JÖNKÖPING UNIVERSITY
School of Engineering

Transmedia Storytelling & Web 4.0 — an upcoming love story

Investigating transmedia storytelling across Web 2.0 & 3.0 to assess its relationship with Web 4.0

PAPER WITHIN *Informatics*
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Abstract

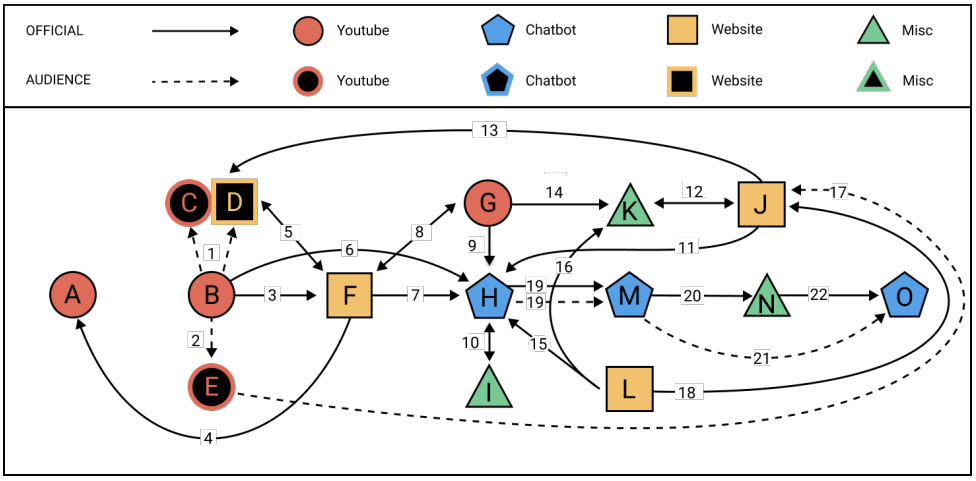
The world wide web has gone through several distinct eras since its launch in 1989, going through the eras Web 1.0, Web 2.0, and Web 3.0. There is an upcoming era, Web 4.0, where the web will become seamlessly integrated with people's everyday life. However, creating consumer engagement across platforms has already been recognized as challenging in Web 3.0 (Dolan et al., 2016). A type of storytelling, known for creating engagement is transmedia storytelling (TS). TS is a technique of telling one single story across multiple platforms, and when enjoyed together becomes a full experience.

There is limited research conducted on the relationship between TS and the web, which became the problem of this study. The purpose of this study is to explore the research gap and it was fulfilled by asking two research questions. The first one established an understanding about the relationship between TS and Web 2.0 and 3.0, to understand how TS evolves and adapts to the web. Based on the built foundation, the second question aimed to explore the possibilities of TS and Web 4.0, and how they could benefit from each other and grow together.

To answer our research questions this paper utilised the method of a multiple-case study that examines two cases, one in Web 2.0, and one in Web 3.0. The data was manually collected, traced and broken down into instances using reverse engineering. To analyse the data, it was rebuilt with visual mapping to understand the connections, and lastly compared to the web characteristics and TS principles.

Concluding the findings and analysis, it can be established that TS evolves alongside the web, utilising and adapting to the new characteristics. In Web 2.0, TS relied heavily on offline sources such as DVD's and TV, while in Web 3.0, it existed solely online. The participatory activity also grew from Web 2.0 to 3.0, where the users were an active part of the campaign evolving in Web 3.0. TS manages to create engagement across platforms, and benefits from new technical innovations. After the individual case reports, and cross-case analysis, it could be concluded that TS has good chances of continuing to adapt in the rise of Web 4.0.

This study explored the research gap further, offering valuable insight on the topic and opening for various further research possibilities, where TS and web can continue being investigated.



Note: Excerpt from the visual mapping analysis of case 2, investigating transmedia storytelling in Web 3.0.

Keywords

Web 2.0, Web 3.0, Web 4.0, transmedia storytelling, cross case study, case study, reverse engineering, visual mapping, Gorillaz, engagement

Terminology

fan	"A fan is a person who exhibits strong interest or admiration for something or somebody" - Wikipedia
fansite	"A fansite, fan site, fan blog or fan page is a website created and maintained by a fan or devotee about a particular phenomenon." - Wikipedia
interaction	"A situation where two or more people or things communicate with each other or react to each another" - Cambridge Dictionary
Gorillaz	Gorillaz is a virtual band created by musician Damon Albarn and artist Jamie Hewlett. The band consists of four animated, fictional members.
participation	"The act of taking part in an event or activity" - Cambridge Dictionary
semantic	"Connected with the meanings of words" - Cambridge Dictionary
symbiotic	"Involving people or organisations that depend on each other equally:" - Cambridge Dictionary
transmedia storytelling	"Transmedia storytelling is the technique of telling a single story or story experience across multiple platforms and formats using current digital technologies." - Wikipedia
web	Invented in 1989 by Tim Berners-Lee, defined as "the system of connected documents on the internet" - Cambridge Dictionary
Web 1.0 *1989 ~ 2003*	The beginning of the web, "a place to seek and find things" and labelled the "read-only web". Most interactions were between user and machine. (Spisak, 2019). Key inventions: Google, Amazon, Yahoo.
Web 2.0 *2003 ~ 2010*	This web connected people with people; "Internet users became participants in the web, interacting and bringing their own value, rather than just acting as content consumers." (Spisak, 2019). Key inventions: YouTube, MySpace, Facebook.
Web 3.0 *2010 ~*	This web connects machines to machines. "With the rise of data, not only can people consume information and connect with each other, but applications can connect with other applications independently to execute functions on their own." (Spisak, 2019). Key inventions: Instagram, AI on the web, NFTs.
Web 4.0 *To come*	This web is predicted to be the era where there will be symbiosis between humans and machines. One of the possible scenarios is that it will create a more seamless experience across the web for the user, with better algorithms and communications between machines (Choudhury, 2014).

Contents

1 Introduction 6

1.1 BACKGROUND 6

1.2 PURPOSE AND RESEARCH QUESTIONS 7

1.2.1 Research questions 7

1.3 DELIMITATIONS 8

1.4 OUTLINE 8

2 Theoretical background 9

2.1 WEB ERAS 9

2.1.1 Web 1.0: The Static Web 9

2.1.2 Web 2.0: The Social Web 9

2.1.2.1 Characteristics 9

2.1.3 Web 3.0: The Semantic Web 10

2.1.3.1 Characteristics 10

2.1.4 Web 4.0: The Symbiotic Web 11

2.1.4.1 Characteristics 12

2.1.5 Web 2.5: The Symbiotic and Semantic Extension 12

2.1.6 Web Era Conclusion 13

2.2 STORYTELLING 13

2.3 TRANSMEDIA STORYTELLING 13

2.3.1 Transmedia Storytelling Principles 14

2.3.2 Contextualisation 15

2.3.3 Relating Terms 16

3 Method and implementation 17

3.1 METHOD 17

3.2 DATA COLLECTION 18

3.3 DATA ANALYSIS 19

3.4 CASE STUDY 19

3.5 RELIABILITY AND VALIDITY 20

4 Findings and analysis 21

4.1 FINDINGS 21

4.1.1 Case 1: Web 2.0 21

4.1.2 Case 2: Web 3.0 25

4.2 ANALYSIS 30

4.2.1 Cross-case Analysis 30

4.2.2 Transmedia Storytelling in Web 4.0 31

5 Discussion and conclusions 33

5.1 DISCUSSION OF METHOD 33

5.1.1 Case Study 33

5.1.2 Data Collection 33

5.1.3 Data Analysis 34

5.2 DISCUSSION OF FINDINGS 34

5.2.1 RQ 1 34

5.2.2 RQ 2 35

5.2.3 Research Purpose 35

5.3 CONCLUSIONS 36

5.4 FURTHER RESEARCH 36

6 References 38

7 Search terms 41

8 Appendices 42

8.1 APPENDIX A – CASE PROTOCOL 43

8.2 APPENDIX B – INDIVIDUAL CASE REPORT 1 – TS IN WEB 2.0 46

8.3 APPENDIX C - INDIVIDUAL CASE 2 REPORT – TS IN WEB 3.0 56

8.4 APPENDIX D – POPULATION AROUND THE WORLD USING THE INTERNET 71

1 Introduction

The world today is built on multimedia with a constant flow of information and data filling our everyday lives, from scrolling social media in the morning to attending digital meetings during the day. The web has gone through three eras since its creation in 1989 and will enter a fourth one in the coming years. In our current web era, Web 3.0, it is already hard to reach consumers and create engagement (Dolan et al., 2016) which could be a consequence of the constant flow of media. To reach consumers in an engaging way in the future web, new methods must be considered and researched with Web 4.0 in mind. An old communication method already established that creates engagement is storytelling, which is relevant to information systems and digital media (Weissenfeld et al., 2017). A version of storytelling that utilises multimedia while creating engaging experiences is transmedia storytelling (TS (Transmedia Storytelling). This technique could have an interesting role in Web 4.0, which is what this paper will examine further.

1.1 Background

The web eras began with a static environment in Web 1.0, evolved to a social environment in Web 2.0 and finally a semantic state in Web 3.0. The next era of the web is Web 4.0, which is known as the symbiotic and intelligent web, indicating a seamless environment (ITpedia, 2018; Meilleur, 2021). In a state of symbiosis, it will be challenging to create engaging and participatory content to capture consumers' attention across different platforms. This is something already recognized in Web 3.0, where it is challenging for organisations building customer engagement (Dolan et al., 2016). Social media today has already converted consumers from passive observers to active participants, due to the dynamic nature of the internet (Malthouse et al., 2013). These changes in consumer behaviour and the need for engagement will likely continue to evolve in the rise of Web 4.0.

Storytelling is becoming increasingly relevant in the context of information systems and digital media, an old but highly effective technique for communication that has been around for centuries. Alongside the rise of new digital tools and digitalization, storytelling has adapted and found new ways of conveying information and can be found in different information system contexts such as e-commerce platforms, social media, or marketing campaigns (Weissenfeld et al., 2017). There are several types of storytelling working in unison with digital media, particularly TS which this paper will focus on as it naturally combines multimedia, and storytelling while engaging its audience (Jenkins, 2003). Multimedia is an important aspect of the web since it comes with advantages such as an increased public reach (Jastaniyah, & Bach, 2017). All together this indicates a natural role for TS in Web 4.0's symbiotic environment. There is limited research done on web eras in relation to TS, especially its possible role in Web 4.0. This paper will examine

how TS has been utilised in Web 2.0 and 3.0 to establish a foundation for exploring the possible relation between Web 4.0 and TS.

1.2 Purpose and research questions

The purpose of this paper is exploring Web 4.0 in relation to transmedia storytelling; assessing whether transmedia storytelling could be utilised as an effective communication method to create engagement across platforms in a symbiotic environment. With the possible scenarios of Web 4.0, where the web could be seamlessly integrated with humans' day-to-day lives, TS could have an interesting role to create engaging and participatory communication. Based on previous research, it is already difficult creating consumer engagement in Web 3.0 (Dolan et al., 2016), and with TS creating engagement (Jenkins, 2003), this indicates an interesting relationship between the two. By exploring this relationship, it could benefit the future of communication. This study will explore these possibilities through firstly assessing TS across Web 2.0 and Web 3.0, and secondly examining TS and Web 4.0. TS was chosen due to it naturally combining storytelling, an effective communication method, and multimedia which naturally aligns with the seamless nature of Web 4.0.

1.2.1 Research questions

To fulfil this paper's research purpose, there will be one descriptive research question and one exploratory question. The goal is establishing a solid foundation with a descriptive question (RQ1), which the exploratory question (RQ2) can use as a base for analysis. RQ1 is asked to assess the adaptation and usage of transmedia storytelling across Web 2.0 and 3.0.

RQ1: How has the usage of transmedia storytelling evolved on Web 2.0 and 3.0?

RQ2 aims to increase knowledge about the research gap, investigate the connections and possibilities for future research and usage of TS in Web 4.0. With a clear foundation established in RQ1, the purpose of RQ2 is exploring Web 4.0 in relation to TS.

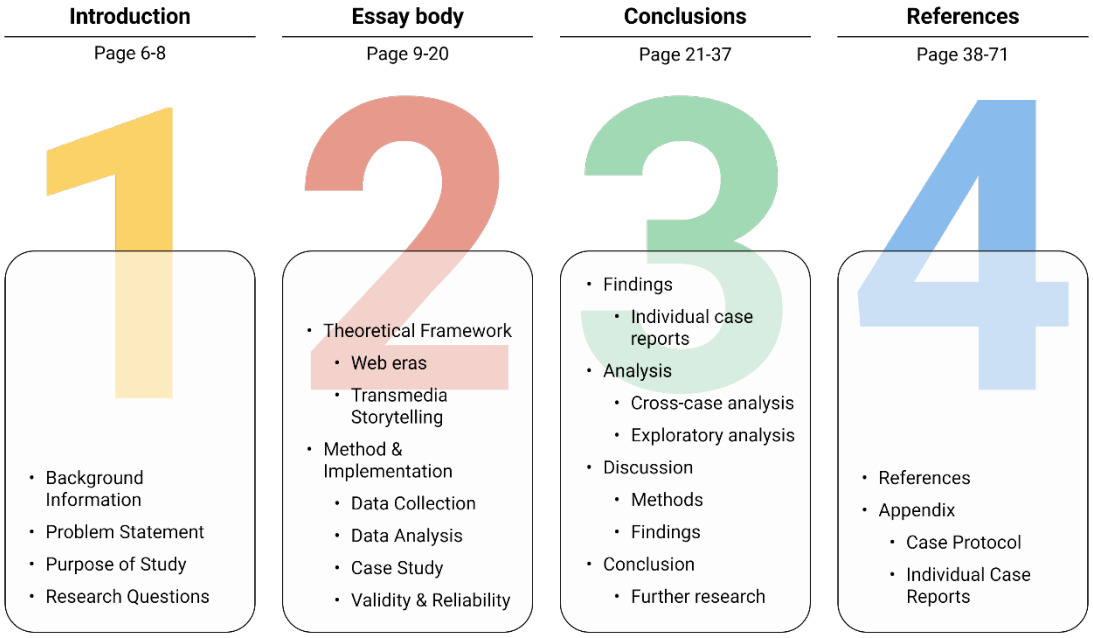
RQ2: How will transmedia storytelling adapt to the symbiotic environment of Web 4.0?

1.3 Delimitations

This paper will not cover or assess Web 1.0. As further described in chapter 2.1.1, Web 1.0 offers limited technical possibilities and multimedia participation, and hence would not be relevant in our study.

The case studies will not have a focus on the music, creators, nor the creation of the content in the campaigns since the TS principles will be identified without the need to know about the actual content.

1.4 Outline



2 Theoretical background

This section will further discuss the different web eras, storytelling, and transmedia storytelling to establish a foundation of knowledge about the relevant topics.

2.1 Web Eras

With the use of the web in the last 30 years, it has been divided into different eras to better explain the web's purpose during each time period. It has been commonly established that the web has gone through both Web 1.0 and Web 2.0, however there are split opinions on the characteristics of the web eras. This section will discuss the timeline of the web eras and define the characteristics.

2.1.1 Web 1.0: The Static Web

The first web era, Web 1.0, was established when the World Wide web was invented in 1989 (Mcarthur et al., 2018). During this era, the focus was creating simple websites and content. Chakraborty (2021) explains that Web 1.0 was not interactive, and most user inputs were made offline. The user remained passive due to the static and non-interactive nature of this era. Web 1.0 lasted from 1989 and eased into Web 2.0 somewhere between 2002-2004 (Cormode & Krishnamurthy, 2008).

2.1.2 Web 2.0: The Social Web

Around the 2000s was when Web 1.0 evolved into Web 2.0, and it evolved into an interactive and dynamic web encouraging interaction and participation. This led to the web becoming attractive to more users and increased its usage (Mcarthur et al., 2018). In Jenkin's book Spreadable Media (2013), Web 2.0 was described as the beginning of spreadability across devices, and users were reimagined as "co-creators". Marketers started creating TS campaigns utilising interactive and participatory social platforms, encouraging co-creation. Marketers relied on consumers to create content for the campaign instead of offering full-on experiences.

2.1.2.1 Characteristics

Web 2.0 consists of these characteristics (Best, 2011; Witteman & Zikmund-Fisher, 2012):

1. **User participation**

Encouraged profiles, liking, commenting and for users to add "value" to the websites they visited. The end user was not an observer anymore, but an active participant.

