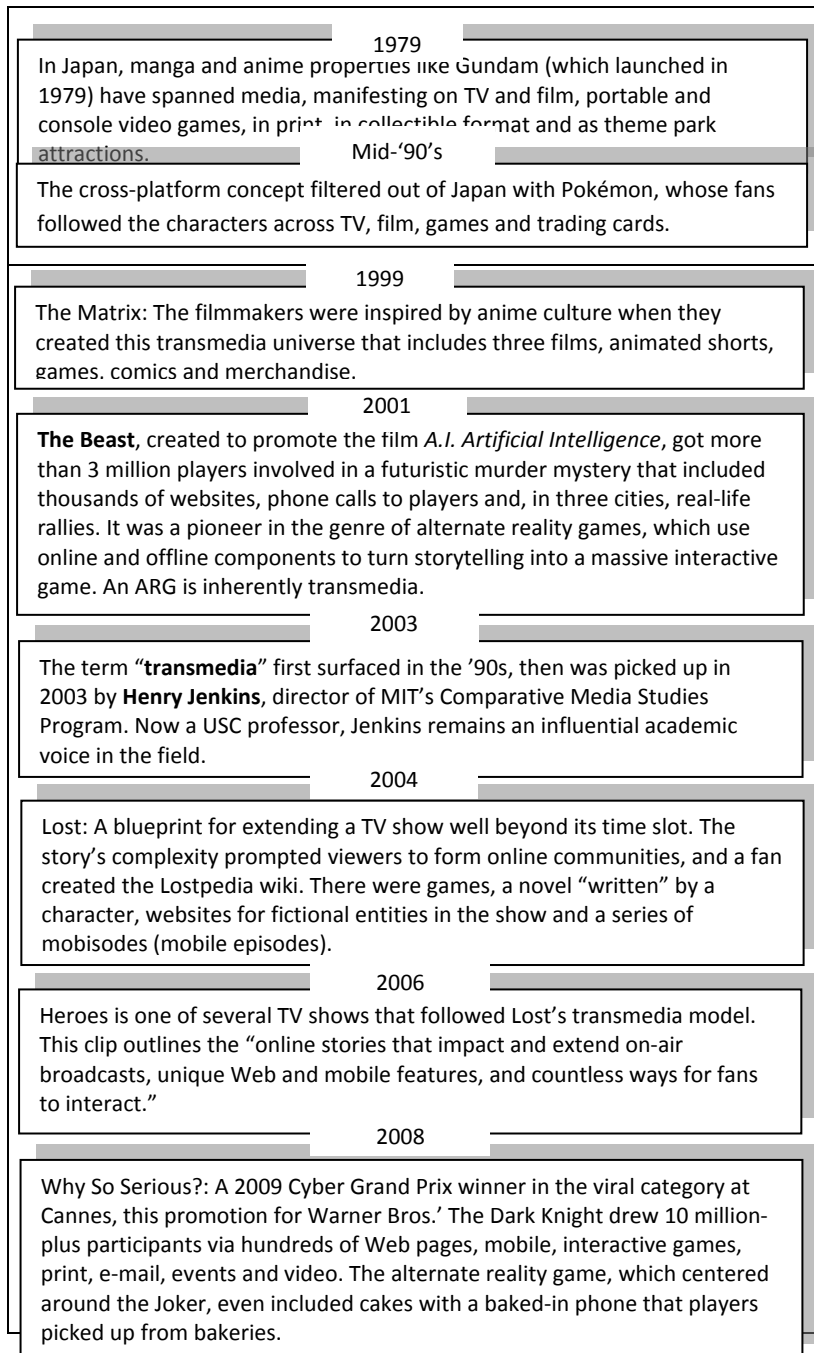


Figure 1. Historical Development of Transmedia Storytelling

Source: Berelowitz, 2011: 6.

In today's world the emergence of transmedia storytelling, which has become a remarkable trend on a global scale, and establishment of its place in the literature were not formed in one night. According to Schauer (2007: 206), the footsteps of transmedia storytelling, which is one of the biggest developments of Hollywood narratives, began to be heard in early 1990's with the idea that it is possible to flow from one media platform to another (Pennington, 2010: 19). Transmedia storytelling, as a form of narrative and marketing technique, was actualized primarily in terms of practice; then, found its place within the literature through scientific studies and formation of conceptual structure. Table.1. summarizes information about the historical development of transmedia storytelling.

The operation of transmedia storytelling is based on telling each piece of the story on different channels. That's why each piece of information obtained from a different channel serves to the whole of the story. In fact, the audience can get information about the whole of the story with new elements of story, by consuming different products and services such as book, radio programs, comic books, websites, blogs, games, and activities (Lefever, 2010: 1). In an ideal transmedia application, each channel does the best and unique thing that it does. Accordingly, a story can firstly be launched as a movie and be extended through television, novel, and comic book versions; and eventually, the created world, which is open to explore in all aspects, can be experienced through games. In addition, in order to take pleasure in playing the game it is not necessary to see the movie and be informed about the story. With reference to Pokémon example, each product is like the access point for 'franchise' practices representing the whole (Jenkins, 2003: 2).

Each narrative, which is a part of the story within the framework of transmedia strategy, is at the same time a product, called as 'franchise'. "The drive to continue exploring the franchise is increased by promising not narrative repetition, but extension. While each could be experienced separately and still be enjoyable, each component became part of a single unified storytelling experience" (Long, 2007: 14-15).

In the light of these details, transmedia storytelling can be defined as creating a procreative story world and transferring all its elements like story, adventure, character, space, and culture, on both 'online' and 'offline' all kinds of media platforms through more than one channel and different communication codes. In this regards, in transmedia world there are more than one narrative. Each narrative, as a part of puzzle or a piece of the big picture, contributes to the whole. Every narrative is a separate story and it constitutes a part of a bigger story by serving to it. In point of fact, through the narratives transferred via different channels it is both helped establishing the story world and reaching different consumer groups. Through its nature emphasizing participation and experientialism, transmedia storytelling as a technical term makes consumer exist within the story world and become story's consumer, narrator, and producer.

The Difference of Transmedia Storytelling from similar Concepts and Techniques

In order to be able to understand what a certain concept or phenomenon is; it is necessary to be certain what it is not. Therefore, it is practical to refer to similarities and differences between storytelling and similar concepts and techniques, so as to elucidate transmedia storytelling. The idea of presenting media products on different platforms is not a new invention. In fact, until today many films, books, comics, or animations extended the channels, on which they are broadcasted, and they were presented to the audiences in the forms of souvenir, game, film and series, book, magazine, and comic book. What makes transmedia storytelling different from other applications is the approach towards understanding and practice in its essence. Within this framework, transmedia storytelling is in parallel with the concepts of adaptation, multimedia, and cross media.

