

A workshop on Participatory Transmedia Storytelling

The workshop will analyze phenomena like 'Transmedia Storytelling', 'Alternative Reality Games' and 'Dispersed Fiction' and how they are changing marketing, cinema, theatre and games. Finally they will be considered as a new form of art, which hybridizes disciplines and media.

Working in a transmedia field means operating with several media technologies, various types of content, linguistic methods and strategic tactics. The workshop will provide a wide presentation of various examples, theories and practices, from aspects of historic experimental theatre, to recent forms of participatory spectacles.

The practical session of the workshop will be a valuable exercise; the students will work together on a specific project in order to develop a transmedia story. The two main aims of the production are to develop an awareness of historical and theoretical concepts, and to address technical and tactical problems in the use of media through engagement with audiences.

Making use of the opportunity to see many different theories and media technologies in action, the workshop will deliver a comprehensive analysis of the complexity inherent in the contemporary new media world.

The workshop is suitable for artists, directors, advertisers, activists, teachers, and new media students.

It can focus on the possibilities for using participatory transmedia storytelling as a pedagogical tool, a question that some educators are currently discussing. Specifically, it might examine the question of whether Serious ARG can help guide people in designing solutions for real world problems.

The following are workshop modules that can be implemented individually or as a group, depending on the needs, time and resources of the host. The modules are currently designed to last four to five hours, although they can be extended to include additional detail, if required. The practical session requires at least one full day to develop and create a small size transmedia story.

Module 1: History, breaking the boundaries of spectacle

Breaking roles of stages, audience - actors' interrelation and general conventions of classic form of theatre.

- Origin and meaning of the Fourth Wall, theatre avant-gardes
Breton, Brecht, Artaud, etc.

- Happenings and Performance of seventy in North America
Shechner, Kirby, Living Theatre, etc.

- Theatre of the Oppressed in South America
Boal thoughts and his theatrical models.

- Pranks and Hippies in North America
Abel, Hoffman, Vallance, etc.

- Research Theatre of eighty and ninety in Europe
Fura dels Baus, Teatrini 90, Body Art, etc.

Module 2: Recent basis of new form of spectacle

From the mid eighty to end ninety, use of New Media in spectacle.

- Net-Art and Culture Jamming
Recombinant Theatre, CAE, RTMark, Blisset, etc.

- Expanded Theatre, examples and companies
Blast Thoey, Rimini Protokol, IRAA Theatre, Improv Everywhere, Rotozaza, etc.

- Expanded Cinema, Web Cinema and Recombinant Poetics
Cracauer, Barbeni, Seaman, etc.

- Smart Mobs and Electronic Disturbance Theatre
Rheingold, Dominguez, etc.

Module 3: Transmedia Storytelling theories and practices

New forms of spectacle of the new century.

- Convergence Culture, Transmedia StoryTelling and Supergaming
Jenkins, McGonigal, etc.
- Analysis of Alternative Reality Game, history and examples
Gosney, Harrigan, etc.
- Guerriglia Marketing, fiction with marketing approach
Locke, Searls, Levinson, etc.
- Serious ARG, fiction with social and educational approach
Dahlen, Watzlawick, etc.

Module 4: Designing Transmedia Fiction

Technologies, contents and strategies.

- Working with Transmedia:
Coherence and harmony among media, models and languages.
 - Planning the fiction:
Agents, Audience, Actors, Time, Space, Expression.
 - Participatory Story Telling:
Dramaturgical Interaction, Collective Intelligence, Identification, Empathy, Emotions.
 - Alternative Narrative:
Plot, Characters, Atmosphere, Structure, Narrative Voice, Clues.
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