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TRANSMEDIA JOURNALISM TOOLKIT (TJT):  
A DESIGN THINKING GUIDE TO CREATING  
TRANSMEDIA NEWS STORIES

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Transmedia Journalism Toolkit (TJT):  
A Design Thinking Guide to Creating Transmedia News Stories  
Transmedya Habercilik Araç Seti (THAS):  
Transmedia Haber Anlatıları Oluşturmak için Tasarım Odaklı Düşünce Rehberi

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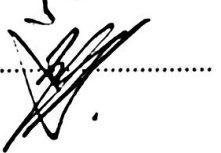
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- 2) Transmedia Storytelling
- 3) Transmedia Journalism
- 4) Design Thinking
- 5) Toolkit

## PREFACE

The basis for this research originally stemmed from my passion towards the power of design on human progress. Having a background in information design has always pushed me towards finding ways of understanding the human condition and how to push it one step further. Experimenting with design to explore new ways of surviving on this planet has always been a source of motivation for me. Although this research has been a long and wearying process, I hope that its existence will matter to future scholars for its further development.

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## **LIST OF ABBREVIATIONS**

TJT	Transmedia Journalism Toolkit
TJCD	Transmedia Journalism Card Deck
TNPDC	Transmedia News Plot Design Canvas
CEC	Code of Ethics Checklist
TNSSF	Transmedia News Story Flowchart

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## **ABSTRACT**

In the age of digital progress, converging media organizations, technologies, workspaces and storytelling practices are changing the way of production and consumption of news stories. Fragmented dissemination of news consumers among multiple media channels and active participation of knowledge communities through social media suggest a new aesthetic, which brings forward the frequent use of transmedia storytelling in journalism practice. This dissertation revolves around the significance for teaching the notion of transmedia journalism and its practice in the context of journalism education. The direct adaptation of transmedia storytelling methods to journalism practice presents conflicts in areas of planning time, availability of information, limited story expansion, and privacy of the individual. This research proposes a design thinking approach in understanding the theoretical and practical processes of transmedia systems in journalism practice. Transmedia Journalism Toolkit (TJT) is evaluated in a one-day workshop. The highlights of the evaluation demonstrate participants' simultaneous attention to transmedia storytelling and journalism principles, while working in collaboration and producing collective knowledge. The workshop concludes with further study suggestions regarding issues of timing, complex story structure, and theme selection. Ultimately, this research offers a new methodological approach in understanding the theoretical and practical processes of transmedia systems in journalism practice.

**Keywords:** Convergence Culture, Transmedia Storytelling, Transmedia Journalism, Design Thinking, Toolkit

## ÖZET

Dijital ilerleme çağında, birbirine bağlanarak yakınlaşan medya kuruluşları, teknolojiler, çalışma alanları ve hikaye anlatımı uygulamaları, haber anlatılarının üretim ve tüketim süreçlerini değiştirmektedir. Haber tüketicilerinin çok sayıda mecraya parçalanarak dağılımı ve bilgi toplumlarının sosyal medya üzerinden aktif katılımı, habercilik pratiğinde transmedya hikaye anlatımı yöntemlerinin sık kullanılmasını gerektiren yeni bir tarza işaret etmektedir. Bu araştırmada, habercilik eğitimi bağlamında transmedya habercilik kavramını ve pratiğini öğretmenin önemi ortaya konulmuştur. Transmedya hikaye anlatım yöntemlerinin gazetecilik pratiğine doğrudan uyarlanması, planlama zamanı, bilginin kullanılabilirliği, sınırlı hikaye genişlemesi ve bireysel mahremiyet alanlarında çatışmalar yaratmaktadır. Bu araştırma, habercilik pratiğinde transmedya sistemlerinin kuramsal ve uygulama süreçlerini anlamada tasarım odaklı bir düşünme modeli önermektedir. Transmedya Haberciliği Araç Takımı (TJT) bir günlük çalıştay üzerinden değerlendirilmiştir. Bu çalıştayın ana hatları, bir yandan katılımcıların iş birliği içinde çalışıp kolektif bilgi üretirken öte yandan da transmedya hikaye anlatımı ve habercilik ilkelerine özen gösterdiklerini ortaya koymuştur. Çalıştayın sonucunda, zamanlama, karmaşık anlatı yapıları ve tema seçimi konularıyla ilgili geleceğe yönelik çalışma önerileri sunulmuştur. Sonuç olarak, bu araştırma habercilik pratiğinde transmedya sistemlerinin kuramsal ve uygulama süreçlerini anlamada ve irdelemede yeni bir yöntemsel yaklaşım sunmaktadır.

**Anahtar Kelimeler:** Yakınsama Kültürü, Transmedya Hikaye Anlatımı, Transmedya Haberciliği, Tasarım Odaklı Düşünme, Araç Takımı

## INTRODUCTION

*In all creation  
Nothing endures, all is in endless flux,  
Each wandering shape a pilgrim passing by.  
And time itself glides on in ceaseless flow,  
A rolling stream—and streams can never stay,  
Nor lightfoot hours. As wave is driven by wave  
And each, pursued, pursues the wave ahead,  
So time flies on and follows, flies and follows.  
Always, for ever new. What was before  
Is left behind; what never was is now;  
And every passing moment is renewed.*  
— Ovid, *Metamorphoses*, AD 8

Time has shown no mercy to our routines. Over and over again, it leaves us in the ambiguous waters of change. Just when all is on the rails, something new sneaks in and changes its course. Although it may seem like going back to the drawing board, it is actually a process of never ending progress. We have been the characters of never ending progress since the beginning of time. As one of the most recent developments of the 21st century, the society is faced with significant behavioral changes in relation to shifting media systems. What I mean by the shift in media systems is the convergence movement happening in the structure of media organizations, technologies, workspaces and storytelling practices. In tandem with the shifts in media systems, media consumers are also showing behavioral changes in the way they collectively participate through social media technologies.

Through all the chaos and uncertainty, one of the world's oldest professions is facing a hard challenge of change. Journalism, which was able to stand up against many forces of reform with its established ground, is now in need of rethinking its practices to keep up with the new media ecology, to reach its

targeted audience, and to maintain the matter of accuracy. To keep pace with the social and technological change, a new storytelling approach is starting to surface in news practices throughout the world.

Transmedia journalism, allowing to tell an immersive news story dispersed among multiple media channels, offers new ways for the news industry to reach a large-scale of audience and always leave them wanting more. However, these transmedia production practices make use of multiple skills. Skills that journalists do not acquire in their time of education. Advancing digital media technologies and emergence of transmedia storytelling practices give birth to a new literacy perspective—transmedia literacy. The future journalist is bound to obtain the necessary social skills in order to actively operate in the contemporary news media environment. Skills that are needed to verify a source in a labyrinth of large data; to respect a person’s privacy in an easy-to-access and open-to-sharing virtual space; to work collectively with others; to have sufficient knowledge about variety of media channels and many more. The future is signalling for collaborative, tech-savvy and multi-skilled journalists, who know how to speak the language of transmedia.

In the last decade, academia increased its interest towards transmedia storytelling practices. However, these advances in education mainly lean towards the fictional nature of transmedia storytelling. Contrary to the entertainment world, practice of journalism is bound to truth. Journalists depend on codes of conduct that prevent fictional outcomes. While existent resources for transmedia storytelling are mainly based on freedom of imagination and commercial gain, transmedia journalism calls for essential limitations to maintain the truth and ethical stance of a news story. This conflicts with the core of journalism. These conflicts raise concerns about the effectiveness of the existing transmedia storytelling production tools on journalistic practices.

Therefore, this research aims to dig deeper into the possible challenges in adapting transmedia storytelling principles to journalism. Taking these challenges into consideration, I propose a design thinking toolkit, which then is tested in a one-day workshop. Transmedia Journalism Toolkit workshop is conducted both to

evaluate the effectiveness of TJT and the working environment that it constitutes. Transmedia Journalism Toolkit (TJT) aims to provide a step further in finding an effective method to guide journalists, who are in pursuit of learning or managing how to plan an immersive transmedia news story. The research offers a new methodological approach in understanding the theoretical and practical processes of transmedia systems in journalism practice.

The first chapter discusses the contextual, conceptual, and structural aspects of this research in detail and introduces the significance behind it. The chapter starts with the contextual perspective of new realities that journalists face in the era of media convergence. It continues with the conceptual definitions of convergence culture, transmedia storytelling, and transmedia journalism, respectively. This chapter also compares structural aspects of transmedia storytelling and journalism practices, in doing so it builds a foundation for the main research question. The first chapter concludes with an overview of transmedia storytelling sources and practices in the educational scene and proposes a new perspective on the education of transmedia journalism.

The second chapter is dedicated to the method, discovery, and decisions behind the formation of TJT. As the methodological backbone of the toolkit, the chapter begins with a brief explanation on the design thinking method and how it is utilized in various fields and in this research. The chapter continues with observations from a previously experienced EMCC transmedia journalism workshop, which stands as a discovery moment that led me to this research. Remainder of the chapter expands on the components of TJT, its purpose, and operational structure in detail.

Lastly, the third chapter presents the evaluation process of TJT. It begins with an explanation on the workshop's structure, information on its participants and data. The chapter continues with a detailed description on each component of the Nourishment at Santral project, which was created by the workshop participants. The feedback, observations, and outcome of the workshop are analyzed at the end of the chapter, which offer new questions for further research suggestions.

The concept of transmedia journalism stems from a very recent debate, which manifests the inchoateness of its knowledge. Consequently, this research is an attempt to emplace and empower the theory and practice of transmedia journalism in the academic literature. In doing so, I anticipate to unearth new research paths on the subject and contribute to its progress.

## **CHAPTER 1**

### **TRANSMEDIA JOURNALISM**

As advancing digital media technologies provide us with faster, more collaborative, and connected communication capabilities, we are eager to go with the flow and explore every possibility they have to offer. In the last decade, we witnessed the formerly passive audience slowly becoming active and participative individuals. These individuals are now using variety of media platforms and migrating from one to the other in search of stories. For this reason, capturing the audience's attention has become even harder because distributing the same story through print media, websites, or TV does not cut it anymore for today's participative and story-driven audience. The audience wants to explore many sides of a story and, if possible, dig deeper into its characters, context, or storyline. Therefore, the expectation is rather a storyworld experience, an immersive storytelling that expands throughout numerous online or offline media channels. Transmedia storytelling, as a method, is one of the solutions that emerged to provide this kind of experience to the audience. Mainly in the entertainment industry, popular use of transmedia storytelling is apparent. However, the story that is told is no longer only fictional, the news media industry has also started experimenting with the method of transmedia storytelling.

Improved digital communication technologies, the Internet and social media spaces provide news consumers the freedom to produce and distribute their own news content. News can now be produced by anyone and the target audience can be anywhere. On the other hand, grassroots' collaborative and scattered nature demands the news industry to reconsider its old habits. Previously established norms of production, distribution, and practice will need to be replaced by new models of journalism.

Before diving into deep waters of transmedia journalism, it is perhaps essential to lay a groundwork in this chapter about what transmedia journalism is and how it came into being. This chapter aims to bring forward some of the

significant shifts that occurred in the last decade regarding the practice of journalism; provide terminological and structural definitions of transmedia storytelling and transmedia journalism; introduce characteristic differences between the two practices; and propose a new perspective regarding the education of transmedia journalism in higher education.

### **1.1. THE NEW REALITIES FOR JOURNALISM**

There are numerous reasons as to the changes that occur in the media world. Formation of hyper spaces are among these reasons, “which have changed the way content is produced, the reasons for which it is produced and the audience for whom it is produced” (Renó, 2014, p. 3). The existing media technologies opened the door to a faster distribution of information to a larger scale of audience. The speedy pace of content production and distribution came with its chaos to many different industries. Among all, the field of journalism is facing fundamental challenges in currently more dynamic and competitive news environment (Saltzis & Dickinson, 2008). Practice of journalism is changing because the way “news and information are gathered, produced, and disseminated has been profoundly altered” (Gambarato & Tárchia, 2016, p. 4; Heinrich, 2011). Furthermore, as the editorial routines of journalism practice is forced towards faster production, professional quality of news stories become questionable in terms of “accuracy, truthfulness, comprehensibility, etc” (Eberwein, 2018, p. 15). Besides considering multiple media production of news and its quality, the change at hand also brings forward questions on issues about copyright and remixability (Gambarato & Tárchia, 2016, p. 4).

Journalism practice should be discussed in “symbiotic relation to political, legal, economic, and technological structures” (Gambarato & Tárchia, 2016, p. 16). Accordingly, it is crucial to observe the structural context of journalistic practice in order to understand the whole picture (Gambarato & Tárchia, 2016, p. 16). Connected and collaborative structure of digital social media environment creates a challenge for this established profession, which has “a relatively closed

professional culture for the production of knowledge, based on a system of editorial control” (Hermida, 2012, p. 310). Additionally, media convergence—“cooperation between multiple media industries” and “the migratory behavior of media audiences”—, enables a new technique of storytelling, which is changing the way we produce and consume news stories (Jenkins, 2006, p. 2).

### **1.1.1. F‘a’ction**

It is undeniably every journalist’s dream to raise deep impact on a large-scale of audience with an immersive news story. And through the years, journalists have experimented with the blend of fact and fiction to achieve that impact—e.g. literary journalism. Thus, the history of journalism holds decades of debate on the boundaries of fiction used in a factual news story.

From an ideal perspective, a journalist is obligated to communicate information about real phenomena to the public. In journalism, real people, places and events are expected to be in play (Heyne, 2001; Lehman, 1997; Schaeffer, 2013). However, there are journalists who have disgracefully lost their profession because of fabrication. On September 28th, 1980, Janet Cooke, who was a journalist of The Washington Post at the time, wrote a news article titled Jimmy’s World (Cooke, 1980). The article told the story of a boy, who is an eight year old heroin addict living in Southeast Washington. This heart wrenching story earned Cooke a Pulitzer Prize. The reality checked in when the public wanted to reach out to the little boy for help but no one could find him. Cooke, unable to provide a solid source for her news story, was publicly disgraced and her Pulitzer Prize was taken back. When asked why, she complained about the time constraints and competitive pressures within the journalistic milieu (Friendly, 1982). Similar to Cooke, Stephen Glass<sup>1</sup>, Michael Finkel and many more have lost their jobs and credibilities for fabricating news stories. In the end, these former journalists and

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<sup>1</sup> In 2003 an American film directed by Billy Ray titled “Shattered Glass” had been released. Stephen Glass somehow managed to fabricate his stories that were published in the News Republic Magazine. The film is based on the events that happened up until the truth was uncovered.

what they lived through became the product of popular culture, and study material in textbooks of journalism education.

It is no doubt that accuracy is very hard to achieve in the contemporary news media environment. While the news industry provides faster content production and distribution for the dynamic and competitive climate, the crucial task of fact-checking mainly takes a back seat<sup>2</sup>. Furthermore, the Internet and social media allow a chaotic environment, where news coverage is “put at a disadvantage by the compulsive publication of erroneous, incomplete or utterly false data” (Luchessi, 2018, p. 36). In the recent years, we came across incidences where major news companies had to pull back or correctly update their news stories due to false information, which is an unseemly situation for the profession of journalism. On June 27th, 2017, BBC posted an online news story about the cost of British monarchy (BBC, 2017), and immediately afterwards Republic, an expert organization on the subject, alerted BBC about the false information they published (Republic, 2017). Eventually, BBC had to update the news story with the correct facts.

On the other hand, there are also deliberately fabricated news, which is now known as fake news. These intentional fake news are published all over various media outlets with the purpose of financial or political gain (Knowlton, Reader, & Ceppos, 2008, p. 4). Through the use of sensational and attention grabbing headlines, the readers are misleadingly attracted to read, share and click. What has changed over the years is the persuasiveness of the fake news (Ferrara, Varol, Davis, Menczer, & Flammini, 2016, p. 99). It has almost become the norm for spin and commercial advantage for any competition (Knowlton et al., 2008, p. 4). The fictional story has come very close to be accepted for a factual one (Baym, 2005; McBeth & Clemons, 2011). A study by Oxford Internet Institute showed that, during 2017 French presidential election, Twitter was polluted with junk news generated by highly automated accounts and personal opinions presented as

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<sup>2</sup> In his book *The Universal Journalist*, under the chapter “What Makes A Good Reporter?”, David Randall writes about a real incident that occurred between the Associated Press (AP) and United Press International (UPI). According to Randall’s story, the first-to-publish competition of the two major press organizations got so heated that no one cared to check if the gathered content was accurate.

facts (Desigaud, Howard, Bradshaw, Kollanyi, & Bolsolver, 2017). Also during the elections in US and in Germany, these junk news tweets were shared among voters in an escalating speed. As the amount of voters, who believe in these fake news, increase, the harder it becomes to prove that they are fake (Ferrara et al., 2016, p. 99). Unfortunately, this type of sensational journalism wears away the credibility of journalists, who wrestle to cover their news stories with real facts.

### **1.1.2. Digital Social Media Environment**

Although forementioned cases may be damaging for the profession of journalism, digital social media environment can be seen as a double-edged sword. Global and dynamically fast collaboration among social media users not only allows rapid dissemination of misinformation, but also quickly involves experts to edit false statements. Nowadays, any false information can be rapidly corrected by an expert from any place of the world. On August 11th, 2017, a post regarding North Korea's alleged missile attack on Guam—a U.S. island territory in the Western Pacific—has gone viral on social media. Into the post's first hour, numerous news stories have been published all over the global online news outlets causing a short-lived panic. Fortunately, an hour into this viral panic, the Governor of Guam Eddie Calvo has posted a statement on his personal Facebook page assuring that the viral message is indeed fake (Calvo, 2017; Daleno, 2017). Looking at this example, it is clear to see how fast the speed and how broad the scale of dissemination can reach through social media. At the end of all the commotion, the U.S. President Trump stated that Guam should expect to receive a boost in tourism because of all the global attention it received by this viral fake news (Australian Broadcasting Corporation, 2017).

Social media provides an environment where people can actively be involved in the “observation, selection, filtering, distribution, and interpretation of events” (Hermida, 2012, p. 309). Nowadays, every citizen with a smartphone and an internet connection can document an event, witnessed on site, and share it globally through various social media platforms. On January 15th, 2009, a plane

desperately landed on Hudson river in New York City after losing its engine power. The world became aware of the incident with a photo taken by a man, who was on a ferry close to the crash site (TEDx Talks, 2011).<sup>3</sup> By means of social media, first images of the incident was distributed globally in an immediate fashion and later used by the mainstream media. Collaborative eyewitness reporting of events has even brought forward a new perspective to journalism called citizen journalism (Allan, 2013, p. 1). However, “journalism” attribute to citizen eyewitness reportage is still in debate due to its “spontaneous, spur-of-the-moment responses, so often motivated by a desire to connect with others” (Allan, 2013, p. 1). Recently, new attempts to change the existing terminology are emerging such as “citizen witnessing” (Allan, 2013, p. 1).

By means of global participation, journalism is carried into a more transparent and accountable field of horizontal communication (Allan, 2013; Newman, 2009). Also mentioned as the “Fifth Estate”, highly networked citizens hold a power that can “move across, undermine and go beyond the boundaries of existing institutions” where they question traditional media’s “accuracy and standards, and [force] a new transparency” (Newman, 2009, p. 5). This transparency is claimed to provide democratization and accountability in the most reserved corners of any information (Allan, 2013, p. 135). On April 1st, 2009, Ian Tomlinson was identified dead from an heart attack by police officers at the scene of G20 protests in London. At the initial stage of the incident no one knew what had happened and mainstream media only knew the story from the police officers’ point of view. Headlines of the next day were shouting out a heroic act indicating that police officers were trying to resuscitate Tomlinson while protesters were throwing bricks at them. However, the mystery of Tomlinson’s death caused several investigative fellow journalists to dig deeper into the story, and turn to social media for further information on the incident (TEDx Talks, 2011). A week later, the Guardian released a news story about the incident with a video evidence of the assault (Lewis, 2009). The evidence was handed over to the Guardian by a

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<sup>3</sup> In 2016 an American film directed by Clint Eastwood titled “Sully: Miracle on the Hudson” had been released. The film portrays the emergency landing of US Airways Flight 1549 on the Hudson River in 2009.

tourist visiting the city (Allan, 2013, p. 135). The footage showed that Tomlinson was indeed attacked by a police officer just before his death. The accused police officer was sentenced for Tomlinson's unlawful death. As a clear example to the power of the "Fifth Estate", a citizen bystander reformed mainstream media by providing the true angle of the story, leaving no stone unturned.