Adaptation means to translate a production to another language or transform it into another kind. Adaption, which is a frequently encountered application especially in many Hollywood productions, can be effectuated for both two figures. In the first case, a production that is peculiar to a certain culture is adapted to another culture. In the second case, the production is adapted to another kind from its original version. In other words, adaptation means adapting a story to a different channel. Presenting literary works with the support of audiovisual elements –adaptation to cinema- is the most common example of application of adaption. In this sense, adaptation is to re-tell a story on a different channel; while transmedia storytelling is to tell a story by using multimedia (Long, 2007: 22). During the process of adaptation the channel's characteristics are taken into consideration; and it is neither substantially interfered nor contributed to the fiction of story. No big changes are done regarding storyline and characters; only the tool, through which the story is transferred, changes. In transmedia storytelling technique, instead of retelling a story on different channels, it is the case that a different story based on the main story is presented on each channel; in other words, different aspects of the story as a whole are presented through different channels.

Multimedia is another concept similar to transmedia storytelling. The platforms that are created on computer environment by combining graphic, picture, video, and sound embedded systems are called, *multimedia*. It is a conceptualization that contains more than one communication platforms. Since it enables a message to be transferred by taking advantage of more than one communication platforms, it is parallel with transmedia applications. In multimedia more than one communication platforms are used; on the other hand, there is no relation between these platforms. In transmedia storytelling different platforms are used and there is a mutual relationship between these platforms.

Cross media is another concept that is mistaken for transmedia storytelling. As a marketing technique, cross media aims to commercialize story-the product on different platforms. Gift products with the characters, soundtrack albums, season or serial DVD's etc, are examples of cross media applications. Cross media means to spread a certain product through various platforms; while transmedia storytelling

means to tell different aspects of a certain story in every channel (Pennington, 2010: 19). As Scolari also puts (2009: 587), transmedia storytelling is not only harmonizing one channel to other. A story in a comic book is different from a story told in television or cinema. Different channels and languages provide continuity for transmedia storytelling world.

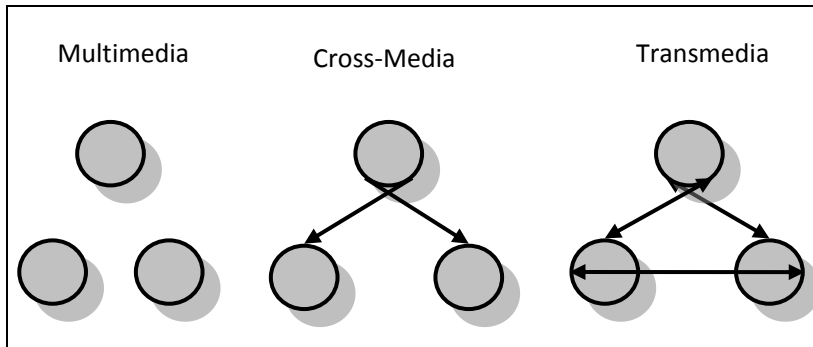


Figure. 2. Comparison of Transmedia Storytelling and Similar Modellings

Source: Thompson, 2010.

Figure 2 shows the difference between transmedia storytelling and similar concepts. Each diagram in the modeling represents any product-book, film, series, internet website etc. The diagram at the top symbolizes the main channel of the story. In an application, in which multimedia strategy is used, other products can be novel and television series while motion picture is the main product, for example. However, there is no interaction between television series and novel, and motion picture; they are presented as independent products getting strength from the same story. In cross media application there is a unilateral relation between the main product and other products. In this sense, main product, i.e. a television program, affects the contents of byproducts –comic book or websites-. In addition, any possible development at byproducts does not have an effect on the content of the main product. In transmedia storytelling strategy, on the other hand, there is a bilateral relation between main product and byproducts. Developments in different channels do affect the whole of the story. For example, the past of the characters of a certain novel can be told in comic books; spaces that emerge in comic books can be explored in online games; and, all of these can be transferred to a second novel or a motion picture.

As differences with similar concepts and techniques also address, transmedia storytelling is a platform based on interaction. In fact, there is a unilateral relation between both the story and side-stories; and, story and consumers. “Although something happens with the narratives when they are transferred between media technologies, this is not exactly the same as transmedia storytelling, since the aim with new adaptations is not to add something to the stories -although in reception this is of course unavoidable-” (Bölin, 2007: 245-246). In the case of transmedia storytelling,

each narrative, each byproduct has the power to influence the whole story no matter on which channel it is. Side-stories both get strength from the main story and contribute to it. Developments in main story, like the side-stories reveal; and developments in side-stories, affect fiction of the main story.

Transmedia storytelling, as a marketing communication tool, helps build relationship between product and consumer, and create interaction (Jacobs, 2010: 19). The purpose of transmedia storytelling technique is beyond presenting alternatives via different channels; it is to draw consumers in a universe composed of story worlds. The relation between the story and consumer develops in a way that consumers believe in the existence of story world through its richness and continuity, and the existence of himself within that world as an individual. Different channels address to different characters, stories, and beings related to the story world. Online and offline applications that have the characteristic of interaction, give an opportunity to consumers to be directly part of the story world. In short, transmedia storytelling not only tells story to consumers; but also creates a story world and encourages consumers to live in it, and transforms the story into an experience.

BUILDING A TRANSMEDIA WORLD:

THE PROCESS OF TRANSMEDIA STORYTELLING

Transmedia storytelling is formed by transferring several narratives, which are developed out of a core story, to consumers via different means of communication. There are two important points in forming this narrative network. First, narratives address to a story by acting independently. At the same time, they are in relation and interaction with each other through textual connections. Second, narratives are transferred through different channels, and with the occasion of the dominance of channels in question different senses are appealed. In this sense, benefitting from channels that have different features leads to experience different dimensions of the story within a wide framework of senses. Therefore, both elements like the story world, characters and events; and, divergence of channels, which are the story media, play an effective role regarding the formation of transmedia world.

In the process of transmedia storytelling, primarily, various worlds peculiar to the story; in other words, building a story world is of high importance. A well-designed character can reproduce more than one narrative; a well-designed world can reproduce more than one character and its narratives, and pave the way for success of many 'franchise' products (Jenkins, 2003: 3). The world forming the plot of the story is an imaginary entertainment environment. In fact, fictive decorations change in time as is they are real spaces broadcasted on different channels; and, every single decoration is in relation with others as far as it contributes to the imaginary environment; in other words, to the conditions of the world, history, and development of the story (Mackay, 2001; Long, 2007: 48). The story world can be designed and transferred in a more detailed figure thanks to the use of more than one communication channels (Freeman, 2008; Toschi, 2009: 6).