2. **Freedom to contribute/Openness**

This opened a lot of possibilities in co-creation and participation, but this also increased spamming, trolling, and cyberbullying.

3. **Social Platforms**

Might be the biggest characteristic that defined the whole Web 2.0 era. With Web 2.0, blogging, podcasting, social media, social networking, wikis *etcetera*., emerged and was an important part of Web 2.0.

4. **Software (dynamic content)**

Software made the web both an application program and a document server including possibilities for extensions such as JavaScript, Adobe Flash Player, HTML5, which enabled user profiles, rich GUIs, and information storage.

2.1.3 Web 3.0: The Semantic Web

Web 3.0 is also known as the semantic web and is defined by the start of machines working on the web, supplying consumers with customised advertisements, algorithms, and automatization. The line between Web 2.0 and 3.0 is blurred. Silver (2021) argues that we have not yet entered this web age while Owyang (2019) argues that the line was crossed back in the beginning of the 10th decade. Spivack (2007) also motivates this by mentioning a change in the web in 2009. Based on cited sources, this paper will treat Web 3.0 to begin around the 10th decade.

2.1.3.1 Characteristics

Web 3.0 consists of these characteristics (Selig, 2022);

1. **User participation**

With the constant flow of information as seen in Web 3.0 and increased online users (Appendix D), some users might feel an obligation to be an active participant online. This era also encourages co-creation, a way for the user to make their experience on the web customised and incorporating seamless interaction. This characteristic was originally defined for Web 2.0 where users became active participants, but in Web 3.0 the technology has evolved making it more accessible for further participation. Together with other characteristics, Web 3.0 offers a multimedia experience where users are connected across platforms for a customised experience.

2. **Semantic Elements**

In Web 3.0 the machine will not only read the information given to it but also understand it, creating a meaningful experience for the user. As said by Feigenbaum et al. (2007); "the new conception is essential as it makes information more meaningful to people by making it more understandable to machines".

3. **Artificial Intelligence (AI) and Machine Learning**

The use of artificial intelligence and machine learning is a prominent part of Web 3.0. It is used in algorithms and other ways to make user experience on the web efficient and custom.

4. **Connectivity and Ubiquity**

With the evolution of Web 3.0, the connectivity and ubiquity of the web shines through. This era encourages involvement across platforms and devices using diverse methods of input. Ubiquity is measured by how accessible the content is, whether the user has access to information at anytime and anywhere.

Due to the major technological aspect of Web 3.0, the sources mentioned other characteristics of this web era that did not prove relevant for this study and therefore were left out.

2.1.4 Web 4.0: The Symbiotic Web

Recently it has been argued about the fact that we are moving into a new web era, Web 4.0. This is described as the symbiotic web and is diversely predicted among researchers such as Francesconi (2018), Patil et al. (2018), and Patel (2013). Web 4.0 is predicted to be the era where there will be symbiosis between human and machine (Choudhury, 2014), because of the evolution of technology and demands of the people. One of the possible scenarios is that it will create a more seamless experience across the web for the user, with better algorithms and communications between machines. Web 4.0 is also mentioned as the "intelligent web" (Patil et al., 2018) with for example the rise of AI developing even further advanced personalised content for the user (Spivack, 2007). Another example is intelligent personal software agents, developed to intuitively cope with user requests and needs based on user-data (Francesconi, 2018). In conclusion, there are different perspectives of Web 4.0 and as Almeida (2017) explains, "the concept of Web 4.0 is quite irregular and mutable". The sources cited here are all relevant to this study, and with a thorough literature review of Web 4.0, this paper will treat Web 4.0 as an era with the characteristics seen in the next chapter.

2.1.4.1 Characteristics

Web 4.0 consists of these characteristics (ITpedia, 2018; Meilleur, 2021):

1. **User Participation**

The user participation of Web 4.0 is like that of Web 3.0, with the difference being in the consumer control. It is anticipated that this era allows for consumers to fully control their experience on the web, and in that way ensures the user participation is meaningful and effective.

2. **Artificial Intelligence (AI)**

This characteristic follows through from Web 3.0 with further development and technology surrounding it. With a more common use of AI in consumers' daily lives, this characteristic could play a major part of Web 4.0, being used for efficiency and customization.

3. **3D & Virtual Reality**

The concept of 3D and virtual reality is anticipated to take on a bigger role in Web 4.0 where they have a chance of being incorporated in our daily lives. By using 3D and virtual reality, consumers would experience a more efficient, meaningful, and custom web that allows them to engage and interact.

4. **Seamless experiences**

A key word of Web 4.0 is the word seamless. Brought up in Web 3.0 will continue onto Web 4.0 with more power and importance than before. With a seamless experience with the web, the consumer could take the web off the common interface of the internet and use it with, for example, RFID (Radio Frequency Identification) tags. They are made to make the experience autonomous for the consumer, for example, it will recognize that your dishwasher is broken and automatically put the new parts for it on a list in your phone. This level of seamless experiences could potentially open for new ways of using the web and encourage the use of cross platform and cross device.

2.1.5 Web 2.5: The Symbiotic and Semantic Extension

Based on following sources there are beliefs that the web never entered Web 3.0, but instead entered an extension. Dr Paul Bernal (2010) refers to Web 2.5 as the symbiotic web, which is the main search result on Google for "Symbiotic web." The results only refer to Bernal's article and book, which creates a biased foundation on Web 2.5. Bernal has not updated his thoughts since the release of his article in

2010. The other relevant paper was written by Pileggi et. al. in 2012. These are the two main papers discussing Web 2.5 in relation to the characteristics of Web 3.0 and argue that the web is not yet mature enough for Web 3.0. By suggesting a "Web 2.5", they believe they have anticipated a more accurate understanding of the web.

2.1.6 Web Era Conclusion

To conclude the theoretical framework of the web eras, this paper will follow the arguments that the web is currently in Web 3.0 and that Web 4.0 is the next upcoming era based on the reliable theory. This paper will not include the option of Web 2.5 due to the extremely limited research done on the topic.

The characteristic "user participation" was first introduced in Web 2.0 but will be discussed in Web 3.0 and 4.0 as well, due to its relevance in relation to the study.

2.2 Storytelling

Storytelling is an old but highly effective way for communication (Weissenfeld et al., 2017), which alongside the digital evolution opens for new communication channels. Storytelling has adapted and grown into subcategories which this chapter will define further. This paper will cover and revolve around TS, but in this chapter contextual definitions related to digital media will be discussed and covered for a clear distinction between transmedia and other types of storytelling.

Digital storytelling combines original storytelling with digital multimedia tools such as audio, video, graphics, animations, *etcetera* (Weissenfeld et al., 2017). The story contains traditional narrative elements but connected via digital tools. The biggest difference between digital storytelling and the following types is that digital storytelling remains on one digital platform.

Crossmedia Storytelling is another type of storytelling highly relevant in the context of Information Systems, described by Jenkins (2006). Crossmedia storytelling utilises multimedia by distributing a story across platforms and media, but the story remains the same across all instances.

2.3 Transmedia Storytelling

Transmedia storytelling is a term coined by Henry Jenkins (2003) defined further in his book *Convergence culture (2006)*:

> "Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding story."

There are other definitions of similar terms such as intermedia, crossmedia or Frank Roses' deep media (2012), but this paper will discuss and focus on Henry Jenkins definition and adaptation of TS.

TS can be found in various fields stretching from fictional storytelling such as the Star Wars franchise to nonfictional campaigns within areas such as corporate social responsibility communication as seen in P&Gs campaign "Thank You Mom" (Coombs, 2019). Transmedia has shown to create engaging content that enables the audience to participate rather than interact, which was first identified in Jenkins book Convergence culture (2006) but further explored in Spreadable Media (2013).

The majority of the current literature around TS originates, reviews or features Jenkins. There have been studies conducted on the topic, one being the book "Star Wars and the History of Transmedia Storytelling" by Guynes and Hassler-Forest (2018). The book explores and assesses the universe of Star Wars, the relationship between the industry and audience, highlighting the importance of participation. Star Wars is a complex storytelling franchise stretching from 1977 to the present, offering a wide range of movies, tv-series, video games to physical artefacts such as merchandise and action figures. What makes Star Wars transmedia storytelling is the continuation and seriality of the franchise, where the narrative continues across different platforms and media, in individual instances. It also has an extensive worldbuilding where the universe itself is the foundation, rather than lead characters. As the following chapter will define, the transmedia storytelling principles are all applicable to Star Wars and its worldbuilding. Guynes and Hassler-Forest put emphasis on the importance of the relationship between the fandom and the creators, where the audience plays a vital role for driving the narrative forward and contributing with their own narrative instances.

2.3.1 Transmedia Storytelling Principles

During the Future of Entertainment conferences held at MIT, seven principles for TS were established to further define the concept and establish guidelines for transmedia entertainment. They are as follows described by Jenkins (2009a, 2009b):

1. **Spreadability vs Drillability.**

Spreadable media creates engagement for larger groups of people for shorter periods of time, without necessarily leading to long-term participation. Drillable media typically engages fewer people, but during longer periods of time.

2. **Continuity vs. Multiplicity**

Continuity is seen as the audience's reward for the time invested in their communities. The stronger the sense of continuity, the more coherent the worldbuilding is, making stories feel more meaningful. Multiplicity on the other hand allows the audience to enjoy alternative perspectives outside original storytelling, meaning the encouragement for fanfiction and other fan-made stories that extend the worldbuilding.

3. **Immersion vs. Extractability**

Immersion explains the phenomena when a story opens for an immersive world which the audience can enter, while extractability is the ability for the audience to take aspects from the story for appliance on their own lives and creations.

4. **Worldbuilding**

Worldbuilding is the concept of creating a universe, opening for endless possibilities in terms of characters and stories across media. Characters and stories are replaceable, but the universe remains, a concept seen in countless franchises such as Star Wars.

5. **Seriality**

This principle creates meaningful and compelling chunks of stories distributed across multiple installments; with TS the distribution of the stories take place across multiple media systems.

6. **Subjectivity**

This principle describes how transmedia stories may focus on unexplored dimensions in worldbuilding instead of the main characters, picking up other groups within the same universe. These stories are usually backed up by backstory to fill in blanks while at the same time expanding the original timeline.

7. **Performance**

Jenkins (2009a) describes two concepts, cultural attractors, and activators. Attractors ensemble communities with common interests while activators give that community participatory options. When creating a story producers must consider the reactions from the audience, considering what participatory activities will occur and what these activities should be. It is important to note that creators of transmedia stories never have full control of their creations.

2.3.2 Contextualisation

Transmedia was coined by Jenkins, basing its concept and definition on its current transmedia stories such as Star Wars, and other storytelling franchises. To understand the context, it is firstly important to understand the term media, which is defined as "the main ways a large number of people receive information and entertainment, which is television, radio, newspapers, and the Internet" - Oxford Dictionary. While media is the way to convey information, media platforms are the service or method to deliver media to the audience. There are several types of media

platforms, for example, social media such as Twitter, Facebook, or Instagram. Multimedia on the other hand is the process of integrating diverse types of media, such as an audiovisual experience or a movie with VFX. With this knowledge it could be assumed that transmedia is multimedia but across different platforms. On the other hand, transmedia is defined as the story taking place "*...across multiple delivery channels…"* indicating its focus on channels, despite the term containing media in its name. It is important to distinguish the literal versus actual meaning of the word "transmedia", and since Henry Jenkins defined in multiple papers that the storytelling takes place across channels and not media per say. The term was distinguished first during the late 90's, meaning the term could be based on the then current state of media, considering the web, at that time, not enabling a natural environment for multiple channels and platforms. Comparing this to today's internet, which encourages and utilises a vast range of both cross-platform, cross-channel, and cross-media. Transmedia, if defined after the rise of Web 2.0 might have been named differently, but nonetheless, the definition is still assessing the importance of multiple delivery channels instead of sole multimedia.

2.3.3 Relating Terms

To avoid confusion about transmedia storytelling and other related terms, a few of these concepts will be shortly defined below.

Multichannel combines different channels in one marketing campaign. Rather than integrating the message across platforms, multichannel solely distributes said message across different channels. For example, the information being posted on both a brands website and printed on a billboard - both serving the purpose of increasing brand awareness but not offering a full experience together (Davies, 2021; Jastaniyah, & Bach, 2017.

Omnichannel on the other hand aims to combine different channels to create a seamless user experience across platforms, it is about enabling users to pick up where they left off. Omnichannel, when neatly integrated, could be, for example, customer service being updated and available across different channels (Davies, 2021).

Both multichannel and omnichannel utilise more than one platform or channel, in similar manners to TS but there are some big differences between transmedia and the other two. The biggest difference that makes transmedia unique is the usage of multiple channels for new, unique contributions that together create a unified experience for its audience.

3 Method and implementation

In this chapter the methods for data collection and analysis together with implementation will be presented and defined.

3.1 Method

The chosen method is qualitative and exploratory to enable a deep dive into the field. To answer the research questions this paper conducts an embedded multiple-case study where the cases have the same origin but are investigated during different web eras. A case study itself as defined by Robert K. Yin is:

> "An empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident." (Yin, 2018, p.15)

Multiple case studies collect data from several instances for analysis in the same study (Yin, 2009) that enables an even broader generalisation of a phenomenon. It is preferred when exploring contemporary events (Yin, 2003) and is favourable when you want to collect more than one type of data (Yin, 2018), for example collecting data from campaigns that take part on multiple platforms. The method directly aligns with this paper's design choices, a multiple-case study examining two TS campaigns originating from the same source. One campaign from the Web 2.0 era and one campaign from the Web 3.0 era. The main reasoning behind a multiple-case study is the natural comparative element, which is why some authors use the term "cross-case analysis" highlighting the key attribute of multiple-case studies (Schwandt, 2007). This is highly relevant in this study considering the end goal of acknowledging similarities and differences between Web 2.0 and 3.0 in relation to TS.

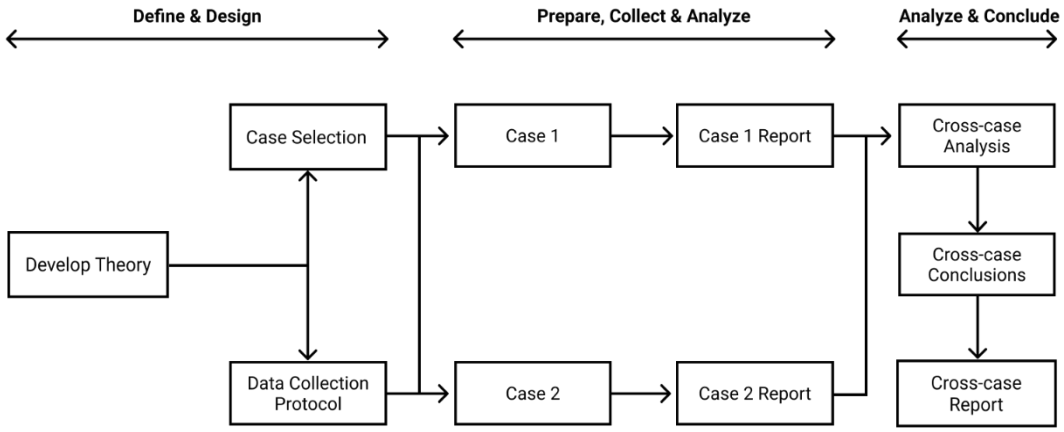
The case study design is divided into three parts: define and design; prepare, collect, and analyse; and finally analyse and conclude. The case study design is visualised in Figure 1.

Part one involves developing the theory such as a theoretical framework and a research hypothesis around the case study. This is to ensure a concrete foundation for the study, along with case selection, where the cases are researched and selected, and a data collection protocol to ensure reliability and validity.

Part two is where the data is collected from the cases and later analysed in individual case reports. The individual case reports are conducted to give a clear view of the cases to later compare to each other in part three.

Part three contains a cross-case analysis where the cases are compared to each other and then concluded in the cross-case conclusions. This then becomes the cross-case report.

Figure 1, *Case Study Design*



3.2 Data Collection

Reverse engineering in the context of collecting transmedia data from case studies is a method developed by Ryan Bengtsson and Edlom (2021), which is recommended for collecting past campaigns. Reverse engineering is a manual deconstruction where the goal is to break down the campaign, tracing how it unfolded which indicates and describes how the relationship between humans and machines (information systems and users) are related and work together. Ryan Bengtsson and Edlom performed their extensive study using this method for data collection on transmedia stories which was proven successful through their own case study.