The speed and span of communication among individuals of digital network society has the power to break down long-serving norms and practices. In this context, practice of journalism needs to evolve to make its voice heard. Aforementioned cases help to understand that there is a clear transformation regarding how news and information work in the social media, and established norms and practices of journalism fall insufficient in this connected and collaborative ecosystem (Castellon & Jaramillo, 2011; Hermida, 2012; Spyridou & Veglis, 2016). The apparently close relationship between mainstream media (top-down) and participatory culture (bottom-up) has created a complex environment, where the terms of authority and authorship have to be redefined (Ciancia & Mattei, 2018, p. 105). Journalism practice in the age of convergence culture brings about new changes to be considered such as the "relationship between the producer and the consumer of news, questioning the institutional power of the journalist as the professional who decides what is newsworthy or credible" (Hermida, 2012, p. 310). There is still a long road ahead for both the news industry and academia while drifting in the waters of the unknown.

### **1.1.3. A New Way of Storytelling**

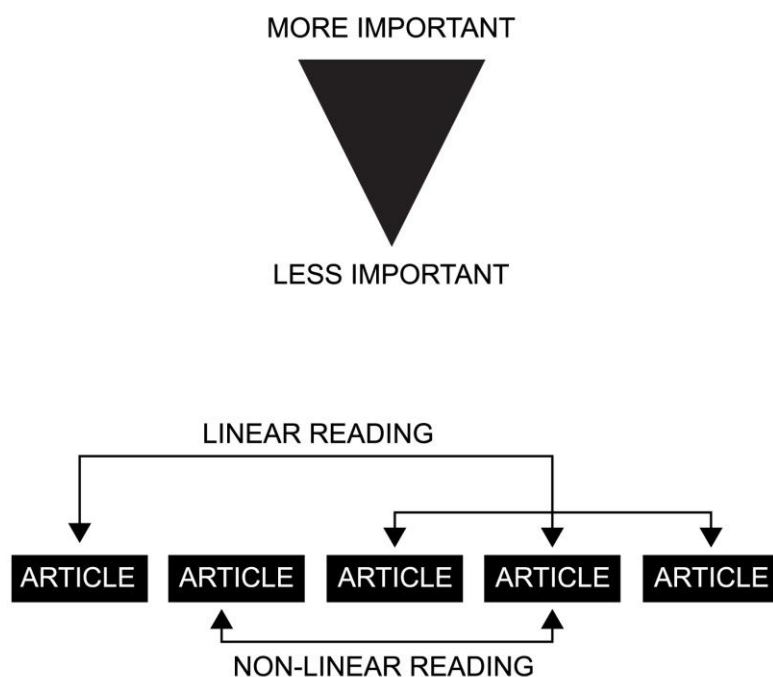
In addition to the changes in professional positioning and authoritative aspects of journalism, there is an emergence of a new storytelling perspective on the practice (Drok, 2013; Spyridou & Veglis, 2016). One of the possible motivations to this new perspective may lie in the changing reading behaviour of the audience from linear to non-linear.

The inverted pyramid has mostly been the conventionally ideal structure of writing news stories (C. P. Júnior, 2013; Randall, 2016). This structure prioritizes

newsworthy information and releases it to the reader upfront. Information that is less newsworthy, is situated at the bottom of the pyramid and it is released to the reader later on. In this perspective, the news reader is able to follow a linear path as the story unravels over the words of the journalist.

Through the emergence of alternative digital news media, interactive story structures, and migratory behaviour of the news consumer, the reading pattern of the news story transforms into a non-linear one (Lovato, 2018). The shift from vertical to horizontal communication between the producers and consumers, has also transformed the reading behaviour of the contemporary news consumer (C. P. Júnior, 2013). Junior (2013), inspired by this transformation, introduces an opened monads model to compare the differences between linear and non-linear reading behaviour (Figure 1.1). Instead of the conventional vertical pyramid model of reading, what Junior proposes is an horizontal model which represents the non-linear reading structure of transmedia news stories, making each fragmented article of a news story as important as the next one (C. P. Júnior, 2013).

**Figure 1.1 Linear vs. Non-Linear Reading Behaviour**



**Source:** (C. P. Júnior, 2013, p. 156)

Deciding on what is more newsworthy than the other is no longer the only necessity when active, migratory, and connected news audience is changing the balance of the game. Previously obedient media audience, who unilaterally consumed the choices of mainstream media, now “have become information hunters and gatherers, taking pleasure in tracking information about things that interest them” (Veglis, 2012, p. 314). In other words, it is no longer the storyteller deciding on the newsworthiness and reading order of the story, but the reader drifting along the components of the story while finding ways to interact with it.

#### **1.1.4. The Converging Newsroom**

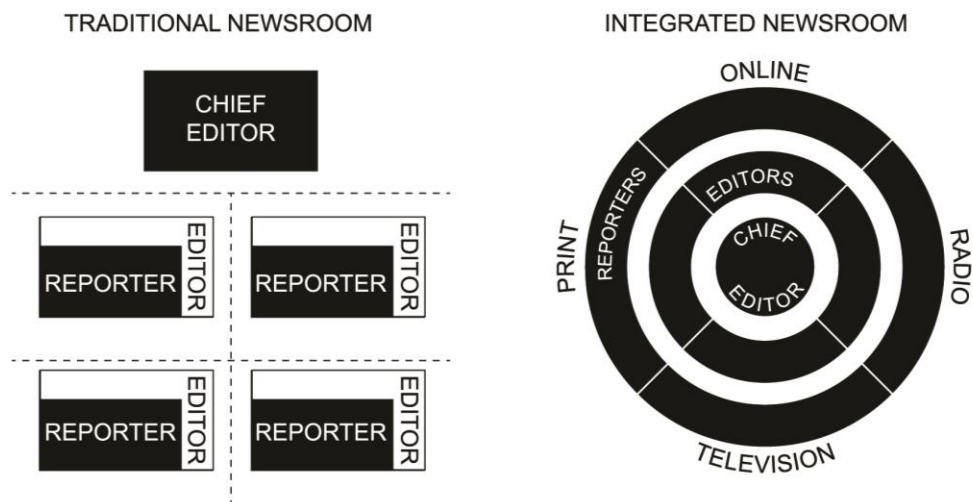
The news industry struggles to maintain high advertising revenues from traditional news media outlets as the audience’s news consumption scatters among multiple digital news media options (Larrondo, Domingo, Erdal, Masip, & Van den Bulck, 2014). At the end of the day, profit has to be made and the industry has to learn “how to accelerate the flow of media content across delivery channels to expand revenue opportunities, broaden markets, and reinforce viewer commitments” (Jenkins, 2006, p. 19). In order to achieve this goal, previously established norms of production, distribution, and practice will need to be replaced by “integrated news production, multi-platform delivery of news and information, multimedia storytelling and participatory models of journalism” (Spyridou & Veglis, 2016, p. 99). In this context, the role of the workspace becomes a pivotal factor in “the relationship between convergence strategies, practices and journalistic cultures” (Erdal, 2008, p. 54).

Traditional structure of a newsroom mainly consists of separate working areas for different platforms (radio, television, print, online). In this sense, the walls in between journalists can be considered “as a structural constraint limiting the ease of cooperation” (Erdal, 2008; Larrondo et al., 2014, p. 11).

While the traditional layout of a newsroom divides journalists by platform, the integrated newsroom is imagined to be platform independent (Figure 1.2). The integrated newsroom has been a popular concept among researchers, who are

trying to come up with the most effective work space for a collaborative production process (Dupagne & Garrison, 2006; Erdal, 2008; Larrondo et al., 2014; Renó, 2014; Saltzis & Dickinson, 2008). An integrated newsroom, also referred to as Newsroom 3.0, is a spatial system that enables content creation for “multiple channels by integrating the complete news flow across print and digital media from planning to production” (Schantin, 2011, para. 16).

**Figure 1.2 Traditional vs. Integrated Newsroom**



**Source:** Elaborated by the author

Contemporary newsrooms of media organizations are in the process of evolution because “journalistic practices are changing considerably and are challenging our understanding of news production processes” (Saltzis & Dickinson, 2008, p. 226). Gathering different media cultures (radio, television, print, online) in a common space is not an easy task. Since each medium has its own “journalistic styles, routines, values and speeds”, journalists mainly focus on the perspective of their original medium, seeing it as their special fort (Larrondo et al., 2014, p. 3). However, there is the claim of a possible non-hierarchical media space if “journalists identify more with the corporation as a whole and not with a specific medium” (Larrondo et al., 2014, p. 3). Case in point, in 2013, Norwegian Broadcasting Corporation (NRK) renewed their newsroom space to adapt to the demands of

collaboration in the era of convergence. In order to get rid of the borders of communication, walls have been torn down and a news center was placed in the middle of the room. The News Centre gathered journalists from each platform to collaborate as a hub for unity and sharing of skills (Larrondo et al., 2014).

## **1.2. THE DIGITAL RENAISSANCE: CONVERGENCE CULTURE**

The concept of convergence culture contains numerous perspectives. When broadly defined, media convergence refers to the consensus between various media systems providing undisturbed flow of content from one to the other (Jenkins, 2006, p. 282). However, convergence does not happen through merging of media devices. It happens through social interactions among media consumers (Jenkins, 2006, p. 3). Henry Jenkins, as the originator of the theory, believes that this concept provides explanation to technological, industrial, cultural, and social changes that are faced within the contemporary media sphere (Jenkins, 2006, p. 282). To clarify, Jenkins (2006) explains the most common changes that refer to media convergence as follows:

...the flow of content across multiple media platforms, the cooperation between multiple media industries, the search for new structures of media financing that fall at the interstices between old and new media, and the migratory behavior of media audiences who would go almost anywhere in search of the kind of entertainment experiences they want. (p. 282)

In 2001, Jenkins declared a new period of transition and transformation for the people of the 21st century—a digital renaissance (Jenkins, 2001). The theory of media convergence is claimed to have opened the doors to “a range of social, political, economic and legal disputes because of the conflicting goals of consumers, producers and gatekeepers. These contradictory forces are pushing both toward cultural diversity and toward homogenization, toward commercialization and toward grassroots cultural production” (Jenkins, 2001).

According to Jenkins, convergence culture takes place in five different contexts of convergence, which are technological, economic, social, global, and

cultural. Technological convergence refers to the development of an old media with the integration of new technology (Jenkins, 2006, p. 293). In other words, digitalization of words, images, and sounds in order to enable freer flow of content across platforms (Jenkins, 2001). Economic convergence refers to the horizontal and vertical integration of a single company within various kinds of media sectors—film, television, books, games (Jenkins, 2001). Social convergence happens when a person multitasks among numerous media of the information environment (Jenkins, 2001). For instance, watching the TV screen, and browsing social media on the mobile phone while listening to music playing on the stereo is a sound example of “consumers’ multitasking strategies for navigating the new information environment” (Jenkins, 2001). Global convergence is where different cultures from different parts of the world influence one another through global flow of media content (Jenkins, 2001). Jenkins describes this cultural hybridity as being a citizen of the “global village” (Jenkins, 2001). Lastly, cultural convergence, which is in all likelihood the most relevant perspective in explaining the popularity of transmedia storytelling, is seen through both the participatory behaviour of consumers and the flow of content. On one hand, consumers are now given the power to raise their own voices and contribute in the production and distribution of a media content (Jenkins, 2006, p. 3). On the other hand, media convergence enables stories to flow across multiple media channels, encouraging new forms of communication to bloom such as transmedia storytelling.

### **1.3. TRANSMEDIA STORYTELLING: DEFINITION & PRINCIPLES**

In this day and age, people circle around numerous media options as a daily experience. Today’s technology enables flow of content among media platforms (Kalogeras, 2014). In other words, people can chase after a story while jumping from one media platform to another. For instance, in order to explore new adventures of a favorite character, one can dig deeper into the story by listening to interviews on the radio or reading comments about the character on a

blog, and widen the search to explore the whole story by reading about the character out of a book or watching its expansion in a movie. With regard to this example, transmedia storytelling is the method, which uses this transitivity in a systematic way (Scolari, Bertetti, & Freeman, 2014).

### **1.3.1. What is Transmedia Storytelling?**

Transmedia storytelling is a complex storytelling approach that aims to deliver a unified and uniform entertainment experience. In order to provide such an experience, a fictional story is divided into multiple connected story fragments, which are then distributed from multiple media outlets, forming an immersive storyworld experience (Jenkins, 2011). As the person who popularized the term, Henry Jenkins (2011), defines transmedia storytelling as follows:

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 of the story. (para. 4)

What makes transmedia storytelling different from other storytelling methods is that each medium contributes a unique expansion to the story (Dena, 2010; Jenkins, 2011; Kalogeras, 2014). At the end of the day, the goal is to reach consumers, who are migrating between multiple platforms, “with varying degrees of audience involvement” (Herbig, Herrmann, & Tyma, 2014, p. 20).

Technological and cultural media convergence is believed to give way to transmedial entertainment franchises (Thon, 2016, p. xvii). Collective reception of media convergence offers a productive environment for transmedia storytelling to run its course (Jenkins, 2006, p. 26). In general, transmedia as a concept “has become the ideal accompaniment for all kinds of cultural or communicative activities” and gained a fashionable status (Scolari, 2014).

Although it may seem as if transmedia storytelling came to existence naturally, it is actually a method which was designed to solve a major problem.

When the mobile, uncontrollable, and untraceable media consumer became scattered among numerous media platforms, the entertainment industry needed to come up with a way to gain back the control and adapt to the new connected and collaborative media environment (Gencarelli, 2014). The industry found its answer in the systematic distribution of content (Gencarelli, 2014). By means of a story-driven transmedia experience, the industry is able to reach the consumer through various media platforms and even trace their navigation through the storyworld. Aside from its “ability to expand narratives or enrich conversations”, transmedia storytelling also offers the “ability to build markets and audiences” (Ding, 2016). It is known for its transmedial structure where every component can be sold for money. It has found its most prevalent use in the entertainment industry, where one purpose is to improve the sales of a product, another is to sell the media components of a successfully distributed story (Jenkins, 2006).

### **1.3.2. Transmedia Storytelling Shining Out**

Transmedia storytelling is a term that is mostly attributed to Henry Jenkins. However, the essence of transmedia storytelling and its implementation dates to an older time. Japan’s media mix culture of the late 1980s, which scatters content across numerous media outlets, expecting participation and social interaction among consumers, is claimed to have a similar structure and purpose as transmedia storytelling (Jenkins, 2006, p. 110; Steinberg, 2012, p. vii). A worldwide known example of a media mix story is Pokemon (1998). Pokemon uses broadcast TV, cell phones, games, collectibles, and many more media outlets to occupy the audience with its story.

Although Jenkins succeeded in popularizing the term, one of the first known implications about the concept of transmedia was made by Marsha Kinder (Gencarelli, 2014). During her investigation on children’s culture, Kinder introduced transmedia intertextuality as a major cultural approach of the entertainment super systems (Kinder, 1991, p. 1). She claimed that sliding signifiers—words, images, sounds, objects—“that move fluidly across various

forms of image production and cultural boundaries [...] blatantly change meaning in different contexts and that derive their primary value precisely from that process of transformation” (Kinder, 1991, p. 3). Kinder is one of the first to define the blurring of the boundaries of media in the concept of transmedia.

Lastly, 1999 marks the year when the concept of transmedia storytelling first entered public dialogue (Gencarelli, 2014; Jenkins, 2006, p. 101). The Blair Witch Project is one of the most worldwide known uses of a transmedia story in making of a film. The film’s creative team—the Haxans—spent a whole year building a backstory using a website where they shared real-like documentation, a pseudo documentary on the Sci Fi Channel, and comic books which contain additional perspectives on the story. The story provided such detailed perspective that by the time the film aired the audience still couldn’t be sure if the story was real or not. The main aim of the creative team was to create an illusion of a real story and make the audience explore the mystery behind it. In the end, they believed that “it’s this web of information that is laid out in a way that keeps people interested and keeps people working for it. If people have to work for something they devote more time to it. And they give it more emotional value” (Jenkins, 2006, p. 103).

Thereafter, it was Henry Jenkins, who popularized the concept of transmedia storytelling as he described it as consumers “pulling together information from multiple sources to form a new synthesis” (Jenkins, Purushotma, Weigel, Clinton, & Robison, 2009, p. 86). The formerly passive consumers have become today’s hunters and gatherers of information. This was now possible because convergence culture offered a collective media environment for storytellers to create immersive storyworlds by distributing fragments of a story among multiple media platforms using multiple forms of representation (Jenkins et al., 2009, p. 86).

Although transmedia storytelling is claimed not to be an entirely new phenomenon, scholars around the world have yet to discover its sociocultural significance along with theoretical and methodological challenges “due to the complex forms of authorship involved, the vast amount of material produced, and

the vocal participation of fans in the negotiation of transmedial meaning(s)” (Thon, 2016, p. xvii). Someday, its popularity might burn out, but the influence that it made on the audience behaviour—transforming it from media-centered to narrative-centered—is thought to be permanent (Scolari, 2014).

### **1.3.3. Principles of Transmedia Storytelling**

In an attempt to clearly describe its structure and why it is different from multimedia storytelling, one can refer to the seven main principles of transmedia storytelling—spreadability vs. drillability, continuity vs. multiplicity, immersion vs. extractability, worldbuilding, seriality, subjectivity, and performance (Jenkins, 2010). A story is expected to habit these principles in order to be identified as a transmedia storyworld.

Spreadability vs. drillability describes the type of engagement the consumer can have towards the story. A story can either be consumed through “scanning across the media landscape” in search of all of its components or drilling deeper into the context and background of the story (Jenkins, 2010; Moloney & Unger, 2014, p. 111).

Continuity vs. multiplicity principle stands for the number of perspectives the franchise is planning to have in the story. A story can either be told from a single perspective with “a definitive version” and “ongoing coherence” or from multiple perspectives with “alternate versions” in different contexts (Jenkins, 2010).

Immersion vs. extractability principle stands for what the consumer does with the story. One can either “enter into the world of the story” or take away a part of the story into one’s daily life (Jenkins, 2010). The story benefits from the points of blur between the real world and the fictional storyworld.

Worldbuilding is another principle which nourishes from the blur between the real world and the fictional storyworld. When a complex story is constructed with multiple storylines and perspectives dispersed across numerous media, a storyworld is built (Moloney & Unger, 2014, p. 111). In this storyworld, “real-world and digital experiences” engage and this may lead to formation of fan

communities (Jenkins, 2010).

The principle of seriality is perhaps the most fundamental characteristic of transmedia storytelling, because it emerges out of its transmedial structure. Seriality principle describes the possibility of telling a story in segments not through a single medium but across several media platforms (Jenkins, 2010; Moloney & Unger, 2014, p. 111).

Subjectivity is one of the principles that causes confusion among scholars. Although Jenkins (2010) gives a clear explanation, the perspective in which the term stands for can be confusing. In this sense, the principle of subjectivity is from the story's point of view. Exploring a story from new eyes of secondary characters or third parties in different contexts can provide diversity of perspective (Jenkins, 2010). "Looking at the same events from multiple points of view" can also drive the audience to consider who is speaking and who they are speaking for (Jenkins, 2010, para. 20).

As the last principle, performance calls for participation from the audience, "whether that may be in changing behavior or inspiring reenactment of the story itself" (Moloney & Unger, 2014, p. 111). It is based around whether the story lets the fans portray their own performance and contribute to the story. In order for the consumer to fully experience the fictional storyworld, Jenkins (2006) sets the following conditions:

...consumers must assume the role of hunters and gatherers, chasing down bits of the story across media channels, comparing notes with each other via online discussion groups, and collaborating to ensure that everyone who invests time and effort will come away with a richer entertainment experience. (p. 21)

Designating audience performance as the bonding component, transmedia storytelling provides an entertainment experience that "places new demands on consumers and depends on the active participation of knowledge communities" (Jenkins, 2006, p. 21).