A similar situation applies to the story characters, too. Every character, in line with his effect on the whole of story, continues its interaction with other elements of story. Parallel to that, consumers are identified with story characters while they are drawn in the story world. The features of characters, who became a role model and representative of personality, and their place within the world, affect the relation between consumer and story.

However, shaping characters is about the features of story universe, which is more far-reaching, and its atmospheres. “In addition to furnishing atmosphere and the spatial dimensions that support the narrative, they also have dynamic functions, shaping characters' experiences, inflecting plotlines, and supporting intricate networks of cross-connections through which narrative events resonate” (Gwenllian-Jones, 2004: 83).

To be successful, a transmedia world should form a story that can be extended on more than one media forms, and it should think and design the world of the story as an independent, even primary character. The reason is that, many transmedia narratives, beyond being the stories of a character, are stories of a world. In this sense, particular attention should be paid on building the episodes on such a structure that can reveal more than one chains of events and adaptable to different modes of media; and, each episodes should have the characteristic maintaining the harmony of the story world (Long, 2007: 48).

It is essential that proper channels are determined in order to transfer the created story world, characters, and events in that world effectively. The decision regarding which dimension of the story will be presented on which channel is related with the advantages and features of the channel. In cinema the atmosphere is movie-oriented and the effects of audiovisual elements are increased; in books verbal power is at the forefront and readers are enabled to envisage the story; in games the player enters into the story world personally and explores it on his own. In order to enclose the consumer with story and capture different consumer groups it is of high importance to benefit from proper channels as much as possible.

In building transmedia storytelling world, film, television, websites; arg games like World Without Oil; video sharing sites like YouTube; social networks like Facebook; LinkedIn, Plaxo; forums that enable online discussions and messaging; wiki sites like Wikipedia that provides with encyclopedic information; social virtual worlds like Second Life; game series like World of Warcraft; and social network and micro blogging services like Twitter and Yammer can be used (Edmonds, 2010: 36-37). In this sense, several merchandising products especially novels, comics, motion pictures, television series, anime, websites, micro sites, blogs, games, activities, meetings, costumes, figures, and many digital, online or offline applications can be used to transfer details regarding the transmedia storytelling world.

Each narrative and franchise product taking place on different channels are parts and byproducts of the main story. Each narrative contributes to the story world with its content, and unique features of the channels, through which story is transferred. Franchise products that enrich the story world can include information about characters, biographies, maps that show where a particular fact emerged, or timetables

showing when a fact emerged, extra parts on DVDs, comments of producers, forums that enable fans to discuss, current news transferred via RSS, txt, or e-mail about future products, stores from which franchise products can be ordered, and similar applications (Long, 2007: 143).

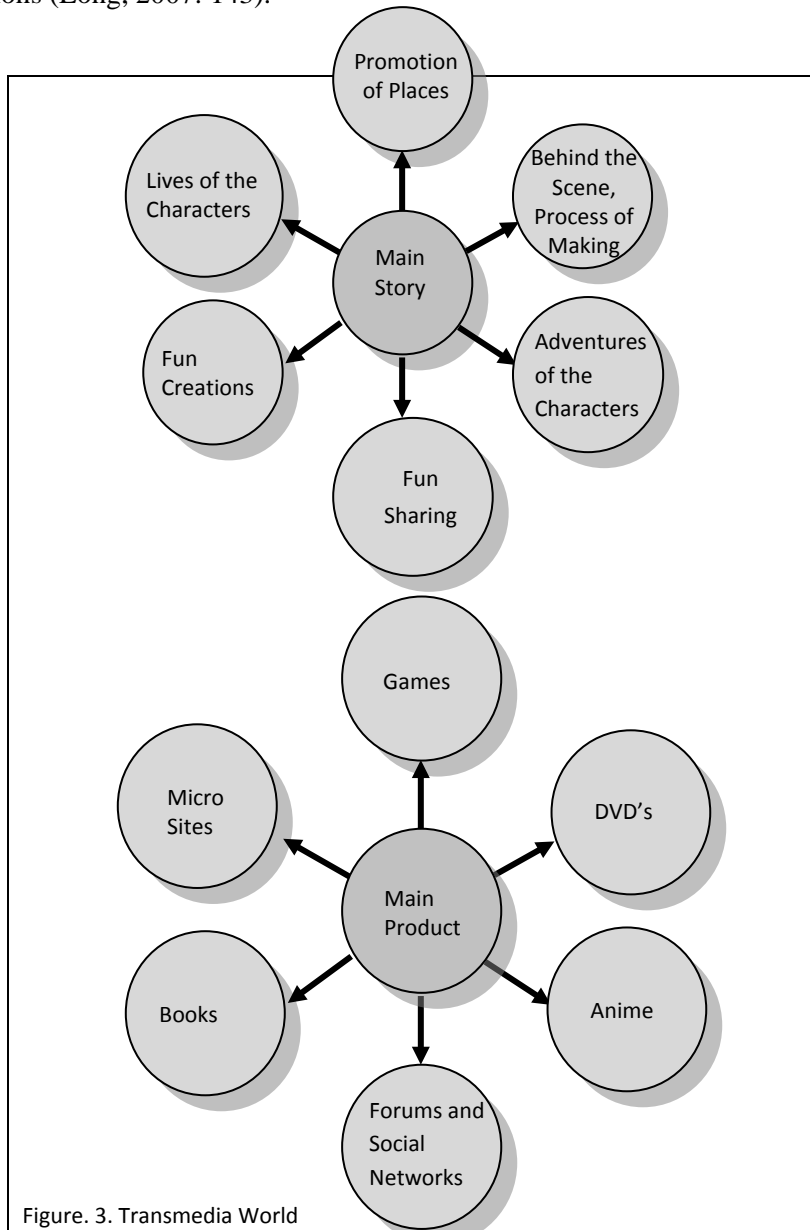


Figure. 3. Transmedia World

As figure 3. shows, transmedia world is composed of 'franchised' products containing the main story, which is transferred via a certain channel, and narratives enriching story world through different channels. Every narrative has its own value,

and it contributes to the whole of the story world. Which narrative is main product, which is byproduct are expressed through primary and secondary elements of the story world. With reference to Matrix, it is seen that films are primary elements; comic books, games, anime, and others are secondary elements; with the consumption of secondary elements, a better understanding of story world and films, which are primary elements, is provided (Long, 2007: 40). However, audiences can understand the storyline and chain of events only by watching movies, without consuming secondary elements.

