

EURO TRANS MEDIA

Eurotransmedia Strategic Agenda 2015

Road to a successful European
transmedia industry

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by the Eurotransmedia consortium



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The Eurotransmedia project intends to

- Integrate key problematic areas in the EU by uniting the research efforts to get rid of the remaining technological barriers that still hamper user creativity, user content editing interoperability, portability and new editorial strategies (which can be seen as the future of the media industry). It will tackle technological, scientific, organisational and economic challenges for research and innovation for the European media industry.
- Adapt a new value chain to the new economy, in which the user is both a consumer and a producer and practices are nomadic and ubiquitous.
- Defragment research: This will be achieved through the development of a common trans-regional Strategic Research Agenda and of the associated Joint Action Plan integrating regional specifics based on the common knowledge acquired by six key European research-driven clusters.

The project will deliver

- A Vision Document targeting 2030 that identifies areas of interest for research, innovation, and collaboration in the coming years.
- A Strategic Research Agenda to identify areas that need more research and innovation investment in order to reach the objectives described in the Vision Document.
- A Joint Action Plan identifying common activities to be launched among project partners in the project period.

The Partners

- ASBL Cluster TWIST, Belgium (Coordinator)
- Cap Digital Paris Region, France
- Pôle Media Grand Paris, France
- Interface Europe, Belgium
- Media Evolution AB, Sweden
- Fundacio Barcelona Media, Spain
- MTÜ Eesti Digikeskus/NGO Estonian Digital Centre, Estonia
- Service Public de Wallonie, Belgium

Introduction

Production methods and funding have been the subject of constant research. The dependency between production methods and financing is very strong, hence the traditional split between “Majors and Independents”.

Indeed, allocating optimally the financial resources made available by the Producer(s) is an art that is well ahead of the technology’s implementation. In addition, production methods have always been linked to the legal dimension of operations (copyright, exploitation rights, “memorandum of understanding”, agreements, etc.).

Another constant is that the audience and consumption conditions of audio-visual and multimedia achievements have also always been the subject of research. However, there is a major difference between the past and the present: The attitudes, behaviours, and cultural habits of today’s young audiences are highly influenced, from an early age, by the phenomenon of “gamification”. This point opens many research prospects.

Although its impact on research is very indirect, we must also take account of the study of cinema’s sources. One example: We may perhaps remember the virtues that André Bazin gave to the long take in his beautiful writings on cinema. Influenced by the thinking of this scholar, many film-makers have worked to improve the technique and shooting equipment suitable for producing this type of shot. In the field of transmedia, exegesis that is already being structured by the actions, conferences and writings of “Early Adopters” will supply all areas of research.

Finally, the use and spread of media, which can be considered “extensions of man”, to quote Marshall McLuhan, have very important economic and social impacts. Social scientists have always considered them to be both positive and negative and there is no reason for that to change with the development of transmedia.

Scope of this strategic agenda

The key players of the transmedia industry have to face three main challenges to adapt to the evolution of media in terms of financing and production, consumption habits, and audience expectations.

We therefore propose to structure the potential of research in the field of transmedia in three sections: artistic, technological, and business challenges. Each section will deal with several sub-sections, such as human resources, the audience, technological tools, production and financing, transmedia language, and the social and economic impacts of the transmedia use.

Vision of Transmedia

The success of transmedia content will be based on the ability of its creators to manage different economic, artistic, and technological skills in an environment in perpetual evolution. At the same time, transmedia content creators will have to meet the expectations of consumers, who increasingly want content ATAWAD (Any Time, AnyWhere, Any Device¹). Through various tools, consumers will have a larger and larger influence on content creation. The consumer is no longer a spectator but a full-fledged participant.

¹Source: NEM Vision & SRIA Position Paper.

Transmedia will affect our lives increasingly, with functions we do not necessarily expect yet thanks to many new technological opportunities, including:

- generalization of storage and management of content solutions in the “cloud”,
- geolocation technologies,
- connected objects
- robotics, programming, wireless synchronization,
- and much more.

The conclusion is that the success of a technology’s development will depend more and more on either its acceptance by users/citizens or its “transparency” (users want a service that works and do not care about its embedded technologies).

Even if protecting its local and cultural content remains an issue, transmedia means the creation of worldwide communities whose consumption does not depend on cultural barriers but is based on artistic universes. Therefore, Europe will have to tuck about and partly switch from a local to a global perspective.

New sectors such as healthcare, lifestyle, and the consumption of non-media goods and services are becoming increasingly digitised with each passing day. This marriage between digital sectors and other social, industrial, or economic sectors will be one of many new business opportunities for transmedia content and storytelling. In the meantime, many of the more traditional sectors are approaching transmedia through marketing activities, where the most successful transmedia content is to be found so far.

In this changing environment, where traditional content producers are largely supported by the public authorities, the newcomers, *i.e.*, transmedia producers, will have to rely mainly on investment from the private sector. Thus, supporting the creation of innovative financing tools should be a key to success. Crowdfunding platforms should evolve in the future into even more powerful and influential tools. Today they seem to be one of the basic building blocks of the new digital economy for the creation of transmedia content.

In the recent past, the video game industry – a digital, cultural, and innovation driver – had to clear the same hurdles as the transmedia industry. Video games engendered new business models, created innovative content, and spawned unique services that are still driving ground-breaking technological discoveries, leading the way for many other sectors.

However, creating content for several media at the same time engenders a new major challenge never faced before, namely, the rules of creation must change. Creating a homogeneous artistic universe that will compose, as a whole, bankable content on several devices is much more rigorous in terms of knowledge.

Hence, if the innovations of the video game industry have had an impact on human resources as it spawns new crafts and new needs, the content creation revolution led by the transmedia sector will have an even bigger impact on creative human resources, for the latter will have to reinvent the way they work. From a creation written by a lone artist, which is common in Europe, they will likely have to turn to creation through teamwork in order to cover all the characteristics of transmedia creation.

Therefore, the artistic challenge appears to be the most risky and complicated challenge to solve in the short term.

Transmedia in Europe through three Axes: Industry, Culture, and Economics

Industrial axis: a working chain of actors

Transmedia skills are present but fragmented. That is an obstacle to the sector’s development and a source of weakness in defending Europe from being flooded by extra-European works. Still, Europe is armed to go on producing more intensively in the longer run, including for the emerging Asian markets.

To conduct a successful transmedia project and make it more than an open concept (and finally become an effective industry), strong production capacity with powerful investors, industrial tools to communicate its deliverables to markets, and well equipped individuals and households to make this happen are needed.

These three elements already exist but they are not merged under a common strategy with clear objectives. The public authorities’ role might be that of a driver, that of giving perspective, providing support, creating propitious conditions, and driving cross-market synergy on a continental scale (as was the case at the inception of many known industries).