#### **1.4. WHAT IS TRANSMEDIA JOURNALISM?**

As transmedia storytelling expands to further grounds, it not only covers the old and new media, but also various fields of communication other than fiction. As Scolari (2014) indicates, “there are hardly any actors in the field of communication that are not thinking about their production in transmedia terms: from fiction to documentary, journalism and advertising to political communication” (p. 70). Transmedia storytelling, which originates from the entertainment industry, starts to gradually influence journalism (A. F. Pase, Nunes, & da Fontoura, 2012). The “new demands on consumers” and “active participation of knowledge communities” suggest a new aesthetic, which brings forward the need for a change in the journalistic field (Jenkins, 2006, p. 21). In his blog, titled “Transmedia Journalism: Porting Transmedia Storytelling to the News Business”, Moloney (2011b) briefly describes why a new storytelling perspective has become a necessity for journalism in a diverse mediascape:

We journalists need to find the public across a very diverse mediascape rather than expecting them to come to us....To make our stories salient we need to engage the public in ways that fit those particular media. We lose an opportunity to reach new publics and engage them in different ways when we simply repurpose the same exact story for different (multi) media. Why not use those varying media and their individual advantages to tell different parts of very complex stories? And why not design a story to spread across media as a single, cohesive effort? (para. 1)

Transmedia storytelling approach, “through the deconstruction of a structured model of information dissemination”, has become the new focus of journalism practice (A. F. Pase et al., 2012, p. 64).

Transmedia journalism takes the stage as one of the current solutions to maintain the concentration of the audience through “a common experience that encompasses various media and devices, all united by a narrative link” (Scolari, 2014, p. 71). The act of convergence, in general, gathers “tools, spaces, working methods and languages that were previously separate” in journalism (Spyridou &

Veglis, 2016, p. 100). Transmedia journalism is made possible out of this integration with the network of multiple content distribution platforms. However, as every newly coined term, transmedia journalism also has its own elasticity when it comes to conceptual clarity (Gambarato & Tárcaia, 2016).

A new way of storytelling invited new theoretical perspectives and areas of study for journalism (Gambarato & Tárcaia, 2016; Moloney, 2011a, 2012; Scolari, 2014). As one of its leading theorists, Kevin Moloney writes extensively on the theoretical adaptation of transmedia storytelling methods in journalistic practice. Moloney claims that a new genre of documentary storytelling can be created with the combination of transmedia storytelling principles and the goals and ethics of journalism “that would attract readers to a deep and compelling story with more context and complexity” (Moloney, 2011a, p. 7). Moloney assigns Jenkins’ forementioned seven principles as his framework to use transmedia storytelling approach as a journalism tool (Moloney, 2011a, p. 11). According to his claim, “[b]y porting the techniques of transmedia storytelling to journalism, journalists can leverage the power of new- and old-media tools and interpersonal networks to better engage the public” (Moloney, 2011a, p. 12).

Case in point, in 2014, National Geographic launched “The Future of Food” as an eight-month series transmedia journalism project to investigate “how to meet our growing need for nourishment without harming the planet that sustains us” (National Geographic Society, 2014). Unlike most publishers, when National Geographic Society launched the Future of Food Project, its media structure held within various content creation and distribution platforms such as magazines, books, TV channels, and even a museum. In other words, the organization provided a favorable atmosphere for expansion of a transmedia story (Moloney, 2015). The editors and managers from Society’s various media platforms gathered to collaborate on a transmedia journalism experience (Godulla & Wolf, 2018; Moloney, 2015). Journalists within and outside of the organization generated lots of content on the growing need for nourishment to be distributed in the forms of text, photos, or video. The material created for the project was then scattered among websites, social media platforms, lectures, exhibitions and many

more (Moloney, 2015). During the eight months of the project, audience was informed with posts on social media, articles on magazines, recipe sessions in galleries, and lectures from experts. In the end, the project aimed to reach a large-scale of audience from various demographics and present an immersive news story experience that expands from all angles.

#### **1.4.1. Principles of Transmedia Journalism**

In order to adapt transmedia storytelling to journalism practice, Moloney remixes and repurposes the existent principles of transmedia storytelling “to fit the journalist’s cause” (Moloney, 2011b, para. 3). He claims that these principles don’t require any changes in the ethical ideals of the profession or any other established methods of journalism practice (Moloney, 2011b). To explain his claim, Moloney lists Jenkins’s seven principles from the perspective of a news story.

According to Moloney, the principle of spreadability stands for inspiring the audience about sharing the news among their peers to reach a broader audience. Drillability principle stand for activating the audience’s curiosity to dig deeper into the news story from their own social circles or data networks. Continuity and Seriality principles stand for maintaining a coherent series of news stories across multiple media channels while keeping the attention of the audience for longer period of time. Multiplicity and subjectivity principles stand for letting the audience experience the same event from diverse points of view and reaching a wider audience through multiple perspectives. Principle of immersion is about making the audience feel that they are a part of the news story by emotional or physical involvement. Extractability principle helps the public take a part of the news story and make use of it in their daily lives. Of Real Worlds is one of the principles that perhaps differs the most from Jenkins’ general principles of transmedia storytelling, because journalism deals with “a real, complex and multifaceted world” (Moloney, 2011b). The principle stands for constructing a news environment that represents the real world without any simplifications. As

the last principle, performance relates to inspiring the audience to take action to change the world for better.

In order to identify a news story as transmedia, three conditions need to be met. These conditions can be listed as multiple and integrated media platforms, unique content expansion, and audience participation (João Canavilhas, 2018; Gambarato & Tárzia, 2016). Firstly, a transmedia news story should make use of multiple distribution paths that have full integration between the content and media platforms. Secondly, each media platform should have a unique story expansion, which has its own entry point to the storyworld, allowing “personalized navigation for each user” (João Canavilhas, 2018, p. 10). Thirdly, the user should participate in the news story, whether through posting comments on blogs, or “joining contents that change and/or expand the course of the narrative” (João Canavilhas, 2018, p. 10). Although debates on the concept of transmedia journalism is very recent, journalism has always been considered to have an innate transmedia character (Gambarato & Tárzia, 2016, p. 3; Scolari, 2014, p. 74). Prior to the Internet era, expansion of news content across various media channels, and audiences’ participation on the news production through phone calls and letters can be seen as “transmediatic” (Scolari et al., 2014, p. 4). However, it is also among the debates that “not every news production is necessarily transmediatic” because transmedia storytelling expects expansions rather than replications to the news story as it is distributed to different channels (Gambarato & Tárzia, 2016, p. 3). Eventually, expansion of the story and means of audience engagement are the key traits in identifying a transmedia news production.

Apart from all these, it is hard not to think about the professional codes of journalism. Although application of transmedia storytelling to journalism is described to be natural, it raises questions regarding the principles of journalism due to the fictional origin of transmedia storytelling practice (Freeman, 2018, p. xiv). For instance, one of the codes that needs underscore is the discipline of verification. As Kovach and Rosenstiel describe, “the discipline of verification is what separates journalism from entertainment, propaganda, fiction, or art”

(Kovach & Rosenstiel, 2014). Simultaneous flow of information from multiple sources has brought about a complex journalistic environment, where verification of information is more vital and harder to achieve than ever (Kovach & Rosenstiel, 2014). Especially when social media is “shaping the evolution of norms and practices in journalism” (Hermida, 2012). In the new information era, the trust does not come from its single source anymore. As Kovach and Rosenstiel (Kovach & Rosenstiel, 2014) emphasize, “the news has been atomized, broken into stories away from institutions. Each atom of news must prove itself”. The authors also claim that even though some things may have changed in time, principles of journalism are preserved for the sake of citizens as the world increasingly becomes more and more complex (Kovach & Rosenstiel, 2014). Kovach and Rosenstiel (2014) acknowledge the fact that “journalism has changed with technology and new social demands”, however the following principles will always remain “to provide people with the information they need to be free and self-governing”:

1. Journalism’s first obligation is to the truth.
  2. Its first loyalty is to citizens.<sup>4</sup>
  3. Its essence is a discipline of verification.
  4. Its practitioners must maintain an independence from those they cover.
  5. It must serve as a monitor of power.
  6. It must provide a forum for public criticism and compromise.
  7. It must strive to make the significant interesting and relevant.
  8. It must present the news in a way that is comprehensive and proportional.
  9. Its practitioners have an obligation to exercise their personal conscience.
  10. Citizens have rights and responsibilities when it comes to the news as well—even more so as they become producers and editors themselves.
- (Introduction, para. 34)

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<sup>4</sup> In 1971, Kay Graham made the hard decision to publish the news about the Pentagon Papers, despite all the threats of the Nixon Administration. The Washington Post made history by staying loyal to its citizens. A 2017 movie, titled “The Post”, immortalizes the bravery of Post’s publishers, reporters and editors by telling the story of Kay Graham and Ben Bradlee as they fought the battle of truth.

Although Kovach and Rosenstiel list these principles within the context of American journalism, “formal journalism ethics has been a sphere of growing universalization” (Hafez, 2002, p. 225). Perhaps the only alteration made by the authors is ruling out the principles of fairness and balancing. These two elements were the subject of debate for many years because of their vagueness (Kovach & Rosenstiel, 2014). For Kovach and Rosenstiel, the element of fairness is too subjective to apply and the element of balancing is a much limited operational method which may distort the truth (Kovach & Rosenstiel, 2014). The authors propose to use fairness and balancing not as main goals of journalism but as supporting elements to get “closer to more thorough verification and a reliable version of events” (Kovach & Rosenstiel, 2014).

Additionally, the long debated principle of objectivity needs to be clarified in the context of journalistic practice. Kovach and Rosenstiel (2014) remind their readers of the original meaning of objectivity in journalism with the following explanation:

Objectivity was not meant to suggest that journalists were without bias. To the contrary, precisely because journalists could never be objective, their methods had to be. In the recognition that everyone is biased, in other words, the news, like science, should flow from a process for reporting that is defensible, rigorous, and transparent—and this process is even more critical in a networked age. Today, when content comes from so many sources, this concept of objectivity of method transparently conveyed—rather than personal objectivity—is more vital than ever. (Introduction, para. 36)

The authors go on to explicate what journalists need to do in order to maintain an objective method in their practice and list the following as the intellectual principles of a science of reporting (Kovach & Rosenstiel, 2014):

1. Never add anything that was not there originally.
2. Never deceive the audience.
3. Be as transparent as possible about your methods and motives.
4. Rely on your own original reporting.
5. Exercise humility.

Transmedia journalism is expected to embrace both the constructional principles of transmedia storytelling and the professional principles of journalism. On one hand, multiple and integrated media platforms, unique content expansion, and audience participation entail the use of Moloney's repurposed transmedia journalism principles. On the other hand, journalism practice's obligation to truth as the fourth estate entails to apply the ethical codes of the profession.

#### **1.4.2. News That Are Suitable for Transmedia Journalism**

Alongside the debates on principles of transmedia journalism, scholars also try to define what kind of news are suitable for its application. News stories present real events, therefore, journalism is faced with a more complex transmedia practice than the entertainment industry (João Canavilhas, 2018). Providing all of the demands of transmedia storytelling in a journalistic setting calls for a long production time, broad theme for expansive coverage, and more human resources (João Canavilhas, 2018).

According to Moloney (2011a) production of an effective transmedia news story requires a long period of time for meticulous planning and execution. This makes the use of transmedia storytelling in daily journalism somewhat difficult (Gambarato & Alzamora, 2018b). Contrary to this claim, Kolodzy (2006) believes that it is possible to implement transmedia storytelling in breaking news. In order for this to happen, he proposes the newsroom to be in a transmedia mind-set and journalists to be "audience-centric, story-driven, tool-neutral, and very professional" (Gambarato & Tárchia, 2016, p. 5). Although it is possible to state that recent daily journalism already uses multimedia coverage, the majority of the coverage use repetitions across multiple media, which can't be defined as transmedia storytelling (A. F. Pase et al., 2012).

The most suitable coverage for transmedia journalism is on complex and extensive themes or special news content, such as immigration issues (Moloney, 2011a; A. F. Pase et al., 2012; André Fagundes Pase, Goss, & Tietzmann, 2018). As an example to a broad theme for news coverage, Gambarato and Tarcia (2016)

concentrate on the Olympics to propose an analytical model for the coverage of planned events. The proposed model is aimed not only at sporting events, but also towards “cultural, artistic, business, and political events such as festivals, carnivals, shows, and summits” (Gambarato & Tárchia, 2016, p. 2). The authors list the reasons why planned events create “an appropriate environment for the development of transmedia news production” (Gambarato & Tárchia, 2016, p. 2):

(1) attract vast domestic and international audiences; (2) have the potential to engage and integrate the audience in the news making; (3) are planned well in advance; (4) have significant amounts of human, technical, and financial resources available; and (5) involve numerous protagonists and diverse stories. (p. 2)

Although daily journalism can be used as a part of the story, complex and ongoing issues provide stories that are longer than what daily journalism offers (A. F. Pase et al., 2012). As Moloney indicates, “journalism can certainly benefit from applying transmedia storytelling techniques to longer-term, investigative and socially concerned work” (Moloney, 2018, p. 83).

### **1.4.3. Forms of Transmedia Journalism**

Transmedia journalism makes use of a network of media connections. Therefore, it would be misleading to define it in a single format. Instead, certain existent formats can be considered as reliable forms of transmedia journalism (Alzamora & Tárchia, 2012). These formats “are constituted by elements coming from various media forms and which tend to spread through digital media connections” (Alzamora & Tárchia, 2012, p. 31). Some of these formats can be listed as immersive journalism, online journalism, and slow journalism. Immersive journalism allows “the participant to enter a representative scenario of the story, created virtually” (Alzamora & Tárchia, 2012, p. 31). Certain styles of online journalism can also be adapted to transmedia journalism such as reportage,

news games<sup>5</sup>, and interactive infographics (J. Canavilhas, 2014; Gambarato & Alzamora, 2018a). These styles are favored “because of the digital nature of the content and the possibility of producing deeper news” (Gambarato & Tárchia, 2016, p. 5). Among them, newsgames is a much-used style as games based on news events (A. F. Pase et al., 2012). Slow journalism also has numerous similarities with the nature of transmedia journalism (André Fagundes Pase et al., 2018). It prioritizes the story and the power of narrative while creating various dimensions to expand the story on multiple media (Rampazzo Gambarato, 2015). Slow journalism creates a storyworld “to reach a diversified public” through audience engagement (Rampazzo Gambarato, 2015, p. 5).

### **1.5. LAYING DOWN THE DIFFERENCES**

Transmedia journalism, just as any inchoate term, is eligible for scrutiny by scholars all around the world (Kolodzy, 2006; Larkin, 2008; Lugmayr & Zotto, 2015; Quinn & Filak, 2005). Implementing a method, which emanated from the world of entertainment and marketing with a fictional perspective, on an established practice that represents real people and real events creates an uncertain territory (A. F. Pase et al., 2012). In his research, Moloney (2011a, 2012) portrays a smooth adaptation of transmedia storytelling to journalism practice, if given the right amount of time for planning. However, there are scholars, such as Junior, who find the direct adaptation problematic (Carlos Pernisa Júnior, 2010). Junior believes that since the concept of transmedia storytelling is mainly based on the world of entertainment and marketing, it would be immature to assume that transmedia journalism is already out there happening (Alzamora & Tárchia, 2012). According to Junior, transmedia journalism stands “as a conceptual proposal, which should be viewed from the standpoint of trial and error” (Alzamora & Tárchia, 2012, p. 29). Transmedia journalism is conceived as “an elastic term with a wide variety of theoretical proposals”, but this does not mean that it holds

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<sup>5</sup> In 2015, BBC launched a news game on the subject of Syrian conflict (News, 2015). The Syrian Journey interactive game was designed in an attempt to help readers understand the rough journey refugees have to take in order to flee Syria for Europe.

“many possibilities to grow and develop into a contemporary approach to news media prosumption” (Gambarato & Alzamora, 2018b, p. xvii). The most common opinion among scholars is to maintain a less complex point of view towards the concept of transmedia journalism, and define it simply as “journalism that travels across multiple platforms and counts on the collaboration of prosumers in its constitution” (Alzamora & Tárca, 2012, p. 29). Reno also defines it as “a form that allows navigability through intertextual environments. A construction which proposes interactivity through its content and evaluation of the text” (Renó, 2014, p. 8). Diniz (2011) states his concerns about the challenge of timing since a journalistic event can’t be handled like a fictional one. However, he believes that focusing on the public interest is key during “the execution of a transmedia narrative in journalism” (Diniz, 2011, p. 11). After all, journalism is not only daily and transmedia journalism shifts the journalist’s focus from timing to providing “citizens with the information they need to be free and self-governing” (Kovach & Rosenstiel, 2014). Pase, Nunes, and Fontoura (2012) explain this shift as follows:

Journalism is not, and never was, only daily. The logic of journalism is more related to information and the construction of a people’s citizenship. Transmedia instigates a deconstruction of everyday journalistic practices that focus on time, in favor of a journalism that dialogues with the essence of the activity and is less tied to the logic of immediacy, but not disconnected from the logic of contemporary capitalist societies. (p. 69)

With all of these views aside, there is still the question of journalistic contract when it comes to using transmedia storytelling approach. It must be stated that a news story requires “using investigative techniques, data collection, checking of sources and organization of the information” (Lovato, 2018, p. 240). Stories of journalists should relate to real circumstances of a community “in a specific spatial and temporal context” (Lovato, 2018, p. 240). It is evident that there is no journalistic concern embedded in transmedia methods. Although transmedia methods may provide an effective journalism experience in the contemporary media setting, there are still challenges that need to be addressed.

### **1.5.1. Planning vs. Instantaneity**

As formerly discussed, transmedia storytelling requires a detailed planning process, which challenges the concept of immediacy in journalistic practice. Providing a fresh news story to the public instantly is what most journalist's work on in their profession. In a daily routine, a single journalist rarely has time to sit down and plan dimensions and branches of a transmedia news story.

Journalism types such as features and investigative news stories are more suitable to catch the depth and breadth of a news subject. In this regard, transmedia journalism practice could lean more towards general themes that don't require immediate interest—complex and extensive themes (Moloney, 2011a; A. F. Pase et al., 2012). For instance, as an aforementioned example, Future of Food revolves around a broad and complex issue of nourishment, trying to uncover the truth about its surroundings.

Consequently, any instantaneity in its planning falls contrary to the main goals of transmedia approach, which is about delivering an immersive story experience. Constructing a news story that is satisfying from many angles on multiple media channels while encouraging audience participation requires extended period of time for content creation, editing, and distribution.

### **1.5.2. Exclusivity vs. Transparency**

While planning the audience engagement in a transmedia story, certain traits could be used to meet the seven main principles. For instance, drillability can be achieved through exclusivity of information. In a fictional transmedia storyworld, holding key information from the audience may provide excitement and motivation to drill deeper into the story. When offered an hidden puzzle, the audience drills deeper into the story to find all the missing pieces. Some of these missing pieces are only accessed through the exclusive status. In other words, the story feels much like an investigative game waiting to be discovered.

However, in a news story, a journalist is bound to present all of the key facts upfront. Holding back any information from the public and limiting access to any existing information challenges the journalistic code of transparency. As one of the methods of verification, transparency is obtained by telling as much as possible about the story without deceiving the audience (Kovach & Rosenstiel, 2014). Letting the audience know about the knowns and the unknowns of the story is crucial for judgement of its validity and gaining the audience's respect (Kovach & Rosenstiel, 2014).

Accomplishing drillability in a news story is still possible through leaving expansion tracks in other media channels. Using in-text links or other direction paths, the expansion can offer “information related to the topic of the news, and background of the event itself” (João Canavilhas, 2018, p. 5).

### **1.5.3. Worldbuilding vs. Exploring**

Transmedia news production also proves to be a challenging mission due to journalism's promise to describe reality. Traditional dichotomies, such as subjective/objective, imaginary/real, fabricated/true, or literary/non-literary, no longer cease to be adequate to define the differences between terms of fiction and nonfiction. Years of debate on the subject have brought about similarities between these terms, and blurred the distinctions even further—rather than clarifying them (Heyne, 2001, p. 322). Even transmedia storytelling, in its nature, takes advantage of this blurring between fact and fiction to deepen the effect of a story (Gambarato & Tárzia, 2016, p. 1). However, in journalism, real people, places and events are expected to be in play (Heyne, 2001; Lehman, 1997; Schaeffer, 2013). A journalist is obligated to communicate information about real phenomena to the public. Although there exists various styles of journalism where fiction and fact can be combined for creative purposes—for instance, literary journalism—the main aspects of the news story is expected to display factual information. In this sense, one can see transmedia news stories as nonfictional (Gambarato & Tárzia, 2016, p. 1).