The fact that transmedia products have primary or secondary elements is also related to the phases of story world. In fact, taking main story to different dimensions also leads it to be presented as a new product. As figure 4 shows, a triple classification is made for products that emerge in relation with story in the fiction world. Products of story world called as ‘Canon’, ‘Apocrypha’ and ‘Fanon’ can be explained as the following:

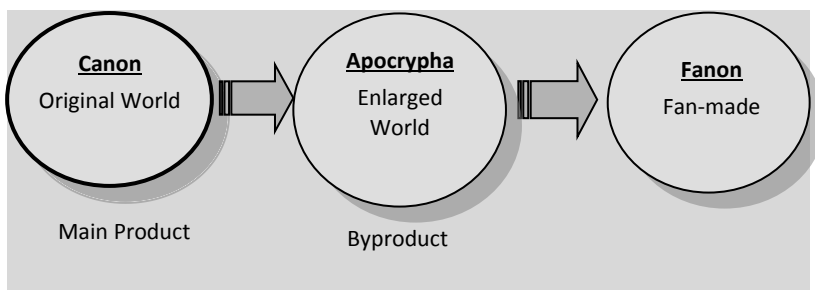


Figure. 4. Products of Story World

Canon: ‘Canon’ means the original world and main product constituting the main story. In this sense, Canon is the first step of transmedia storytelling; in other words, the process of transmedia, and the basis of other products of the fiction world. First presentation of the story means proving the main product. The products presented at Canon stage are the main products of the story world. That is, Canon; states a group of text that is accepted by fan groups as a legitimate part of the franchise world, and effective in reviews, discussions, creations, and developments regarding the story (Jenkins, 2006: 281).

Apocrypha: ‘Apocrypha’ contains the extended world and byproducts stemming from different dimensions of the main story. Due to its parallelism with Canon, the boundaries of Apocrypha sometimes become indistinct. It includes alternative stories, in which different dimensions of the main story are presented. Apocrypha is not a completely independent creation; it is an extended version, in which new dimensions are included, of the original world and composed of byproducts of the main story.

Therefore, all other products, to which side stories resulted from the main story are transferred, are in the scope of Apocrypha, the second stage. At this stage, different dimensions of the story world are transferred via different channels, and a new product

is presented to consumers. To maintain the feature of Apocrypha, byproducts should be produced by creators of the story world.

Fanon: Fanon, third output of the fiction world, is totally independent from main product and producer; and, it contains products produced by fans of the original product. More clearly, independent narratives, which are related to story world but produced by fans without the control of producers, take place at Fanon, third stage of the fiction world.

In addition, productions made by fans can be checked by the creators of the story from time to time. In fact, it is even possible that creators of original world are impressed by Fanon products. As a result, fans can contribute to the story that they admirably follow; they can even shape it.

Consumers, who get strength from digital world and social networks, interpret the story world with their own imagination; they add different dimensions to it and share them with other fans; as a result, fan fiction products emerge. A transmedia story at this stage is embraced by consumers and its self becomes alive through sharing.

Sincerity is the most important feature of Fanon products. Because they are designed with the spirit of amateur and shared on non-for profit purposes, they create a sincere and non-sophisticate perception. Another determinant feature of Fanon products is their stance. Because they are sincerely based on the main story with sympathy; they add to the story by sticking to the main chain of events, and help extending the story world.

Analyzing the stages of the story world with reference to Star Wars case one can see that, six movies that were ran on motion picture screen are Canon; DVD extras related to the series, products like television series, comic books, book, game, animation, and figure are Apocrypha; and, productions like adventures and stories about characters written and created by fans are within the scope of Fanon.

Star Wars is an interesting example especially regarding Fanon productions. Star Wars fans re-interpreted and reproduced the movie for several times through the forms like, film, animation, dough, puppet, and toy block. In this sense, it is known that there is a conflicting relation between George Lucas, creator of series, and fans. In 1997, when Lucas claimed that he was not content with the original version of the movie, and produced a short version; and made a trilogy in 1999, Star Wars fans thought that their childhood was stolen and it meant that they were betrayed. In fact, the documentary film entitled, *The People vs. George Lucas* (2010) directed by Alexandre O. Philippe, is like a culture research, which is about this conflicting relationship that has been extended for 30 years (http://www.istanbulmodern.org.tr/sinema/gecmis-programlar/yildiz-savaslari-fanlar-hucumda_777.html; 02.02.2012).

Doctor Who, which is one of the cult series of BBC and television world, is one other forerunner and successful examples of the usage of transmedia storytelling strategy. Doctor Who, which began running in 1963 and continues to be popular today, is important regarding transmedia storytelling due to its created universe and characters, chain of events and channel-caused extensity. It is possible to analyze the transmedia adventure of Doctor Who, which is about a time lord who is known as

'Doctor' and comes from Planet of Gallifrey, within a chronologic order from the narratives when it was first produced to modern narratives of today when it started running again (Evans, 2011: 23-26).

In this regard, it was aimed to spread the series to out of television formats with the first broadcast period applications. In order to actualize that purpose the stories broadcasted on television were transferred to press media and adapted to novel. The story world was extended with movies, which clarify the general features of characters and story -Doctor Who and the Daleks, Daleks' Invasion Earth: 2150 A.D.-, novels, and radio plays. Also, audiences were enabled to create their own stories through board games and figures.

Surprisingly, Doctor Who was discontinued broadcasting in 1989; it began to re-run in 2005 and resumed on transmedia storytelling adventure. The difference between new and first broadcasting periods is that the story world was enriched through stories transferred via online and mobile platforms. Within this framework, popularity was gained also on online platforms through animation websites, interactive games, and video clips; and consumer of the new era was reached successfully. The existence at digital world was supported through narratives that can be downloaded to mobile phones.

The most important feature of transmedia storytelling strategy of Doctor Who is the fact that previous and subsequent applications are both independent of each other, and interdependent. Namely, it is possible to consume today's stories with pleasure without consuming first period's products. On the other hand, new presentation of the story integrates with the old one, which prevents a possible feeling of discomfort and paves the way to consume the other part of the story.

With reference to Doctor Who example, primary and secondary characters of the story draw attention as effective components of transmedia storytelling strategy. In this sense, fictions were about primary characters, like Doctor Who, as well as secondary characters; and their adventures. Even Tardis, which is the machine allowing Doctor to move in space and time, was situated as a separate character within the storyline, and functioned as a basic element of the mobile application.

Doctor Who, which was listed by the Guinness Book of World Records as the most long-standing science fiction program of the television world, (<http://news.bbc.co.uk/2/hi/entertainment/5390372-.stm>, 28.09.2006); supports and enriches the dream worlds of consumers through the plotline that has been developed from past to present, secondary products that it offers, all characters with their styles and pasts, and adventures of these characters; and, encourages consumers to create their own stories (<http://www.bbc.co.uk/doctor-who/comicmaker>, 03.01.2012).