Audiences are ready for transmedia from the standpoint of equipment. Multi-platform access is already a reality, and the use of various devices will continue to spread, strengthening user engagement.

Broadband, clouding and pricing remain inadequate in Europe for large continental-scale transmedia-facilitated workflows.

The integration of skills must be implemented via a well-structured international coordinating and intelligence centre that is aware of the overall working chain requirements and limits. The goal will also be to extend the scope and limits in question. That means a chain starting from the producers’ capacities and investors’ motivation to the available techniques for achieving and broadcasting content and– last but by no means least – the end-users’ expectations and possibilities.

Cultural axis: Local specificities

“There is no clear transmedia culture in Europe”, as one expert said about storytelling talent, meaning that while other regions/countries have developed particular transmedia standards with regard to media mixes, content life cycle & project steps, and mostly story genres, we see a lack of consistency in our continent’s experiences. Obviously, the sustainable growth of these activities and making them relevant as effective transmedia concepts from the very first draft must be supported by educational efforts.

The private actors of the media industry as well as public institutions are expected to play an active role in organizing such efforts. This could take the form of dedicated high school curricula and masters or private training programmes for professionals.

It is unclear whether European socio-cultural forces will be reluctant to embrace transmedia mechanics, principles, and writing. Some cases, such as the way people behave with their cross-media devices, making content “liquid and alive”, prove that audiences are open to this burgeoning concept. However in this case specific variations per market are expected due to local mentalities. Appropriate colours will be given to developments, as is observed in countries outside the EU. Japan, the United States, South Korea, and Israel clearly show distinctive type of transmedia applications and stories as well as various types of access diversification. However, overall,

the guidelines and principles remain the same. We are convinced that Europe will not be an exception; it will find its own transmedia nature within this overarching framework. We do not foresee cultural roadblocks but, instead, strain factors that tend to curb a normal growth trend. The mosaic of EU countries' sub-cultures is not the issue. Rather, it is the lack of centralised know-how, efforts, support, and synergies.

Economic axis: financing models and business impacts

Transmedia project financing models are unstable per market and per channel. There is no typical rule of financing such media's operation. Instead, there is usually a mix of various sources that includes private and public funding.

The PPP (Private-Public Partnership) model seems to be the most widespread to make transmedia production happen. But crowdfunding (shares taken by individuals) will become more and more common as a small production financing tool in the future.

Transmedia definition has joined the ecosystem principle: the concept is open in time and space and demonstrates that basically the number of possible applications and derivatives is infinite.

Thanks to this dynamic, the franchise of a story as well as all types of content (audio-visual or not, films, fiction, documentaries, sports, etc.) could be developed in a transmedia project across any channel and any audience, and followed everywhere. The issue of intellectual property also comes into question once the by-products show few links with the original "story" and the fact that so many different stakeholders are contributing to the creation process.

We have noticed strong successes and a positive trend in the way that some markets outside Europe are turning transmedia activities into a strategic business that is striving to be profitable. In countries such as Japan, South Korea, and the United States, transmedia has become an industry that is based on typical frameworks but expressed differently per region, e.g., linked with Mangas or the music industry.

Unfortunately, this is not yet a reality in Europe!

Transmedia's Key Challenges

The transmedia sector has to face three different kinds of challenge - artistic, technological, and business challenges - in order to deal with the profound evolution that the media industry has been undergoing since it began converting everything to digital technology.

Transmedia's Technological Challenges

As we shall see further on in this document, the obstacles to successful transmedia are far from technical only. Nevertheless, the fast pace of technological innovation leaves a trail of unachieved maturation processes in its wake. Lots of more traditional activities, such as network infrastructure deployment, interoperability of standards, security, and audience engagement verification, require modifications to become fully applicable to transmedia works. Our world of mobile, user-centred communication is in perpetual flux. The media industry is not evolving fast enough to catch up.

[T 1] Topic: Improve Interoperability of Formats

The compression and transmission of audio-visual signals are well standardised. However, when interactions and multi-platform distribution come into play, lots of hastily developed proprietary solutions are found. This hampers creativity and the audience size that can be reached. HTML5 seems to be the way to go, but its adoption isn't complete yet.

Challenge and current bottlenecks

As soon as a new device appears on the market, a new standard emerges to format data for it.

This "one device = one standard" is a big obstacle for the industry.

Some factors important for transmedia and interactive audio-visual communication in general are completely underrepresented in the usual video standards. For example, latency time, buffer duration and size, and interaction data have major impacts on the quality of experience, yet they are not standardised. Adobe Flash has been successful as a standard for animated images, video games, and movie players, but its proprietary nature is making it quickly obsolete. Its demise has been announced since 2010 and major companies such as Microsoft and Apple are abandoning it or never supported it. Even Adobe has announced its intention to switch to the HTML 5 public standard.

HTML 5 provides two features essential for transmedia that Flash doesn't, namely, mobile capabilities and semantic annotation. HTML 5's open structure is far more future-proof than Flash. However, it is not yet supported widely enough, mainly because of its overly complicated scope. However, for the time being HTML 5 is seen by most as the only viable solution² to the problem of interactive multimedia content interoperability on our many incompatible devices.

So, HTML5 seems to be the solution to provide interoperability for the future transmedia products, but the shift from the obsolete legacy formats to this new Holy Grail faces major issues linked to its novel and complex nature.

Objective

Mastering HTML 5 is difficult but is becoming unavoidable in many transmedia applications. Successful transmedia workflows should master it and, wherever possible, should contribute to the writing of good practice rules and to refinements of its many sub-topics.

[T2] Topic: Improve Distribution Channels' Infrastructure

Whereas we see the emergence of UGC and the increase in interactivity requested by transmedia workflows, content is still provided to users through channels that have been optimised for linear content (video streaming) and for static content (cacheable static web pages).

Challenge and current bottlenecks

The speed of a whole transmission chain is the speed of its weakest link. As transmedia productions are reaching a vast diversity of audiences in various countries, in densely populated urban regions as well as in remote rural areas, the complex transmission chains are more prone to suffer from lack of bandwidth and data losses than traditional linear media. For the transmedia industry, a reliable and adapted infrastructure is

²See <http://thenextweb.com/dd/2014/04/19/rip-flash-html5-will-take-video-web-year/>

required everywhere in Europe. Experiments are needed to test new applications and workflow components with real-world data and - users on existing distribution infrastructures. Incubators, fab labs, and even large telecoms companies' R&D labs need to test high-speed broadband services, cloud storage and cloud processing solutions, new micro-payment solutions, new database engines, and social network interaction. Infrastructures dedicated to such experiments are needed on both the regional and trans-regional scales. Improving the infrastructure and dealing with the infrastructure's current problems should both be among the priority objectives of our industries, for bandwidth is still not guaranteed everywhere in remote areas, mobiles suffer from "dead zones" where no signal is available, city centres and event venues are frequently saturated, etc. While telecommunications providers try to improve their channels, application developers should use all available tricks - and invent new ones- to overcome the obstacles.