In this context, when it comes to worldbuilding, the fictional storyworld allows the transmedia storyteller to plan all the aspects of the storyworld beforehand. The imagination element of a fictional transmedia story lets the storyteller to construct multiple entry points to the story. However, in transmedia journalism, “stories already exist within a preexisting world notable for its complexity, nuance and unpredictability” (Moloney, 2011a, p. 89). Therefore, constructing multiple entry points on a news story becomes a challenge for the journalist (João Canavilhas, 2018).

Under the circumstances, the journalist’s function would be to explore the stories in the existing world rather than creating a new fictional storyworld. Therefore, expansion of the news story is bounded by the developments of the real world events. In fact, the debate on the expansion of a news story has come to a point where it is considered as “de-limitation rather than expansion” (Moloney, 2018, p. 89). The justification for this debate is made by Moloney stating that the real-world events are all interconnected to one another and the journalist needs to make decisions on how this story will be told. In the perspective of a news story, the expanded storyworld is already existent and waiting to be discovered. The journalist needs to reveal the individual stories, their characters, and how these stories “interconnect with each other across a complex mediascape” (Moloney, 2018, p. 89).

#### **1.5.4. Participation vs. Privacy**

Unlike fictional events and characters, distributing information on real people and circumstances bring about a great responsibility and calls for awareness of the effect of words and images on the lives of others. People have the right to expect privacy even in a public place (Harcup, 2006). Filming or recording an individual’s private activity in a public setting can be an infringement of privacy (Harcup, 2006). The Youtube video of Neda Agha Soltan’s death is a clear example for respecting one’s privacy in a public space. Neda Agha Soltan was shot in front of two mobile phone cameras, which recorded

the last five seconds of her life. Although whatever happened during the Green Revolution demonstrations in Iran were considered as public interest, American television news programs digitally distorted the dying girl's face out of respect to her privacy at the moment of her death (Whitehouse, 2010, p. 323). However, the undistorted version of the recording was distributed by other news organizations through Twitter, Facebook and websites.

Although privacy of the individual should always be a concern for the journalist, today's social media habits slowly diminish its respect, and legitimize unauthorized use of personal information of others (Andrews, 2012; Barnes, 2006; Sánchez Abril, Levin, & Del Riego, 2012). The nature of social media displays "private information about private people into public view" (Whitehouse, 2010, p. 322). Ethical encounters are in play when social media "places journalists and sources simultaneously in the role of consumer/user and information provider" (Whitehouse, 2010, p. 322). The ethical concern increases especially when the journalist sneaks into discussion groups on websites or social media networks to gather unauthorized information from private sources.

## **1.6. TEACHING TRANSMEDIA JOURNALISM**

Practice of journalism is no longer only an individual expression but also a collective involvement. On this note, Jenkins et al. (2009) claims that the skills provided in journalism education should also include social skills that the new generation needs to deal with social networks, collective knowledge, cultural differences, and complex data (Cheung, 2010; Jenkins et al., 2009, p. 33). These social skills are listed as play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgement, transmedia navigation, networking, and negotiation.

Skill of play is the ability to play for the purpose of solving a problem. Performance requires having the perspective of diverse identities for new discoveries. The simulation skill enables construction of real-world like scenarios. Appropriation is the ability to intelligibly reshape media content. Multitasking is

the ability to pinpoint specific details in a multi-channeled environment. The skill of distributed cognition enables the use of tools that improve intellect. Collective intelligence skill provides familiarity with using collective knowledge and communicating with others to solve a mutual problem. Judgement skill refers to the ability of finding out reliability of multiple sources. Being able to trace a transmedia story among multiple media channels requires the skill of transmedia navigation. Searching, filtering, and sharing information calls for networking skills. Lastly, respecting and embracing diverse communities with their alternative aspects calls for negotiation skills.

Contemporary participatory culture represents empowerment of the individual (Cheung, 2010). Daily communication requires demolition of physical boundaries, understanding and acceptance of global cultures (Cheung, 2010). In order to empower students and turn them into full participants in society, creating opportunities “for collaboration, creation and understanding across local and global boundaries; within and between learning communities” is necessary.

### **1.6.1. The Multi-skilled Journalist**

A journalist has always been responsible to collect, assess, and present news on events to the public. In this sense, a journalist is believed to be a storyteller with “a respect for the facts and a standard for solid research and fact checking” (Moloney, 2011a, p. 104). However, faster, more dynamic, and more competitive news environment; authoritative power of connected, collaborative, and active audience; and widespread use of transmedia storytelling techniques in production of news stories catch the journalists of 21st century off guard, sparking debates on how to improve journalism education (Castellon & Jaramillo, 2011).

Why has transmedia journalism education become more crucial at this point? Because, today’s journalists are facing new challenges in the way their story is told. Convergence culture brought about a different media experience. In this experience, “content fully permeates the audience’s lifestyle, favouring the use of multiple platforms where every element contributes in a unique way to

create and explore entities in a narrative universe” (Ciafardini & Di Rosario, 2015, p. 9). The contemporary environment of communication brings along the need of new skills to enhance people’s “capabilities to participate in the new media ecology” (Lee, Chen, Li, & Lin, 2015/7, p. 85). These new skills include comprehension of new forms, genres, rules, conventions and symbol systems of communication.

Carrying a transmedia journalism project into practice entails understanding of content creation and distribution processes of various media platforms (online or offline, digital or analog), “[familiarity] with various forms and stages of storytelling (writing, filming, editing, recording, interviewing, designing and producing) and [having] project management capacities” (Spyridou & Veglis, 2016, p. 108). Additionally, while adapting the process of news production to transmedia structure, the journalist has to remain accountable for “transparency, plurality and openness” for the sake of his/her profession (Spyridou & Veglis, 2016, p. 108). In this coalescence, the Future of Food project can be seen as a flashlight which brings out areas that are worth stressing about. When Kaitlin Yarnall, who is a cartographer and designer, was assigned to be the project manager, she was given the task of coordinating the eight-month project from head to toe (Moloney, 2015, p. 104). Yarnall and the rest of the producers weren’t fully trained for a transmedia journalism project. The bottom line revealed the need of additional competencies in planning a transmedia news story and keeping an ethical eye on the fine line between advertising and journalism (Moloney, 2015, p. 106).

While the contemporary media ecology summons rapid and effortless adaptation to transmedia storyworld experience, the audience and the architects of the transmedia story—people from various professions, who collaborate with each other during and after the creation process, including journalists—are faced with a new language, which requires a new skill set and perspective on storytelling (Ciancia & Mattei, 2018; Newton, 2013).

Originated from the concept of convergence, transmedia literacy, as a term, is constantly used by scholars to specify the impact of cultural convergence<sup>6</sup> (Alper & Herr-Stephenson, 2013; Ciastellardi & Di Rosario, 2015; Jenkins et al., 2009). According to Ciastellardi and Rosario (2015), transmedia literacy offers “a set of theoretical and analytical tools to be able to acquire the skills needed to critically understand the characters and the possibilities of the emerging culture” (p. 12). Transmedia literacy education enables groups or individuals to experience the concealed meaning that is distributed across multiple media channels. Through the use of available tools and practices, a group of people can construct a shared social practice of engagement, identity and purpose. To this respect, the significance for teaching the notion of transmedia know-how and its literacy has become inevitable in the context of journalism education. Power relations in a journalist’s work and the behaviour of the audience have gone through such a drastic change that “it is necessary for the academic world to assume this new reality and train professionals who are able to respond to these demands of the market and new work environments” (Castellon & Jaramillo, 2011, p. 294).

### **1.6.2. Educational Resources of Transmedia Practice**

In the last decade, academia has increased its interest towards the concept of transmedia. In order to provide the transmedia know-how and its literacy, new transmedia departments (e.g. “Department of Transmedia,” 2017), programs (e.g. “Transmedia: Image Sound Motion,” 2016), laboratories (e.g. “Transmedia Lab + Studio,” 2012), and workshops (e.g. “Experiencing Transmedia Workshop,” 2016) have been assembled. However, it is crucial to state that the concept of transmedia is still a new territory in the course of education. Transmedia theories and methodologies are still inchoate, which awakens an interest towards

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<sup>6</sup> In 2015, Transmedia Literacy project was launched under the leadership of Carlos Scolari from Pompeu Fabra University. Funded by the European Union’s Horizon 2020 research and innovation programme, the project aims to utilize “transmedia skills and informal learning strategies to improve formal education” along with numerous academic partners (“Transmedia Literacy,” 2015). The project also aims to design a Teacher’s Kit that will support the education of transliteracy in the classroom.

understanding their offerings and limitations.

Numerous books have been published since 2010 about the theoretical and practical education of transmedia storytelling. Some of these books set out to explore the history behind transmedia storytelling and study its components in the fictional works of entertainment industry (Freeman, 2016; Giovagnoli, 2011; Guynes & Hassler-Forest, 2017; Scolari et al., 2014). Some of them mainly concentrate on how to practice transmedia storytelling to build successful fictional worlds for immersive experience or branding that would bring extra revenue (N. Bernardo, 2011; Nuno Bernardo, 2014; Dowd, 2015; McErlean, 2017; Phillips, 2012; Pratten, 2015; Zeiser, 2015). There are also some books that are mainly intended for educational purposes or to improve educational practices. These books aim to use transmedia storytelling as a method for immersive education (Gronstedt & Ramos, 2014; Hovious, 2015; Kalogeras, 2014; Wankel & Blessinger, 2013). Since the concept of transmedia journalism is an even more inchoate zone of research than transmedia storytelling, attaining any type of book on the subject is challenging. A book of research that was published in 2018, titled *Exploring Transmedia Journalism in the Digital Age*, is the only comprehensive and context specific publication on transmedia journalism.

Additionally, tools and methods have emerged for teaching how to plan a transmedia production, which aim to inspire thinking creatively and in terms of audience experience (“Playbook,” 2014). Conducttr, as a “pervasive entertainment platform”, builds audience engagement tools to integrate “storytelling, gaming, and marketing automation” (“Conducttr,” 2014). For the purpose of stimulating ideas and inspiration, Conducttr designed a Transmedia Card Deck along with its descriptive Transmedia Playbook. Transmedia Playbook serves as “a small catalogue of participatory transmedia storytelling experiences intended to remind, suggest, provoke and inspire creators” (“Playbook,” 2014). Additionally, the card deck is used as a brainstorming tool for creators to create their own immersive transmedia story. As another example, transdisciplinary and collaborative nature of transmedia production has led Karine Halpern to modify an original British game into a new brainstorming tool. Believing that “asking the right question

leads to the right answers”, she created the 7 Transmedia Families deck of cards as a prototype to “help teams figure out how best to leverage the skills of their team members, boost the creative process and improve the transmedia project as it’s being built” (transmediasf, 2012).

### **1.6.3. A New Perspective**

Current job descriptions are asking for applicants who are willing to work in teams and won’t hesitate to collaborate with other experts for solving problems. In this context, universities need to reconsider their educational programs and teaching methods to train competent professionals ready to deal with the demands of contemporary media ecology (Jenkins et al., 2009, p. 34). As one of the outcomes of contemporary media systems, participatory culture turns an individual voice into a collective statement, which embraces “social skills developed through collaboration and networking” (Jenkins et al., 2009, p. xiii). Jenkins (2006) and Saka (2015) see eye to eye and claim that the new educational models should “rely on collective intelligence that focus on collective production/teamwork rather than pushing for equalized production and contribution” (Jenkins, 2006; Saka, 2015, p. 126). However, this doesn’t mean that the new educational models should exclude individual production and contribution. Saka (2015) goes on to state that in order to understand the interrelated nature of communications, higher education should start to less concentrate on tools and gadgets and embrace the interrelated concepts of transmedia, convergence, and gamification.

On one hand, social media forces us to reconsider definitions of readership and authorship through its influence on storytelling and narratives (Ciastrardi & Di Rosario, 2015). On the other hand, active audiences and participative consumers yearn for “new experiences across media, in an informal environment where skills can improve in a transparent way” (Ciastrardi & Di Rosario, 2015, p. 9). In such an horizontal and transparent setting, the focus is not “on tools or on media any longer, but on means of expression, production, and the consumption

of the content itself” (Ciastellardi & Di Rosario, 2015, p. 10).

As journalism practice slowly yields into a collective and convergent culture, education of transmedia journalism in higher education becomes more vital. However, general use of transmedia storytelling methods on the education of transmedia journalism is problematical. Due to aforementioned discrepancies of journalistic practice—instantaneity, transparency, real-worldmaking, and privacy—direct application of existing transmedia storytelling teaching methods on journalistic content raises concerns. Additionally, existent educational resources for transmedia storytelling—books, popular examples and toolkits used in theoretical lectures and practical exercises—mainly have either a marketing objective or aimed at building successful media brands through fictional storytelling. There is a clear need for an improved educational transmedia journalism experience to be put together, where the outcome is not focused on creating a fictional commercial product but on the use of transmedia practices for journalistic purpose while handling real life phenomena.

Taking all into consideration, this research aims to design a toolkit to achieve complementary learning experience for transmedia journalism, which comprehensively embraces both the principles of transmedia storytelling and journalism. As a design thinking practice, Transmedia Journalism Toolkit (TJT) aims to create a collective working environment for students to obtain the aforementioned social skills. Characteristics of design thinking methods coherently relate to the individual empowerment and collective participation skills that are much needed in the twenty first century journalism education. The next chapter of this research describes the conceptual and structural path that led to the creation of Transmedia Journalism Toolkit.

## **CHAPTER 2**

### **FORMATION OF THE TRANSMEDIA JOURNALISM TOOLKIT**

The previous chapter attempted to lay out the reasons behind creating Transmedia Journalism Toolkit (TJT). This chapter aims to present the methodology behind its design and operation. TJT is created as a design thinking toolkit, which can be used as a guide in planning a transmedia news story. In order to define the purpose of the toolkit, the first section introduces the concept of design thinking, its rules and processes, and benefits in the field of education. As an additional attempt to define its purpose, I believe that it is necessary to include the story of where it all began. Therefore, the second section continues with my observations of a previously conducted transmedia journalism workshop. The second section also summarizes the main criteria of the problems at hand and lays out the strategy behind using TJT. The toolkit consists of various fragments, which correspond to different stages. The details on the fragments and design elements of the toolkit is explained in the third section. Lastly, the operational structure of TJT is explained in order to show the whole picture in its complex form.

#### **2.1. DESIGN THINKING**

The concept of design thinking has been pondered on since Peter Rowe published his book with the same title (1991). As a very early use of the term in design research literature, Rowe explained his way of thinking through design methods and approaches used by architects and urban planners of that period (Rowe, 1991). In time, design thinking became a method of creative action, a way of finding effective solutions to complex problems. It became a way of identifying and investigating various angles of a case which may lead to the discovery of elusive perspectives and paths to desired outcome.

Design thinking has become a trendy concept in organization and management fields of the business world in the early 1990s (Waloszek, 2012). It has also been taught and used in workshops and courses in universities all around the world as a method to teach students what a design process is and how to use their design skills to produce effective solutions to their problems (Yayici, 2016).

Institutions, who believe in the innovation trait of design thinking, devote their time and effort on constructing learning platforms and tools out of its inspiration. IDEO, as one of these global design companies, “creates human-centered products, services, spaces, and organizations that empower communities, cities, and even countries” in order to achieve innovation in public life (“About IDEO,” 2014). IDEO presents various toolkits—instructional books, method cards, frameworks and more—for different purposes, such as design thinking for public services, libraries, educators and many more. ArtBizTech, another design thinking organization based in Turkey, gathers practitioners from various professions—architects, artists, psychologists, engineers and many more—to help “companies to generate creative ideas, develop innovative products, technologies, services and solve any kind of business challenges by applying Design Thinking Methodology” (“Who We Are | ArtBizTech,” 2016).

The concept of design thinking is still under investigation by scholars due to its complex nature. Although design thinking approach is widely utilized by numerous organizations, there are still ongoing projects which dedicate themselves to scrutinize its theory and practice. For instance, a research team from Hasso Plattner Institute for Software Systems Engineering has put together an international and independent project called This is Design Thinking. The project has chosen a path “to better understand the relevance of design thinking for contemporary organizations and the how’s and why’s of its success or failure” (“Who we are,” 2010).

Research, education, and application of design thinking theory and methods have also gained significance in educational institutions. Harvard Innovation Lab and MIT Media Lab are two of the widely known innovation research resources. The Harvard Innovation Lab (i-lab) offers five-stage

engagement model which actually consists of stages of design thinking process—“explore entrepreneurship, meet and engage with a growing community of first-time founders and experienced entrepreneurs, ideate in human-centric ways, prototype and build to test the practicality of their visions, and launch and grow their ventures” (“About the i-lab - The Harvard Innovation Labs,” 2011). Design thinking perspective is also a foundational trait of MIT Media Lab. It aims to research “design technologies for people to create a better future” (“Mission & History – MIT Media Lab,” 2016). Making use of the radical advances in technology, the lab expanded its research on “wearable computing, wireless ‘viral’ communications, machines with common sense, new forms of artistic expression, and innovative approaches to how children learn” (“Mission & History – MIT Media Lab,” 2016).

### **2.1.1. Rules And Processes of Design Thinking**

A very recent collective theoretical study aimed to clarify the philosophy of design thinking around four general rules: the human rule, the ambiguity rule, the re-design rule and, the tangibility rule (Meinel & Leifer, 2012). The human rule stands for embracing the human element and solving problems solely for satisfaction of human needs (Meinel & Leifer, 2012). The ambiguity rule nourishes the discovery element of innovation through “experimentation at the limits of our knowledge, at the limits of our ability to control events, and with freedom to see things differently” (Meinel & Leifer, 2012, p. xv). The re-design rule investigates the solutions of the prior problems to better estimate the future conditions (Meinel & Leifer, 2012). Lastly, the tangibility rule stands for making a prototype tangible to “have insights regarding their bandwidth, granularity, time constants, and context dependencies” (Meinel & Leifer, 2012, p. xv).

Design thinking is not defined by any specific process, every practitioner applies their own way (Waloszek, 2012). However, an observation of various resources reveal an overall process of six different stages: Definition, Research, Interpretation, Ideation, Prototyping, and Evaluation (Implement or Execute)

(Brown, 2008, p. 88; Reimann & Schilke, 2010, p. 52; “What is Design Thinking?,” 2013; Yayici, 2016). Definition stage is the first stage that defines the problem (Yayici, 2016). The stage of research is about observing the target audience in its own context and identifying their needs relating to the problem at hand (Yayici, 2016). Interpretation stage makes use of the collected data to find patterns of possible usable insights (Yayici, 2016). Through the interpreted pattern, the ideation process takes over to generate ideas of solution for the given problem (Yayici, 2016). The prototyping stage transforms these ideas into tangible forms (Yayici, 2016). Lastly, the evaluation stage tests the prototype on the target audience for constructive feedback (Yayici, 2016). In addition to these six stages, Vanegas (2014, p. 22) claims that the repetitive nature of design thinking process calls for another step, which is the Learning stage. In this added stage, the process of design thinking makes a full circle to go through the same stages over and over again in search of improvement in design.

IDEO, along with its dedication to design tools and methods, is also known for its collaboration projects with organizations to find solutions to their design problems. One of these case studies is about designing “a multi-layered, multimedia content strategy for a venerable British newspaper” (IDEO, 2014). Since the digital age carried the readers away from the print media towards digital media, the British newspaper had a new challenge at hand: how to carry the content to smartphones, tablets, and laptops, where the reader is. After defining the challenge, the research was done through “interviews with readers, journalists, editors, and marketers at the British newspaper” (IDEO, 2014). The interpretation of the research data revealed a pattern. This pattern was translated as four reading modes: skimming, dipping into stories, reading stories fully, and learning (IDEO, 2014). Following the pattern, new insights generated ideas of “spanning digital products, editorial, advertising integration, online membership offers, and social sharing” for the ideation phase (IDEO, 2014). At the end of it all, a tangible separate digital version of the newspaper was created.