Considering Doctor Who, which started as a television series and became widespread on many platforms, within the framework of transmedia storytelling strategy from the perspective of story world; weekly episodes that are featured on television are considered as Canon, while, online and mobile applications are considered as Apocrypha. Doctor Who, which has wide fan groups, stands out with Fanon products, too. Fans share their Doctor Who stories through clubs and forums

that they created, and via social networks; and, from the page on BBC website the creators of the story encourages fans to create. Fanfiction products enable the Doctor Who world to reach more people, and draw the fans in the process. Fans sometimes create fictions over existing characters; sometimes they put themselves as the main character of the story. With its extensive world that is open to experience, Doctor Who continues to be popular today as in the past.

Transmedia storytelling means to create a story universe that is shaped by the existence of several narratives depending on a story world. Therefore, to establish a bond between stories, it is necessary to develop a fiction, in which every narrative is consonant with each other and mutually complementary, and put relevant elements in narratives. For these reasons, by referring between narratives, putting elements that can create new narrative, or leaving spaces in stories, products are interlocked to the main story from a certain point through a new narrative.

In transmedia storytelling strategy leaving missing points in the story serves for arousing interest regarding these points (Long, 2007). Each new narrative, transfers new knowledge and finds the proper piece of the story, if the whole story is considered as a puzzle. As a result, consumer is drawn into the process and becomes consumer of the whole story in proportion as he is the consumer of each story. With reference to Star Wars case, first three films of the series put a question mark in the minds of audiences regarding how Darth Vader, who is one of the primary characters, passed to the dark side, how clones emerged, and how the state of war developed. These missing parts basically constituted the contents of the next three films. Different 'franchise' products were used to transfer information regarding characters' past lives, spaces, and technical features of used tools and guns. In fact, the interest in Star Wars universe is still in fashion, which enables new productions. In this regard, transmedia storytelling is a process that has an infinite wealth. As long as producer's desire to earn money, and consumer's interest and passion continue, transmedia storytelling can continue its existence.

On the other hand, in order to maintain continuity and present new 'franchise' products, it is of high importance to process the fiction artfully and leave missing points that are balanced and do not disturb the story as a whole. In this sense, missing points should not prevent consumers from understanding the story; they should encourage consumers to reach different narratives.

Leaving and explaining missing points features of transmedia storytelling can be elaborated in the example of *Sex and the City*. *Sex and the City*, based on the novel of the same name by Candace Bushnell (1997) aired between 1998 and 2004 as television series. Six seasons of the show, which was about entertainment, fashion, and friendship, aired and the show became a phenomenon. The legend of *Sex and the City* adapted to the motion picture screen in 2008 and 2012 by Michael Patrick King. One month before the sequel comes out, Candace Bushnell's novel, 'The Carrie Diaries-Meet Carrie Before *Sex and the City*' (2010), which is about the beginning of the story, was launched. Bushnell's second novel, 'Summer and the City-Carrie Diaries 2' (2011) followed the previous one, which was about the times when Carrie Bradshaw was only Carrie; in other words, a town girl. These books are about the earlier period, which was

not covered in television shows and films; that is, these novels have the characteristic of prequel and they are at the stage of becoming a television project led by CW and Warner Bros channels. As Sex and the City example also reveals, transmedia storytelling strategy functions according to leaving and explaining missing points. However, missing points do not have to be in story’s linear time flow. In this sense, it is possible to explain turnarounds and missing points in past.

Transmedia storytelling is a strategy; as each strategy it needs to be planned, implemented, and monitored. Therefore, to create transmedia storytelling world it is essential to put all necessary elements together with a strategic and holistic approach. All elements including, story world, spaces, characters, storylines, missing points, side-stories, media platforms, channels, and franchise networks should be designed and performed in a series of network extending from today to tomorrow; rather than random efforts. Figure. 5. shows an example regarding the process of building a transmedia storytelling plan.

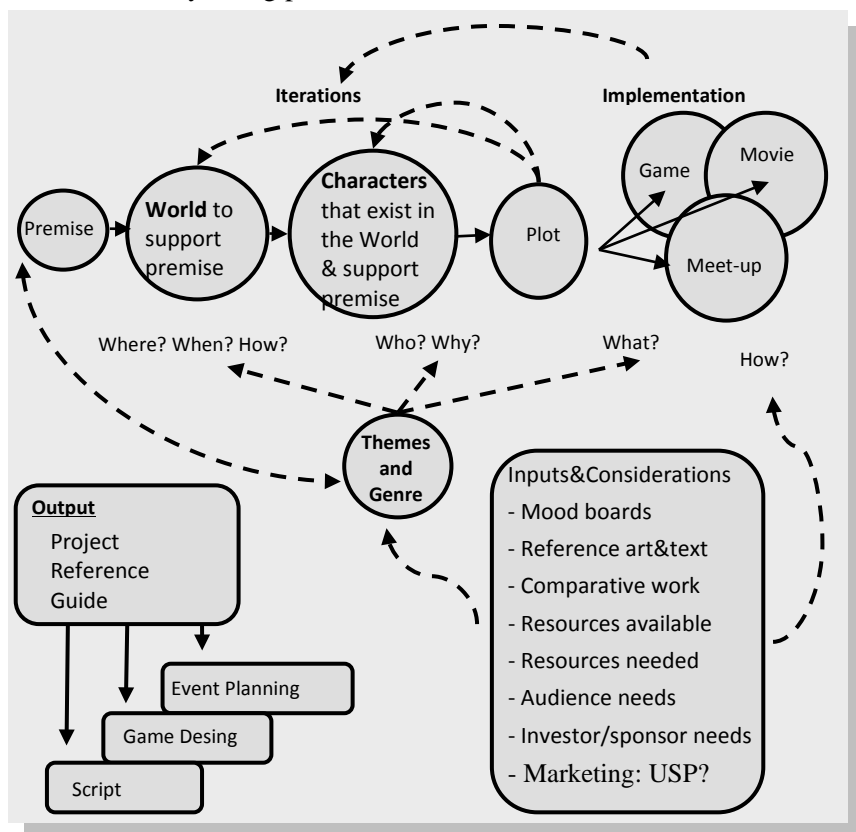


Figure. 5. Plan Sample of Transmedia Storytelling Strategy

Source: Pratten, 2009.

A transmedia storytelling plan is a road map showing the steps required to transform an existing scenario into a transmedia story-telling project. In fact, this plan

bases on input and costs like present resources, consumer needs, marketing needs, and the theme and type chosen by producer. The flow of the story depends on some factors such as story world, characters, and chain of events. After figuring details regarding these factors, next step is to think about how to transform these factors into other formats like film, game, and activity. The output of all these will be a project that is structured with scenario of main story and 'franchise' products based on the story (Lefever, 2010: 4).