The data was collected through manually tracing each case's chosen campaign to collect both official and audience instances related to the case. The main tool for collecting data was the search engine Google which allowed for specifying dates. Social media were also utilised to collect data during case 2, by searching different hashtags and accounts to manually go through to find relevant information. After manually collecting sources, the data was presented in a timeline to visualise the outline of the campaign. The timeline presented the data through different instance types and were each assigned a letter. Each instance was then explained further in a table of descriptions.

When collecting data from old websites that no longer operate, the tool Wayback Machine (WM) was used. WM is part of the non-profit Internet Archive that provides free access to their digital library, where over 25 years of web history is stored. The archive consists of books, movies, websites, software and more. This tool showed to be an extensive resource for case 1 exploring Web 2.0 where most websites are gone, updated, or removed. The archive enabled collecting other media from the past as well, such as games, CD-ROM's, magazines, *etcetera*.

3.3 Data Analysis

Ryan Bengtsson and Edlom (2021) suggests visual mapping as an analytical approach when adopting reverse engineering as a data collection method. This analysis method allowed for the visualisation and organisation of collected data, both qualitative and quantitative. After using reverse engineering as a data collection method, visual mapping reconstructs the relationship between the user and technology. The visual mapping was created in a way where each instance was put into context in relation to the other instances. This enabled identification of the interconnection and collaboration between the audience and the creators. The different relations were then further explained in a table with descriptions.

As Stieglitz et. al. (2018) points out that visual mapping should not be the sole method for data analysis and therefore this paper also conducted a structural comparative analysis on each individual case. With the finished visual mapping in mind, there could be a deeper examination on the instances and their relationships. The comparative analysis was conducted through comparing the collected data, first the TS principles, and then the relevant web characteristics. This enabled for a deeper understanding of how the campaign utilised different TS principles and in what ways the campaign aligned with the current web characteristics. This analysis allowed for a better understanding about why certain instances took place, how these instances were received, and in what way everything was distributed across different media. Based on the two comparative analyses, the individual case studies also included a discussion where findings and conclusions were made.

After conducting the individual case reports, a conclusion of the findings was presented in the main case report in chapter 4.1. With the conclusion in mind, the cross-case analysis, in chapter 4.2, was performed where the findings were compared to each other. The cross-case analysis enabled for a deeper analysis of the findings, to examine any differences or similarities between the two case studies. With a foundation established from the findings, Web 4.0 could be discussed in relation to TS to give an answer to RQ2.

3.4 Case Study

The cases selected have the same origin, and that is the music project Gorillaz, created by Damon Albarn and Jamie Hewlett in 1998. At first glance, the music is the first thing that can be recognized, with popular songs such as "Feel Good Inc." and "Clint Eastwood". However, looking deeper, the band can be seen displaying four fictional characters that are featured throughout their music videos, album covers and more. The faces of the actual artists are never shown or promoted. It then becomes clear that it is these four characters that make up the band, and along with the characters comes a story, a universe. The story can be seen unfolding across all their content, such as music videos, interviews, websites, and games. With the

storytelling spread across platforms, and during different web eras, Gorillaz became the origin of the two cases.

Case 1 involves data collected during Web 2.0 from a Gorillaz multi-part campaign during the years 2003-2008. The campaign revolved around their website and promotion of their new albums. This case was selected because of the relevant timeframe, available data, adaptation of new technology and clear signs of transmedia storytelling principles. This case was used to establish knowledge about how TS worked during Web 2.0.

Case 2 involves data collected during Web 3.0 from a Gorillaz campaign during 2018. The campaign's end goal was promotion of their upcoming album. The campaign's main instance was a chatbot utilising AI, where the audience could interact with the fictional members of the band. The campaign also included promotion across social media and storytelling across platforms. This case was selected due to the timeframe and interesting usage of new technology that adapts to the web environment at that time. The findings from this case established a foundation about how TS worked during Web 3.0

The data has been sorted into distinct types to differentiate the instance class in the charts. The types for Case 1 are DVD, CD, website, Game and Miscellaneous. For Case 2 there are YouTube, Chatbot, website and Miscellaneous. The instances and relationships can either be from the origin or collected from the audience.

3.5 Reliability and Validity

To ensure the quality of the study, some important steps will be followed to ensure reliability and validity. Reliability is about ensuring the consistency of a measure while validity is about the accuracy. (Middleton, 2019)

To ensure reliability, a relevant theoretical background will be used, which offers pre-defined characteristics and principles. Alongside theory, the methods chosen are based on well-proven methods that are relevant to the studies topic. To ensure consistency throughout the multiple case study a case study protocol will be established and followed in both case studies. The protocol is designed after Yin's (2010; 2018) guidelines and template to match with the case study design which also follows Yin's recommendations.

To ensure validity, the protocol will be an important guide containing guidelines about procedures, which is essential to remember while conducting the data collection and analysis. Another major step is the case study design and the consistency in both case studies to ensure a valid measurement. Meaning the data collection and analysis should be conducted the same way in both cases, following the established frameworks in chapter 2, 3 and the protocol.

4 Findings and analysis

This part of the study will report on the findings from the case study to give an answer to research question one, and further analyse the data in the form of a cross-case analysis to give an answer to research question two.

4.1 Findings

This chapter presents the findings and conclusions drawn from the individual case reports, which can be found in Appendix B and C.

4.1.1 Case 1: Web 2.0

The data from case one highlights how TS was utilised on Web 2.0, it can be established that TS is a prominent part of this campaign taking advantage of the characteristics of the web. In Web 2.0, TS flourishes and can be seen used in new circumstances. Web 2.0 encourages the use of TS and can be seen utilised thoroughly throughout the campaign. The data collected can be visualised in Figure 2, which shows a timeline of the campaign's instances.

Figure 2, *Case 1 Timeline*

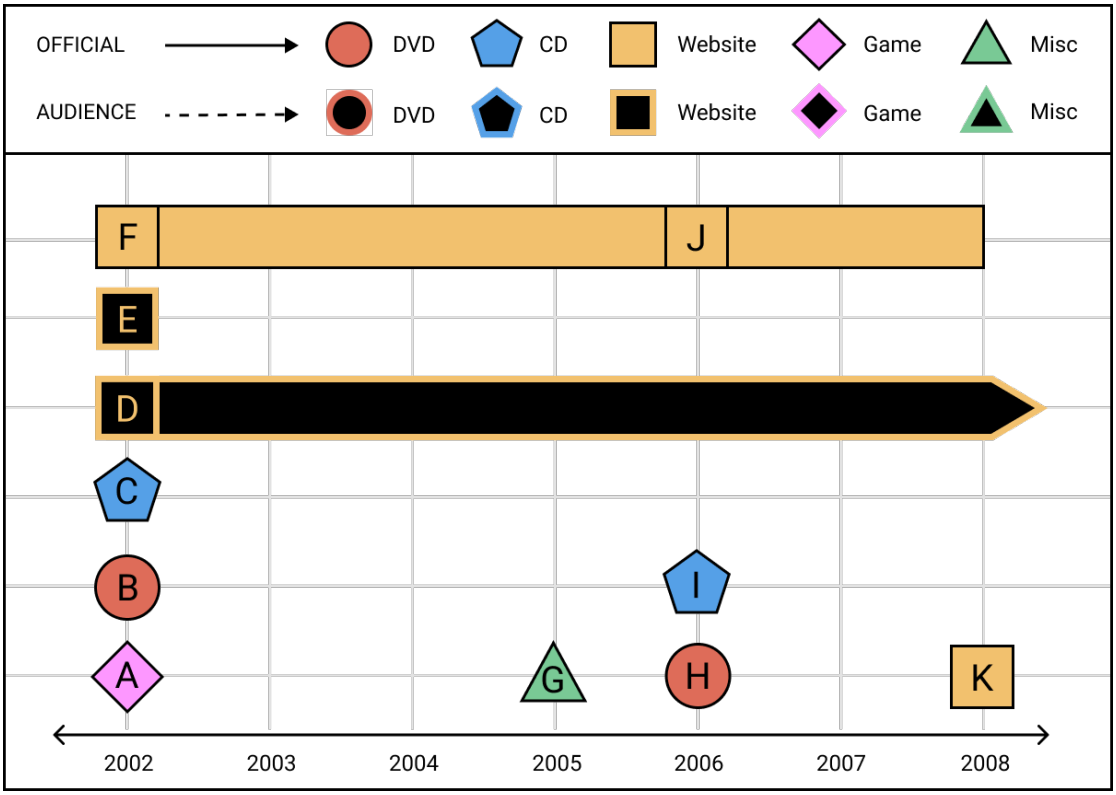
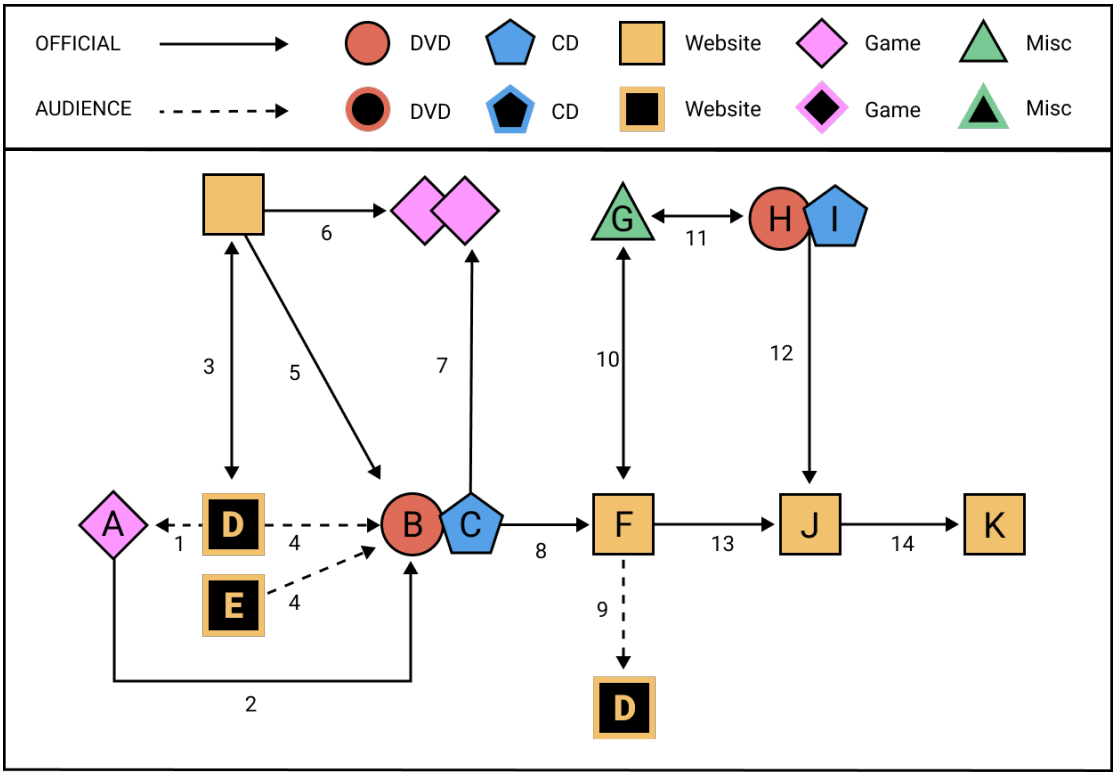


Figure 3, *Case 1 Visual Mapping*



From the data collected a visual mapping was conducted, where relationships between the instances were described, as can be found in Appendix B. The visual mapping shows the relationships between instances, indicating its strong usage of TS. For example, in instance C where a CD was released, it not only contained games but a tour of their new website including storytelling elements, which in turn lead the consumer across platforms, from CD (instance C) to website (instance F), using the power of their storytelling. All the instances contribute to the story, making it a cross-platform storytelling campaign, which in turn is transmedia storytelling.

To complement the visual mapping and analyse the data, a comparative analysis was conducted, comparing the campaign to TS principles, and web characteristics to see in what way they correlate.

Spreadability vs Drillability

This case appears over seven years in different media which is something both attractive for brief engagement, but also for longer periods of time due to the instance stretching over time. Arguably, this case is both drillable and spreadable, since it enables different groups within the community to act as they want. The event can either be enjoyed with all instances or individually. The instances all connect and offer different levels of depth to the story depending on how the story is digested.

Continuity vs. Multiplicity

Continuity can be seen used in this case through its implementation of stories that complement each other. Different stories can be accessed through the different instances, and continuity is also motivated in the activity of the audience creating a fan website. Gorillaz enables the principle of multiplicity by allowing and encouraging the audience to create their own stories and/or characters in the same universe.

Immersion vs. Extractability

The case makes use of immersion, offering interactive and immersive websites where the audience can enter, explore, and investigate. The audience could find clues, investigate stories and play minigames. Extractability occurs in the aspect of the audience writing their own stories based on and drawing art, both about the existing characters but also themselves in the fictional world.

Worldbuilding

This case showcases a strong usage of worldbuilding. Throughout this campaign the audience can connect different storytelling elements across different instances. The audience was introduced to the fictional home of Gorillaz in instance B and C, which they later could explore in instance D by themselves, later occurring in instance E which was featured on instance F. Worldbuilding as explained by Jenkins makes the characters replaceable, but in the universe of Gorillaz it is hard replacing the characters.

Seriality

Seriality in this case shines through, with the story stretching along music videos, an album, MTV television appearances, DVD tours, websites and minigames. All these media channels offer different pieces of the whole story.

Subjectivity

This principle is not the most applicable in this case other than the mini games exploring other characters than the main ones, but not in an extensive manner as done with the main storytelling.

Performance

This case utilises this principle to a limited extent, where the creators intentionally place clues and interactive elements throughout the websites for the audience to interact with. The case showcases a usage of attractors and activators, where the origin leaves open-ended messages for the audience to activate. Even though the principle is utilised, it's not as strong as other principles, such as seriality.

After the comparative analysis on TS principles, the next step was comparing the data to the characteristics of Web 2.0, in order to establish the data's relation to the web.

User participation

In this case, the websites utilised environments where users could interact, together with chat rooms and fan-made websites with their own participatory elements. Users could not yet receive customised experiences, which made the relationship between audience and creator a one-way relation.

Freedom to contribute/Openness

Through the fansite fans.gorillaz.com, Gorillaz allows their audience to use their material to create new material such as fanfictions, fanart, poems, their own lyrics and more. The space is open for anyone to contribute, post or engage in the community.

Social Platforms

In this web era, Gorillaz used social platforms such as forums, chat rooms and fansites for the audience to interact with the creator and other the audience. This characteristic is notably the most important one of Web 2.0 and can be found several times across different instances in this case.

Software

Gorillaz takes advantage of the plug-in Adobe Flash Player for users to engage in chats, play games and more. It is an essential part in Gorillaz' type of engagement between the audience and with their products. Due to new frameworks such as JavaScript and HTML5, the websites were able to use richer graphical user interfaces allowing stronger dynamical interactions increasing the overall performance and experience. The new software available for Web 2.0 allowed for user profiles which was utilised in this case.

To conclude case 1, Web 2.0 opens new possibilities for TS. Web 2.0 enabled social participatory activity together with new technology such as Adobe Flash, opening for co-creation where the audience had the freedom to explore their own creative outlets in relation to the original storytelling. Web 2.0 with its characteristics, enabled TS to adapt and explore new ways of creating user-focused experiences that encourage co-creation, and participatory events that stretch across platforms. This case also investigates the usage of TS on the web by examining the type of instances included in the data collection. In this case, instances off the web are a major part of the storytelling; DVD, CD, Game, Television (Misc). However, the online

instances are the second key part of this campaign. TS showcases an ability to utilise both offline and online platforms to create a full experience.

4.1.2 Case 2: Web 3.0

From the data collected and analysed in case 2 (Appendix C), TS can exist online on Web 3.0, and does not have to rely on any traditional offline media for the audience to get a full experience of an entire campaign. As seen in Figure 4 the collected data consisted of online instances. Each instance is further described in the Appendix C.