Aside from its nonlinear stages of process, design thinking utilizes “techniques, rules, or ways of doing things”, which are called design methods

(Waloszek, 2012). IDEO, as one of the leading global design companies concentrating on the concept of design thinking, has built a platform—Designkit.org—to showcase and teach various design methods which work “as a step-by-step guide to unleashing...creativity, putting the [audience] at the center of...design process to come up with new answers to difficult problems” (“Methods,” 2014). These showcased methods are categorized according to certain design thinking stages. For instance, while inspiration stage includes a photojournal and collaging, ideation stage includes journey mapping and storyboarding, and implementation stage includes live prototyping (“Methods,” 2014). IDEO has also designed a tangible method card deck, which is “a design tool meant to explore new approaches”, inspire innovative design and maintain human-centered perspective (“Method Cards,” 2003). The deck includes 51 method cards and each card holds one method and a brief information about how and when to use the chosen method (“Method Cards,” 2003). Stanford University has also built a collaborative environment for its students to explore and experiment on their ideas through design thinking tools and methods. The Stanford d.school aims to put design to work by building “on methods from across the field of design to create learning experiences that help people unlock their creative potential and apply it to the world” (“About,” 2017).

### **2.1.2. Using Design Thinking Methods in Education**

Design thinking perspective can be “a valuable entry point to transmedia journalism project design” (Moloney, 2018, p. 84). When faced with a complex story structure, a journalist can benefit from various design thinking tools for implementation and management purposes (Moloney, 2018). Design thinking tools can “coordinate the creative work of content production to build an effective storyworld” (Moloney, 2018, p. 85). Letting students have more control over their learning process can increase their sense of responsibility and ownership (Cheung, 2010). Design thinking methods, by empowering the learner, can provide an educational setting that allows the student’s voice to be heard in the process of

shaping their own education (Green, Facer, Rudd, Dillon, & Humphreys, 2005, p. 7). Collaborative environment, created by design thinking methods, can transform passive students, who only consume what is taught, into empowered and participative individuals, who are willing to create, produce, and share knowledge in today's society (Cheung, 2010):

Central to the development of these new skills [play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgement, transmedia navigation, networking and negotiation] is the need for collaboration and networking, making the individual student and his or her peers the agents, rather than the passive recipients of, learning. A holistic model of media education (Lee & Mok, 2007) necessarily places the student at its centre, because it is the individual student creator of the iterative collective intelligence who is producing new social meanings, and it is these meanings that are creating their cultural understanding of the world around them. (p. 322)

Additionally, design thinking methods encourage learning through practice. Whether it may be collaging, card sorting, mapping, or brainstorming, the student goes through a learning-by-doing process (Cheung, 2010). In order to construct a shared understanding of the problem at hand, students face conflicting ideas to communicate through or challenging boundaries to withstand, which encourages individuality and originality.

Furthermore, design thinking methods enable a learning environment where teacher-student differentiation disappears along with differences in age, gender, race, or educational background. Blurring of boundaries in global scale has also influenced the educational setting and the change in roles of education is inevitable with emergence of social networks and technological expertise of the digital generation (Cheung, 2010). Just as passive consumers' transformation to active participatory communities, students of the convergence era are starting to expect a collective and participatory educational experience. Using design thinking methods in an educational setting would level the differences inside a classroom and encourage peer-to-peer learning.

## **2.2. DISCOVERY AND DEFINITION**

The first step into this research was taken in an educational workshop where design thinking methods were utilized for creative and collaborative learning experience. Although a design thinking method is used to support the creative process, in order for it to be effective, it needs to be applicable in a given context. The following case explains how a design thinking tool can fall short in accomplishing a smooth outcome. My observations brought forward ideas of improvement to prevent some of the main issues that were faced during the workshop.

### **2.2.1. The Case of EMCC Transmedia Journalism Workshop**

As a Strategic Partnership funded by the Erasmus+ programme of the European Commission, European Media Cloud Campus (EMCC) project gave the start signal in 2014 to build a cloud-based learning environment (“European Media Cloud Campus,” 2017). The goal of this environment was to improve the skills of students from media, journalism, and communication studies so they can effectively participate in the contemporary media environment. In order to reach this goal, five partnering universities from five different cities (Istanbul Bilgi University in Istanbul, DMJX in Copenhagen, HIOA in Oslo, HvA in Amsterdam, and HdM in Stuttgart) came together. In the process of constructing the Media Cloud Campus, partners conducted twenty workshops (see Appendix A), which consisted of dealing with many issues such as content, management, technology, education and legal aspects (“Vision | EMC2 project,” 2015). These workshops were hosted by each university and the participants got to travel in between five different cities, experiencing diversity of culture.

On April of 2016, Istanbul Bilgi University hosted a five-day long transmedia journalism workshop. As a non-participant viewer, I had the means to observe the workshop each day. Twelve students from five different countries gathered to ponder on a specific subject matter, while obtaining the contemporary

media production skills. Transmedia storytelling was chosen as the production methodology to ponder on the subject of refugee crisis, which was the main agenda at the time. At the end of the workshop, participants were expected to present a transmedia news story prototype, which would be designed using brainstorming tools and produced by using commonly found digital production tools.

The workshop was designed to start with a lecture on the general features of transmedia storytelling (see Appendix B). After the participants were introduced to their production methodology, they were asked to participate in practical workshops to consolidate their understanding of transmedia storytelling. During these practical workshops a transmedia brainstorming card deck was used. This specific deck was a modified version of the Transmedia Card Deck designed for the Conductr Conference in 2014. The modified deck consisted of four different parts. These parts were categorized as platform, forms, characteristics, and tropes. Each card of the deck displayed different aspects for creating a transmedia story. Following the completion of the practical workshops, participants were introduced to the subject matter, which they were going to build their final transmedia news story prototype on.

As a political and delicate issue, the subject of refugee crisis affected not only the member countries of the European Union, but also mainly Turkey—due to its critical geographical position. During the time of the workshop, the headlines of both Turkish and international news media were displaying countless stories on the issue of refugee crisis. Although all of the participants were familiar with the debates of refugee crisis in their own countries, providing an overview of the situation and revealing divergent perspectives proved pivotal for fully understanding the phenomenon at hand. Consequently, a lecture on Syrian refugees was given to participants by an expert<sup>7</sup>, which consisted of a theoretical background on migration, debates on multiculturalism, legal definition of a

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<sup>7</sup> Ayhan Kaya is a Professor of Politics and Jean Monnet Chair of European Politics of Interculturalism and the Jean Monnet Centre of Excellence at the Department of International Relations, Istanbul Bilgi University. European identities and the construction and articulation of modern transnational identities are among his subjects of interest.

refugee, and a field research on Syrian refugees in Turkey. Following the lecture, participants were divided into three groups of four, where each group consisted of members from each country. They were asked to explore the news coverage of the refugee crisis in their own country, and the kind of tools the media use to distribute their news stories. Each group member presented a comparative analysis of the representation of refugee crisis in their national media outlets while also focusing on the use of transmedia story elements.

At the end of the five-day brainstorming and teamwork, three groups presented three different transmedia news story prototypes. Prototypes were developed with the significance of using multiple media forms and channels, and addressing a real life matter. The common aim of all three projects was to create awareness and to display alternative angles on the issue of refugee crisis.

As my observation of the final prototypes, transmedia storytelling approach in journalistic practices has been most beneficial in providing diversity of perspective for mutual understanding and engaging a wider audience for actions of social change. However, when teaching methods for transmedia storytelling are merely and directly applied in teaching transmedia journalism, they seem to fall short to deliver a complementary learning experience. For the very reason, during the feedback sessions in between practical workshops and prototype presentations, participants asked certain questions that led me to the beginning of this research. The questions mainly revolved around the challenges they faced regarding their journalistic identity. In fact, a challenge surfaced during a practical workshop. The participants were asked to disregard some of the cards in the Transmedia Card Deck. The card deck was originally designed to guide the creation process of a general transmedia storytelling project, however, the exclusivity and availability cards of the tropes section generated problems due to obligation to transparency in journalism practice. Eventually, modifications had to be made on site to prevent failed outcome. Another notable issue was pointed out on the concept of privacy. In one of the prototypes, the interview with a taxi driver was recorded with an hidden camera, without the driver's consent. Although the project creators anonymized the interview, the image of the driver was

identifiable, which brought forward ethical concerns. The participants who secretly interviewed the taxi driver were not aware of the possible harm they may cause him if the video was to be published online. In the heat of the moment, they have been deeply occupied with transmedial aspect of the news story that they failed to notice the journalistic aspect of it. This issue led me to think about the necessity to remind the participants of ethical principles during the production of a transmedia news story—even if the participants are coming from a background of journalism.

### **2.2.2. Main Problems and Criteria to Consider**

As mentioned in the first chapter, there are main problems to consider and numerous criteria to think through when it comes to applying transmedia storytelling know-how to journalistic practice. For the purpose of reminding, this section aims to briefly lay out the main criteria and doubts, which explain why a new perspective is necessary in adapting transmedia storytelling into journalism practice. Definition of the problem will also help in forming the building blocks of Transmedia Journalism Toolkit (TJT).

The contemporary news environment is facing new challenges in the era of convergence. New communication technologies are challenging regular practices. Fast pace of the collaborative digital network brings challenges to fact-checking practices of journalism, especially with large amounts of data and fake news coming from everywhere. Fast pace of communication also creates challenges in the competition among journalists. Additionally, collaborative and informal nature of social media enables a more transparent field of horizontal communication for journalists to discover. The act of convergence is visible in the way one reads a story—non-linear reading and storytelling—, in the structure of a newsroom—integrated newsroom—, and multi-skills of a modern journalist. A guide to this challenging media ecology would be helpful to prepare journalists of the future.

Teaching how to plan a transmedia story can meet the needs of one's understanding of cross media storytelling, collaboration, and various skills in story

production. However, journalism practice has its own code of conduct and it constitutes specific limitations and reminders while planning a transmedia news story. As mentioned in the first chapter, since the news come from the real world of events, there is no place for imagination in transmedia news stories. Instead of worldbuilding, the journalist explores the real world to discover the whole story. Secondly, planning a transmedia story requires time to take in all the details of a story. In this context, transmedia journalism is limited to complex and extensive themes, published over a long period of time, such as planned events. Thirdly, a journalist is responsible to share every piece of relevant information to public as soon as it is available. Even though it may ensure drilling deeper into the story keeping any information exclusive is contrary to a journalist's code of transparency. Lastly, humanity is a code that is even harder to accomplish in the contemporary media environment, therefore, a constant reminder is necessary to protect the privacy of individuals.

### **2.2.3. The Strategy**

Taking all of the problems and criteria into consideration, TJT aims to revive the creative side of participants by offering numerous possible scenarios to plan a transmedia news story. Through suggestions and reminders, the tool aims to assist the structure and production process of transmedia storytelling within the borders of journalism practice.

As one of the main stages of a design process, prototyping requires detailed planning and execution of an idea, or in this case a news story. TJT aims to provide guidance during the prototyping phase. A transmedia story consists of a complex structure, one that needs meticulous planning through understanding of multi segmented media systems. Practicing crossmedia story structure will develop familiarity in producing and reading non-linear stories. Additionally, creators can discover various perspectives of a complex theme of their choosing and learn to construct an extensive news story. Lastly, the creators can collaborate among each other while experiencing various perspectives that require different skills.

The TJT could be used as an educational toolkit on teaching what transmedia journalism is and how it works. It could also be used as an inspirational toolkit to solve complex problems in planning a news story in the newsroom. Due to its portable size, it could be used anywhere, especially in a classroom or a company office, as long as the environment is suitable for one's thoughts to take any action. Moreover, I have included specific instructions on how to use TJT in the design.

### **2.3. STAGES OF TRANSMEDIA JOURNALISM TOOLKIT**

Planning a transmedia news story requires specific stages during the process of content creation and distribution. As Lovato (2018) expresses, the work of the storyteller is never an easy task:

The work of elucidating the theme of a story, its protagonists, in which scenarios it occurs, the actions and conflicts that are developed and, finally, how the elements of that story will be structured to become a good story is the challenge of every scriptwriter. (p. 240)

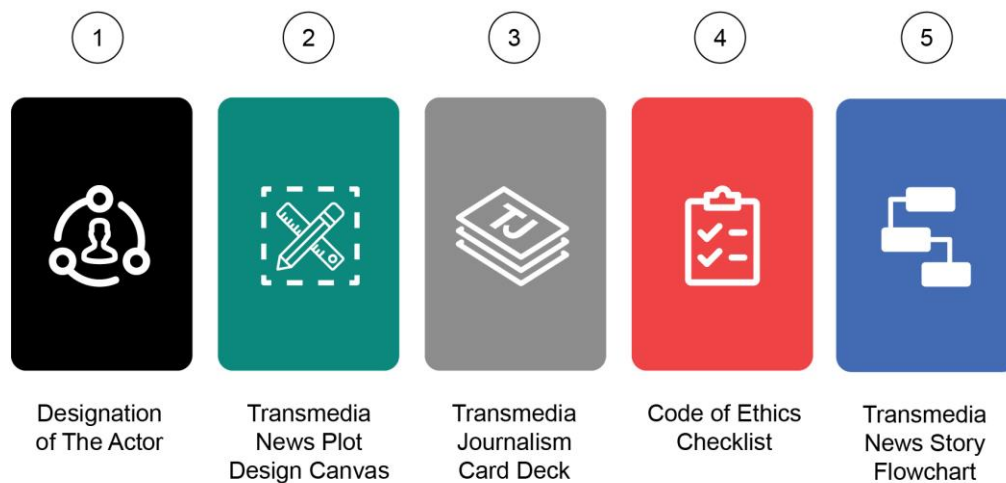
TJT, in this sense, aims to act as a support system for the storyteller to accomplish each stage in the construction of a transmedia news story—from main theme selection to audience engagement traits.

Derived from the Transmedia Building Model (Ciancia, 2015), Ciancia and Mattei (2018) introduces the Transmedia News Building Model (see Appendix C). The model consists of workflow stages and stage descriptions that form the process of designing a transmedia news story. There are four main workflow stages that correspond to four different questions: What I have to tell? How can I explain this? How can I engage the audience? How can I organize the workflow? Throughout the design I have used these questions as a supportive backbone structure for the design of TJT.

The TJT consists of five interconnected stages (Figure 2.1). The initial stage is designation of the actors. The creators can determine which role they want to take throughout the project. After designation of the actors, the second stage

follows with a canvas tool, Transmedia News Plot Design Canvas (TNPDC), which initiates the creation process and assists in the initial stage of identifying the main news theme, characters, and storylines. The third stage is a card deck tool, Transmedia Journalism Card Deck (TJCD), which guides on the selection of forms, challenges, and audience engagement. The fourth stage elaborates on the code of ethics with a proposed Code of Ethics Checklist (CEC). For the ethical practice of journalism this checklist serves as a reminder tool throughout the planning process. The fifth and last stage consists of creating a Transmedia News Story Flowchart (TNSF). This stage is crucial for organizational purposes. Through the use of flowchart method, the creators can concretize the prototype of the transmedia news story.

**Figure 2.1 Stages of Transmedia Journalism Toolkit**



**Source:** Elaborated by the author<sup>8</sup>

### 2.3.1. Designation of The Actor

As mentioned in the first chapter, practice of journalism is no longer only an individual expression but also a collective involvement. Contemporary shift in media systems comes with its demands on additional social skills to deal with

<sup>8</sup> The icons on the stage cards were designed by various authors from [www.flaticon.com](http://www.flaticon.com).

social networks, collective knowledge, cultural differences, and complex data (Cheung, 2010; Jenkins et al., 2009, p. 33). At the end of the day, the goal is to train multi and socially skilled journalists, who are ready to face the challenges of complex digital media ecology.

Accordingly, I designed a teamwork based structure, where each creator gets to experience each actor's role interchangeably. The actors in TJT are generalised in four major sections: content creator, content editor, storyworld planner and project manager. After the completion of each role, a creator experiences the construction process from various perspectives and gets to make decisions from all angles. The role of content creator is in charge of all the content that is created throughout the planning process. The content creator researches, filters, writes, and gathers information from the sources, while collaborating with the content editor. The content editor collaborates with the content creator to decide on which news to cover. The content editor is also responsible of checking the accuracy and other ethical issues of the content. The storyworld planner is in charge of palling the structure of the news storyworld. The storyworld planner needs to collaborate with the content creator and content editor to decide on coherent distribution of content on multiple media forms and channels. Lastly, the project manager is in charge of planning, overseeing, and documenting all aspects of the project. As is seen, each actor of the team is in collaboration with each other, contributing to the planning process of a transmedia news story with complementary tasks.

There are four actor designation cards, which represent four different actor roles (see Appendix D). If each role is assigned to more than one person, the cards can be multiplied as needed. These actor cards are black in color, and the front side of the cards show the role title, symbol, and category title. The backside of an actor card gives a brief description of what the role is, what the actor's tasks are, and the stages of the toolkit that they are most active in.

### **2.3.2. Transmedia News Plot Design Canvas**

The initial phase in designing a transmedia news story consists of identifying its theme and characters. This phase is critical in transmedia journalism due to specific constraints a journalist should consider (Moloney, 2018). As discussed in the first chapter, transmedia storytelling requires careful and timely planning, which calls for a lean towards general themes that don't require immediate interest—complex and extensive themes (Moloney, 2011a; A. F. Pase et al., 2012). Already-existent nature of the news also calls for necessary research on its characters and the relationship between the characters and the story extensions.

I designed TNPDC to answer specific questions, which aim to provide the necessary content needed for the next stage of figuring out the narrative context (see Appendix E). The canvas structure is easily customizable and a frequently used method by MethodKit (Möller, 2015). The canvas that I customized specifically for this research can be helpful to determine the main theme, character, and storyline choices with the following questions: What is the broad subject of news? What is the whole news about? Who are the important characters of this news? Are there other secondary storylines that may unfold? Who are the characters of these secondary storylines?

After identifying the primary and secondary storylines, the context, and the characters, it would be auxiliary to map out all of the connections of the story by priority (Ciancia & Mattei, 2018, p. 118). To this respect, one side of the canvas can be used for answering the questions, and the other side can be used for mapping the order and relationship of storylines and characters. After completion of TNPDC, the creators can have enough content to think about the next stage, which is figuring out how to explain the whole story in multiple media and how to engage the audience in this storyworld. During this stage, creators will learn how to construct multiple entry points to a story while gaining skills of non-linear and cross media storytelling.

### **2.3.3. Transmedia Journalism Card Deck**

For a complex and multi segmented problem, a card-based prototyping tool can provide a framework to help creators explore numerous choices and support creativity (Golembewski & Selby, 2010). One of the main advantages of a card-based tool system is that “it provides an artifact that can serve as the focal point for participatory discussion” (Tschudy, Dykstra-Erickson, & Holloway, 1996, p. 184). Participation and collaboration are among the list of improved skills that this study aims to accomplish. Another advantage of a card-based tool system is its ability to level most language barriers when designed with universal imagery and simple wording (Tschudy et al., 1996). It is also easily customizable and “a highly portable field tool” (Tschudy et al., 1996, p. 190).

The TJCD is a context-specific/agenda-driven tool, which I designed specifically for planning of a transmedia news story project (Wölfel & Merritt, 2013). In order to apply the characteristics of transmedia storytelling to the news story, decisions have to be made regarding the convenient forms, channels and audience engagement. Accordingly, I designed the card deck in three major categories—forms, channels, and engagements. The form, channel, and engagement choices determine the whole distribution structure of the transmedia news story. All of these categories interact with each other. For instance, when a specific form is chosen, it limits the kind of channel the content could be distributed from because a channel can’t embrace every form. Similarly, after a specific channel is chosen, it limits the kind of interaction the audience can have because a channel can’t embrace every kind of interaction.

Before getting into the details of each category, an explanation has to be made as to why and how media forms and channels are different from each other. While scholars use these two terms interchangeably, Moloney (2012) states that the definition of these two terms are critical to transmedia storytelling. A reasonable method to reduce this ambiguity, is to focus on the purpose of the investigator (Ryan, 2006). In this case, the form of content and how it is distributed are the main issues at hand. Therefore, distinguishing the terms of form

and channel is critical in transmedia journalism (Moloney, 2012). According to Moloney, a media form is “the language of media used in telling a story”, such as text, stills, and games (Moloney, 2012, p. 8). These forms influence the way one perceives and comprehends a story (Moloney, 2012). On the other hand, a media channel is “a connection point with an audience”, where media forms are delivered to audiences through various channels (Moloney, 2012, p. 8). Simple examples to these channels can be mobile applications, newspapers, books, TV and many more.