In the process of transmedia storytelling it is essential to be planned and programmed. On the other hand, producer's plan will be different according to the conditions of product, brand, target group, and market. In this regard, it is not the case that only one strategy and only one method are correct and proper. Although it is not correct to present generally accepted strategies, it is possible to summarize transmedia strategies with reference to transmedia storytelling examples that has been applied so far now (Scolari, 2009: 598).

- **Interstitial Micro stories:** Interstitial micro stories are small scaled stories enriching the narrative world -diegetic world- during the season break. These texts are closely related to macro story; their existence contributes to the story world. Comic books, online clips, games, and mobile episodes -mobisode- are examples of this strategy.

- **Parallel Stories:** Parallel stories are other stories developing at the same time with macro story. These texts complete macro stories. Parallel stories can be transformed into byproducts.

- **Peripheral Stories:** Peripheral Stories are stories that are linked with and deployed around the main story. Interpreting from a metaphorical approach, they can be considered as the satellite of the main story. These stories have a weak relation with main story; they can be transformed into byproducts.

- **User-Generated Content Platforms:** User-generated content platforms stand for the platforms, on which fan-generated contents are presented. Blogs and wiki sites can be counted as examples within this scope. User-generated content platforms can be evaluated as story-creation machines enabling users to get involved in fiction world and enrich it. They should particularly be considered for their potential and for being clear resource.

In the process of developing and applying transmedia strategy; in other words in the process of building and carrying the road map, transmedia story creators should pay attention to some components like, creating an extensive story world, using multimedia platforms systematically, and catching points of intersection of marketing targets. In this sense, following points should be considered while implementing a transmedia storytelling strategy (Huang, 2009: 13):

- **Stories that have deepness should be created.** Therefore, it is essential that the story can extend both horizontally and vertically. Horizontal extension means that story spreads among different media, networks, and users; vertical extension is the case when the story progresses in depth and creates permanent connections.

- Each narrative should add value to the total experience; yet, it should not be presented to consumers obligatorily; in other words, it should not be imposed. What is important is to make each narrative without forced consumption, in a way that supports the main story. Each piece should help shaping and explaining the meaning of the whole. In addition, it should be possible to consume the story without putting pieces together.

- The power of fans should be accepted. Internet and social media provide fans with power and authority; and transform the relationship between creators and target groups into a real time dialogue, and sometimes into cooperation. Fans can show their liking and criticism through many ways including contents, blogs and forums that they generate; and social media platforms. For this reason, content generators should approach to fans not as consumer of narratives, but co-creator of them.

- Not only one story, but a single universe should be created. Therefore, it is important to create a wide living universe taking part in a story; not a story taking part in a world. Apart from entertainment industry, the brands using transmedia storytelling should also consider this. In the stage of building a brand story, there are several ways to create a world surrounding the purposes of users. This world can be a fantastic world like in the case of Coca Cola's Happiness Factory campaign. It can also be the real state of the world, in which we live, like in the case of Dove's Real Beauty campaign.

Transmedia storytelling is a modern storytelling technique that is becoming more preferable day by day, and began to be used more widely by media industry. This technique that has features parallel with the new age's basic characteristics shaped by postmodern effect, continuing to evolve due to its dynamic structure; requires a strategic perspective. Therefore, it conditions an extensive, holistic, long-term, and detailed approach. These developments cause to emerge fields of expertise like storytelling, transmedia creativeness, and transmedia strategist.

The interesting point is that this interest is not limited to media and entertainment sectors, and marketing communication professionals. The reason is that users, who were consumers in past, are included to the process and they have a power, which may not be assumed by produced, of directing story as they wish. As a result, it is practical to analyze the benefits of transmedia storytelling technique as an increasing trend and a marketing communication strategy. Thus, it is possible to elaborate the power and all dimensions of transmedia storytelling strategy in a more effective way.

ADVANTAGES OF TRANSMEDIA STORYTELLING STRATEGY

Cultural and social transformations set off by technologic developments, penetrate to all living space. This global process, forms of business and entertainment, communication, and consumption habits, lead to the emergence of a consumer profile, which is different from past. Developments result in change of target group and market structure of media content producers. In this sense, both products and their form of presentation take the shape according to the codes of the current period.

In new media order, which is parallel with the dominant cultural and technologic structure, traditional communication strategies are no longer sufficient. In such a case, media industry, like all consumer-oriented business lines, needs a communication and interaction based approach as well. Besides being appropriate and compatible with modern culture, transmedia storytelling is such a strategic application that can actualize marketing communication targets of producers, who want to reach new consumers and connect them, and increase competitiveness potentials. At this point, it is possible to summarize advantages of transmedia storytelling as follows,

- Transmedia storytelling is a technique that has the power of appealing new media consumer. In fact, media consumption habits become different depending on innovations through the change; and, a new media consumer rises. Considering new and old media consumer, it is seen that there are so big differences that can be described as opposition. The old media consumer is a passive individual, who is generally at the position of audience. He acts predictably due to his constant structure, and he is stable. Being isolated from social life, leads him to be perceived as quiet and invisible; and to act agreeably and obediently. Because of these reasons and nature of traditional media environments, old media consumer is subject to manipulation.

<u>Old Media Consumer</u>	<u>New Media Consumer</u>
Passive	Active
Audience	Participant
Stationary	Migratory
Predictable	Unpredictable
Stable	Wanderer
Isolated	Open to interaction and social connection
Quiet and invisible	Noisy and visible
Compliant	Disagreeable and Resistant
Subject to manipulation	Difficult to manipulate

Table 1. General Features of Old and New Media Consumers

Source: Jenkins, table was made with reference to 2004: 37-38

Modern media consumer, on the other hand, is a participative individual. Thanks to his dynamic structure, he can refuse commitment. Therefore, he is a wanderer, and not loyal to media and social networks. The fact that he is involved in social media and his socialization degree is high, results in being open to interaction and linked to the environment. He cannot be adapted to the content presented, due to his noisy, public, and visible structure. He can be disagreeable and resistant. He can control media; in other words, he can direct it. Because of these reasons and nature of new

communication platforms, new media consumer has a characteristic that can hardly be manipulated.

In this sense, being participative and active are the most determinant features of new consumer. In fact, he can resist to what is presented; he not only consumes presented content but also questions it. New consumer shapes contents according to his desires and expectations; and, shares his ideas and comments with others; he even reproduces the content. He does not depend on one channel, but can show up in different media platforms for different experiences. New media consumer is also active in social context; he is a part of a wide social group through digital networks. These features of new consumer led him to have a voice about what is offered; his social power affects embracing or refusing; sharing and liking; or, erasing and destroying the products that are put on the market.