Objective

- 1) Promoting the launch of real-scale transmedia experiments on existing distribution infrastructure. Beneficiaries should be incubators, fab labs, telecoms companies, and research labs. The experiments will be used to validate new storytelling concepts and production workflows components in the real world. Infrastructure dedicated to such experiments is needed on both the regional and the trans-regional scale. This will be done through new locally funded R&D projects as well as Horizon 2020 projects, for the Horizon 2020 programme includes calls for projects in technologies for creative industries, social media, and convergence.

Abstract from the H2020 Work Programme 2014-2015:

ICT 19 – 2015: Technologies for creative industries, social media and convergence.

Specific Challenge: The demand is growing for high-quality content and new user experiences. At the same time, thanks to ubiquitous technology adoption, widespread use of mobile devices, broadband internet penetration and increasing computing power the consumption of content anywhere, anytime and on any device is becoming a reality.

- 2) Regions should foster the relationship between content creators and app developers on the one hand and the companies and institutions managing the infrastructure on the other hand. Multi- and trans-regional cooperation is also expected in order to develop a European distribution network. Fostering co-renting of new media businesses on the same campus is one of the solutions, as exemplified by the Barcelona Media Park. The launch of projects under the Horizon 2020 e-infrastructure strand will be promoted.
- 3) Promote the use of industry-proven de facto standards such as the social media interfaces published by Orange³ or the Transmedia Storyteller *Conducttr* API.⁴

[T3] Topic: Adapting Data Storage and Security to Transmedia

The analysis and exploitation of user-generated content on a larger scale than ever before will require more and more data securization and fast, simple, and interoperable ways of setting up secure bidirectional channels between users, content providers, and – generally speaking –all the players in the media production-to-consumption pipeline. The protection of privacy is a growing concern with online applications running on mobile devices.

³ <http://www.transmedialab.org/nos-outils/> and

⁴ <http://www.tstoryteller.com/api-terms-of-use>

Privacy issues go beyond simple security issues when user-generated content comes into play, for multimedia content has to be transferred from users to producers and/or to other users with reliable identification (to ensure copyrights are handled properly) and reliable anonymization of the broadcast content (to respect user-author privacy).

Challenge and current bottlenecks

Transmedia need safer, more capable, and reachable repositories adapted to the production and distribution of multimedia content, including 2D stills and videos, but also emerging formats such as VR (virtual reality) and AR (augmented reality). The large-scale democratization of VR and AR is expected starting in 2016. Using such content implies recording, transmitting and processing 360° surround video from many (if not all) users and leading to a tenfold (if not more) increase in bandwidth, cloud processing and storage resources. To cope with security issues, we need to look at the lack of universal regulation and recognised good practice rules on:

- author's rights/copyright,
- personal right to image (a person's consent to be portrayed in pictures),
- content protection,
- limited permission of use,
- transparency about data collection methods, and
- third party trust inside the workflow pipeline

A clear and easy-to-understand, standardised consent form in which the user can acknowledge his/her rights and responsibilities before uploading any content for reuse is lacking.

Objective

- 1) Raising awareness of the "big data" and privacy issues raised by the development of transmedia is mandatory. Organising workshops about data management co-located with well-known professional events to ensure the impact seems to be a good way to tackle the issue.
- 2) Promoting the development of European certified standard methods for private data collection transparency and use.
- 3) Addressing regulatory issues and promoting the adoption of standardised consent forms for User-Generated Content.

[T4] Topic: Measurement of User Attention and Engagement

User feedback is a vital cornerstone of the transmedia production pipeline, but existing audience evaluation tools target traditional linear media and are unable to cope with the interactivity of transmedia works. The lack of proper measurement tools could lead to flawed ROI reporting, biased business models, and ultimately to worse-quality user experiences.

Existing rating tools are not very well suited to reporting the real user engagement level in our ATAWAD⁵ world accurately. With the additional complexity level introduced by transmedia stories, audience measurement is clearly not efficient enough; and its importance is even greater than in our previous linear content world

⁵ATAWAD: Any Time, AnyWhere, Any Device

because of the particular impact of the interactive user's engagement on the nature of the measurement and the use of key performance indicators (KPI) based on these measurements.

The new nonlinear broadcasting of sound and video has brought new concepts to the media industry, especially the following:

- The possibility for users to replay the same programme as often as desired. This action is really important in analysing the user's behaviour and interest in the content in question. This is a new behaviour created by nonlinear broadcasting.
- The possibility to interact with the channel using other devices such as smartphones, tablets, and smart TV brings a new dimension to measuring the user's interest and how far he/she wants to go in the interaction. Interaction feedback also means the possibility of "guiding" interactive users by orienting them in some sub-domains of the content.
- The record feature of the nonlinear media channels is also a new behaviour to measure. Not only the recorded action but also how many times the content is "re-used" by the user and how long the content is kept available are important to know.
- The impact of the replay feature is also very important for advertisements, because the announcers have to find new business models to make the adverts interactive as well and avoid users' circumventing them.

These new ways to consume content needs a holistic approach to measurement based on all the actors and components of the model.

Accurate measure of audience engagement levels in transmedia web-driven shows is a great opportunity to create and maintain "big data" databases and to open new consumer-oriented markets: Broadcasters and producers will be able to switch from their old B2B-only models to new B2C one.

New parameters in line with many social network innovations, such as interactivity level and virality, have to be accounted for.

Challenge and current bottlenecks

Transmedia everywhere in the world needs better tools and procedures to measure user engagement, user-generated content quality and quantity, IPR and copyright issues related to user-generated content, and user interaction, both for live and pre-recorded or on-demand content. The perfect metrics to "measure love" do not exist yet.

Among the missing technological building blocks of the transmedia production chain, user-generated content tagging and tracing tools are badly needed. Management procedures and technologies to foster fair practices and profitability in transmedia content should be developed as well, and they should be validated by the whole transmedia sector.

The missing audience measurement-related quantitative tools should be developed as soon as possible through R&D efforts involving enough industry partners and academia, and possibly financed by an appropriate trans-regional call by the EC.

Objective

- 1) The first step to solve measurement issues is to raise awareness about the topic: regions should organise or co-organise a series of seminars about multi-channel audience measurement co-located with a major content production European event such as IBC (targeting industrial companies), NEM meetings (targeting research institutions and content producers), the "Forum Blanc", or "MipDigital". Europe needs to re-use the US and Canadian experience but also the projects started by some European countries, such as the UK and Scandinavian countries. Once proper industrial support is granted, Eurotransmedia will be able to

launch a publicly funded transmedia audience measurement project with the goal of writing the definitive "Transmedia Audience Measurement Handbook".