Deciding on the right form to present the content—whether an audio, video, or an artifact—is an important choice to make. Aside from text, audio, and video, the TJCD offers a large selection of choices, such as newsgames and virtual reality. The variety of choices intend to trigger the creative brain in finding the most convenient form for telling a story. The user is free to choose more than one form to represent a news content.

As mentioned previously, the audience is now migrating from one channel to the other in pursuit of any story. For the effective distribution of a transmedia story, the convenient media channels need to be carefully considered. The TJCD offers a variety of analog and digital media channels, such as newspaper, newsblog, or galleries. Choosing the language of a story—media form—somewhat narrows the choices of channels. For instance, if the form of the content is going to be live, then a newspaper or any other printed material is eliminated from the choices.

One of the most important characteristics of transmedia storytelling is audience participation. Aside from multiple channel encircling, a reader’s engagement is what makes a story entirely immersive. After choosing the right forms and channels for the news story, the TJCD offers a variety of choices on how the audience can engage with the content. Some of these engagements can be stated as commenting, bookmarking, sharing, and playing.

Each category contains a selection of cards (see Appendix F). The categories are distinguished by color coding; forms are purple, channels are green, and engagements are orange. The front of each card includes a name, symbol, and

a category title<sup>9</sup>. The backside of the cards include a description of the chosen item. Additionally, a recommendation section is included to guide the user. For instance, a form card includes recommended channels for the chosen form, whereas a channel card includes recommended engagements for the chosen channel.

#### **2.3.4. Code of Ethics Checklist**

As discussed in the first chapter, transmedia journalism is expected to embrace both the constructional principles of transmedia storytelling and the professional principles of journalism. The ethical and truth-oriented perspective of journalism is what makes this profession different from rest of the fictional approaches. Large amounts of data and fake news necessitate development of detailed fact-checking skills. Also the horizontal communication calls for further attention to the meaning and use of the code of transparency in journalism practice. Additionally, as experienced in the Future of Food project, there is a need in keeping an ethical eye on the fine line between advertising and journalism (Moloney, 2015).

I designed the Code of Ethics Checklist to remind the creators of main ethical issues to consider while they are planning a transmedia news story (see Appendix G). Although many sources reveal different lists of ethical principles, the sum of all can be collected under four major titles: Accuracy, Independence, Accountability/Transparency, and Harm Limitation. The accuracy title challenges the creator on issues of source, context, relevance, perspective, and stereotyping. The independence title challenges the creator on issues of conflicts of interest, favors, payment for access to news, and distinguishing news from advertising. The title of accountability/transparency challenges the creator on issues of transparency of method, relationship, and ethical choices. Lastly, the title of harm limitation challenges the creator on issues of dealing with children, defaming, sensitive imagery and use of language. Under each title, the checklist tool offers a

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<sup>9</sup> The symbols on the cards were designed by various authors from [www.flaticon.com](http://www.flaticon.com).

list of reminders and questions. The answer to each question requires a check in a box of YES or NO, and the expected answer is the box with a thicker border.

The proposed checklist tool represents a very general perspective towards the code of ethics in journalism. Although the four main titles are the most common ones, it is unignorable to recognize that the practice of journalism and its ethical borders may vary on the cultural ground. For this reason, I designed the CEC tool to be customizable for culturally different journalistic approaches, therefore, additional codes may be added when necessary.

### **2.3.5. Transmedia News Story Flowchart**

The last stage is creating a structural flowchart of the transmedia news story (see Appendix H). The decisions that were made in the former stages get to be mapped out in this stage to show the flow of multiple stories distributed between multiple channels and the user's journey of experience in the news storyworld. This stage also provides an opportunity to construct a prototype of the storyworld.

There are two parts to the TNSF. The first part, Flow of The News Story, displays details of each story (storyline and characters) along with its form and channel of choice. Secondly, it shows the points of entry to the storyworld and connection zones among the stories. Lastly, it displays the order of the stories according to their priority. The second part, The User Journey, maps the immersive experience of the user through constructed paths of engagement. This flowchart shows how a person is expected to engage with the news story fragments.

The storyworld planner holds a key position at this stage. However, all of the members of the team are expected to share their knowledge of previous stages to form an accurate and complete flowchart. The only materials needed for this stage is a surface to draw on and a writing tool to draw with. Although not

necessary, there are digital tools that could also be used to create such a flowchart, such as draw.io<sup>10</sup>.

## **2.4. THE OPERATIONAL STRUCTURE**

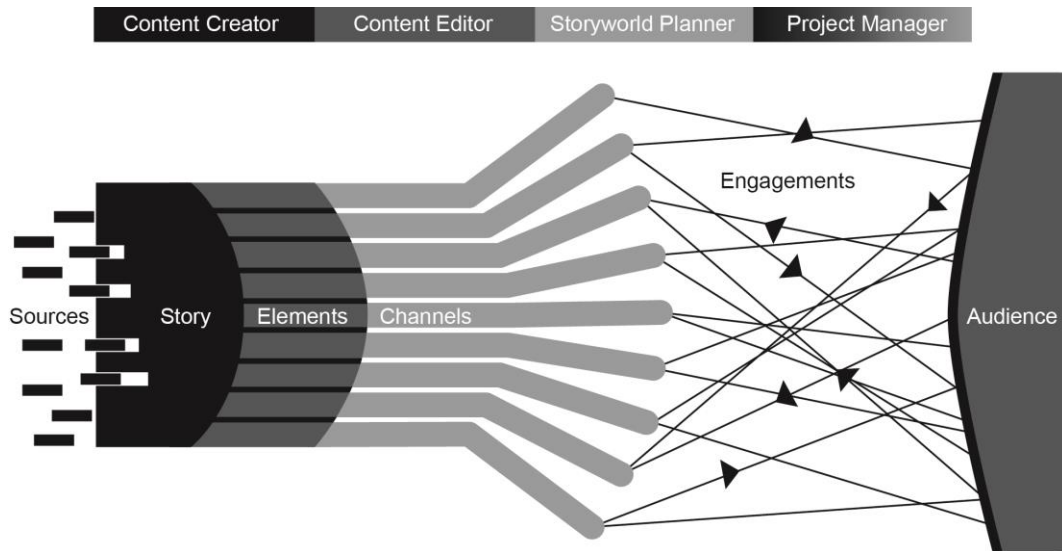
I conclude that planning a transmedia news story from start to finish requires specific phases to be accomplished. These phases consist of a broad subject identification, source gathering, construction of main storyline, secondary storylines, and characters, selection of media forms, fact-checking, selection of media channels, and planning of audience engagement. I designed the stages of TJT in such a way that each tool of the toolkit corresponds to the operational structure of planning a transmedia news story (Figure 2.2). Firstly the designation of the actor cards are used to determine the roles of the actors. Secondly, the TNPDC is utilized to guide the creators throughout the phase of story content construction. Thirdly, the CEC tool is utilized to guide content editors in the process of checking ethical compatibility of the content. Fourthly, the TJCD tool is utilized to guide the creators while deciding on which media forms, media channels, and audience engagements to use. Lastly, TNSF enables to draw out the flowchart which represents the structure and operation of the planned transmedia news storyworld.

Unlike a fictional transmedia story, a news story is built out of information from sources, because, unlike fictional stories, a transmedia news story consists of factual elements and characters. Therefore, the content creator decides on the board theme of news and starts gathering information from relevant sources. I marked this phase on The Operational Structure with small black rectangular boxes.

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<sup>10</sup> Draw.io is a Google Drive supported online diagram editor that enables creating visuals such as, flowcharts, UML, entity relation, network diagrams, mockups.

**Figure 2.2 The Operational Structure of Transmedia Journalism Toolkit**



**Source:** Elaborated by the author

The collected sources form the basis of the main storyline and characters. The main storyline is also expanded with secondary storylines. I displayed the main storyline on The Operational Structure with a black area titled “Story”. However, the expansion of the story continues by infusing into the “Elements” area, forming the secondary storylines.

Each secondary storyline has its own media form, whether it is a video, a still image, or a newsgame. Determination of the form is the next and necessary step in The Operational Structure. It is represented with the area titled “Elements”. At this phase, content editor also decides on which news to cover, check their accuracy and choose the convenient form of presentation.

The next phase consists of deciding on how to distribute the news content among multiple channels. I marked this phase on the Operational Structure with the title “Channels”. At this phase, the storyworld planner plans to distribute the storylines throughout numerous media channels to reach as vast amount of audience as possible.

Planning the audience’s interaction within the storylines is also a crucial phase of the operation. Mentioned as one of the most important principles of

transmedia storytelling—performance—, participation of the audience helps expanding the news story further. This phase is represented on the Operational Structure with the title “Engagements” and it is formed with thin black lines of interaction paths and small black triangles of interplay.

The Operational Structure above uses color coding to determine the tasks of the actors, according to the phase of relevance. The operational phase of the content creator is represented by black color. It seems important to mention that I intentionally placed a black stripe over the area of “Audience” because they are also content creators in this operation. Additionally, the black thin lines of engagements and small black triangles also represent phases of content creation in the process of interaction. The operational phase of the content creator is represented by dark grey color. It seems important to mention that the area of “Audience” on the Operational Structure is dark grey in color because they are also content editors in this operation. The operational phase of the storyworld planner is represented by light grey color. Lastly, since the project manager’s operational duty lasts from the beginning till the end of the project, it is represented by a gradient of all existent colors.

## **CHAPTER 3**

### **TRANSMEDIA JOURNALISM TOOLKIT WORKSHOP (TJT)**

Slowly converging newsroom practices and emerging transmedia storytelling techniques demand guidelines to prepare journalists for the convergent media systems of today. As we are forced to go back to the drawing board, higher education provides a convenient space for the implementation of TJT. Overall, higher education is where the professionals of the future prepare for the beginning of their business life. Additionally, this context has access to target users of the toolkit—the future journalists, hence it is the chosen setting for the evaluation of TJT.

On March 31st, 2018, I conducted the Transmedia Journalism Toolkit Workshop at the Faculty of Communication of Istanbul Bilgi University. My main intention behind conducting this workshop was to both evaluate the effectiveness of TJT and the working environment that it constitutes. On that note, the toolkit was evaluated on three grounds: comprehensibility, process, and outcome. The first ground observed whether its design was clear to understand and easy to use. The second ground observed whether the users were taking caution to the journalistic codes of practice throughout the process. Lastly, the third ground observed whether the outcome portrayed an immersive transmedia news story experience that engages the news consumer.

Aside from the evaluation of the toolkit, the workshop itself is also evaluated through the experience it reflects on the participants and the overall process. For this, the workshop aimed at organizing an informal environment for collaborative teamwork. It's purpose was to create a convenient atmosphere for collective knowledge creation. Additionally, the workshop aimed at gathering participants from diverse background of skills. The diversity of skills were intended to support collective knowledge creation and mimic the integrated newsroom atmosphere, which was mentioned in the first chapter. Also mentioned in the first chapter, the effectiveness of using a broad theme on a transmedia news

story is evaluated in this workshop. Furthermore, the workshop structure aimed at simplifying the complex transmedia planning practices by method of orderly steps. The workshop also evaluates whether this orderly structure is appropriate to use in transmedia practices.

The first section of this chapter begins with details on how the workshop is planned to operate from its beginning to its end. The second section briefly describes the components that form the overall workshop, such as details on the setting and participants, collection methods of workshop data. As an important section of this chapter, the third section lays out all of the processes and outcomes of the workshop. The section goes through the significant fragments of the collected data and provides a detailed description of the constructed transmedia news story prototype. Observations of the workshop are stated along with the feedback from participants. These feedback and observations are key factors in providing the results analysis of the workshop. The last section analyses the overall results of the experience and its outcome. The analysis provides ideas on how the transmedia journalism production experience could be improved in the long run, which also points towards means of further research on the improvement of the toolkit and workshop structure.

### **3.1. STRUCTURE OF THE WORKSHOP**

The workshop began with an introduction session among the participants. After the participants introduced themselves, the schedule of the workshop was handed out (see Appendix I). As the initial learning stage, I gave the participants a short lecture on the concepts of convergence culture, transmedia storytelling, effects of convergence culture on journalistic practice, transmedia journalism, and design thinking methods. These concepts were briefly introduced to participants in tandem with each other. The goal of the lecture was to provide participants with necessary knowledge on the definitions and principles of transmedia storytelling and transmedia journalism. They were provided with definitions, structures, and differences between the terms along with examples. At the end of the lecture, I

also briefly introduced the stages of TJT, providing an introduction to the practice sessions of the workshop. The next phase consisted on determining the theme of the workshop. A theme was predetermined to ponder on in order to the leave more time to focus on the planning process. After deciding on the theme, the participants were randomly assigned to their actor roles. The following stages followed the structure of the workshop to guide the participants throughout content collection, content creation, content distribution and audience engagement phases. The actors were expected to get together to create a news plot and conduct a field work to collect content for the transmedia news story. This session was expected to be the longest due to the challenging process of finding resources and content. Later on, participants were to use TJCD to figure out how to represent and distribute the news content they have created. As the review stage, CEC was planned to be handed out to check and evaluate the ethical boundaries of the content.

At the last stage of TJT, the team was asked to create a flowchart of the transmedia news story they have planned. This flowchart would be considered as a prototype that presented the structural elements of the transmedia news story and how it engaged the audience in its journey. Each stage of the workshop ended with a fifteen minutes discussion session where the team would discuss and evaluate the status of the project. The workshop was planned to conclude with a feedback session. Each participant could comment on their experience with TJT and make suggestions on how to improve the toolkit.

### **3.2. PARTICIPANTS AND DATA**

As mentioned in the first chapter, production of a transmedia project call for mixed collaboration among people from diverse sectors. Constructing a complex structure of storytelling to be distributed among multiple media channels requires collective knowledge and skills to be put into use. In order to implicate a similar diversity, seven participants, between the age of 19 and 24, voluntarily

joined together for the workshop from various departments of the university's Faculty of Communication (Table 3.1).

**Table 3.1** Participants of Transmedia Journalism Toolkit Workshop

Reference Name	Background Information
Participant 1	He graduated from a vocational high school for media and press. As a senior student, he studies double major in Public Relations program and Media and Communication program. He has internship experience in both Vatan <sup>11</sup> and Hürriyet <sup>12</sup> . He is also familiar with the concept of transmedia storytelling and theories of Henry Jenkins.
Participant 2	He is a senior student in Advertising. He took a course on media and migration, which made him interested on journalism. He has a part in the publication of Addictive <sup>13</sup> and performs a radio podcast in RadyoVesaire <sup>14</sup> . Additionally, he is interested in the concepts of technology and design.
Participant 3	He is a sophomore student in Advertising. He has no familiarity with concepts of journalism and transmedia storytelling.
Participant 4	She is a senior student in Media and Communication. She also has no familiarity with concepts of journalism and transmedia storytelling.
Participant 5	She is a senior student, studying double major in Media and Communication program and Psychology program. She has no familiarity with the concepts of journalism and transmedia storytelling, but claims to have high research skills.
Participant 6	She graduated from a vocational high school for media and press.

<sup>11</sup> Vatan is a Turkish daily newspaper founded in 2002. It is now owned by a Turkish conglomerate, Demirören Holding. As of March 2018, the newspaper has a circulation of 102.654.

<sup>12</sup> Founded in 1948, Hürriyet is one of the major mainstream newspapers of Turkey. This newspaper is also owned by Demirören Holding. As of March 2018, it has a high circulation of 307.178.

<sup>13</sup> Addictive is a magazine dedicated to issues on advertising. It was founded on January 2017 by the students of advertising program in Faculty of Communication at Istanbul Bilgi University.

<sup>14</sup> RadyoVesaire is the student radio of Istanbul Bilgi University. Students have been broadcasting their programs and podcasts through RadyoVesaire since 2010.

	She is a sophomore in Public Relations. She has one year internship experience in Turkuvaz Media Group <sup>15</sup> . She claims that she came across the concept of transmedia journalism in one of the news writing classes.
Participant 7	She is a senior student, studying double major in Advertising program and Communication Design and Management program. In addition, she is doing a minor in Psychology. In Erasmus program, she took a course abroad about journalism, that was based on news writing. However, she has not heard of transmedia journalism.

**Source:** Transmedia Journalism Toolkit Workshop, Istanbul Bilgi University, 2018.

One of the main goals of this workshop is to construct a collaborative educational environment that allows collective knowledge creation. I believe that including students from departments of media, advertising, public relations, and communication design and management would provide the necessary diversity in educational background and skills. Journalism internship experiences of Participant 1 and Participant 6; media content creation skills of Participant 2; information graphics skills of Participant 3 and Participant 7; and psychology background of Participant 5 and Participant 7 present a rather diverse team for the job. However, these all of these differences can also turn into challenges of communication among the team members and lead to problems in the process of the workshop. This is where TJT comes in handy to guide the collective process through the actor roles and provided tasks.

In addition to these seven participants, I was also a participant of the workshop as the creator and conductor. I created the structure and elements of the workshop. Furthermore, I was present from the beginning to the end to introduce the participants to the basic knowledge on transmedia journalism, and guided the students about the stages of TJT.

In order to obtain data during the process, I used an audio recorder to record statements and comments of the participants within their consent.

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<sup>15</sup> Turkuvaz Media Group is a company operating solely in the media sector. After numerous handovers, as of 2018, the company is owned by a businessman, Cemal Kalyoncu.

Additionally, I took photographs and recorded videos of the participants in action. All of the collected data was stored in a hard drive.

### **3.3. NOURISHMENT AT SANTRAL PROJECT**

The following sections describe the whole course of the workshop leading to the final flowchart plan of the transmedia news project. The following headlines respectively describe the process of assigning actor roles, determining the plot of the news story, content material, and designing the structure and flow of the news story as well as the audience engagement.

#### **3.3.1. The Actor Roles**

There were a total of seven participants in the workshop. In order for each actor to share tasks and collaborate at the micro level, I decided to pair up the actors except for the project manager. Assigning only one project manager to the team formed a single control hub system for the whole project. Ultimately, there were enough participants to assign two content creators, two content editors, two storyworld planners, and one project manager.

From a deck of seven actor cards, the participants randomly picked their roles. Participant 1 was assigned to be the project manager. Participant 6 and Participant 7 were assigned to be content creators. Participant 4 and Participant 5 were assigned to be content editors. Lastly, Participant 2 and Participant 3 were assigned to be storyworld planners.

#### **3.3.2. The Plot**

As mentioned in the first chapter, the most suitable coverage for transmedia journalism is broad themes that are complex and extensive. These broad themes can provide complex and ongoing stories that are longer than what daily journalism offers. Therefore, “long-term, investigative and socially

concerned” news are what transmedia journalism works with best (Moloney, 2018, p. 83). On that note, food hypersensitivity was predetermined as an extensive theme to ponder on in order to leave more time to focus on the planning process.

For this workshop I chose food hypersensitivity for reasons of complexity, necessity, and convenience. It is a complex issue, due to its multi-layered structure with relative reactions and many unknowns. Food hypersensitivity relates to intolerances and allergies that surface when a person digests certain foods or additives (EAACI, 2014). These food allergies and intolerances create hypersensitivity over person’s body and surface serious health issues. Unfortunately, this condition surfaces differently in each person. While some people may show no sensitivity to milk, some may feel intense stomach ache due to its lactose base. The same condition hold true for other ingredients, such as gluten, peanut, eggs, along with many more unknown ones (EAACI, 2014). Its complex structure and relative appearance inhabits subjective stories from multiple perspectives to explore, hence it is a convenient theme for a transmedia news story.

Investigation of this subject is also a necessity in the campus. As an advisor to fifty students of the faculty, I’m at a position to learn about their problems and guide them to a solution. One of the main problems points to the lack of food alternatives for students, who are lactose intolerant or has celiac disease<sup>16</sup>. Therefore, there is a necessity to spread awareness on what food hypersensitivity is and where the food resources of the campus stand on this issue. A detailed investigation from various perspectives can yield a change to improve quality of life in the campus, which is what journalism is for.