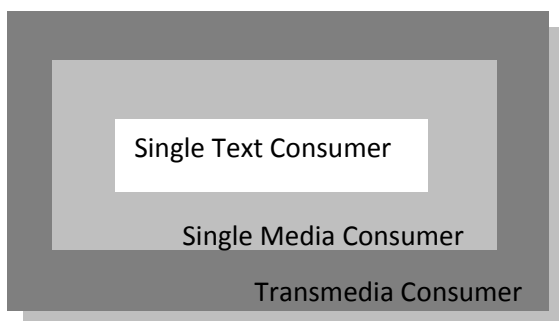


Figure. 6. Types of Media Consumer and Transmedia Consumer

Source: Scolari, 2009: 597.

For Scolari (2009) there are three types of media consumer. These types of consumer can also be considered as a chronological perspective regarding media and development of media consumer. In this sense, media consumer of the first group is a consumer of a single text. These people consumed only one single product. For instance, they only read the book or watched the movie of a certain story. In second group, there are people who are users of a certain channel. These consumers consume every single text transferred through a channel. For example, they watch a television show aired every week; or, follow monthly published comic books. Transmedia consumers are in the third group. Transmedia consumers are on the move between the channel and platforms on which the story is presented. They do not confine themselves to only a part of the story, and try to catch all narratives and texts in order to explore the story world.

- Transmedia storytelling is an effective technique to reach a wider consumer group. Because of its multidimensionality and versatility, it has the power of reaching consumers who have different media consumption habits. To reach consumers with different consumption habits through a channel special for them, not only underpins

target advertising but also provides information regarding disposable income of different consumer groups, which are of vital importance for marketing professionals, and the relation between consumption behaviors and generated content (Dijk, 2009: 47).

Using different media platforms makes it possible to reach the groups who are consumers of these platforms; and, to be able to produce contents peculiar to the target group. Therefore, it is possible to evaluate more special markets. In this context, different channels attract different niche markets. Movies and television most probably have the most diverse consumer group; while comic books and games have the narrowest consumer group. A good transmedia application is able to reach a wider consumer group by using the content differently, in different channels. In this sense, each product offers a different experience; and, its potential market cloud further extends with each channel (Jenkins, 2003: 3). Thanks to a successful media distribution, it is possible to reach a wider group of consumer by evaluating each and every market within the market cloud.

Transmedia storytelling is such an application enabling more narrative; therefore, more production. This means more profit for media content operators. Each narrative, which was produced for different channels, is a new product offered to consumer. Hence, it is possible to consider 'franchise' system as a brand extension strategy within the framework of transmedia storytelling (Lefever, 2010: 2). According as brand extension strategy, there is no main product in transmedia strategy; main brand is the main story. Flankers, which get strength from this brand's awareness, image, and reliability; are created; and, extended products are side-stories depending on main story.

Creating new narratives from an existing story enables to generate sustainable income through new products introduced to the market. With reference to the Star Wars case, the logic of sustainable profit can be interpreted more efficiently. When the first movie of the world was released in 1977, the box office earnings was 1.17 billion dollars; while the cost was 13 million dollars. For more than 30 years this success has been a phenomenon, which continues to be through products like the following 5 movies, DVDs, toys, games, and books. Star Wars franchise enterprises brought in more than 22 billion dollars in total (Greenberg, 2007). In fact, even today franchise production related to the Star Wars universe is continuing; this stems from the facts that an extensive story world, a firm story, strong characters, complex fiction, and narrative network were created; and, all these were introduced to consumers through efficient media use. In this sense, a successful transmedia universe should be able to maintain a wide range of narratives; support them through various channels and products; and, on the other hand, it should be independent from its genuine period, be timeless and sustainable.

- Transmedia storytelling is a technique that creates a long-term, extensive, and effective value. This value becomes widespread through social media. Therefore, a correct and efficient transmedia application leads to the creation of brand mythology and brand missionaries (Berelowitz, 2011: 3). On this basis, through transmedia applications not only consumers are influenced; it is possible to include those people

with whom (these) applications are in interaction through communication networks, in which fans are included, to the process. Thus, persuasive impact of the story spreads through networks directly and indirectly, and it is reached to larger groups (Yakob, 2007). Therefore, transmedia storytelling is a global application that processes throughout digital networks; gets strength from marketing by word of mouth and viral effect; and spreads on a global scale.

- Transmedia storytelling is an effective marketing strategy as well as a type of narration peculiar to the modern world. Coca Cola's campaign called, Happiness Factory can be counted as a successful example regarding the use of transmedia storytelling technique in the field of marketing communication. This campaign, for which a fictional world was created with an original atmosphere, entertaining and dynamic style, and cute characters; is remarkable for its strong visuality, combining Coca Cola marketing strategy and brand awareness, and brand values; and, including transmedia storytelling to the concept of marketing communication.

Campaigns were started in 2006. In the content of the first commercial film, which was made by using animation techniques, people are invited to the Coca Cola vending machine and the magical world inside the machine is introduced, this activity is accompanied by musical show. This commercial film, which was highly liked in Turkey and all around the world, created a wide story world. In fact, the first film was followed by events like, advertising and billboard posters; short-film-like sequels that were longer than the original version, viral behind the scenes, and interviews with the fictional characters of the film. In this sense, the fantastic world in vending machine was followed by game based websites, commercials, the song 'Open Happiness' that was on iTunes Top 40 list, and comic book applications; and the story world was extended as much as possible (Bereelowitz, 2011: 7).

The world of Coca Cola Happiness Factory was actualized as a total of planned and programmed applications, like every transmedia storytelling world. This world, which was designed in cooperation with Wieden+Kennedy/Amsterdam and Starlight Runner Entertainment, is product of a strategic perspective, and it is composed of several long term details (Burkitt, 2009). Second long commercial film was released in 2007 following the first one. This one had extended the Happiness Factory world, and created connections that will help audiences reach characters easily.

First connection is the globally accessible website, which transforms users into one of the animation characters of 'Happiness Factory'. Then, comic books released to the market in Brazil; mechanical installation exhibitions in malls in Denmark; and, costumed mascots of characters of 'Happiness Factory' that meet consumers in grocery stores in Japan, stepped in. It was possible to trace 'Happiness Factory' world, in all countries where Coca Cola is in service. In this sense, within the framework of 'Happiness Factory' campaign, which was conducted globally, all the people in the world had the opportunity to connect with the generated world. Culture based localizations and differences according to the size of the market were taken into consideration within the dynamics of campaign.

The world in Coca Cola vending machine kept extending with a six-minute long commercial film called 'The Great Happification' released in 2011, and the fifth film with musical-format. The journey, which continued under the guidance of Pepe the narrator, cheer leader Wendy, a puppy, a group of penguin and 'Mortar Man', spread rapidly on global scale by releasing from Youtube and Facebook pages, through social networks (Eleftheriou-Smith, 2011). At first, 'Happiness Factory' met consumers via animation themed commercial films. It was extended by narratives like brochures, Facebook applications, mobile commercial films, wallpapers, music audio tracks, behind the scene photos, interviews with creators and fictional characters, information videos about the creation process of characters; and it became a universe.