Figure 4, *Case 2 Timeline*

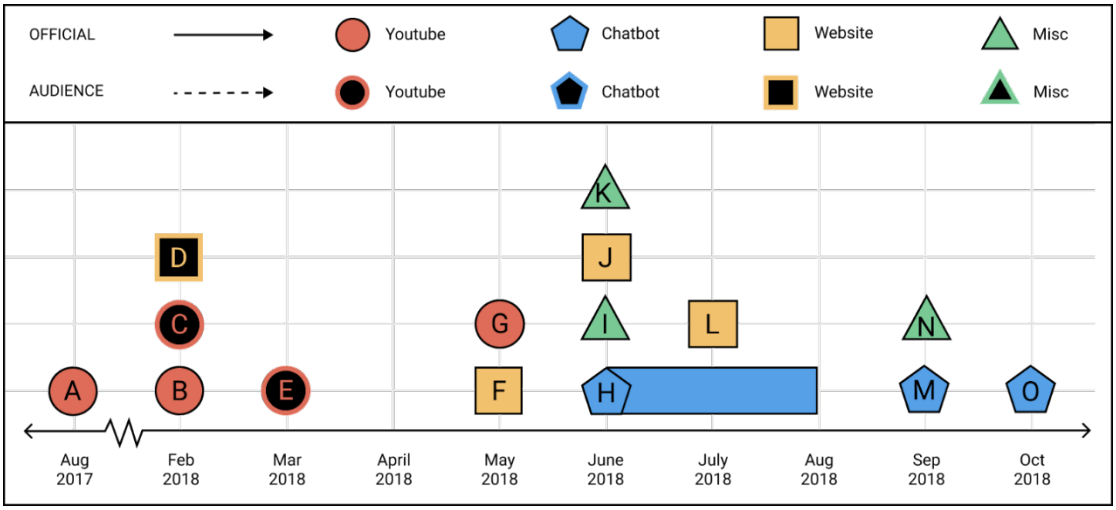
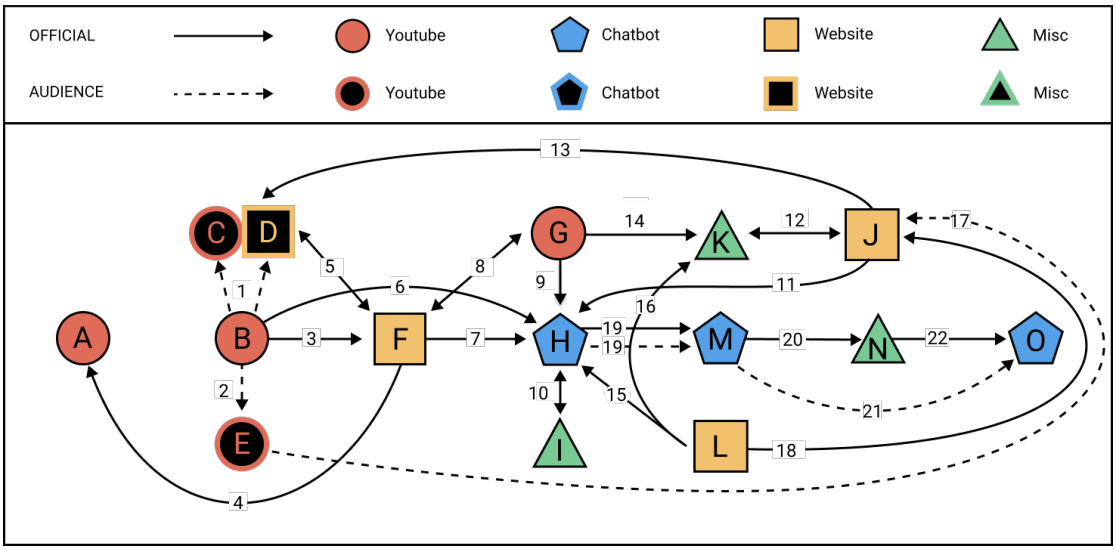


Figure 5, *Case 2 Visual Mapping*



With the collected instances in Figure 4, the visual mapping was conducted, as seen in Figure 5 where the relationships between each instance is showcased. The relationships presented are complex and relate to each other over a longer period.

An example being instance B and C/D later being brought up in instance F and J, where the narrative from instance C/D is mentioned again. Throughout the campaign, the instances are repeated, referenced or connected in different ways, which showcases a strong usage of TS that uses the evolution of Web 3.0 to its advantage.

After the visual mapping, a comparative analysis was conducted where the instances and their relationships were compared to both the TS principles, and the Web 3.0 characteristics. The data was firstly compared to TS principles.

Spreadability vs Drillability

This campaign appears to have engaged different target groups during different time periods, hence the argument of the campaign being both spreadable and drillable in different ways. There is a flow of active engagement before the chatbot release in June, during the spring some parts of the community were actively invested in the storyline, discussing the possibilities and meanings behind the different official hints before the chatbot. This makes the campaign drillable, through investing a smaller part of the community for a longer period. The engagement peaks with the release of the chatbot where larger amounts of the audience were actively taking part in the participatory events with the chatbot, making the campaign spreadable with its ten million chat exchanges. The interaction from the larger group of people reclines after the beginning of the campaign but the activity is still higher than before the chatbot. To conclude, this campaign meets two different target groups making it both drillable and spreadable.

Continuity vs. Multiplicity

Continuity was strong in this campaign, where a continuous but vague flow of information is distributed during a longer period, marking its beginning already in instance A, continuing all the way to the final instance O where the campaign is complete. The audience was encouraged to participate, and the more time invested, the more information was given to the consumer, rewarding the audience for investing time and continuously interacting during longer periods of time. During the campaign, the official instances promote vague descriptions of all instances, leaving room for interpretation and investigation among the audience. This led to the audience being able to enjoy the storytelling outside of the campaign itself with creative outlets such as literature, artworks and more. Fan-made material can be seen throughout the entire campaign.

Immersion vs. Extractability

The immersion in this campaign was created through a continuous encouragement and dependence for participation where the audience was invited to the centre of

worldbuilding and storytelling. The audience could enter the storytelling in this campaign, being an active and important part of the storytelling evolution, creating an immersive experience rather than a solely interactive one. Extractability was not as prominent in this case, but exists on some levels, such as the audience buying franchises featuring campaign messages.

Worldbuilding

Worldbuilding seems to be the strongest storytelling element in Gorillaz campaigns in general, building a world with fictional characters for over twenty plus years while maintaining a wide community engaged in their storytelling and campaigns. In this case the community was enabled to participate and interact directly in the evolution of the storytelling, rather than being an observer. The audience were able to be in the centre of it all. Jenkins discusses the importance of replaceable characters in worldbuilding which might not be applicable in this case, since the worldbuilding revolves around the virtual band, its members, and their lives rather than the world they live in. This way of worldbuilding, where the universe is essentially the normal universe, could be engaging a larger audience because of that fact. In this case, the worldbuilding keeps expanding through the campaign, building on the pre-established world of Gorillaz.

Seriality

This campaign has a continuous usage of contributions to the complete storytelling plot in different mediums but also on different platforms. The official instances usually left room for interpretation and encouraged the audience to piece together the clues themselves through cryptic social media posts. The instances spread out during a longer period, being distributed across different platforms and times. The chatbot is a good example of seriality, distributed all on social media, where the audience piece for piece could participate in the evolution of the campaign during a longer period.

Subjectivity

As discussed earlier, this case's worldbuilding revolves around the existence of Gorillaz, rather than the universe they exist in, making it difficult for subjectivity on a deeper level. Despite this, this case explores an external worldbuilding. With the absence of a band-member, a new character is introduced, from another storytelling-universe. There were indications of increased interest in this character, which otherwise has a low search activity. The official instances avoid discussing the new character, only implying through imagery and video leaving it up to the audience and media to draw their own conclusions, something very typical of Gorillaz.

Performance

The principal performance is strong in this case study by utilising Jenkin's concept of attractors and activators. The attractors in this case created a campaign meant to be activated by the community through participatory activities, as seen in the chatbot. The campaign depended on the activator's role, without the community participating the campaign would fall flat with no audience evolving the storytelling. Jenkins discusses the importance of attentive marketing strategies in order to almost predict the activators actions, and campaigns outcome while designing a transmedia story. As well as accepting and working with the possibilities that the storytelling might not evolve exactly as planned. In this case there is a strong use of a programmed chatbot with a set outcome for each conversational opportunity, where the creators depend on the audience to evolve the story in the right direction for the chatbot to be a success.

After the comparative analysis on TS principles, the next step was comparing the data to the characteristics of Web 3.0, in order to establish the data's relation to the web.

User participation

In this case, the user participation is utilised throughout the entire campaign, both via the chatbot but also along the prequel promotions and instances. The audience from the beginning played an important role in the campaign's ability to move forward and develop the storytelling further. An example of this was the usage of a certain hashtag, that was first introduced by a member of the community, who utilised the hashtag in instance C and D. The official usage of the hashtag came along later during the campaign and was never confirmed being inspired by the audience's usage of it on social media but showcases how the audience plays a role in the campaign. Alongside the release of the chatbot (Instance H), the entire campaign relied on the response and participation of the audience. During the chatbot's existence, the audience could collect clues and evidence to participate during the storytelling's evolution. The chatbot had updates throughout its existence, where new conversational possibilities opened which were marketed through social media in order to let the audience know new potential conversations were possible. With each update, the official social media accounts would upload one of the hints that could have been discovered by the audience during earlier chat instances. Thus, encouraging a continuous participation throughout the campaign by updating the experience and releasing more information keeping the audience in curiosity. The users were at the centre of this campaign and an essential part in bringing the storytelling to life. Without the utilisation of participation and audience creation, the campaign would probably not have evolved at the same pace nor direction of engagement as it did. The idea of participation engagement beyond

simple interactions truly shines through here, where the users are encouraged to be a part of the campaign through their social network of choice.

Semantic Elements

The semantic elements of this case can be observed in the way that the chatbot interacts with the audience. With the help of AI, the chatbot machine does not only read the messages sent to it but understands them and finds an accurate response. As Feigenbaum et al. (2007) says, "the new conception is essential as it makes information more meaningful to people by making it more understandable to machines", the way that the machine understands the user input creates a meaningful interaction between human and machine.

Artificial Intelligence (AI) and Machine Learning

The data shows major signs of artificial intelligence and machine learning through its use of the chatbot in the campaign. The company behind the chatbot, imperson, develops AI chatbots with text and voice commands, as seen utilised in the campaign. The chatbot allowed for transmedia conversational storytelling along with offering an immersive experience on multiple platforms (imperson, 2018).

Connectivity and Ubiquity

By accessing and interacting with the campaign through different platforms, devices and methods (text & speech), it motivates the usage of connectivity in the campaign. The customization of the chatbot also encouraged further use of different platforms, devices, and methods. Connectivity is also observed where the content of the campaign was shared across different platforms. With the evolution of technology and Web 3.0, this case thoroughly utilises ubiquity with the possibility of access to the campaign anywhere and anytime. Having the chatbot work with voice controlled virtual assistants was also a sign of ubiquity, where the user had access to information at any given time.

To conclude the analysis, an understanding about the relationship between TS and Web 3.0 was established. The case acknowledges the potential of utilising participation and the audience as activators in order to create immersive and engaging stories. With new technology such as machine learning and AI, components like chatbots can be incorporated having an important role to create immersive experiences. This encourages participation and interaction on a new level, turning the audience into a vital factor of the process. Social networks are clearly well-established in Web 3.0 where social media has a natural part in any marketing, and a common platform for communities for the audience to connect with each other. In Web 3.0, users have a higher accessibility to all platforms through a constant stream of connectivity and ubiquity, with internet access almost

anywhere, anytime and at any device. This marks the importance of the campaign's presence on several platforms and ability to be customised for all delivery methods.

This case has a constant social media presence on, among probable others, both Facebook, Twitter, and Instagram with its promotional content, appealing to different target groups. During the launch of the chatbot, the number of different platforms was taken into consideration to meet a larger audience, rather than limiting the chatbot to one platform - which might be an advantage of Web 3.0. With technical advantages due to Web 3.0 and improved software, this case could create a unique experience for its audience utilising all transmedia principles. Considering the importance of the chatbot in this case and campaign, it would be difficult to conduct a similar campaign without an immersive and participatory chatbot. The chatbot, and usage of AI, elevated the campaign and enabled transmedia participation that utilised all transmedia principles.

4.2 Analysis

In this section of the report the cross-case analysis will be conducted followed by an analysis of TS in relation to Web 4.0.

4.2.1 Cross-case Analysis

The findings establish that case 1 and 2 shows proof of TS growing and evolving with the web. TS takes advantage of web technologies available, for example, the use of Adobe Flash Player (Case 1) and artificial intelligence (Case 2) to create engagement across platforms. As seen in Web 2.0, the usage of offline instances was prominent, relying on sources such as DVD, CD, and television. Even though it is still transmedia storytelling, it is not as accessible for the entire community. In Web 3.0 the TS campaign has fully adapted to online distribution of the content making it more accessible for everyone. This may be a consequence of the increased internet users between Web 2.0 and Web 3.0 (Appendix D), opening for bigger possibilities with online campaigns. By adapting fully to online campaigns, TS storytelling can ensure everyone having the same possibilities to experience the stories distributed, making TS in Web 3.0 accessible, connective, and interactive.

Another key difference between the cases is the complexity in instance relationships between the instances as seen in the visual mappings in Figure 3 and 5. The relationships in Web 3.0 highlight a higher level of complexity compared to Web 2.0, which ultimately showcases a better possibility for utilising transmedia and multimedia on Web 3.0, allowing for a higher connectivity and seamless experience across several platforms instead of a few. Alongside this, the audience instances found in case 1 and 2 vary, the amount of data in case 2 was larger due to the audience moving to larger social media platforms. In case 1, in the beginning of

Web 2.0, the social platforms were limited and consisted mostly of sub-forums or fan sites, making it harder for the audience to find and connect with the content.

4.2.2 Transmedia Storytelling in Web 4.0

This section will consist of an analysis of TS possible role in Web 4.0, where the indicated possibilities from the cross-case will be compared to the characteristics of Web 4.0.

User Participation

From the case study several things can be established about the web and its relation to TS. By comparing the data collected from the two cases, it can be established that there is an increase in TS's presence on the web. There is also an increase in user participation and engagement where in case one, users were participating closed off from the story, and in case two users could contribute to the development of the story. Based on the results of the case study, the statement that TS increases user participation (Jenkins, 2013) can be supported and motivated. The shift in the TS principle "performance" between Web 2.0 and 3.0 showcases the possibilities for utilising the audience as activators, which could be beneficial in Web 4.0. TS would go hand in hand with this characteristic of Web 4.0 and solve the challenge of reaching through to the audience and creating consumer engagement discovered in the previous web era, Web 3.0 (Dolan et al., 2016).

Artificial Intelligence

In the cross-case analysis it's clear that TS adapts with new web characteristics, especially relating to new technical possibilities. In the first case, TS was communicated through interactive websites and further developed into usage of AI in the second case. AI in Web 3.0 is quite immature, even though machines understand some contextual meanings behind messages it still doesn't go the full way. In Web 4.0, where AI will be more sophisticated and integrated, it could be utilised in a more natural manner. With the rise of better AI and machine learning, the possibilities for TS are promising. TS could utilise this to create a more seamless and natural experience using AI to create customised, adaptable, engaging and smart campaigns.

3D & Virtual Reality

In Web 4.0, 3D and VR will increase in quality, opening for more possibilities than today. The case studies showcase some usage of 3D, already in case one, the audience could enter the world through the interactive website consisting of a virtual house, where the user could click through. But the usage of 3D in both Web 2.0 and 3.0, like the usage of AI, is quite immature and limited. With the possibility of utilising more advanced 3D and VR, TS could bring immersive worldbuilding to

a new level. The worldbuilding of transmedia stories could be brought to life using VR, utilising both the subjectivity and extractability TS principles. With good usage of VR, the worldbuilding would both activate and engage the audience, encouraging extractability and continuity.

Seamless Experiences

As collected from the case study, TS on the web incorporates different platforms and devices. An example of this is the chatbot interaction in case two, where the users could interact with AI through voice (Amazon Alexa, Google Home) or text message, where text messaging incorporated multiple options of devices. This itself is an example of a seamless experience for the user, being able to interact with the story through different platforms and devices. The story itself also encourages the use of different platforms and is beneficial for a seamless user experience. The evidence from the case study, and this being one of Web 4.0's characteristics proves that using TS in the aspect of creating seamless experiences could be a beneficial action towards creating engagement and a seamless web for the user.