- 2) At the same time, Eurotransmedia should gather key actors in the European transmedia sector, propose an audience measuring methodology, and help them to reach an agreement on a common set of audience measurement requirements.

Methodology is one of the most important parts of a holistic approach and needs to be addressed as a priority. The European market is probably too large to consider a single methodology and the importance of comparing the best of them and making some choices is very central in this matter.

- 3) After those first steps, we should be able to promote use of the agreed common set of tools in the transmedia industry (both in Europe and worldwide).

The tool delivering figures to quantify audience involvement is the last link in a chain made of methodology, technology, and architecture. Agreement specifications for measurement tools are very important to be certain that methodologies are applied correctly and the architecture is as standard and as open as possible in order to make the tools "connectable". The richness of the final solution will come from the flexibility to interconnect several tools whilst taking all local variables into account.

[T5] Topic: Developing a Transmedia Feedback Platform

Feedback from end-users and intermediate links in the production chain is far more important for transmedia than for traditional linear content. The interactive nature of transmedia and the tight connections between social groups of end-users require a large variety of feedback reactions from the audience, such as text messages answering an online quiz and video sequences shot by participants in a real-life treasure hunt.

Challenge and current bottlenecks

For now, co-creations and feedback from end-users to the group of creators come through a large number of unstructured channels such as phone and text messages, social networks, and proprietary apps. The waste of time and resources involved in recreating specific implementations of a communication platform that allows "reverse-channel" communication during each new large transmedia production should disappear.

Objective

A "Reverse channel" communication platform should be developed, with re-use and ease of customization being the main characteristics required by most players in the transmedia industry. Such a re-usable "transmedia fan/users/communities network" platform may become part of an underlying infrastructure common to many productions.

[T6] Topic: Integrate VR and AR in Transmedia Storytelling and Tools

European audiences are expected to buy augmented reality (AR) and virtual reality (VR) devices from the end of 2015 on. At least it is on the agendas of many (very) large companies such as Facebook (with its Oculus Rift VR helmet), Microsoft (with its HoloLens glasses), and Google (with their as-yet-unveiled products based on Magic Leap technology), plus a dozen of others including Samsung, Nvidia, and LG. While it seems that VR may support mainly video games and other entertainment activities geared toward single users, immersive

augmented reality (see-through glasses with superimposed virtual objects, characters, images, or text) has a huge potential for social media use and therefore as a category of choice for future transmedia productions. AR glasses are candidates to become the second screen of the future: Users will be able to communicate with other people, communities, applications, etc., while remaining in touch with their physical and social environments.

Challenge and current bottlenecks

Tools for production and post-production of VR and AR content are still missing or - at best - in their infancy. This evolving situation offers huge opportunities for the European private sector willing to produce its own content or to contribute to immersive AR transmedia works.

Objective

Fostering the emergence of regional and European research projects in the field of immersive augmented reality content tools; fostering local and transnational public-private investment programmes to mature VR and AR technologies in Europe.

[T7] Topic: Integrate New Interaction Paradigms in Transmedia Storytelling and Tools

The emergence of new interaction paradigms is increasingly facilitated by a new family of hardware devices for mobiles. To give one example among many, the Intel RealSense camera gives a picture of the user or its surrounding with not only colour but also distance information for every pixel in its field of vision. Tablets and smartphones sold as of the second half of 2015 will include such devices, opening up a whole range of new gesture recognition capabilities. Motion capture was an expensive niche reserved for rich game creators; soon motion capture will become available for free on almost any mobile device. Interaction will be more and more based on virtual agents or avatars impersonating distant entities and on gesture recognition as a way to input commands: The old mouse click is being replaced by hand waving.

Challenge and current bottlenecks

Adding this opportunity to the rise of AR and VR glasses allows once more for a complete rewriting of the storytelling grammar, adding natural interaction to transmedia content developers' bag of tricks. Fostering the development of high-level interaction design platforms and standards, developing virtual avatars (human character expressing emotions and interacting with the end user) that are easy to use and to customise and simple ways to animate them with natural gesture interfaces looks like the obvious thing to do.

European research is advancing rather well in this sector, but Japan and the USA have large game industries and are starting to shift their efforts towards novel interaction paradigms for mobile devices, so we should continue to push and remain competitive.

Objective

Strengthening the European position in natural interaction using motion capture, gesture recognition, and virtual avatars through European (Horizon 2020), national, and regional projects aiming at creating such experience-related technological bricks and platforms.

[T8] Topic: Exit the ghetto of proprietary technologies in distribution channels

Major European TV providers are using closed technology set-top boxes that are usually unable to display modern content such as HTML5, games, or almost any form of interactive application in which information flows back from the user to the content provider.

Challenge and current bottlenecks

One of the biggest bottlenecks that linear media creators are experiencing with cable operators is the hardware that they use. Most of them want to provide vivid active content to their digital TV users, but innovative content creation initiatives are hampered by proprietary hardware choices made years ago.

Objective

Europe should support the creation of an open-specifications hardware set-top box that not only decodes TV broadcasts with the highest level of security but also provides a degree of interactivity close to that of a tablet or game console.

The consortium will use the NEM platform to reach all stakeholders involved and to help them launch an open-format "Euro-decoder" initiative and draft an open set-top box API⁶.

[T9] Topic: Appropriation of digital technologies by content creators

Traditional linear media content providers are underestimating the challenges faced by technological evolution. The digital revolution in the TV workflow is still at best merely under way and in some cases just starting to happen.

Challenge and current bottlenecks

One of the main reasons for this lack of forward momentum is public funding programmes that support content producers without any consideration for technology. Therefore, traditional media are tending to stick to more comfortable, well-known technologies and overlook the relevancy of new technologies in their business.

Objective

It seems appropriate to encourage the appropriation of technological tools by content producers in order to improve the quality and possibilities of the new storytelling methods such as transmedia. This could be done through a coordinated action funded by the European Commission (DG Enterprise).

Eurotransmedia may initiate a "European Society of Transmedia Authors" (ESTA) that will foster education in the field and represent its members in dealing with their national authorities. It should also be able to lobby for new coproduction deals at the European level.

In parallel, European media clusters should help their members to propose projects to answer future "Creative Industries" Horizon 2020 calls scheduled in the coming years.

⁶API = Application Program Interface

Transmedia Business Challenges

As pointed out above, traditional large media companies and many stakeholders gravitating around the linear media production chain underestimate the challenges faced by digital evolution. Those challenges are not only technological, as they entail more profound changes than just replacing several technological bricks with newer ones. The new always-connected end-users now consider social media to be part of their lives and take ATAWAD (Anytime, anywhere, any device) content for granted.

Seen from this perspective, it is necessary to understand that future business models will be inspired by two main business categories:

- Productions centred on content and IP rights' monetization.
- Promotion, marketing and other awareness-raising campaigns for brands or events.