The subject at hand is also a convenient one. The workshop was conducted on a Saturday, when there are few people around and few places that are open in the campus. In fact the only places that are open on the weekends are cafes and restaurants inside the campus. Considering the time, place, and duration of the

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<sup>16</sup> Celiac disease surfaces an immune reaction to a protein called gluten. Gluten protein is usually found in grains, such as wheat and rye. This immune reaction affects the small intestine.

workshop, I thought of food hypersensitivity as the theme that would provide the most content in a short period of time.

After a team discussion on the predetermined theme, participants decided to focus on three different sensitivities of nourishment: food allergies, food intolerances, and personal dietary preferences (vegetarian, vegan, low-carb, high protein etc.). Under the project title, *Nourishment at Santral*, participants worked on Transmedia News Plot Design Canvas to map out the secondary storylines of the main theme. After a thirty minute brainstorming, participants came up with four connected storylines that could be processed under the main news title. The first storyline included background information on food allergies, food intolerances, and diet preferences. This storyline was planned to provide research information on these three types of food sensitivities, creating awareness of the problem. On the second storyline, participants planned to show a comparison and look into nourishment issues of campuses abroad. The third storyline planned to investigate on diversity of food choices in the campus. The fourth and last storyline planned to present thoughts and perspectives of food providers and demanders in the campus.

### **3.3.3. The Content**

Following a brief storyline planning, the project manager handed out tasks for the group members for the content collection and creation processes. The content creators and content editors started to investigate and research on collectable information for the storylines. While a pair of content creator and content editor sat down together to research on the background information on three types of food sensitivities, the other pair went out to the field to investigate cafes and restaurants and interview workers or owners. While the content editors and content creators were working on content collection and creation, story world planners were busy creating a draft project website, which could work as a storyworld hub.

At the end of the content collection and creation sessions, the team had outlines of an article about what food allergy, food intolerance, and dietary preferences are and how complexly and insensibly they were introduced to the public. *Nourishment at Santral* not only focused on diversity of nourishment in the campus, but also aimed at bringing awareness to the issue of food hypersensitivity.

In parallel with the research, participants visited three restaurants and four cafes in the campus to investigate on diversity of food choices. Restaurant A is a self-service restaurant that offers different food menus everyday and feeds up to 1500 people each day. Restaurant B is a higher scale restaurant where waiters serve on tables and the food is picked out of a menu that changes every season. Restaurant C is also a self-service restaurant that changes its food menus everyday. Cafe A is a boutique cafe that serves variety of beverages and food in the form of toasts, sandwiches, and food bars. Cafe B serves tea and coffee on the side of cookies and sandwiches. Cafe C is a European style coffeehouse that has become a worldwide chain. It offers variety of coffee and tea choices along with pastry and sandwiches. Cafe D is an American coffeehouse chain that also offers variety of coffee choices and juice beverages along with sweet and salty pastry. After a detailed investigation, the participants were able to create an infographic of the diversity of food choices in the campus (Table 3.2).

Along with the investigation on food choices, the participants used their mobile phones to take pictures and conduct video or audio interviews with the owners or workers of these restaurants and cafes. In order to understand the reason behind the lack of diversity and inform the people of campus about the issue, the workers and owners of the establishments were asked specific questions: Do you offer sufficient food choices for people with food allergies, intolerances, and personal diet preferences?/Do you receive any requests or complaints about this issue?/If you receive such requests or complaints, do you make an effort to meet these needs?

**Table 3.2** Diversity of Food Choices at Santral Campus

	Rest. A	Rest. B	Rest. C	Cafe A	Cafe B	Cafe C	Cafe D
Vegan	✓		✓		✓	✓	✓
Vegetarian	✓	✓	✓		✓	✓	✓
Gluten-free						✓	✓
Lactose-free				✓	✓	✓	✓
<i>Almond Milk</i>						✓	✓
<i>Soy Milk</i>						✓	✓
<i>Lactose-free Milk</i>				✓	✓	✓	✓

**Source:** Transmedia Journalism Toolkit Workshop, Istanbul Bilgi University, 2018.

The participants also conducted video interviews with food demanders of the campus. In order to sniff the air around their nourishment needs, a student and a teacher were asked couple of questions: Do you have any hypersensitivities towards food?/Inside the campus, where do you usually prefer to eat?/Do you experience difficulty in finding food in the campus?/Have you ever voiced your complaint about your difficulty? (This question is asked if the interviewee has experienced some difficulty on the subject.)

Aside from the infographic, photographs, audio recordings and video interviews, the team also launched a draft news blog website which was considered as the hub of the project (Figure 3.1). The website was designed with Wordpress.com infrastructure which provided an interface that required little to no knowledge on coding.

Some of the content that was created found its place on the blog right away. Placing the fragments of the news story on the blog helped them visualize the whole picture. The draft blog contained an article on the perspectives of food providers and demanders on the issue of food hypersensitivity. The article

provided a brief introduction to the project and offered expansion of the news story on the project's social media accounts.

**Figure 3.1 Nourishment at Santral Blog Hub Homepage**



**Source:** (Transmedia Journalism Workshop Team, 2018)

### 3.3.4. The News Story Structure and Flow

After a long session of research, content collection, and content creation, the team had sufficient information to create a structural plan for the Nourishment at Santral transmedia news story. At this stage Transmedia Journalism Card Deck (TJCD) was laid out on the table to inspire the team about form and channel choices and possible ideas of audience engagement. By this time the team already had content in forms of audio, video, text, and still images. The storyworld planners, along with the other participants, scanned through each card to explore creative ideas of distribution and engagement.

As they studied both sides of the cards, they learned detailed information about the element at hand. The cards also guided the participants to additional paths they may take. For instance, the audio form card offered a list of possible channels, and among these channels radio sparked off the idea of doing a podcast

on the university radio, RadyoVesaire. Directed to the radio channel card, it offered a list of possible audience engagements for the participants to ponder on.

While going through all of the cards, the team was able to draw out the first draft of the project's transmedia narrative structure (Figure 3.2). As seen on the flowchart, the team planned to use multiple doors for the audience to enter the news story. One of the entry doors opened to the project website. This website would be the central news blog hub where the audience won't miss out on the expansions of the news story. This news blog hub would contain an index of all the fragments of the project, such as articles, internal and external links to story expansions, social media accounts, and event announcements.

Another door to the project opened with a QR code sticker placed in cafes and restaurants inside the campus. These QR codes were planned to attract attention and lead the audience to the news blog hub. As the audience is led to the website, they are introduced to the objective of the project and offered to be a part of it. Additionally, the team planned on two different entry doors that open after the audience checks-in to the location of a cafe or a restaurant. By using location-based services<sup>17</sup>, Adwords or Swarm, the audience could be directed to the news blog hub. The team aimed to reflect a sense of immersion by using location-based entries to the news story. The last two planned entry points to the news story utilized the closed-circuit TV<sup>18</sup> and university radio, Radyovesaire. Through these channels, the team aimed at providing a brief introduction and spreading the word inside the campus.

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<sup>17</sup> A location-based Service is a software that makes use of geolocation data to activate information and control features. As one of the softwares created by Google, Adwords enables the distributor to show ads to people in a targeted geographical area. This function can be used for reasons other than advertisement.

<sup>18</sup> Faculty of Communication manages a closed-circuit TV service, which only broadcasts on the TV screens scattered around the campuses of Istanbul Bilgi University.

**Figure 3.2 Transmedia Narrative Flowchart of Nourishment at Santral**

CHANNELS						
CHANNELS	ENTRY POINTS	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 10
<b>News Blog</b> <i>Santral'de Beslenme</i>	Expansions to the news story introduced in the news blog		Data collection survey about food allergies, intolerances, and preferences			
<b>Print Material</b> <i>QR code sticker</i>	Placed in cafes and restaurants to attract people to the news blog					
<b>Mobile App</b> <i>Location Based Services</i>	When checked into the location the news blog is suggested					
<b>Uni. TV</b> <i>Closed Circuit</i>	Expansions to the news story introduced on university closed-circuit TV					
<b>Swarm</b> <i>Social Media</i>	When checked into the location the news blog is suggested					
<b>Instagram</b> <i>Social Media</i>				Collect images for exhibition		
<b>Facebook</b> <i>Social Media</i>		Community management		Posts on survey & gallery event		Posts on documentary event
<b>Twitter</b> <i>Social Media</i>		Daily posts on the stories with the hashtag #santraldebeslenme				
<b>Youtube</b> <i>Social Media</i>			Weekly cooking program on RGB Live Daily news hour program on RGB Live			
<b>Soundcloud</b> <i>Social Media</i>		Audio interviews of food providers				
<b>Uni. Radio</b> <i> Radyo Vesaire</i>	The news project is introduced on university radio		Podcast on university radio			
<b>Faculty Magazine</b> <i>Addictive</i>		Weekly news article on secondary stories in faculty magazine Addictive				
<b>Physical Space</b>				Lecture on food hypersensitivity	UGC Gallery with Instagram photos	
<b>Movie Theatre</b>						Background story documentary
TIMELINE	ENTRY POINTS	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 10

**Source:** Transmedia Journalism Toolkit Workshop, Istanbul Bilgi University, 2018.

The planned project made use of multiple social media platforms at different stages of the news story. Facebook was mainly used for community formation purposes. Through this platform, the community members would be informed about ongoing and upcoming events. Twitter platform was planned to display personal stories from the audience for subjective and immersive

experience. Additionally, daily informational posts would be shared with the hashtag #santraldebeslenme/#nourishmentatsantral. Instagram is another platform where user generated content can be gathered and brought into use. On that note, the team came up with a gallery expansion idea to increase audience performance, which could consist of exhibiting photographs about food hypersensitivity that were submitted by the audience. The photographs would be collected through the project's hashtag. Youtube platform came into use with an external link to a RGB Live<sup>19</sup> screen series called "Vegan Tastes". Vegan Tastes is a cooking show that shares a different vegan recipe every week. The weekly occurrence of this program and its usable information of recipes were planned to respectively add seriality and extractability to the experience. In addition to the cooking show, RGB Live hosts a morning news program, which the team planned to create daily content for. Soundcloud platform was planned to be used for internal links to full length interviews. Additionally, the team thought of using the university radio, RadyoVesaire, to broadcast live podcasts with experts, students, and university staff. Providing multiple perspectives to the news story, these live podcasts could later be archived in Soundcloud, reachable at anytime.

Besides digital media channels, the team also included print media and physical spaces for the distribution of the news story. As a weekly occurrence, the team planned to publish weekly news articles on Addictive. Adding to the seriality of the project, content of these news articles would relate to digital media expansions. For instance, on the thirds week of the project the team would ask the audience to fill out a survey on the news blog hub about their food allergies, intolerances, and preferences. As an expected performance, this survey would collect usable research data, and the results of this data could be analyzed on the fourth week issue of the magazine. Correspondingly, on the third week, the team also planned to organize a lecture for awareness on food hypersensitivity by inviting experts to talk on the issue. These lectures were thought to inform and invite the audience to drill deeper into finding the answers for what could be done

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<sup>19</sup> RGB Live is a live broadcast screen of the Faculty of Communication, where students are behind all of the content and production. Reaching the audience through its Youtube channel, RGB Live embodies entertainment, news, culture, and education programs.

to achieve changes for the better. As the audience is dragged deeper, they are also immersed into the news story through real life exhibitions of their own contributions to the story. For instance, on the fourth week, the team planned on organizing a gallery exhibition of the food hypersensitivity photographs that were collected on Instagram. The exhibition aimed to provide the audience the sense of being a part of the news story. Lastly, after serial posts on the news blog, social media, programs on university screens and TV, podcasts on university radio, news articles, events and many more, the team planned on producing a documentary about the background events and characters of the project. As a tenth week plan, this documentary could provide the unknowns of how this news story came into being and which characters were behind the production of the project. As the audience drills deeper into the news story in a movie theatre, they would learn about the challenges that were faced during the process. Most especially, they would learn about the first step of this journey. As the old saying goes, “The journey of a thousand miles begins with one step”<sup>20</sup>.

### **3.3.5. Audience Engagement**

From another perspective, the engagement of the audience on the Nourishment at Santral project provides a set of journey paths. While the team provided the performance options for each story fragment, I aim to show three possible scenarios to describe the journey of three different individuals as a method for clear explanation (Figure 3.3).

The first scenario involves the journey of a student, who is standing on a line to get a cup of coffee at Cafe B. Her eye catches the sticker on the floor. The sticker grabs her attention and she scans the QR code with her mobile phone. She is right away directed to the news blog hub, where she is introduced to the Nourishment at Santral project. In order to join the community and stay informed about later developments on the project, she follows the Facebook and Twitter accounts. Additionally, she daily follows the hashtag #santraldebeslenme to read

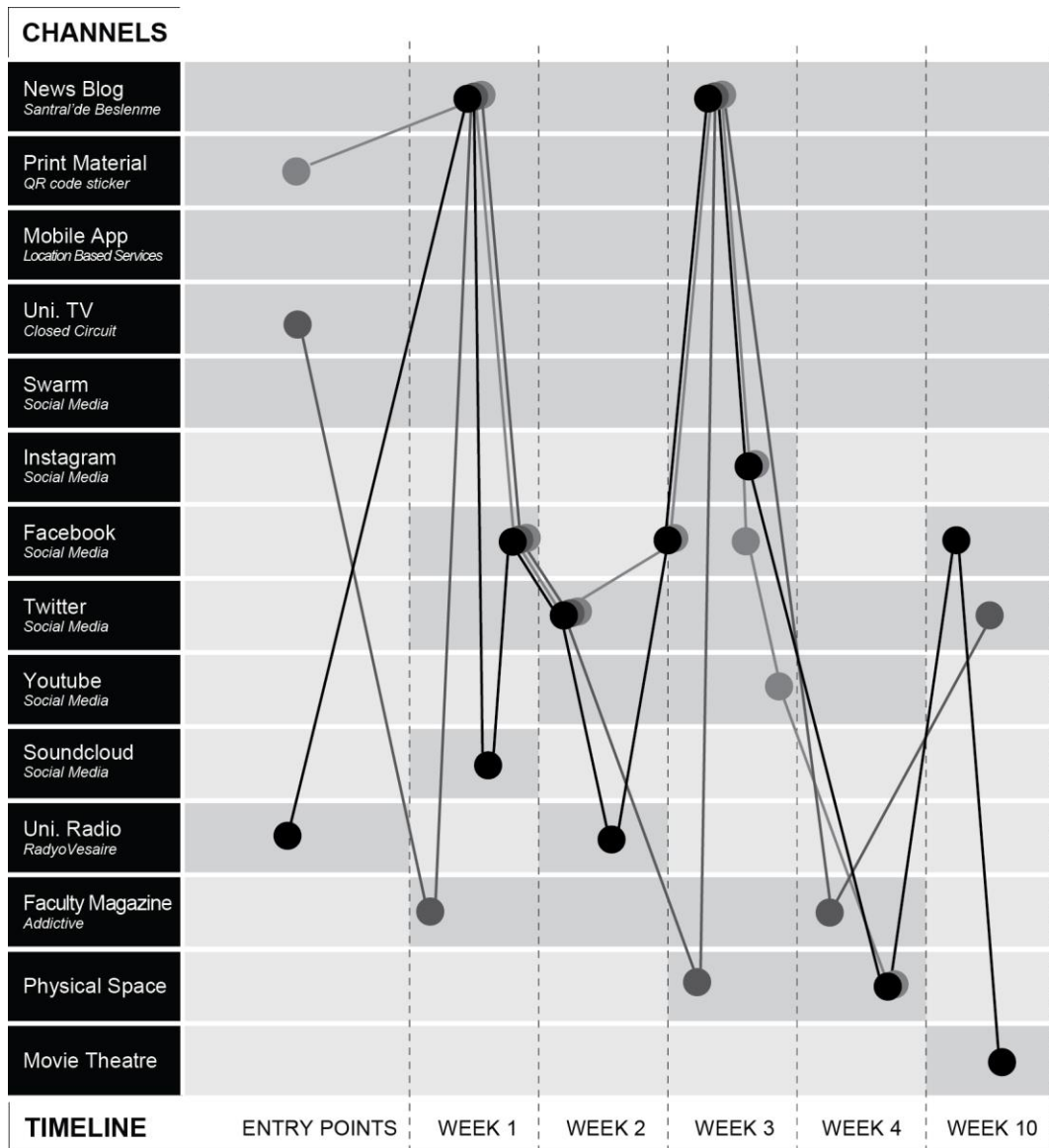
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<sup>20</sup> It is an old saying by an ancient Chinese philosopher and writer, Lao Tzu.

about other people's personal stories on nourishment in campus. She also shares her own personal story under the same hashtag. On the third week, she reads about the survey and Instagram photograph gallery event on Facebook. At the news blog website, she takes the survey and submits her responses. Consecutively, she captures a photograph that represents her perspective on nourishment in the campus and posts it on Instagram with the project's hashtag. While following the developments of the survey on facebook, she comes across a trailer of a cooking show about vegan recipes. The link directs her to the Youtube channel of RGB Live, where she can watch the episodes of the program. On the fourth week, the gallery event gathers the project community and she visits the gallery event that exhibits her photograph.

The second scenario involves the journey of a student, who is sitting in front of the closed-circuit TV on a couch by the entrance of a campus building. While watching the screen, comes across an introductory clip on a news article in the Addictive Magazine. He grabs a free issue from the table next to him and reads about a comparison and research on nourishment issues of campuses abroad. The news article also gives information on the project's main website, which he then observes and subscribes. Consecutively, he joins the project community on Facebook and starts following the project account and hashtag on Twitter. Informed about the lecture event on Facebook, he attends to hear from the experts and ask questions. The lecture directs him to fill out the survey on the news blog hub and contribute to the research on the nourishment problem in the campus. The results of the survey is then published in Addictive, which gives him an idea of a sub-campaign on Twitter that could support the project.

**Figure 3.3 Audience Journeys Flowchart of Nourishment at Santral**



- — JOURNEY 1
- — JOURNEY 2
- — JOURNEY 3

**Source:** Transmedia Journalism Toolkit Workshop, Istanbul Bilgi University, 2018.

The third and last scenario involves the journey of a student, who is listening to RadyoVesaire while studying for her midterms. The radio program hosts a student who has food intolerances. The host shares personal stories about

the challenges he faces in the campus about finding food. The student, who is listening to the radio program becomes informed about the project new blog hub and subscribes to the website. Seeing that there are many more audio interviews on the subject, she is directed to Soundcloud to explore. Consecutively, she joins the project community on Facebook and starts following the project account and hashtag on Twitter. On Twitter, she shares her story and opinion about the food alternatives in campus under project's hashtag. Informed about the project podcast on Radyovesaire from social media, she subscribes to hear more stories and learn more from the experts. After hearing about the survey on the news blog, she takes the survey and submits her responses. Consecutively, she searches under the project's hashtag on Instagram to observe the images submitted by people of the campus. Later on she visits the gallery event to gather with the project community in real life. Lastly, she sees a trailer on facebook about a documentary that will be released. On the tenth week, she attends the documentary screening to explore how the Nourishment at Santral began and learn about the challenges that were faced along the way.

### **3.4. WORKSHOP FEEDBACK AND OBSERVATIONS**

After participants completed the flowchart prototype session, they were ready to share their feedback on the toolkit and workshop experience. In the feedback session, participants were asked about areas where they struggled, what was helpful, and their ideas on how to improve the toolkit. This section briefly describes the overall feedback of the participants in relation to the observations I made throughout the process.

All of the participants were like-minded on the feedback that the design of the toolkit was very simple and clear. The fact that it is customizable gave them a sense of freedom and additional creative push. However, one of the participants emphasized on the lack of reminder about transmedia storytelling principles while using TJT. She commented that she forgot about the principles while working on the project.

One of the comments that all participants agreed on was the duration of the workshop. According to the participants, one day duration of the workshop was challenging to comprehend all the concepts and complete all the tools. For instance, the schedule of the workshop reserved the longest time for content collection stage. This was due to the challenging process of exploring news content. However, the content collection stage took over two hours longer than the anticipated period of time. The participants needed extra time to accomplish location hunting, interviewing, transcribing, and issues of consent.