Gomez claims that the biggest stage of 'Happiness factory' universe and Coca Cola transmedia adventure is to create a 'franchise' mythology. In order to enrich this story world with dozens or even hundreds of hours of material, enough to produce content, an in-depth research was conducted about culture and mysticism, and messages and their themes; then, a franchise mythology was formed as a guide regarding the basic plots like characters, spaces, and history of the fictional world (Burkitt, 2009). To give the message that each and every bottle contains happiness, Coca Cola created such an extensive, widespread and meticulous story. To create the story Coca Cola took the advantages of, an extensive fictional world introducing an entertaining experience; emotionally impressive and cure characters; power of visuality; and efficient structure of media and social networks.

- Within the framework of transmedia storytelling, transferring narratives through cross use of different communication medium wraps up consumer with the story; therefore, the coefficient of influencing consumer increases. The model of transmedia storytelling is in a sense an evolved version of integrated marketing communication model. In integrated marketing communication model the sense of coherence, which is between the messages transferred on different contact points, transforms into a brand community oriented approach and a being transferring different messages -along with an over-reaching strategy- on different contact points (Berelowitz, 2011: 4).

- In this sense, the marketing communication principle regarding transferring same message on each channel, takes on different dimension. The principle to surround the target group with a message through conveying content, which is one of the basic impulses of modern marketing, via different channels, applies to transmedia approach, too. In addition, what makes transmedia applications different is the fact that, instead of presenting same content on each channel, new contents that are compatible with the main message -main story- are generated in accordance with special features of each channel and consumer group.

- Transmedia storytelling is such a technique that makes consumers enjoy consumption through fictional story world and narratives; and, introduces an entertaining experience to consumer. In fact, in this strategy the targets of marketing communication and brand communication are in cooperation with the targets of consumers' consumption enjoyment (Örnebring, 2007: 459). In modern period, in which hedonism and happiness are elevated, consumers expect to enjoy presented contents and the way they are introduced. For this reason, content producers try to

transform their products into entertaining experience; and, marketing experts create brand stories and mythologies to base the experiences that brands will introduce.

Transmedia storytelling is an effective strategy devoted to transform generated story world into brand story. Brand, is a concept including a suggestion as well as a story in itself. The values of brand are expressed through brand communication; and consumers are introduced with a story about the brand. Story of brand becomes integrated with its consumer and consumer becomes the protagonist of this story.

From semiotic perspective, brand is a tool that can produce and construe a discourse; it can transfer this discourse to its listeners. Brand reflects a meaning; and, it can reveal itself through review-based agreements between companies and consumers. This agreement introduces a series of values to consumers, and makes an offer to be a part of this world. Therefore, brand management and storytelling are closely related to each other. So far now, brands have tried to tell their stories through marketing communication applications. As for the non for advertising fields, brand's relation with storytelling is limited to production placement. In this regard, transmedia storytelling strategy brought a new perspective to this relation. Transmedia storytelling takes the brands from within the fiction and transforms them into fiction itself; fiction world, which becomes product itself, takes the place of the act of putting product into fiction (Scolari, 2009: 599).

In transmedia storytelling model, there is a non linear brand story. In this sense, a large brand world is built through different channels, each of which contains different dimension -content- of the brand story. Consumers can gather the pieces of the story as they wish (Yakob, 2007). The purpose is to extend the brand experience and create a more fast-moving, complementary, and mutual experience as much as possible (Pate, 2007). Introducing the story with different contents; and, getting it through wandering different channels provide richness of experience and motivate more consumption (Jenkins, 2003: 2).

Brands create a world by using transmedia storytelling; thanks to that brand values are formed and brand expresses a culture. As a result, the brand awareness and reliability increase; and, the brand transforms into a symbol of a life style. Thus, loyal consumer groups, who are identified with the brand, emerge and they gain a sustainable competition advantage parallel with the brand value.

CONCLUSION

New generation consumers, who were raised within improved resources introduced by information and communication technology and are more social, active, curious, dynamic, and has higher expectations; are difficult targets to catch. Economic, political, and socio-cultural structure, which changes in parallel with new world order, brings the concept of communication and communication techniques to a different dimension. Rapid changes in technologies modify not only the communication concept, but also marketing concepts and applications. In this sense, storytelling, which unifies consumer and brand on the sense of entertainment and experience, and wrap

them up by creating a fictional world through different media platforms and digital networks; takes the place of traditional marketing tools and techniques. Transmedia storytelling emerging as a technique peculiar to the modern world is an effective marketing strategy for brands aiming to have sustainable competition advantage by meeting the needs of consumers, who have different features compared to consumers of past periods.

Transmedia storytelling means to form a story world extending through different platforms and channels. The characteristics of this world can be counted as limitless and rich. For this reason it is attractive and appealing. Transmedia storytelling surrounds consumer all around by creating a universe composed of stories -each is like a world- and makes the story indispensable for consumer; makes consumer indispensable for story. Consumer holds a view regarding the universe of the story by combining the pieces, just like completing a jigsaw puzzle; he even directly contributes to shape it.

Transmedia storytelling means more than a narration and a marketing strategy. In fact, it can be described as a culture; it can influence culture production mechanisms and can be influenced by them. Transmedia storytelling, as a technique, emerged as a result of developments bringing about the modern world, and it became widespread through being used by the marketing professionals, who aim to meet expectations of the new consumer. Today's consumers are not homogenous groups of people receiving messages sent by institutions through mass media. New consumers are composed of heterogeneous groups of people who pick their messages; even create contents; transfer these messages to other consumers through channels in their control; have different interests; and involved to different groups. At this point, social media forms a convenient platform for transmedia storytelling applications. The characteristic of transmedia storytelling is to add different dimension to the story and extend it through transferring other channels; social media is very suitable for both purposes.

Within the framework of transmedia applications, social media is an effective tool in terms of delivering main product -Canon-, by product -Apocrypha-, and fan made product -Fanon- to related groups. A new dimension is added to transmedia storytelling applications through social media. Story universe is enriched with new contents, the sphere of influence of story universe is extended; and the story is reproduced within transactional network over and over again. In this sense, social media is particularly effective regarding releasing fan-made products and sharing them with related groups. In fact, like in the Star Wars case, it is even possible for fans to be associated with the story and act like the original creator, even cutout the creator and try to maintain control. Social sharing websites, social networks, blogs, and internet applications enable story narratives to be personalized and shared with other people. As a result, it is mediated to emergence of a culture that is wider compared to past, more dynamic, experimental, participative, and productive, in which consumers are as active as marketing professionals.

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