The first one is mainly in the hands of the traditional media, which are struggling to evolve, with their old business models to be adapted, in a more and more competitive global environment. The second one is the result of the emergence of new players that have the freedom to create new business models and, hence, can evolve in the global environment with more flexibility.

[B1] Topic: Business Models

Actual media business models are not suited for transmedia productions, which are by nature more dynamic. Many business models were tried and tested by the media industry in the past. Specific business models and business cases were successful for publishing, video games, TV, web, comics, merchandising, TV series, etc. But when transmedia starts to answer ATAWAD requests from modern audiences, its deployment on multiple platforms by multiple creators, and in a “crowd-shared” environment, new models are required. These are often hybrids of previously tested models, but ones that are usually more complex than before.

Challenge and current bottlenecks

New holistic approaches that incorporate models from the Internet economy, audio-visual sector, game industry, etc., are needed. The participation of successful transmedia actors will be crucial for the successful drafting of the future “transmedia business models bible”. New business models based on Internet practices such as Data-driven, Free2Play, Freemium, and so on, are being tested; Free2Play worked well for Candy Crush, so future transmedia production may be successful using this model too (or not?). Future business models will be – at least partly – open, web based, and data driven. They will integrate many different revenue streams of support (public, sponsorship, branding and advertisement, coproduction, etc.) and will be more flexible. Transmedia is on the verge of becoming a source of data-driven revenue, but how to design, adapt, and customise the new business models to each transmedia production is difficult to master.

Objective

The objective is to help content producers test and validate new business models on transmedia use cases, and then to promote the use of successful ones in similar use cases. That should be done mainly by private initiatives, but Eurotransmedia partners and their members should contribute by gathering information, discussing practical solutions within their national media ecosystems, and contributing to experiments on specific concrete cases that are proposed by private producers.

Seminars, workshops, and brainstorming sessions should be organised in all European regions involved in the field, in cooperation with chambers of commerce, start-up incubators, and accelerators. Eurotransmedia

will concentrate its efforts on:

- promoting agile approaches to transmedia financing, surfing on the wave of creative hubs and Web start-ups.
- educating the traditional financing sources about the opportunities that the new business models (Free2Play, big data exploitation, crowdfunding, etc.) offer.
- educating transmedia producers about the specificities of the new low-cost market culture coming from the Web industry (as opposed to the huge investments required by traditional cinema and broadcast markets).
- Sweden may test new business models within publicly funded pilot activities.
- Regional media clusters will act as information distribution points to relay the information to their members.

[B2] Topic: Local Innovation Support in Creative Industries

Traditional creative industry productions are supported by their local authorities in most countries, including in Europe, but innovation is less supported.

Of course, the Horizon 2020 work programme includes topics such as “Technologies for creative industries, social media and convergence” aimed exactly at transmedia-related issues on a medium to large scale.

Challenge and current bottlenecks

Supporting innovation in the media domain is less common on the national and regional levels. Public support for the creation of content based on new innovative technologies is required to push the traditionally static media institutions towards new narrative formats. Such initiatives should allow real-scale testing of the latest transmedia innovations and to check their business models with large audiences, something that is not possible in the scope of H2020 projects.

Objective

Launching public support actions, along the lines of the Belgian *Promimage* calls⁷, in several coordinated European countries for the large-scale testing of media productions based on new media technologies.

Lobbying local and regional funding authorities is needed, preferably with trans-regional discussion and consultations for a maximal impact.

As a first step, regions should organise a series of information sessions with representatives of the regional governments in order to promote transmedia production policies.

[B3] Topic: Better User Generated Content management

The art of managing UGC (User-generated Content) in media production and especially in transmedia production is still in its infancy. More research and lots of real-scale experiments in the field are clearly necessary in order to ensure the constant and robust use of UGC in transmedia works. Almost all the technological steps in the production workflow are affected in some ways. UGC is of lower quality than professional content, so several quality improvement and quality control steps are needed, and should work fully automatically and in real-time. Metadata validation, geo-stamping and time-stamping verification, privacy, and copyright issues are new to the media production pipeline and should be dealt with at great speed, with great reliability, and in

⁷Promimage calls, see <http://www.awt.be/web/img/index.aspx?page=img,fr,200,000,000>

a fully automated way. UGC offers a great opportunity to increase user engagement through the well-known “My 15 minutes of fame”⁸ syndrome that made YouTube so successful.

Challenge and current bottlenecks

UGC management will mature if its best practice rules, methods, and procedures are gathered and made available to the transmedia community at large. Once mastered, UGC should become an efficient way to tighten up and reinforce user communities as well as a profitable source of revenues. Used wisely, UGC will inspire audiences to improve the quality of their contributions. Peer recommendations and re-posting of UGC may become the most profitable element of the new transmedia storytelling grammar.

The exploitation of user data and UGC metadata – with appropriate privacy protection – is also a big business opportunity. Big data gathered during transmedia productions should be used to improve business intelligence and content value evaluation. User feedback should be used more and more to improve the creative processes, to initiate new strands of existing content, to contribute to the characters’ development, and so on.

Objective

Raising awareness of UGC issues and opportunities among all stakeholders is very important for the transmedia industry. The usual tools will be used to that end, *i.e.*, seminars and special sessions about transmedia value creation from UGC in high profile conferences and professional exhibitions, information gathering through European transmedia communities activities, compiling UGC best practice rules in an evolving online “Eurotransmedia UGC Recipes Handbook”, etc.

[B4] Topic: Content IP Ownership

With transmedia come new processes and workflows. A greater number of actors, some from the traditional audio-visual sector and some from the digital world, such as Internet providers and telecom operators, are involved in the content creation process. All of them may own some part of the created IP and will want to be repaid in proportion to their contributions.

Challenge and current bottlenecks

The new workflows are based more and more on agile methods, technological platforms, and automated management support tools in which the stakeholders’ shares may vary continuously.

Applicable laws are not the same from country to country, further complicating the equation for international co-productions. “Who owns the content?” is no longer a trivial question. Complex transmedia IP needs to be managed artistically, but also as a business. It must be considered like any valuable industrial property, encompassing finances, funding contributions, marketing, rights re-negotiation, market trends, short and long term opportunities, etc.

Objective

Fostering IP management best practices throughout the European media industry with a series of national and regional actions in order to strengthen the position of future European IP managers:

- Eurotransmedia partners will collect best practices and best business models from their members

and disseminate the consolidated information through multiple channels, including the public Eurotransmedia website, trade journals and other publications, talks, and workshops.

- The European master in transmedia will include a course on transmedia IP management.
- Lobbying for the harmonisation of copyright laws across European countries to facilitate cooperation among different regions and therefore to strengthen Europe’s position.