5 Discussion and conclusions

In this section the study will be discussed and concluded. The methods and findings will be discussed in chapter 5.1 and 5.2, concluded in chapter 5.3, and finally the report will discuss possibilities for further research in chapter 5.4.

5.1 Discussion of method

This chapter will discuss the methodology choices and how they affected the study.

5.1.1 Case Study

Doing an exploratory and qualitative study was essential to examine the research gap in detail, to understand the relationship and topic further, rather than conducting a sole descriptive and quantitative study. An embedded multiple case study enabled for a comparative element, where the origin of each case remained the same to avoid any miscalculations or measurements. The case study turned out to be a good match together with the chosen data collection and analysis methods, which ended up giving measurable results.

The number of cases included in the case study had to be altered along the way, in the beginning there were four cases from two different origins. During the data collection, the amount of data became overwhelming, and the case study design was adjusted into two cases from one origin. The data collected from the two existing cases ended up being enough to do a qualitative study, but it would be interesting moving forward to conduct a bigger case study for a comparative advantage between two origins.

Another challenge with the case study, due to the case study design, was the structure of the report. The two individual case reports each include their own table of content, appendixes, and reference lists. These two case reports then had to be included in a structured way in the final report, which left the appendix quite extensive. In the end, the individual case reports were essential to the study and could not be left out.

5.1.2 Data Collection

The method reverse engineering proved successful for the data collection by delivering a thorough amount of qualitative data, which created a secure foundation for the analysis. However, the method proved to be time-consuming and difficult to keep track of all the data. The collection of the data was done manually by scrolling through the relevant social media accounts, websites and other platforms that were used at the time. The risk of missing important data was high since it was done manually. A solution to this would have been to use data scrapers, which is a tool to be used on media platforms to analyse interactions, but eventually that would increase the time spent on the data collection, having to go through the scraped

data would take as long as collecting the data manually. It would prove difficult to speed up the process since the task would then be to search for relevant data in the scraped data.

5.1.3 Data Analysis

The usage of visual mapping in the data analysis proved to be a beneficial method to understand relationships and restructure the data. It helped to understand the relationships between platforms and instances and was beneficial to understand the cases' relationship to TS and web. A challenge with visual mapping occurs if the relationship needed updating throughout the process, meaning the visual mapping had to be manually re-designed, which became a time-consuming aspect of it.

A comparative analysis was performed to come to conclusions about the similarities and differences of the cases. It was a valuable analysis method which gave the report an answer to the research questions.

5.2 Discussion of findings

This chapter will contain a discussion of the findings of the study, through revisiting the research purpose and research questions.

5.2.1 RQ 1

RQ1: How has the usage of transmedia storytelling evolved on Web 2.0 and 3.0?

The answer to research question one was answered with the result of the cross-case study which involved the data collection and analysis from the individual case reports. The answer created a foundation for research question two, with the data acknowledging the differences between Web 2.0 and 3.0 in relation to TS. The question was specific to Web 2.0 and 3.0 with the reasoning that these eras incorporate participatory characteristics, and therefore related to TS. It could be established that TS evolves and adapts alongside the web, utilising new technical innovations that emerges, creating engaging campaigns incorporating its audience.

Relating to the theoretical framework, TS manages to create engagement across both webs. Highlighting the difficulty for consumer engagement in Web 3.0, as mentioned by Dolan et. al. (2016), case two established that TS in fact could create engagement despite this challenge. This is based on the amount of participation and interaction shown in the case, where there is a continuous activity from the audience in the campaign. Since the TS principles and web characteristics were continuously used throughout the analysis, the framework was essential to the study. The TS principles were useful to assess how the campaign utilised TS on the web, in what way and what principles were stronger in different cases.

The data collected and analysed show strong grounds for causation, but it is important to remain critical for the possibility that it is a sole correlation between the growth of TS and web. Hence, this study would benefit from further research continuing investigating this topic, to fully assure the actual relationship is dependent on each other.

5.2.2 RQ 2

RQ2: How will TS adapt to the symbiotic environment of Web 4.0?

With a foundation established in the first research question, the case study, an exploration of Web 4.0 could be conducted to answer the second research question. The goal was not for the answer to be descriptive or explanatory, solely of exploratory nature. The analysis could establish that TS in fact could continue adapting to the new Web 4.0 characteristics, to create engagement across platforms. TS has shown qualities of being able to adapt and pick up new technical possibilities to create participatory and interactive campaigns. Considering the Web 4.0 characteristics, TS could utilise AI, VR, and the seamless environment to continue evolving as a communication technique. An example could be creating a virtual world, combining VR and AI to create an immersive experience – where TS could be used to expand the same universe through other similar instances utilising Web 4-0 characteristics.

This research question is an exploratory question, not directly linking to the theoretical framework in the same way as in the first research question. Web 4.0 theories were used for the comparative analysis to explore TS.

5.2.3 Research Purpose

Purpose: To explore Web 4.0 in relation to transmedia storytelling; assessing whether transmedia storytelling could be utilised as an effective communication method to create engagement across platforms in a symbiotic environment.

Fulfilling the purpose relied on establishing a qualitative, yet descriptive, foundation about TS' relationship to Web 2.0 and 3.0, to explore Web 4.0 and TS. The study successfully established a solid foundation based on the individual case studies and cross-case analysis that showcases how TS adapts alongside the web's evolution. Based on these findings, an exploratory analysis was conducted, comparing the findings to the Web 4.0 characteristics, which showed strong indications that TS will continue adapting alongside the web and its new features. Revisiting the challenge of creating consumer engagement in Web 3.0 (Dolan et. al. 2019), as discussed in the background, TS showcases a strong ability to create engaging content across the web. With the signs of TS adapting, it will most likely continue

to create engagement in Web 4.0. It will be interesting to see how TS evolves and adapts with the new tech of Web 4.0. Based on the cross-case analysis and the Web 4.0 analysis, there are strong signs of TS adapting, utilising AI, VR, and other possibilities presented. Web 4.0 would benefit from utilising TS based on this study, considering the TS principles and how they adapt.

5.3 Conclusions

Research regarding the relationship between transmedia storytelling and the web is limited and creating online engagement has proved to be increasingly difficult. However, the technique transmedia storytelling is known for creating engagement, across multimedia. Therefore, this study researched transmedia storytelling's evolution and adaptation to the web to assess its possible relation to a symbiotic web, Web 4.0, to create engagement.

Through a qualitative case study, it could be established that transmedia storytelling adapts and evolves alongside the web. Not only did transmedia storytelling become more prominent and stronger on its own in Web 3.0, but it also utilised all new technical possibilities that emerged between Web 2.0 and 3.0. Transmedia storytelling thrives from technical advantages, like Adobe Flash in Web 2.0 and AI chatbot in Web 3.0, to create engaging campaigns.

Concluding the case study results, transmedia storytelling has good chances of continuing adapting alongside Web 4.0 utilising new technical advancements. Since transmedia storytelling is adaptable, it can continue evolving to new characteristics of Web 4.0, creating engagement across platforms.

This paper opens for future research by contributing with an initial exploratory study that highlights the interesting relationship between transmedia storytelling and the web. There are plenty of possibilities to continue researching transmedia storytelling in relation to the web, some of which are presented in the next chapter.

5.4 Further Research

The chosen topic of this paper was based on the limitations regarding the previous research, whereas this paper serves the purpose of exploring this topic further. Since this paper revolves around a research gap, there is plenty of further research to be conducted in the field to gather more knowledge about the topic. This chapter will present and discuss some suggestions that could extend this research field.

Firstly, it would be interesting conducting a similar case study comparing storytelling campaigns across the web eras, where the campaigns are not transmedia. There are several types of storytelling presented in the theoretical framework, such as digital storytelling, that could be studied in relation to the web.

It would be interesting to see if other types of storytelling techniques create the same engagement across platforms, and if they adapt and evolve the same way that TS has highlighted in this case study.

Secondly, comparing TS campaigns to other storytelling campaigns across the web eras could be beneficial to find any differences and similarities between the two in terms of engagement. This is similar to the first suggestion but including TS, to compare it to other types of storytelling.

A third suggestion would be to compare TS campaigns pre-web and during all the web eras, to assess how TS originally acted and was utilised before it could be used on online platforms. It would be intriguing to investigate the original transition to online usage, from sole offline usage, as seen early in the Star Wars franchise. The case study suggests a significant difference in usage of TS between Web 2.0 and 3.0, indicating an interesting topic of examining pre-web and the web eras.

A fourth suggestion would be conducting a larger case study, examining the difference between two different origins with transmedia storytelling campaigns, across Web 2.0 and Web 3.0. As discussed in 7.1.1, this case study was originally four cases from two origins, Daft Punk and Gorillaz, but had to be altered due to time. It would be interesting investigating two origins that have various levels of transmedia storytelling to see how they differ.

Finally, further research could include examination of the strength of the relationships between the instances found to determine whether they were implicit or explicit. This could broaden the knowledge about transmedia storytelling, how the relationship between the audience and creator is balanced, and how the strength of relationships affects the campaigns.

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7 Search terms

crossmedia....11
exploratory....15
Gorillaz....17
multiple-case....15
seamless....10
storytelling....11
symbiotic....10
transmedia storytelling....36
Web 2.0....8
Web 3.0....8
Web 4.0....30

8 Appendices

Appendix A – Case Protocol

Appendix B - Individual Case Report 1 – TS in Web 2.0

Appendix C - Individual Case Report 2 – TS in Web 3.0

Appendix D - Population around the world using the Internet

8.1 Appendix A – Case Protocol

Section A - Case Overview

This case protocol was established prior to conducting the case studies. Due to this protocol being part of a bigger report, this protocol will refer to the theoretical framework and methodology in the main report.

Case overview

The case is a multiple case study consisting of two separate cases from the same origin exploring different eras of the web. Both cases examine transmedia storytelling (TS) campaigns in relation to the web, one from Web 2.0 and one from 3.0, in order to see the differences and similarities between TS and web characteristics in order to establish a foundation for exploration about TS and Web 4.0. The aim of the paper is to examine web eras in relation to TS, in order to see the possibilities of TS being an asset in Web 4.0 and its seamless nature. The research questions are as following:

RQ1: How has the usage of transmedia storytelling evolved on Web 2.0 and 3.0?

RQ2: How will transmedia storytelling adapt to the symbiotic environment of Web 4.0?

Research methods

For data collection the method reverse engineering will be conducted, which in the context of collecting transmedia data from case studies is a method developed by Ryan Bengtsson and Edlom (2021), which is recommended for collecting past campaigns. Through reverse engineering, data will be manually collected from different sources and concluded in a timeline, describing the data's instance type and origin.

Alongside reverse engineering, Ryan Bengtsson and Edlom (2021) suggests a use of visual mapping as an analytical approach. This analysis method allows for the visualisation and organisation of collected qualitative and quantitative data. Through the visual mapping the difference between the audience and official instances is acknowledged and examined. Together with visual mapping the use of a structural comparative analysis will be conducted in order to examine TS principles and web characteristics.

Each individual case will include reverse engineering, visual mapping and a comparative analysis which will be concluded in each case report. After conducting

both cases, a cross-case analysis and discussion will be conducted in the main report.

Hypothesis

We believe Web 2.0 will lack in keeping a consistent and seamless flow of the story instances across platforms due to the lack of some technical performance possibilities that Web 3.0 offers. Web 2.0 still had to utilize other channels outside the web, such as television, DVDs etc. Meanwhile Web 3.0 evolved a lot and brought co-creation and technology for participation to a new level offering a wider range of software available for larger amounts of people. The units would be wildly different if distributed on Web 3.0. The campaigns could be more participatory and interactive and easily accessible for all. Noting that all these assets are now online, they were not released online but in other media systems such as television and DVD's. The shift in convergence, web and media enables a shift in transmedia as well, utilising new ways of creating transmedia stories, enabling participation compared to Web 1.0 and pre-web.

Confidentiality and data storage

We will assure the confidentiality and anonymity of people appearing in our data collection that are not used as references, meaning any data such as screenshots, the names will be removed. For data risking to be removed and/or disappearing on social media we will temporarily store these data instances in a Google Drive Folder shared between the research team.

Section B - Data Collection Procedures

In this section the general information about the data collection procedures. Since this case study does not utilise human subjects in any form, and solely relying on evidence collected from the original creator and social media. Since this case study does not include any human subjects, the data collection procedure will not be that detailed, more acting as guidelines for the research team to have in the back of the head. As following are some general guidelines that will be followed:

1. Structure the data collection in folders and documents, always naming the created files with a relevant name. Make sure to mark the date of each addition to these files.
2. Use the same outline for all documents in order to keep it consistent throughout.
3. Documentation while collecting data, always save links, screenshots, and short descriptions of each saved instance.
4. Sort all the collected data by time, oldest to new, in order to keep a good structure.

5. Documentation after each data collection session, what was conducted, concluded and if any thoughts arose.

Section C - Protocol Questions

In this section some general protocol questions will be established and presented, which are questions and prompts the research team can use as guidelines throughout the data collection. The questions will be divided into different categories or so-called problems the research team will face.

While deciding whether an instance should be collected:

1. Can it be traced to another instance within the same campaign?
2. Is it relevant to the campaign? Is it a part of the campaign?

While deciding whether it is an official or audience instance:

1. Who posted it? Who is responsible for the release?
2. If it is posted by a "fan", is the content of the instance original from the author?

While deciding whether to store the data in screenshots/downloads:

1. Is there a possibility the data might disappear?
2. Can the data be altered after collection?
3. Does saving the data go against any ethical or juridical aspects?

Section D - Tentative Outline for Case Study Report

The case report will follow the template provided by the Jönköping University in order to have the right outline which will contain:

- Introduction concluding research purpose, problem statement and research questions
- Theoretical Framework concluding the current literature about all relevant topics
- Methods describing all methods that will be used throughout such as data collection and analysis.
- Findings and analysis where the data will be presented and analysed.
- Discussion and conclusion where the data analysis will be discussed in relation to the research questions.
- References and appendix. The appendix is where the individual case reports and this case protocol will be presented.

8.2 Appendix B – Individual Case Report 1 – TS in Web 2.0

1 Introduction

This case explores TS in Web 2.0. The event we have measured took place between 2002 and 2008 sharing storytelling across multiple platforms that connect through stories. This case examines and compares the instances to transmedia principles and web characteristics, to finally discuss how these two are intertwined and work together. The information gathered from this case will make up one part of the cross-case study report.

2 Case Description

This case was chosen based on its exploratory and innovative nature with exploring participatory websites in the early 2000's. The case utilises multimedia and multichannel marketing through television, websites, DVD's, and CD's together with fan-made creations.

2.1 Storytelling Background

This case covers the storytelling of 'Kong Studios' which was the home and music studio for the virtual band Gorillaz between 1998 and 2008 (Gorillaz Wiki, 2022b). Kong Studios could be visited through their website, or seen in music videos, mini-games, and other instances. In the storytelling, there are a lot of elements connecting to each other over the different collected instances.

2.1.1 Terminology

This chapter will describe and assess terms and names used throughout the report in order to establish a better knowledge of the content when these terms are utilised in the report.

Kong Studios:	The fictional home and music studio of Gorillaz.
MTV Cribs:	MTV's show where they tour homes of different people in the music industry.
Noodle:	Guitarist of Gorillaz.
2D:	Singer of Gorillaz.

2.2 Limitations

Most of the collected data was using WM, a service where the user can see snapshots and browse past websites (Internet Archive, 2009). For example, The Kong Studios website is no longer operating but the data could still be collected through WM. However, this also risks leaving out important instances that have gotten lost since then since there were only a limited number of snapshots of the website. Another aspect of not recovering or finding old data could be the actions of illegal sharing

of the different offline instances such as the DVD and CD, something this study could not consider due to lack of available data. In addition, in Web 2.0 a new software came along called Adobe Flash which was later removed in 2020 (Adobe Systems Incorporated, 2022), therefore some data could not be accessed directly from the source but was collected through videos showing the data. For example, several games were only available with Adobe Flash.

3 Data

This part of the case study will present the collected data and analyse it.

3.1 Data Collection

In the following chapter the collected data will be presented in two figures, where Figure 2 presents a timeline for all instances in order to get an overview of the instances' creation dates while Figure 1 exists of descriptions of each instance with an explained collection method.