[B5] Topic: Transmedia financial support

The transmedia sector faces a clear lack of financial support for the creation of innovative screenwriting and narrative design. For example, Investment in complex transmedia projects with joint art, science, and engineering challenges, and therefore more complex business models, is way behind what is done in Canada.

Nevertheless, transmedia offers excellent opportunities for successful businesses ready to replace the declining traditional linear media productions.

Challenge and current bottlenecks

Transmedia is on the hunt for reliable investors. Private funding seems to be the way to go for most transmedia production with clear business models. But in specific cases, crowdfunding may be a quick and easy way to raise money for small to medium innovative concepts aimed at niche audiences. In some other cases where technological challenges must still be overcome or when educational and cultural goals are pursued, public funding could also be the solution to fund initiatives with less mature business models.

Objective

Innovative transmedia storytelling could be turned into real business by investment from various sources, but the three most realistic are private investment, public funding, and crowdfunding.

Private: Actions toward private investors will include the creation of one (or more) special development fund(s) for mature transmedia projects, where “Free Angels” invest in the writing of transmedia projects. That can be done on several scales, from the local to national and even international level.

Regional living labs and incubators will be enticed to open sections related to the incubation and support of art/science projects and to fund transmedia art/science workshops in the framework of scientific conferences.

Public: Public funding actions will seek funding from European funds (Promoting and facilitating Horizon 2020 Creative Industries calls for proposals) and from regional/national support actions.

Another public funding action will see the Eurotransmedia partners – optionally together with other European regional clusters – launch joint regional calls for innovative transmedia projects with a less pronounced business orientation, such as cultural and educational projects, and projects with significant narrative design or technological risks.

Crowdfunding: Clusters may initiate actions to help innovative SMEs launch new transmedia crowdfunding projects for smaller scale projects with short production cycles.

[B6] Topic: Impact Study

No studies have been conducted yet on the economic impacts of the transmedia sector, but we can estimate that it will grow substantially in the coming year.

⁸Andy Warhol said in 1968: “In the future, everyone will be world-famous for 15 minutes”.

Challenge and current bottlenecks

An accurate and continuously updated survey of transmedia's status should benefit every stakeholder in the transmedia industry. A few private companies produce and maintain market studies and market them. Such reports cover specific sectors of the media industry, but there is no transmedia-specific report on the market today. Besides its economic impact, the societal impact of transmedia is also evolving with the objective reporting of its evolution.

Objective

Eurotransmedia will discuss these issues with the authors of business studies in the media industry to convince them to report on and keep a specific watch on the transmedia sector.

European media industry clusters should track and disseminate a societal impact report of transmedia, including its locally specific (both linguistic and cultural) influence on the way end-users consume transmedia content.

[B7] Topic: Cultural Transmedia

Transmedia is a great marketing opportunity to generate business value in cultural and creative activities, because its interactive and social aspects intensify user attention. Museums and many cultural locations may use more transmedia to convey their messages. Interactivity is a well-known trend in museums and historical sites, but use of the visitors' mobile devices is under-exploited. Cross-media, personalisation, geolocation, augmented reality, and gamification are only buzzwords when they could be powerful tools in the cultural industry today. Transmedia may become the next natural development.

Challenge and current bottlenecks

The challenges faced by the transmedia content providers trying to address the cultural market needs are the usual ones for any new market, *i.e.*, creating added value with innovative and low-cost solutions, developing appropriate business models, and implementing successful pilots and prototypes.

Objective

Helping the European transmedia sector to address the cultural industry through lobbying (with NEM on the European level and at big exhibitions and trade fairs; with local authorities on the lower levels), pilot demonstrators, and participation in or launch of local, regional, or national support actions.

[B8] Topic: International Cooperation

The transmedia concept is perfectly applicable everywhere, including on the global level, where the various communication channels used by a project can be tailored to the local ways of life in many different communities. Transmedia is therefore a perfect candidate for international cooperation and coproduction. Eurotransmedia is discussing international cooperation with Brazil, a country with a very active pro-transmedia policy (*i.e.*, with its Brafiip platform⁹). Moreover, the Brazilian transmedia guru Mauricio Mota is a member of Eurotransmedia's advisory board.

Challenge and current bottlenecks

An international coproduction may bring companies with complementary skills or local advantages in one

⁹www.brafiip.org.br/brafiip/

or more media (*e.g.*, animation, storytelling, shooting, etc.) together around large transmedia projects with great efficiency. The chicken-and-egg problem is that transmedia, as a new industrial sector, has not yet established its internal communication networks.

Existing transcontinental opportunities between Europe and Brazil and between Europe and African countries may produce content suitable for a global audience.

Objective

Eurotransmedia may tackle the transmedia chicken-and-egg quandary by starting with some eggs:

- The launch of a series of international projects through *Interreg* applications,
- New research cooperation projects in the framework of the International Action Plan,
- Specific actions with Canada: The Prompt consortium from Quebec has announced it will to launch calls for international cooperation with Europe in the scope of their "*Programme de soutien à la valorisation et au transfert (PSVT)*",
- Specific actions with Brazil: Preliminary contacts with the Brazilian Technology Platform BRAFIIP, one of the existing LATPs (Latin-American Technology Platforms) are promising. In Europe, BRAFIIP has already established partnerships with the European Technology Platforms NEM and NESSI.

Transmedia Artistic Challenges

Transmedia creators have to cope with new constraints. Those constraints are the results of a new way of telling a story, which is no longer on a single medium, but on several media at the same time, and the audience's increasing influence and expectations.

First of all, transmedia must develop a language of its own. In the same way that cinema has generated narrative processes that had no equivalent in literature or theatre, transmedia is inventing its own "grammar". Just as the designers of video games began to write and screenwrite thanks to a favourable state of art technology ("Up and Running Real Time Display Processors"), the architects of transmedia are looking for the most effective writing processes, ones that are more expressive and user-friendly. The whole education process has to be adapted and, hence, news methods must be tested.

Second, the audience's expectations must be integrated into transmedia content. The degree to which an audience adopts new tools is a determining factor, often more decisive than the tool's technical elegance or intrinsic quality. Immersive and virtual content will be at the heart of creation as well as of audience engagement. The development of new media and new communication channels, including the Internet of Things (IoT), for instance, will also be an asset for the transmedia creator.

[A1] Topic: Discovering and improving transmedia talents

Improving the skills of the various links in the transmedia content creation chain, from authors to developers, is mandatory. One European initiative – Eucroma (European Cross-Media Academy) – has surfaced in Denmark. Eucroma¹⁰ is an advanced cross-media learning establishment based in Copenhagen. It was sponsored by the MEDIA programme of the European Union and is part of the larger "New Skills for New Jobs" initiative. Several specialised masters and short curricula for professionals are also starting in various European countries. Education is important, but new talent is sometimes discovered in self-taught newcomers. Producers should not neglect the pool of talented young individuals appearing in crowdfunded web series and other self-produced initiatives.

¹⁰<http://eucroma.dk/>

Challenge and current bottlenecks

European content creators are generally not tech-savvy enough to translate their ideas into real-world productions and their creativity is thwarted by the fast pace of change in digital devices and their use by the general public.

The new ways of consuming media drive the need to consider audio-visual creation as “transmedia” from the very start rather than being designed for a specific support or medium, as was always the case before the digital revolution.

“Pure” transmedia profiles are extremely hard to find. Not all productions require highly skilled transmedia architects, but, in the near future, transmedia skills should become part of all profiles along the media production pipeline.

Three major bottlenecks have to be considered to tackle these challenges:

- **College curricula are targeting overly narrow niches** instead of crossing and merging traditionally established topics (drawing, broadcast video, movie making, web development, etc.). As groups of transmedia creators are totally heterogeneous, there is a need for a new position, something like a “Transmedia Show Runner” to ensure consistency and cohesiveness among the various skills and profiles of a team.
- **The current educational curricula are not open to technical innovations** and to the simultaneous use of multiple channels.
- **A lack of coordination between the education curricula** hobbles Media workers’ international mobility: The similarities between same-level courses in the various European countries are not strong enough to guarantee the equivalence of their graduates’ degrees.

Objective

Initiating education activities with a common European curriculum on various levels: bachelor, master, and short programmes for workers already involved in the media production pipeline.

The creation of a “flagship” European Master of Transmedia Production (including transmedia storytelling as well as technical aspects, constraints, and opportunities) and the launch of a series of workshops on transmedia storytelling writing should spark a trend toward a fruitful hybridization of creative and technological professions in the media industry.

A typical example of such a 5 year transmedia curriculum could be:

- One year of common lectures (all profiles included)
- Three specialisation years
- A final year dedicated to an inter-specialisation mix

As explained below in Technological Challenge #9, Eurotransmedia may initiate the launch of a professional association called the “*European Society of Transmedia Authors*” (ESTA) that will foster interdisciplinarity, promote employment through transmedia “job boards” and relations with employment agencies, and even host dedicated MOOCs¹¹.

[A2] Topic: Co-creation and Synergies

We have already noted the lack of creative and technological skills and expertise in multi-format production teams. Consequently, transmedia currently requires the collaboration of multiple actors, interests, and skills within the creative teams. A reinforced crisscrossing of skills from various sectors of the media industry is therefore expected. Professional associations will have to be strengthened and dedicated job pools will emerge from those future synergies.

¹¹For the definition of a MOOC see: http://en.wikipedia.org/wiki/Massive_open_online_course

Challenge and current bottlenecks

Co-creation and synergies are mandatory to improve mutual understanding of the different jobs and competences in the sector. This means that collaboration agreements, contracts, revenue splits, and IP sharing rules need to be written according to new rules.

Objective

Co-creation and synergies should be learnt from the first stages. The ideal solution may be to have more frequently interdisciplinary academic curricula that incorporate art schools into universities (as is already the case in the USA). In the shorter term, transmedia stakeholders should:

- insert seminars and lectures about new types of contractual cross-media commitments in new or existing curricula;
- host “creative jams” around transmedia that mix different profiles and initiate synergies;
- create a “stack overflow/git hub for transmedia¹²” platform, a kind of central repository for transmedia programming knowledge specifically adapted to transmedia problems;
- integrate digital culture in traditional schools and mainstream coding skills courses; and
- launch a multilingual transmedia wiki populated with cases studies under scientific supervision in association with existing and future learning initiatives. The wiki should become a way to explain the specifics of each medium with all the pros and cons.

[A3] Topic: Improve storytelling methods to follow the technical evolution

The availability of more skilled and multi-talented content creators is not enough to give the European media industry the production capabilities that it needs to compete on the global stage. As new devices and new usages appear multiple times each year, the way to tell stories has to be adapted.

Geolocating mobile devices was unheard of less than ten years ago. It now offers transmedia huge opportunities as a storytelling tool, improving the user experience, reinforcing local communities, and allowing for story variants that take account of the kind of transport used, the speed of the user, and its location.

“360° storytelling” is not mature enough. Transmedia stories should develop coherent universes while taking account of all media, with their specific needs and characteristics, right from the start of the story writing.

Challenge and current bottlenecks

The storytelling grammar is constantly being rewritten. It is no longer possible to create a story based on a single medium and then to extrapolate it in some ways for other uses; it is mandatory to think «transmedia» from the start and not to design a story or a character for a specific support or medium. The challenge is less on training than on continuously reinventing the textbooks themselves.

The lessons learnt from successful methods and tools discovered should be incorporated in the teaching curricula through the shortest possible feed-back loop.

Objective

The transmedia industry needs a short feedback cycle from professionals in the field back into scholastic curricula. Academia and other teaching organisations should work hand-in-hand with private companies to close the gap between technical innovations and their inclusion in the transmedia grammar and their adoption by creative processes.

¹²<http://stackoverflow.com/>, <https://github.com/>

Incubators and other similar structures mixing transmedia companies and transmedia-focused training initiatives such as intensive workshops and live pilot demonstrators should be dedicated to the creation of heroes, characters, and their stories and universes implementing a mix of proven storytelling methods and new innovative ones inspired by the latest technological trends.

Creating, updating, and maintaining an encyclopaedia of existing tools usable in the storytelling process is needed to shorten the learning cycle. Such a repository would be efficient if it provided methods and examples with enough details to ease its adoption by students. That might be possible if a large number of stakeholders contribute actively, something that is possible only with an open source structure.

[A4] Topic: Discover new storytelling methods for public venues

Public venues such as museums, exhibitions, sports matches, concerts, shopping malls, theme parks, and other tourist locations have been identified as a key market opportunity for transmedia. The writer and transmedia expert Alison Norrington, amongst others, confirmed this opportunity at the 2010 TEDx Transmedia Conference.¹³ Such public venues are effectively looking for new marketing approaches to attract a larger “constantly connected” public who still demand new transmedia content (ATAWAD: anytime, anywhere, any device). Public venues also offer specific opportunities for transmedia products due to the real-time nature of their activities.

Challenge and current bottlenecks

Designing, testing, and producing new storytelling applications and tools adapted to public venues to educate and inform audiences or to advertise products and services may open vast opportunities for the transmedia content industry. The time-dependent constraints specific to such public venues include: waiting times, queue management, and time-of-day and time-of-year changes in user experience.

Intelligent and environment-aware transmedia content for which no storytelling grammar exists yet is thus required. The Internet giants are already trying to tackle the issue in order to seize the opportunities offered by historical tourist sites. For example, Google Niantic Lab launched in March 2015 its “Endgame: Proving Ground” real-world transmedia adventure based on augmented reality on smartphones and geolocating artefacts by mobile users.