Figure 1, *Timeline of Collected Data*

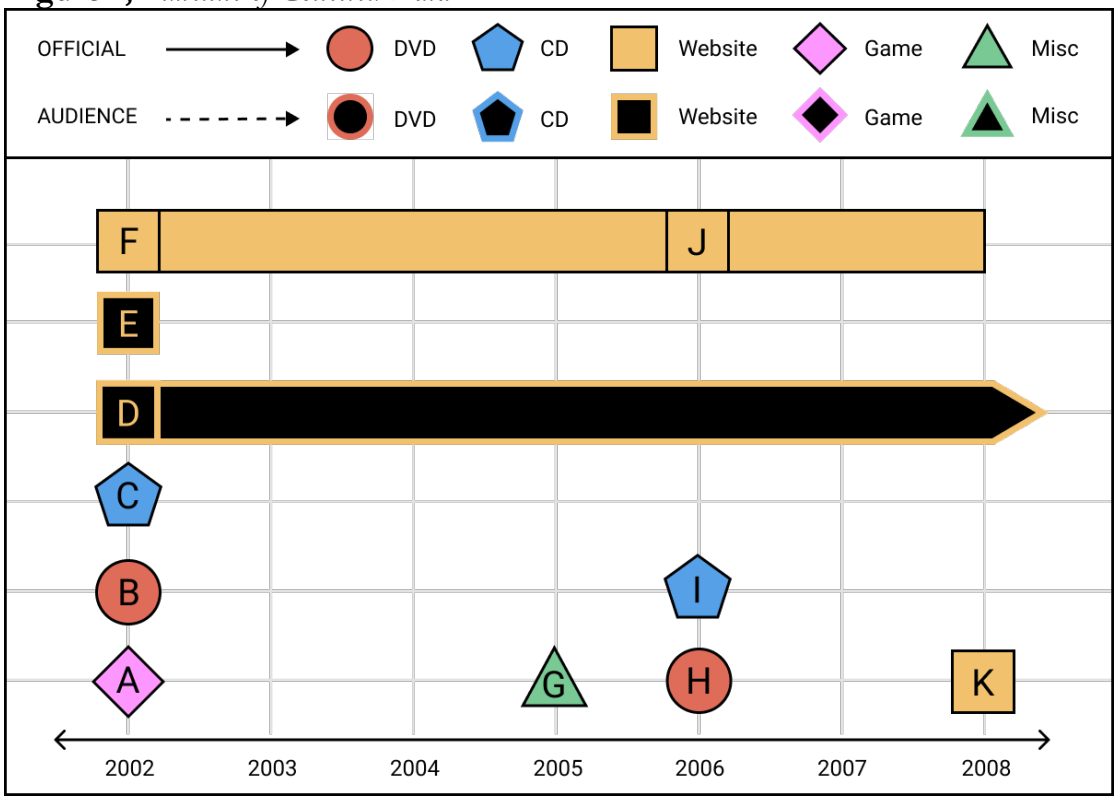

Figure 2, *Instance Descriptions*

Instance	Collection Method	Description
A	News article Fanpage (WM) YouTube	A game airing and playable on television where the audience could use their remote controllers to play. The player plays as Noodle, with a mission to rescue her virtual band members from the zombie gorillas. The audience could play the game with their remote controls on a special channel. (BBC, 2002; Gorillaz Peru Fan Club, 2018)
B	YouTube Fanpage (WM) Fan-wiki	DVD featuring music videos, a live performance from the Brit Awards and Golden Music Awards, short animations, a website tour, interview with 2D and more. Constructed in a way where you explore the content through different rooms. (Gorillaz Wiki, 2022)
C	YouTube Fanpage (WM) Fan-wiki	Combined CD with songs and CD-ROM featuring a key to the website (seen in instance D) and 2 games; Noodle Fight and Geep Simulator. (Gorillaz Wiki, 2022)
D	Website (WM)	Josh's Fanpage, the biggest fansite at that time containing chat rooms, forums for fan-made material, links, videos, games, etc. The website was promoted through the official website. On the fanpage the website author posted news and updates about the band such as promoting the game from instance A. (Web Archive, 2003; Web Archive, 2003a)
E	Website	Fanpage made for the audience to get the latest news about Gorillaz. Among other things they promoted the DVD. (Gorillaz Sightings, 2002)
F	YouTube videos	website featuring an interactive 3D environment in the shape of a house where the audience could explore, play mini-games, and learn more about the story of Gorillaz. The game enabled both participatory activities such as chat rooms but also a strong interactive presence with its point and click functionality enabling the audience to explore. (Windows OS, 2018b)
G	YouTube video	An MTV Cribs video airing on television featuring an animated tour of Kong Studios. The first animated MTV

		Cribs which usually consists of nonfiction artists and celebrities (Gorillaz, 2010)
H	YouTube video	DVD featuring music videos, MTV Cribs, live performances, animated shorts, interviews and more. The most notable is the new Kong Studios tour which showcases the updated website. (Gorillaz Wiki, 2022; Windows OS, 2018a)
I	YouTube Video	Combined CD featuring new album and CD-ROM with 16 games, wallpapers, and other extra content. (Gorillaz Wiki, 2022)
J	Website	Previous website updated with new content to match the new DVD and plot where Kong Studios is run down and abandoned.
K	Website (WM)	Advertisement made to sell the virtual house Kong Studios on a real estate website. (web Archive, 2021)

3.2 Data Analysis

This section of the case study will analyse the collected data through visual mapping and comparative analysis

3.2.1 Visual Mapping

This part of the data analysis consists of visual mapping seen in Figure 3, accompanied by descriptions of the relationships between the instances seen in Figure 4.

Figure 3, *Visual Mapping*

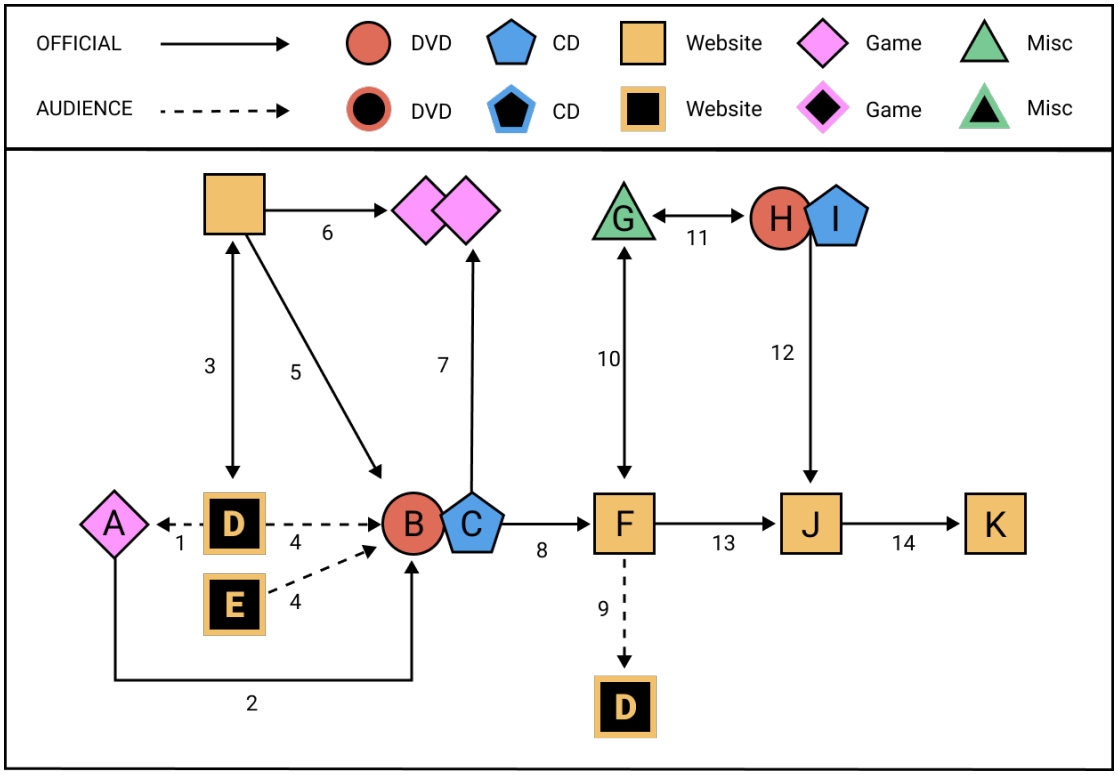

Figure 4, *Relationship Descriptions of Visual Mapping*

Relation-ship	Description
1	Through the website (instance D), the audience promoted the game (instance A) which led to further interaction.
2	The game of instance A is in turn a prequel to the upcoming story in instance B which further enriches the storytelling.
3	During this time, the official website of Gorillaz promoted instance D as the "official fansite".

4	Through the fanmade websites in instance D and E, the release of the DVD in instance B was promoted and talked about.
5	The Gorillaz official website promoted the release of the DVD (Instance B).
6	Through Gorillaz official website the audience could access games to play which in turn created engagement and participation on multiple media.
7	Along with accessing the games on the website, the audience could also access the games through the CD in instance C.
8	On the CD (Instance C) the audience would get a tour of their website which in turn would lead the audience to the website and enable participation cross platform.
9	With the content given from the story, the audience of Gorillaz creates their own content in the form of literature, imagery and more which further creates engagement within the community and enriches the universe of Gorillaz.
10	In the MTV Crib Tour (Instance G) the audience gets a tour of the Gorillaz home, which is also featured in the updated Gorillaz official website (Instance J). This enabled cross platform engagement and further participation on their website.
11	MTV Cribs tour is also featured on the DVD (Instance H) which enlarges the possibility of engagement.
12	Along with other content on the DVD and CD (Instance H & I), the new updated official website of Gorillaz was showcased and promoted.
13	The official website is updated to respond to the content shown in the MTV Crib tour and on the DVD/CD.
14	There was a sign put up on the official website leading the audience to the real estate website (Instance K). Here, Murdoc both bought and sold the "Kong Studios".

3.2.2 Comparative Analysis - TS Principles

A comparative analysis was made to go deeper in how different TS principles were utilised compared to the current Web 2.0 characteristics. From the overview in the visual mapping a comparative study was conducted, comparing instances and the relations to the seven principles of TS to get a better understanding how the different elements work together in the context of transmedia.

Spreadability vs Drillability.

Kong Studios, appearing over seven years in different media is something both attractive for brief engagement but also for longer periods of time due to the instance stretching over time. Arguably Kong Studios is both drillable and spreadable, since it enables different groups within the community to act as they want. The event can either be enjoyed with all instances or individually. The instances all connect and offer different levels of depth to the story depending on how the story is digested.

Continuity vs. Multiplicity

Continuity can be seen used in Kong Studios through its implementation of stories that complement each other. Different stories can be accessed through the different instances and continuity is also motivated in the activity of the audience creating a fan website. Gorillaz enables the principle of multiplicity by allowing and encouraging the audience to create their own stories or characters in the same universe.

Immersion vs. Extractability

Kong Studios make use of immersion, offering interactive and immersive websites where the audience can enter, explore, and investigate. The audience could find clues, investigate stories and play minigames. Extractability occurs in the aspect of the audience writing their own stories based on and drawing art, both about the existing characters but also themselves in the virtual world.

Worldbuilding

This case showcases a strong usage of worldbuilding. Throughout this campaign the audience can connect different storytelling elements across different instances. The audience was introduced to the virtual home in instance B and C which they later could explore in instance D by themselves, later occurring in instance E which was featured on instance F. Worldbuilding as explained by Jenkins makes the characters replaceable but in the universe of Gorillaz it is hard replacing the characters.

Seriality

Seriality in this case shines through, with the story stretching along music videos, an album, MTV television appearances, DVD tours, websites and minigames. All these media channels offer different pieces of the whole story.

Subjectivity

This principle is not the most applicable in this case other than the mini games exploring other characters than the main ones but not in an extensive manner as done with the main storytelling.

Performance
This case utilises this principle to a limited extent, where the creators intentionally place clues and interactive elements throughout the websites for the audience to interact with. The case highlights a usage of attractors and activators, where the origin leaves open-ended messages for the audience to activate. Even though the principle is utilised, it is not as strong as other principles, such as seriality.

3.2.3 Comparative Analysis - Web 2.0 Characteristics
In this section the collected data and visual mapping will be compared to the main characteristics of Web 2.0.

User participation
User participation was one of the biggest changes compared to Web 1.0 where static non-participatory websites were created. In Web 2.0, due to new software and technology, users could now not only interact with websites but also participate and interact which elevated the user experience. In this case the websites utilised environments where users could interact, together with chat rooms and fan-made websites with their own participatory elements. Users could not yet receive customised experiences, which made the relationship between audience and creator a one-way relation.

Freedom to contribute/Openness
Through their fansite fans.gorillaz.com, Gorillaz allows their audience to use their material to create new material such as fanfictions, fanart, poems, their own lyrics and more. The space is open for anyone to contribute, post or engage in the community.

Social Platforms
In this web era, Gorillaz used social platforms such as forums, chats and fansites for the audience to interact with the creator and other parts of their audience. This characteristic is notably the most important one of Web 2.0 and can be found several times across different instances in this case.

Software
Gorillaz takes advantage of the plug-in Adobe Flash Player in order for users to engage in chats, play games and more. It is an essential part in Gorillaz' type of engagement between the audience and with their products. Due to new frameworks such as JavaScript and HTML5 the websites were able to use richer graphical user interfaces allowing stronger dynamical interactions increasing the overall performance and experience. The new software available for Web 2.0 allowed for user profiles which was utilised in this case unit.

4 Discussion

This chapter will more extensively summarise and discuss the data collection, analysis and what findings could be determined and established from this case study.

4.1 Summary

Through this data collection and analysis, it can be established that TS utilises the social and technological characteristics of Web 2.0. TS could not exist solely online but relied on other offline channels as well, such as television, DVD, and other media. The participatory aspect of TS is strong in Web 2.0, where the audience for the first time could chat, co-create, and participate rather than individual interaction, which was something new compared to the static Web 1.0. The data collected is mapped out in a timeline to understand the different instances and then further explored in the data analysis where the relationship of these instances is recognized via visual mapping, finally comparing the findings to both TS principles and Web 2.0 characteristics.

4.2 Findings

The data analysis establishes some key findings about the relation of Web 2.0 and TS. TS existed offline before the web, through other media and channels such as videography and literature but through the web, transmedia could utilise new channels. With the social aspect flourishing in Web 2.0, participatory culture bloomed and integrated with transmedia as seen in this case. With Web 2.0 opening for new possibilities there is a possibility the opposite effect occurred, where web did not support all aspects that could enable TS to reach its full potential considering this case utilised other channels outside Web 2.0 such as television. This is not something that can be established in this report but will be revisited in the cross-case analysis in the final multiple case report. With that said, Web 2.0 opens new possibilities for TS that could not be explored in the static Web 1.0. Web 2.0 enables social participatory activity together with new technology such as Adobe Flash, alongside opening for co-creation where the audience had the freedom to explore their own creative outlets in relation to the original storytelling. Web 2.0 with its characteristics enabled TS to adapt and explore new ways of creating user-focused experiences that encourage co-creation and participatory events that stretch across platforms. This case study examines the relation of Web 2.0 and TS which there is limited research of making most findings unique.

4.2.1 Relevance

This case establishes a crucial step to contributing a valuable study that explores and examines TS in relation to the web eras which has not been studied before. Through this specific case a good foundation about TS and Web 2.0 has been set, enabling further analysis and discussion in the case report and cross-case analysis.

4.3 Conclusion

This case unit explores the relationship between Web 2.0 and TS in a case stretching over 2002-2008 utilising different channels and media to tell a story. The storytelling involved its audience via websites, social channels and games exploring the new participatory and dynamic features of Web 2.0. As seen in the case TS does not live fully online yet and relies on offline traditional media such as television for a full experience. On the other hand, it can also be seen in this case that the rise of more advanced software and technology opens new possibilities for TS, especially considering the social aspects such as co-creation and potential for participatory activity.

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8.3 Appendix C - Individual Case 2 Report – TS in Web 3.0

1 Introduction

This case explores TS during Web 3.0. This case covers the campaign "Free Murdoc" that took place between 21st of February 2018 to 26th of October 2018 with an interactive and participatory chatbot launched on 4th of June which peaked the campaign interaction. This case examines and compares the instances to transmedia principles and web characteristics, to finally discuss how these two are intertwined and work together.