Objective

Europe will complement – if not replace – a fading linear media industry and transform it into a place where everybody will enjoy the immersive personalised experience of a live event.

European business incubators and talent development agencies will push new initiatives, spin-offs, and start-ups towards more user-centred transmedia real-time productions. Workshops about new narrative methods for location-based exhibitions will be organised, whilst the singularities and possibilities of different events, shows, and exhibits will be reconsidered and enriched by transmedia principles.

[A5] Topic: Design and test storytelling methods enabled by the Internet of Things

Communicating devices and “smart objects” are everywhere. The Internet of Things will be more and more visible, with a growing number of communicating intelligent objects, ranging from the watch that monitors your state of health to future autonomous cars. The European owns more than one portable device, on average, and will soon wear or own several communicating objects. The trend is even expected to accelerate

¹³2010 TEDxTransmedia Conference: <http://www.youtube.com/watch?v=dZ7XAr8X83U>

every year for the next decade, so it is expected to push the number of connected devices to 21 billion as soon as 2018¹⁴.

Challenge and current bottlenecks

Transmedia content now reaches people not only through their TV sets and smartphones, but also through their wristbands, watches, glasses, household appliances, and soon robot drones¹⁵ and autonomous cars. Public accessible devices, such as advertising hoardings and vending machines are also more and more connected. As such machines are fitted with screens, microphones, keyboards, and loudspeakers, they are ready to apply for a role in a transmedia production; but transmedia production is not yet ready to offer any to them. In the future, any of the billions of connected “things” will be able to interact with transmedia stories. The only thing that transmedia architects must do is to master the required communication language.

Objective

Fostering IoT awareness everywhere along the transmedia production chain. Horizon 2020 and other “Internet of Things for content production” research projects will be initiated. Here, too, exploratory seminars, pilots, and experiments where artists and technicians share their experience are seen as starting points to expand the boundaries of the new transmedia storytelling grammar.

Eurotransmedia will push emerging Internet of Things platforms such as FIRE to take into account transmedia storytellers’ needs because “*The Internet of Things Is Far Bigger Than Anyone Realizes*”¹⁶.

[A6] Topic: Improve User-Generated Content Integration in Production Workflows

User-generated content (UGC) is any published information that an unpaid contributor provides. The information might be a photo, video, or text comment. UGC is usually distributed through a social media application. Advances in mobile connected devices’ abilities to capture information and constantly increasing user demand for interactivity are leading to more and more user-generated content becoming available.

Challenge and current bottlenecks

Transmedia works are inherently interactive and user driven, but the re-use and integration of UGC in successful productions are trailing current user demand. It is clear that transmedia storytelling has to adapt to UGC use but many content creators, transmedia architects, and technicians along the production chain lack skills and experience regarding user engagement and User-Generated Content data processing. The transmedia grammar is constantly evolving and still needs more complete user involvement in the storytelling process.

Objective

Fostering UGC’s integration in the media production workflow in general. Promoting new creative developments around UGC. UGC use should be inherently multidisciplinary, as storytelling, legal issues, privacy issues, infrastructure, and many other fields are involved.

Transmedia workshop dedicated to UGC re-use improvement, spread of success stories amongst transmedia actors, and other actions are greatly needed.

¹⁴According to Cisco: <http://www.cisco.com/c/en/us/solutions/service-provider/visual-networking-index-vni/index.html>

¹⁵Example of a personal robot drone: www.airdog.com

¹⁶Daniel burrus, The Internet of Things council, <http://www.theinternetofthings.eu/daniel-burru-internet-things-far-bigger-anyone-realizes>

[A 7] Topic: Digital literacy

End-users are more and more used to digital tools, but the gap between their immersion in the day-to-day use of digital technology and mastering it as a tool for storytelling seems to be widening.

To maximise the impact of new technologies such as cloud computing, AR and VR glasses, Internet of Things, wearable sensors, and gesture recognition, education actions are required on various levels, starting with stories and scenario writers, directors of photography, and other creators.

Even engineers, technicians, and programmers, but also many specific segments of society, lack knowledge of digital technologies and their effects on the general public's way of life.

Challenge and current bottlenecks

The recent widespread availability of technologies does not mean that they have been adopted, or even acknowledged by all the players in the entire value chain. Both professionals and end-users need to be made aware of and encouraged to use those new tools and channels.

- Digital literacy could be achieved if easier access to experimentation were encouraged. One of the biggest challenges will be to create the necessary conditions for such access. Open spaces, Living Labs, and Fab Labs are key opportunities to foster and must benefit all.
- Better use should be made of cultural mediation activities and museums should be seen as strategic places for learning and achieving digital literacy.
- There is a need for training in storytelling in a multi-screen context and training in the specificities of writing or reading/listening/watching/playing in a transmedia environment; as well as encouraging agility to move from one device to another.
- Collaboration between innovative start-ups and future transmedia professionals should be encouraged.
- Instructional work is needed from technology providers to raise awareness and provide use cases to facilitate adoption by professionals and end-users.
- Technology should be seen as a tool and not only as an end result: Technical architectures need to be transparent to ensure a smooth experience for the user.

Objective

Promoting the use of new technologies and tools in the content creation process so as to foster better experiences for the end-user. Ensure a sufficient level of digital literacy from end-users enabling them at least to be able to follow those multi-channel experiences, and preferably to make the most of them.



The Eurotransmedia action plan

With its strategic agenda, the Eurotransmedia project tackles technological, scientific, organisational and economic challenges for research and innovation for the European media industry. Implementing real world actions is mandatory in order to help the European Media industry to get rid of the remaining technological barriers that still hamper its competitive position, to adopt “360° thinking”, to use new business models, and to hire new talents usually found in the net economy while continuing to satisfy the quality standards of the cinema and broadcast industries.

An ambitious Eurotransmedia Joint Action Plan will be implemented in the coming years. Designed to address all challenges and to benefit from all the opportunities described above, it will propose a dozen actions shared by the participating Eurotransmedia members. In order to maximize their outcome, these actions will be open to stakeholders outside the Eurotransmedia consortium.

Regional cluster organizations from the Eurotransmedia consortium share an ambitious objective and operational strategy, that of bringing together the variety of European Transmedia stakeholders in order to cross together the chasm separating traditional linear media from the future world of multiple screens, mobile devices, and always connected audience in demand for ATAWAD content. The Eurotransmedia Joint Action Plan will be implemented in a short to medium time frame to ensure the proposed innovations and will percolate from idea to market and take effect in an optimal way.

It should be noted, however, that innovation and research, by nature, contain a degree of uncertainty that will increase with the time it takes to mature. Detailed roadmaps will be developed in the Joint Action Plan that Eurotransmedia is proposing and will implement in the coming years.

EURO TRANS MEDIA

Eurotransmedia Strategic Agenda 2015

Road to a successful European
transmedia industry

April 2015

by the Eurotransmedia consortium