2 Case Description

This case was chosen based on its innovative concept and its recognized use of new technology. The campaign's unique element attracted over 10 million interactions in July 2018 (imperson, 2018) and showed its success by winning a webby Award. A Webby Award is the internationally leading award acknowledging internet experiences and winning one shows excellence on the Internet (webby Awards, 2022).

2.1 Storytelling Background

The campaign is about a character from the virtual band, Murdoc, being imprisoned for unknown reasons and needs the audience's assistance to break out. The story is an extension on previous events where Murdoc is supposedly framed for tax evasion by a character seen in a music video in 2017 and then sentenced to prison. The final goal of the campaign is to promote the band's upcoming album (Gorillaz Wiki, 2020).

2.1.1 Terminology

This chapter will describe and assess terms and names used throughout the report in order to establish a better knowledge of the content when these terms are utilised in the report.

Murdoc:	Bassist of Gorillaz
2D:	Singer of Gorillaz
Noodle:	Guitarist of Gorillaz
El Mierda:	Supposedly the villain of the story.
Ace:	Replacement bassist for Murdoc.

2.3 Limitations

In this case, a time limit for the data collection had to be established due to copious amounts of data available. This limits the accuracy of the case study with the chance

of missing important data that could be discovered. This leads to another limit which is the method of collecting data. Some of the elements of the campaign could not be collected from its main source due to removal of websites and the chatbot interaction. Instead, the data was collected from secondary sources such as WM, screenshots of chatbot interactions from users and social media.

3 Data

This part of the case study will present the collected data in the form of a timeline and descriptions, and then data analysis through visual mapping and comparative analysis.

3.1 Data Collection

Compared to Case 1, social media is no longer its own instance type due to social media having a strong presence connected to all other instance types.

Figure 1, *Timeline of Collected Data*

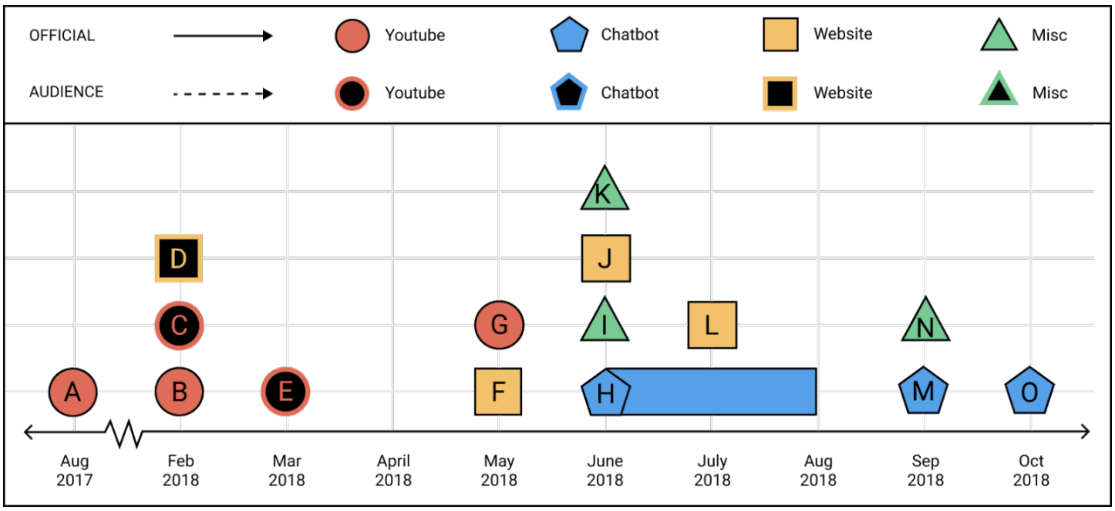

Figure 2, *Instance Descriptions*

Instance	Collection Method	Description
A	YouTube Social Media	A music video featuring a scene hinting at the future campaign by featuring a key character interacting with Murdoc. Neither the video nor marketing highlights this interaction, but the scene is later shared as a GIF during the campaign, hinting at the new character's importance in the storyline. (Gorillaz, 2017)

B	YouTube, Social Media	A thank you speech by Murdoc for winning a Brit Award where he appears to be in prison. A hint peaking toward the campaign and story. (BRITs, 2018)
C	YouTube	A fanmade video posted about the hashtag #FreeMurdoc. The author of this video utilised the phrase "#FreeMurdoc", which is the first instance where that hashtag was taken into use, which is something the official instances later utilise as well. It is unclear whether the official instances were inspired by the audience's reactions beforehand. Contributes to an elevated level of fan activity on social media. (Albath, 2018)
D	Website	Unofficial petition to raise awareness about #FreeMurdoc. Same author as instance C. The petition was spread and signed amongst the community, and was created on a real petition website, change.org. Contributes to a high level of fan activity on social media. (Change.org, 2018)
E	YouTube video	Unofficial video where the character 2D responds to Murdoc in prison. The author of the video imitates the official character 2D and shares his opinion on the recent events about Murdoc and #FreeMurdoc. The video was never shared or confirmed by the official creators and authors of the campaign but acknowledges important aspects of TS and participatory culture. (Trench Man, 2018)
F	website article	Interview with Murdoc from prison. The interview includes a section with the character Murdoc answering questions about what caused the prison sentence in which he answers El Mierda and the video from instance A. From our gathered data it is also the first official mention of #FreeMurdoc. (Gorillaz, 2018)
G	YouTube	Music video for a song on the upcoming album with the new stand-in member Ace instead of Murdoc.

		This is where Ace gets introduced for the first time, he is just there for one scene and could easily be mistaken for Murdoc if you are not familiar with the characters. However, his name is never announced officially by Gorillaz but instead discovered by the audience and through interviews. (Gorillaz, 2018a)
H	Social Media, Amazon Alexa, Google Home	Chatbot launched and the campaign interaction peaked. The chatbot could be accessed through different social media by the audience, where they could enter a code given through the official website. Once given the correct code and answered trivia questions, the audience could then chat with the character Murdoc, who was in prison. The chatbot was updated 4 times with new data, each time marking a new place in the storyline. These 4 dates were marketed through social media, both by the band and the characters own social media. With each update, the marketing on social media had additional clues on what would happen next. During the chatbot's existence, the community helped each other to decipher the given clues to build and complete the full storyline. The last time the chatbot was updated the audience could help Murdoc escape prison through a texting game with a butterfly effect. If you texted the wrong instructions Murdoc would seemingly end up dead. The chatbot was available through Facebook Messenger, Kik, Skype for conversing textually while Google Home and Amazon Alexa could be used for voice conversations. (Gorillaz Wiki, 2020; freemurdocchatlogs, 2019)
I	website, Social Media	Merch kit released to raise awareness and support the movement "Free Murdoc". The kit consisted of wearable merch but also a personalised letter to the receiver. However, it got backlash since the kit arrived after the campaign was finished, and therefore, when the customers received it there was no point in using it. (Reddit, 2018)

J	Website Article	Interview with Gorillaz conversing about the new album, their thoughts on Murdoc and his replacement Ace, and mentions El Mierda which is a part of the story in the campaign #FREEMURDOC. (Stubbs, 2018)
K	Social Media	The new album "The Now Now" was released. (Gorillaz Wiki, 2022)
L	website Article	Interview with Murdoc where the interviewer Thomas Smith from NME ask questions about his stay in prison, the new album he has not been participating on, how he ended up in prison, who El Mierda is, his anticipated fight to break out of prison, his thoughts about 2D, his thoughts about Ace and finally he leaves a message for the audience supporting the Free Murdoc campaign. His message is then posted on social media along with the link to the interview. (Gorillaz, 2018c)
M	Social Media	Chatbot updated and relaunched, now only possible to talk to Noodle. It was possible to ask Noodle questions about Murdocs status, however she would just give a vague answer and instead talk about her trip in Patagonia. (Gorillaz Wiki, 2020)
N	Social Media	Six days after the last chatbot opportunity and days before continuing their concert tour in North America, Murdoc was announced alive and released from prison with a picture of the band posted on social media.
O	Social Media	Last chatbot opportunity with Murdoc. Made possible to provide answers to plot holes and explain the overall happenings of the events.

3.2 Data Analysis

This section of the case study will analyse the collected data.

3.2.1 Visual Mapping

This part of the data analysis consists of visual mapping seen in Figure 3, accompanied by descriptions of the relationships between the instances seen in Figure 4.

Figure 3, *Visual Mapping of Data*

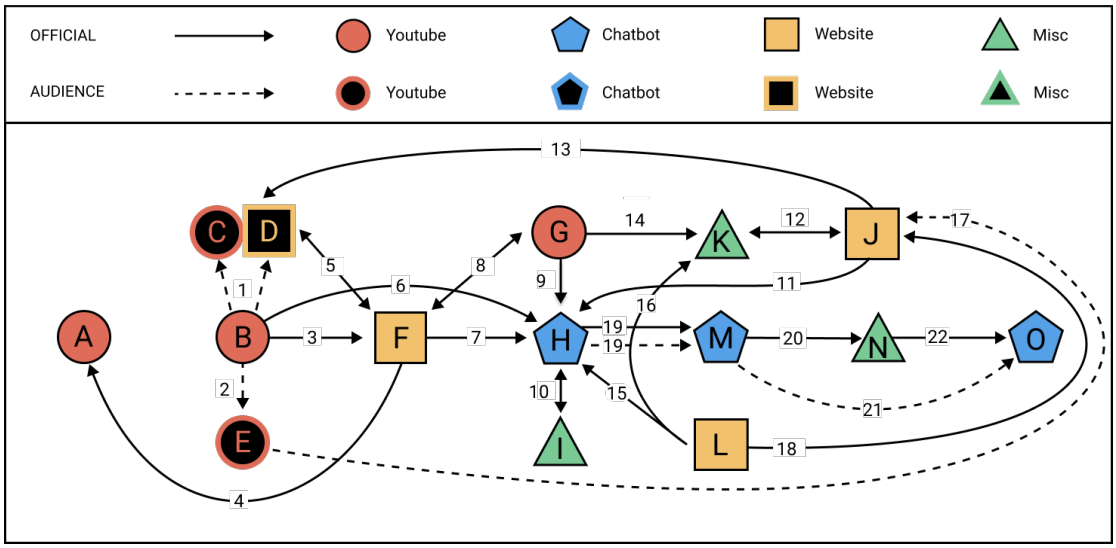

Figure 4, *Relationship Descriptions of Visual Mapping*

Relation -ship	Description
1	After instance B was released, there was an increased rate of activity within the community, where the audience started making their own videos and creations in relation to B. One result of this was instance C and D which had the same author. The author created a video and a petition to raise awareness about instance B. This author was also the first found instance using the hashtag, which later became a well-used and well-known element of the campaign.
2	This relationship is another example of relevant audience interactions that came because of instance B, in this case it was an unofficial video with the character 2D, which later in relationship 13 became a relevant take on the current state of the storytelling.
3	After instance B being the starting shoot for the complete campaign the official instance became quite vague leaving room for the audience to wonder and raise awareness themselves. But during the spring, there were still some official statements like instance F, interviews not

	marketed on their own social media but still discussing the storytelling and campaign.
4	Instance A took place a year before being confirmed as relevant to the campaign as seen in instance F. During the spring between instance B and F, a scene from instance A was hinted on social media, with no context until instance F where instance A was confirmed and utilised more in-depth. During the spring, the audience was able to predict and make their own assumptions based on the official hints released after instance A and before instance H. Relationship 5 was the first time the audience's assumptions were confirmed and clarified.
5	In instance F during the interview, the fan-made petition from instance D is mentioned and talked about, marking the success of reaching larger audiences even as an audience instance. With the first usage of the hashtag being an audience instance the growth during the spring led to relationship 4 where the first official usage of the hashtag was utilised in the official campaign instance F. It is briefly mentioned in the interview with Murdoc where at the end he proclaims "#FreeMurdoc".
6	Instance B and F were both prequel lore being released to raise awareness and curiosity about the upcoming release. Neither B or F presented the upcoming campaign and its content to the audience before the campaign launch, only hinting at the connected storytelling.
7	Instance F makes ground for instance H, mentioning El Mierda and its connection to Murdoc's imprisonment hinting at El Mierdas importance to the upcoming campaign.
8	In instance F, the first official mention of Ace occurs, which is first mention of Ace outside of imagery and posters being marketed throughout spring on official social media. In instance F, Ace is mentioned and in instance G Ace is featured in the first music video and audio single.
9	Instance G was released just a few days before the chatbot and campaign launch, also marking the band's first single for the upcoming album in instance K. For audience members without knowledge of the band's recent activity on social media such as instance B or F, curiosity arose from viewing the music video in instance G, leading the audience to web searching about the disappearance of Murdoc, the new member Ace and the band in general, see Figure 5 and Figure 6.
10	As the campaign launched in instance H, a complementary merch kit was released in instance I with the goal of spreading awareness amongst the community with slogans like "Make Gorillaz Great

	Again" and Free Murdoc. The audience could also receive a personalised letter from Murdoc himself. This relationship is hard placing during an accurate time since the delay of shipment leading to many in the audience receiving their merch after the campaign. But relationship 8 signals the official launch date.
11	Instance J discussing the topic of instance indirectly, the interview never mentions the chatbot but the topic of Murdoc being in prison and the campaign of "FreeMurdoc".
12	Instance J discussing the release of instance K.
13	Official usage of the hashtag #FreeMurdoc is during this time quite common, a hashtag first utilised by the community as seen already in instances C and D. Whether or not the audience influenced the official promotions is unclear, but the relationship still acknowledges the possibility and result.
14	Instance G promoting the upcoming release of instance K.
15	Instance L utilising the hashtag #FreeMurdoc in relation to the ongoing campaign.
16	Instance L promoting the release of instance K indirectly, the interview discusses questions about the album with the new bassist.
17	In instance L there are elements and aspects mirroring the audience creation in instance E, highlighting the dedication and awareness the author had about the official storytelling and characters.
18	Instance L is discussing instance J. Instance L is an "answer" to instance J where 2D supposedly speaks badly about Murdoc which he answers in instance L. The interviews also have the same journalist and website.
19	Instance H marked the campaigns beginning and is the instance with most relationships. Time passed between instance H and M, where relationship 11 marks the comeback for the chatbot where the audience could once again have conversation with the virtual band. This relationship was both official with social media promotions but depended on the audience's participatory activity to progress the storytelling in a meaningful way through the chatbot.
20	After instance H and relationship 11 the announcement in instance N pronounced Murdoc alive and well through their social media.
21	Through the whole chatbot experience in instance H and M, the audience had one final date to get their last questions answered in instance O, which was the last instance for the chatbot, marking the end of the campaign.

22	After instance N the announcement of the final date was released which occurred in instance O.

3.2.2 Comparative Analysis - TS Principles

This part of the case study will compare the data analysis to the principles of TS to establish the data's relation to it.

Spreadability vs Drillability.

This campaign appears to have engaged different target groups during different time periods, hence the argument of the campaign being both spreadable and drillable in diverse ways. There is a flow of active engagement before the chatbots release in June, during the spring some parts of the community were actively invested in the storyline, discussing the possibilities and meanings behind the different official hints before the chatbot meaning the campaign invested a smaller part of the community for a longer period of time making it drillable. But as seen in figure 5 and 6, the engagement peaks with the release of the chatbot where larger amounts of the audience were actively taking part in the participatory events with the chatbot, making the campaign spreadable with its ten million chat exchanges. The interaction from the larger group of people reclines after the beginning of the campaign but the activity is still higher than before the chatbot. To conclude, this campaign hits two different target groups making it both drillable and spreadable.

Continuity vs. Multiplicity

Continuity is strong in this campaign, where a continuous but vague flow of information is distributed during a longer period of time, marking its beginning already in instance A, continuing all the way to the final instance O where the storytelling is complete, and any plot holes are addressed. The audience is encouraged to participate, and the more time invested, the more information is given to the consumer, rewarding the audience for investing time and continuously interacting during longer periods of time. During the campaign, the official instances promote vague descriptions of all instances, leaving room for interpretation and investigation among the audience where the audience even can enjoy the storytelling outside of the campaign itself with creative outlets such as literature, artworks and more. Audience made material can be seen throughout the entire campaign.

Immersion vs. Extractability

The immersion in this campaign is created through a continuous encouragement and dependence for participation where the audience is invited to the centre of the worldbuilding and storytelling, assisting the virtual bands bassist in escaping prison

through collecting evidence in the form of pictures and deciphering messages. The audience can enter the storytelling in this campaign, being an active and important part of the storytelling evolution creating an immersive experience rather than a solely interactive one. Extractability is not as prominent in this case but exists on some levels, such as the audience buying franchises with the campaign message "Free Murdoc" to spread the world outside the campaign's core.

Worldbuilding

Worldbuilding seems to be Gorillaz strongest storytelling element, building a world with fictional characters for over twenty plus years while maintaining a wide community engaged in their storytelling and campaigns. In this case the community is enabled to participate and interact directly in the evolution of the storytelling, rather than being an observer they were able to be in the centre of it all. Jenkins discusses the importance of replaceable characters in worldbuilding which might not be applicable in this case, since the worldbuilding revolves around the virtual band, its members, and their lives rather than the world they live in. This way of worldbuilding, where the built universe is essentially the normal universe, could be engaging a larger audience because of that fact. In this case worldbuilding keeps expanding through the campaign about Murdoc building on the pre-established world of Gorillaz.

Seriality

This campaign has a continuous usage of contributions to the complete storytelling plot in different mediums but also on different platforms. The official instances usually leave room for interpretation and encourage the audience to piece together the clues themselves through cryptic social media posts and more. As seen in figure 1 the instances spread out during a longer period, being distributed across different platforms and times. The chatbot is a good example of seriality, even though distributed all on social media, where the audience piece for piece could engage in the evolution of the campaign during a longer period.

Subjectivity

As discussed earlier, this case's worldbuilding revolves more around the existence of Gorillaz rather than the universe they exist in, making it difficult for subjectivity on a deeper level. Despite this, this case explores an external worldbuilding indicating that these two universes are in fact one universe. With the absence of Murdoc, a new character is introduced as the bassist, Ace from the universe of Power Puff Girls which is a famous children's show. As seen in figure 7 the search trends indicate an increased interest in Ace, which otherwise has a low search activity. The official instances avoid discussing the new character, only implying

through imagery and video leaving it up to the audience and media to draw their own conclusions, something very typical of Gorillaz.

Performance

The principal performance is strong in this case study by utilising Jenkin's concept of attractors and activators. The attractors in this case created a campaign meant to be activated by the community through participatory activities as seen in the chatbot. The campaign relies and is dependent on the activator's role, without the community participating the campaign would fall flat with no audience evolving the storytelling. Jenkins discusses the importance of attentive marketing strategies to almost predict the activators actions and campaigns outcome while designing a transmedia story, while accepting and working with the possibilities that the storytelling might not evolve exactly as planned. In this case there is a strong use of a programmed chatbot with a set outcome for each conversational opportunity, where the creators depend on the audience to evolve the story in the right direction for the chatbot to be a success.

3.2.3 Comparative Analysis - Web 3.0 Characteristics

This part of the case study will compare the data analysis to the characteristics of Web 3.0 to establish the data's relation to the web.

User participation

In this case the user participation is utilised throughout the entire campaign, both via the chatbot but also along the prequel promotions and instances. The audience from the beginning played a vital role in the campaign's ability to move forward and develop the storytelling further. Even though the hashtag #FreeMurdoc was not the biggest part of the campaign, it was utilised officially in a promotional sense. The hashtag was first introduced by an outside party, a member of the community, who utilised the hashtag in their petition and YouTube video (Instance C and D). The official usage of the hashtag came along later during the campaign and was never confirmed being inspired by the audience's usage of it on social media, but the correlation still stands and highlights how the audience plays a role in the campaign. Alongside the release of the chatbot (Instance H), the entire campaign relied on the response and participation of the audience. During the chatbot's existence, the audience could collect clues and evidence to participate during the storytelling's evolution. The chatbot as explained earlier had updates throughout its existence where new conversational possibilities opened which were marketed through social media to let the audience know new potential conversations were possible. With each update, the official social media accounts would upload one of the hints that could have been discovered by the audience during earlier chat instances, thus encouraging a continuous participation throughout the campaign by

updating the experience and releasing more information keeping the audience in curiosity. The users are at the centre of this campaign and an essential part in bringing the storytelling to life. Without the utilisation of participation and audience creation the campaign would probably not evolve at the same pace and direction of engagement as it did. The idea of participation engagement beyond simple interactions truly shines through here, where the users are encouraged to be a part of the campaign through their social network of choice.

Semantic Elements

The semantic elements of this case can be observed in the way that the chatbot interacts with the audience. With the help of AI, the chatbot machine does not only read the messages sent to it but understands them and finds an accurate response. As Feigenbaum says, "the new conception is essential as it makes information more meaningful to people by making it more understandable to machines" (Feigenbaum et al., 2007), the way that the machine understands the user input creates a meaningful interaction between human and machine.

Artificial Intelligence (AI) and Machine Learning

The data shows major signs of artificial intelligence and machine learning through its use of the chatbot in the campaign. The company behind the chatbot, imperson, develops AI chatbots with text and voice commands, as seen utilised in this campaign. The chatbot allows for transmedia conversational storytelling along with offering an immersive experience on multiple platforms (imperson, 2018).

Connectivity and Ubiquity

By accessing and interacting with the campaign through different platforms, devices, and methods (text & speech), motivates the use of connectivity in the campaign. The customization of the chatbot also encourages further use of different platforms, devices, and methods. Connectivity is also observed where the content of the campaign is shared across different platforms and media (e.g. live television). With the evolution of technology and Web 3.0, this case thoroughly utilises ubiquity with its possibility of access to the campaign anywhere and anytime. Having the chatbot work with voice controlled virtual assistants is also a sign of ubiquity where the user can have access to information at any given time.

4 Discussion

This chapter will more extensively summarise and discuss the data collection, analysis and what findings could be determined and established from this case study.

4.1 Summary

To summarise this case, it investigates a TS campaign in Web 3.0 to acknowledge how the different web characteristics are utilised and in which way the TS principles are applicable. The campaign takes advantage of both technological and social aspects of Web 3.0 to enable strong participation through a chatbot built on smart technology with machine learning and AI, activating the audience in a unique way where they could not only participate but also be in the centre of the storytelling. The campaign highlights a strong applicant of almost all TS principles working harmoniously together with the web characteristics.

4.2 Findings

On Web 3.0 TS can exist online and does not have to rely on any traditional offline media such as television or books for the audience to get a full experience of an entire campaign. The case acknowledges the potential of utilising participation and the audience as activators to create immersive and engaging stories. With new technology such as machine learning and AI, components such as chatbots can be incorporated and have a significant role to create immersive experiences, which encourages participation and interaction on a new level turning the audience into a vital factor of the process. Social networks are clearly well-established in Web 3.0 where social media has a natural part in any marketing, and also a common platform for communities for the audience to connect with each other. In Web 3.0 users have a higher accessibility to all platforms through a constant stream of connectivity and ubiquity, enabling internet access almost anywhere, anytime and at any device. This marks the importance of the campaign's presence on several platforms and ability to be customised for all delivery methods. This case has a constant social media presence on, among probable others, both Facebook, Twitter, and Instagram with its promotional content, appealing to different target groups. During the launch of the chatbot, the number of different platforms to meet a larger audience was taken into consideration, rather than limiting the chatbot to one platform - which might be a consequence of Web 3.0. With technical advantages due to Web 3.0 and improved software this case could create a unique experience for its audience utilising all transmedia principles. Considering the importance of the chatbot in this case and campaign, it would be difficult to conduct a similar campaign without an immersive and participatory chatbot. The chatbot elevated the campaign and enabled transmedia participation that utilised all transmedia principles as defined by Jenkins, creating a full-on TS experience.

4.2.1 Relevance

This case establishes a major step to contributing a valuable study that explores and examines TS in relation to the web eras which has not been studied before. Through this specific case a good foundation about TS and Web 3.0 has been set, enabling further analysis and discussion in the case report and cross-case analysis.

4.3 Conclusion

This case explores the relationship between Web 3.0 and TS in a campaign taking place during 2018 (with one instance from 2017) that utilized Web 3.0 characteristics through creation of a smart technology chatbot to incorporate the audience in the storytelling evolving. In the campaign, almost all TS principles are strong and applicable creating an overall immersive and participatory experience utilizing the new technology and characteristics of Web 3.0. The campaign took place fully online making it accessible by a larger audience due to the high level of internet users during this time which will be further discussed in the cross-case analysis. Even though the campaign took place online it utilized several platforms and TS techniques through disturbing chunks of the story across a longer timeframe.

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6 Appendix

Figure 5, *Campaign Search Trends*

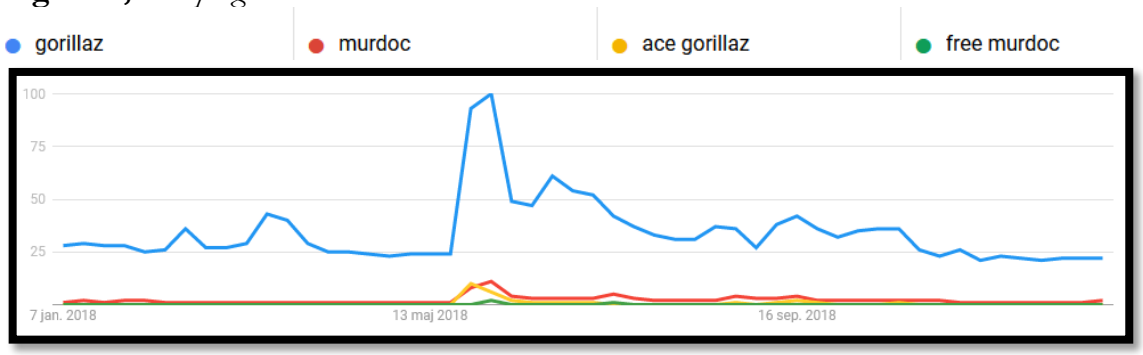


Figure 6, *Campaign Search Trends 2*

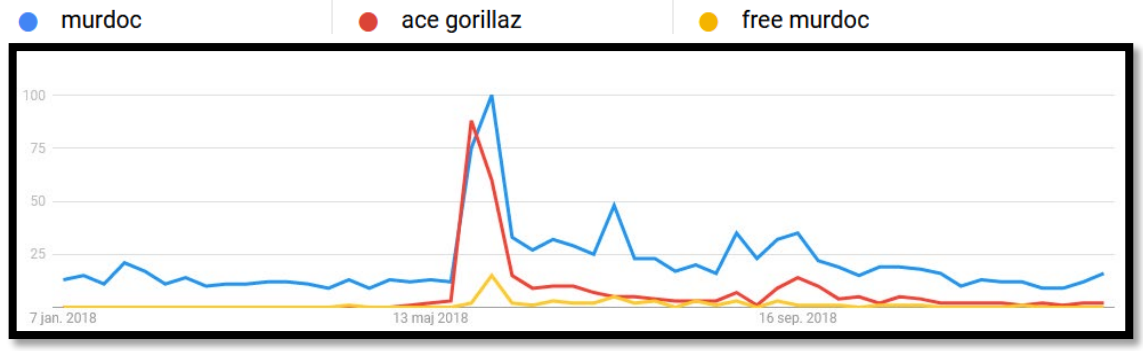
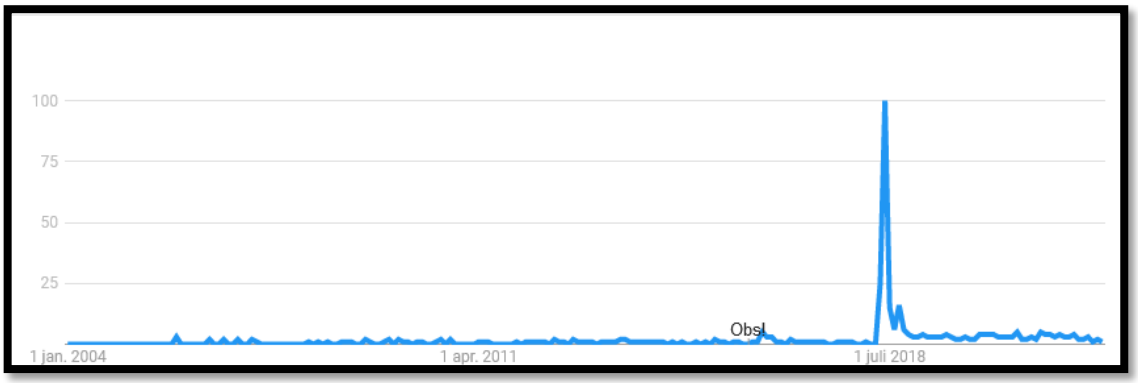
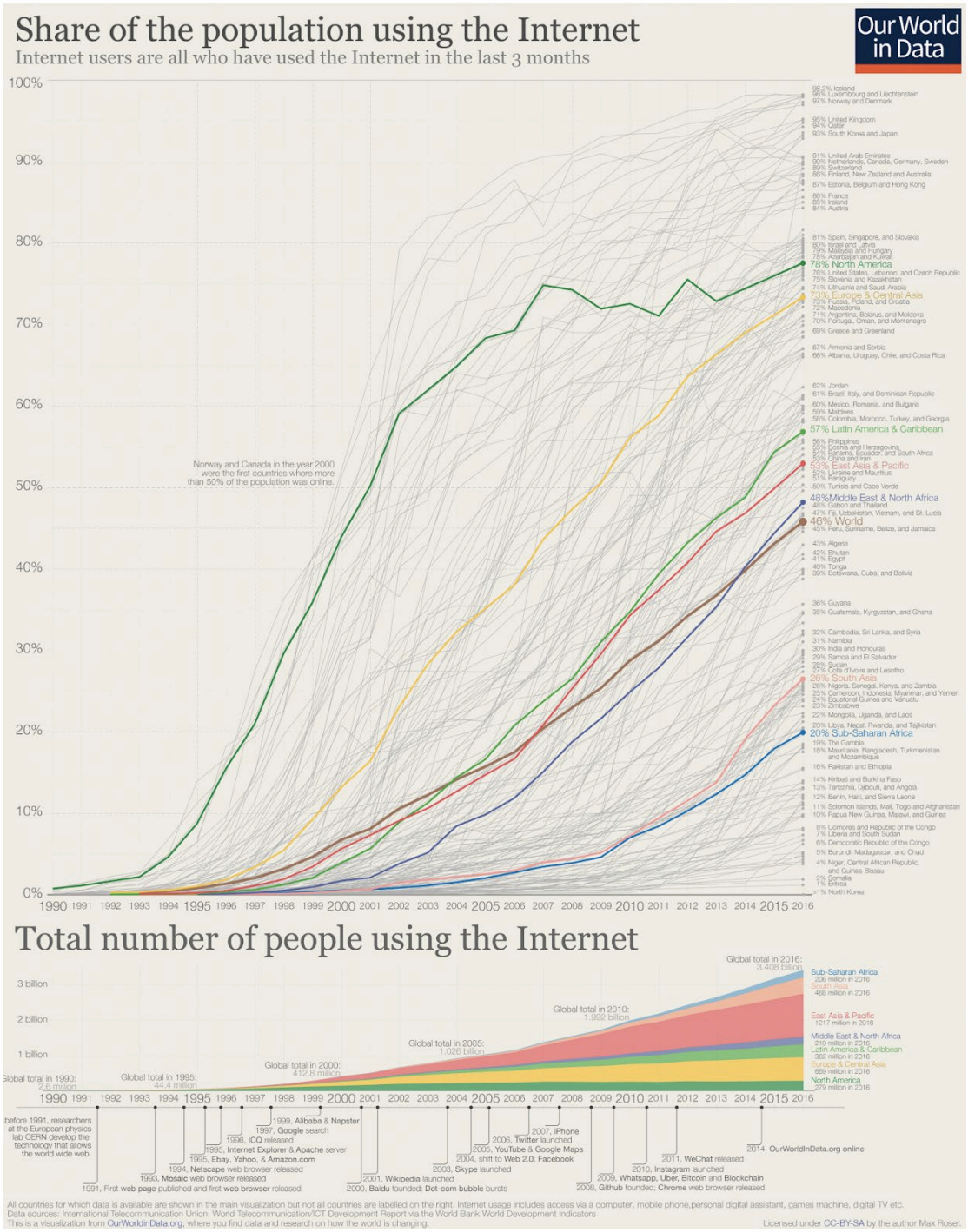


Figure 7, *Ace Search Trends*



8.4 Appendix D – Population around the world using the Internet



Population around the world using the Internet

Note: Murphy, J., & Roser, M. (2018). Internet. Our World in Data. https://ourworldindata.org/internet