Another reason of the delay was that participants mainly had tendency towards producing a finished tangible project rather than a prototype. While the content creators and editors were working on content collection, other team members were working on building websites, opening social media accounts, and uploading content. When I asked Participant 2 about this behaviour, he claimed that they are mostly expected to hand in finished projects in most of their classes, and, to him, a draft of a plan corresponded to an unsuccessful project.

During the interview sessions, participants came across several ethical challenges. For instance, few workers did not give consent to use their name or name of the establishment. Some of them didn't want their photos to be taken. The participants had to find ways to move around the content to meet the privacy requests. Some of these methods involved changing the form of content such as using only audio recordings. Additionally, campus cleaning and security staff were reluctant to participate without the consent of their supervisors. This was unfortunate, because the participants were eager to present as many perspectives of the campus ecosystem as possible.

In order to create a drillable news story, the participants were mainly focused on planning one that covers the subject at hand from many angles. For this, they made sure to tell the story from the perspective of both the food providers and food consumers. Among the food consumers, they also made sure to interview vegans, vegetarians, people with food intolerances and allergies. They also included an interview with a student who did not have any food hypersensitivity. Additionally, the planned project aimed at providing as much

background information as possible. The website blog hub presented information on anything there is to know on food hypersensitivity. There was also a documentary project about the background events and characters of the project.

One of the participants found it beneficial to learn about transmedia journalism through practice and teamwork. She stated that working with a team enabled her to learn more by guiding each other throughout the process. I was also able to observe signs of collective knowledge creation during the workshop. For instance, the actor roles that were assigned in the beginning of the workshop slowly blended as some members exchanged tasks to help other team mates. Towards the end of the workshop, there was full collaboration among the team and each member participated in the creation of the planning of the prototype. For instance, as a student in advertising, Participant 2 had the skills to build a website out of scratch in less than an hour. As a student of media, Participant 1 had the skills of a professional journalist, which proved useful guidance about the dos and don'ts of a news story. Participant 4, as a senior media student, had extensive knowledge on media technologies, which made a significant contribution while pondering through usable media channels.

The collective practice also brought forward an interesting action. At the beginning of Transmedia News Plot Design Canvas session, Participant 1, who had the most experience in journalism, gave a mini lecture on narrative structures of a news story. Formation of the mini lecture was a clear example of creating collective knowledge and sharing among the team. Another feedback was about offering a second round in the workshop where the actor roles were exchanged among members. They commented that it would be interesting to see how the dynamics of the team and structure of the project might transform.

The participants also commented on the structural aspects of the workshop. One feedback stated that the initial lecture of the workshop should include more details on differences between transmedia storytelling and transmedia journalism. Although they didn't feel the need at first, towards the end of the workshop it seemed necessary to emphasize on the differences in more detail. Additionally, the Code of Ethics Checklist was originally planned as the

third stage of the toolkit. However, during the content collection and creation phase, I observed the participants having struggle on identifying the line between regular content and news content. This observation directed me to hand out CEC during the content collection and creation phase. Repositioning of the Code of Ethics Checklist wasn't the only concern I had throughout the workshop. Throughout the planning process, participants moved back and forth between the stages. For instance, halfway into designing the news story plot and collecting content, they were already starting to ponder on forms and channels. Moreover, while designing the flowchart, they were still juggling with the plot of the news story.

### **3.5. RESULTS ANALYSIS**

#### **3.5.1. Design Elements**

As stated on the second chapter in detail, TJT makes use of simple and clear design elements, which enable easy comprehension and utilization for its user. The toolkit also presents a customizable structure that is based on universally accepted principles. The reason behind this approach was to create a transcultural and transnational design model, which can certainly differ in distinct cultures, geographies, and journalism practices. However, the evaluation of the toolkit surfaced another aspect of this feature. The open-ended design principle presented an additional creative push. Giving the participants the freedom to make enhancements to the toolkit pushed them towards further experimentations.

#### **3.5.2. Journalism Codes of Practice**

The main objective of this research was built around the lack of journalistic concern in the existent transmedia storytelling methods. TJT was designed to overcome this problem by providing its users the necessary reminders of journalism codes of practice. The CEC was especially included in the toolkit

for the users to review and analyze the content they have collected and distributed. Through observations of the workshop, it is clear to see that participants showed interest and attention to issues of privacy, transparency, and accuracy.

However, it is also important to state that paying attention to the journalistic codes of practice while planning a transmedia news story increased the need of time, sources, and workforce. When there is a vast amount of data pouring from social media, the Internet, and other sources, the verification of facts require time and workforce. In addition, when people request privacy on their identity or the information they wish to give, the search begins for extra sources and alternative ways of representation. Furthermore, coverage of an extensive topic consists of a complex system of fragmented news stories. The content collection, production, and distribution processes of these news stories require a large amount of labour.

### **3.5.3. Transmedia Practice**

The final flowchart prototype of the workshop presents specific formations of transmedia storytelling principles, such as subjectivity, drillability, seriality, extractability, and most importantly performance. Although the toolkit includes no literal reminders on the principles of journalism, it is clear to see that the operation of the toolkit applies these principles into the story. Additionally, the audience journey map lays out immersive engagement paths that offer multiple performance possibilities, such as submitting or sharing content, subscribing, and asking the experts.

### **3.5.4. Collective Knowledge Creation**

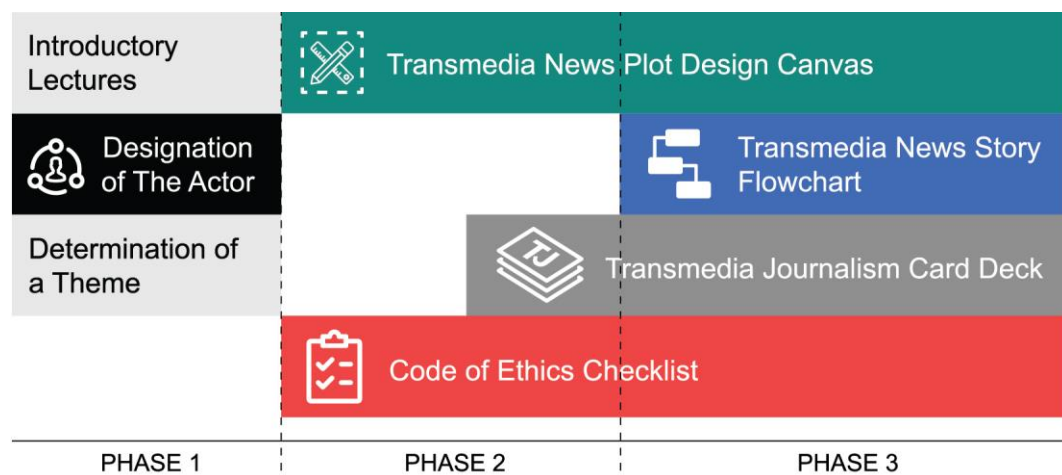
As mentioned in the first chapter, convergence brings forward collective working spaces for journalists. Journalists of today are not only closely working with their peers but also people from different sectors, such as advertisers, graphic designers, or representatives of media companies. Training individuals for such

complex environments of dialogue can be both beneficial for the team and the process of the project they are creating. In this workshop I observed the benefits of having diversity in educational background. All of the effort formed an environment of collective participation where each participant contributed to the pool of knowledge. Additionally, sharing production roles throughout the process enabled the participants to experience diversity of tasks.

### 3.5.5. Workshop Structure

The complex course of planning a transmedia news story brought forward the question of whether overlapping the application of the toolkit sections would be more beneficial in the future. Since there is also a consensus in needing a longer time for the workshop, it is expectable to suggest a new plan for the workshop structure (Figure 3.4).

**Figure 3.4 Suggested New Plan for the Workshop Structure**



**Source:** Elaborated by The Author

In this new structure, the stages of the toolkit are coinciding with each other instead of each one standing alone. The reason for this is that, after experiencing the application of TJT, I realized how much more complex the

process can be. The juggling behaviour of participants from one tool to the other indicates that all of the sections of the toolkit should coincide with each other in one way or another. Using one tool after the other slows down the creation process and cause confusion.

In addition to the changes in structure of application, the new plan also shows a minimum of three phases for longer duration. These three phases can be considered as three full days of practice. In the first phase, the workshop starts with a detailed introductory lecture about the concepts of transmedia storytelling, transmedia journalism, and the differences in between. After the lectures, the conductor hands out the actor cards to designate the roles of the team members. At the end of the first phase, the team members get together to agree on a broad theme to ponder on. In the second phase, the team is given a day to research on and figure out the main storyline, secondary storylines, and characters of the news story. At the beginning of the plot process, the conductor hands out the CEC to remind the team on being accurate and ethical journalists. During content collection and creation process, the conductor hands out TJCD to guide the creative process of content distribution. Lastly, in the third phase, the flowchart design process gathers with rest of the TJT tools to form an educational and creative dimension where each actor of the team is actively at work. While an iteration process is at work with more time at hand, it would be possible to go for a second round of redesignation of the actors. As the participants commented, the second round could show how the dynamics of the team and structure of the project might transform.

### **3.5.6. Workshop Theme**

All of the abovementioned efforts of extending the duration of workshop falls parallel to the prior concern of the much needed planning time. Feedback from the participants prove that the complex structure of transmedia planning is a meticulous process that requires lengthy time. In these circumstances, adapting transmedia storytelling to daily journalism stands as a far away possibility to

reach. Therefore, transmedia journalism, for now, is better off practiced under broad themes that have a longer shelf life.

Considering the outcome of the workshop, the extensive theme choice ended up to be a convenient one for the construction of a transmedia news story. As initially anticipated, the chosen theme presented information from diverse situations and perspectives in the context of campus. Participants were able to plan multiple angles to the story with an immersive experience in mind. Additionally, the theme focused on a real problem where there is a need for a change. In quest of understanding the problem and call people to action, the investigation led by Nourishment at Santral held out a ten weeks plan.

In order to buy time, this workshop offered a predetermined theme for the participants to work on. In a fully integrated transmedia news story production process, the project team would also need to spend time and effort in finding the convenient extensive topic to work on. I believe that determining the theme of a transmedia news story also deserves its own design thinking method. Considering the significance of a theme's depth and breadth, the characteristics of transmedia journalistic themes<sup>21</sup> could be further analyzed for construction of its own determination model.

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<sup>21</sup> Extensive themes that provide the necessary complexity and diversity for a transmedia news story.

## CONCLUSION

This journey marks the beginning of a new debate. A debate that invites further understanding of what transmedia journalism is and how it operates. As the new realities of journalism surface, this new method of storytelling promises ways of dealing with the contemporary complex media systems. However, it is not a simple matter to deal with an environment that leaves journalists powerless over the increasing competition. So powerless that the journalist struggles to find time and workforce to verify facts when there is a vast amount of news information rushing from diverse media angles. It is a changing environment that also has altered the way we read and tell news stories. Formerly established linear structure of a news story narrative gives its place to a fragmented and non-linear one. News consumers, who are migrating from one media channel to another, no longer settle for a single source to obtain their news. They also rely on other sources, such as social media, and adapt a non-linear reading behaviour to explore further information on the subject of their choosing. On top of all this, the walls around the journalist's workplace are slowly tumbling down as the new media systems demand collaborative and connected production experiences. News organizations are already laying out the plans of their trendy integrated newsrooms.

Understanding and practicing transmedia journalism help journalists operate in the new converging cultures of identity, workspace and storytelling. Today's social media habits provide news consumers the freedom to produce and distribute their own news content and collaborate among each other. The horizontal communication between the bottom-up and top-down is merging identities of the professional journalists with the civilian ones. Accordingly, transmedia journalism practices allow this horizontal communication to take over. It is a practice that supports the citizen's active engagement in the production of a news story. By allowing the audience to contribute, it becomes an effective method for collective knowledge creation. This collective creation also surfaces in the compounds of the converging workspace. When I say converging, I don't only mean the integration of journalists from different media platforms, such as

magazine, newspaper, TV, etc. I also mean the integration of journalists with people from other sectors, such as graphic designers, writers, movie producers, etc. That being the case, we were not surprised when journalists, chefs, farmers, medical specialists, and many more gathered for the creation of the Future of Food transmedia journalism project. Needless to say that, the collaboration among these professionals was what made this news story one of the best examples of transmedia storytelling practices. Another reason why this example stands as one of the best is that it makes use of the converging media systems to create a story flow across multiple media channels. As already mentioned, we are living in a communication environment where there are countless media options to choose from. Contrary to the era of mainstream media, the audience is now scattered among these media channels. In response to this, transmedia journalism embraces the shattered channels of the media system with its audience, and bonds them together with immersive and multifaceted narrative.

Although we have our reasons as to why, how do we extend our understanding of transmedia journalism and its practice? Production of a transmedia news story is not a walk in the park, due to its complex nature of combining transmedia storytelling methods with journalism practices. When these two structures overlap, we can see conflicts that may occur. These conflicts especially surface in areas of planning time, availability of information, limited expansion, and privacy of the individual. On one hand, transmedia storytelling in itself reserves specific principles that maintain its immersive and engaging character. On the other hand, journalism is bound to codes of principles that serve its legitimacy.

In the last decade, the concept of transmedia storytelling received such an intense attention that it wasn't long before its theory and practice entered the academia. Laboratories, departments, and programs have opened for further research and development on the subject. The future generations are now being taught transmedia practices to attain the necessary social skills to participate in today's media ecology. Evolving from these debates, transmedia journalism is also slowly finding its place in the sector and soon in the educational field.

This research stemmed from an observation that highlighted the lack of practical guidelines for production of a transmedia news story. Most of the sources for transmedia storytelling practices either talked about marketing objectives or how to build a successful media brand. Moreover, almost all of the sources based their statements and examples on fictional storytelling. To that end, designing a suitable method for planning a transmedia journalism project seemed as an essential path to walk on. This path was built around the concerns of conceptual conflicts and environment. Clearly saying, in order to construct a suitable method, I needed to consider the aforementioned conceptual differences between transmedia storytelling and journalism. Besides this, I also had to consider the environmental specifications, such as diverse skills and collective collaboration. For this purpose, Transmedia Journalism Toolkit (TJT) embodies the concept of design thinking to simplify the complexity of planning factors and offer guidance on creative approaches. Besides simplifying complex matters, design thinking methods are also effective tools that form collaborative environments where peer-to-peer learning is encouraged.

My main aim in designing TJT was to overcome the challenges that individuals can face while planning a transmedia news story. The challenge mainly revolved around the effective application of transmedia methods in journalism practice. In order to meet this challenge, the toolkit embraced universal guidelines for journalistic codes of practice and transmedia storytelling. After a one-day workshop, the results of its evaluation proved its effectiveness through observations and outcome. The toolkit was useful in guiding the participants to plan the Nourishment at Santral project, which processed the topic of food hypersensitivity in the university campus. The highlights of the evaluation indicated that participants paid attention to issues of privacy, transparency and verification of facts. In parallel, the final flowchart prototype showed an immersive news story structure that made use of multiple media channels and engagement paths. Although participants shared different educational backgrounds and skills, they were able to work in collaboration and produce collective knowledge. In addition to these results, the workshop also brought

forward additional ideas for a new workshop structure and a journalistic transmedia theme determination model.

Perhaps this research can open new doors to further attempts. TJT goes beyond the borders and limitations of cultural and national design elements. It utilizes a customizable structure that is based on universally accepted principles. Therefore, it offers an untouched dough ready to be knead by distinct cultures or practices. Additionally, budget planning is also a crucial part of transmedia story production. This research leaves out the financial aspects of planning a transmedia journalism project. The reason behind this exclusion is to narrow the focus of study on the story's content and structure. This void can be filled with a research on an additional tool for budget planning. Furthermore, the evaluation of TJT was arranged in an educational setting carried out by students. Applying TJT in a business setting, such as a newsroom, can yield further observations on the group dynamic and provide additional constructive feedback on its operational features.

TJT was designed to guide people to understand the content production and consumption processes of transmedia journalism practices. This intention prepares its users for today's complex mediascape. However, application of transmedia storytelling methods in journalism practice is still a theoretically and practically inchoate area of research. As every newly emerging concept, transmedia journalism requires deep and broad scrutinization of its every fragment. I believe that this research provides a humble step further in covering the missing parts of literature on transmedia journalism. The attempt on laying down the differences between transmedia storytelling and journalism practices bring forward new research paths that could lead to further understanding of the concept at hand. Moreover, I believe that the proposed design thinking toolkit offers a new methodological approach in understanding the theoretical and practical processes of transmedia systems in journalism practice. This research also presents a fresh attempt of applying design thinking methods in the practice of transmedia journalism.

As the converging media systems take their course with the social changes at hand, we find ourselves in a pool of unanswered questions. These questions

stem from the lasting changes that time throws at us. This research started as an attempt to shed a light on one of these questions. Now it is at an ending point with so much more that remains unknown.

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## APPENDIX A

**Table A.1** EMCC Activity Schedule

	Education	Management	Technology	Content	Legal Issues
2014	Pedagogical Strategy			Content Strategy	
2015	Self Assessment	Defining Skill Levels	CMS		
	Peer Rating	Planning & Monitoring		Front-end Design	
2016	Online Lectures	Workflows	Editorial Dashboard	Crossmedia Storytelling	Security
	Links to Curricula		Curated Content	Social Media/ Data Journalism	Privacy & Ethics
2017	Collaborative Tutorials	Intercultural Issues			Intellectual Property Rights

■ Bilgi   
 ■ DMJX   
 ■ HvA   
 ■ HdM   
 ■ HIOA

Source: (“Activities | EMC2 project,” 2014)

## APPENDIX B

**Table B.1** EMCC Transmedia Storytelling Workshop Schedule

Slot	Monday
11:00	Kick-off session: Introduction presentation of the Cloud Campus and the workshop schedule
12:30	Lunch Break
13:30	Lecture I: A short introduction to crossmedia storytelling
15:00	Workshop I: Crossmedia treasure hunt – Find the treasures and rearrange them to tell a story
17:00	Presentations I: Life in Santral, a crossmedia story
18:00	Pizza session
Slot	Tuesday
10:00	Lecture II: Perspectives on refugee crisis (guest lecturer)
11:00	Q&A with guest lecturer
12:30	Lunch Break
13:30	Lecture III: Designing a crossmedia story (A card deck)
15:00	Workshop II: Investigation of how the media has represented the refugee crisis (Focus on uses of crossmedia elements)
16:30	Presentations II: Findings, critiques, and possibilities (Follow-up to Workshop II)
17:30	Free time
Slot	Wednesday
10:00	Workshop III: Designing a crossmedia story on the refugee crisis <ul style="list-style-type: none"> <li>- Will include a list of experts at Bilgi</li> <li>- Will introduce easy to use media creation tools</li> </ul>
12:30	Lunch Break
13:30	Workshop III (Continues) <ul style="list-style-type: none"> <li>- Will include visits to experts and institutes at Santral</li> </ul>
17:30	Free time
Slot	Thursday
10:00	Progress report by students
11:00	Workshop IV: Production of crossmedia stories
12:30	Lunch Break
13:30	Workshop IV Continues
19:30	Closing dinner
Slot	Friday
10:00	Final presentations
12:00	Evaluation of the workshop
12:30	Lunch Break

**Source:** EMCC Crossmedia Storytelling Workshop

## APPENDIX C

**Table C.1** The Transmedia News Building Model

TRANSMEDIA NEWS BUILDING MODEL		
WORKFLOW STAGES		STAGE DESCRIPTION
<b>WHAT I HAVE TO TELL?</b>	WHAT IS THE MAIN THEME?	<i>I HAVE TO WRITE THE PLOT, THE NEWS BACKGROUND AND THE SKILL OF THE CHARACTERS.  I HAVE TO FIND ALL THE STORY-LINES AND ORDER THEM BY PRIORITY.</i>
	WHO IS THE MAIN CHARACTER? AND THE OTHERS?	
	WHAT IS THE MAIN STORY-LINE?	
	ARE THERE SECONDARY STORY-LINES?	
<b>TOOL:</b>	<b>PLOT POINT CHART</b>	<i>A CHART TO VISUALIZE ALL THE STORY-LINES AND THE PLOT POINTS.</i>
<b>HOW CAN I EXPLAIN THIS?</b>	WHAT ARE THE CHANNELS?	<i>I HAVE TO UNDERSTAND THE BEST CHANNELS AND THE RIGHT DEVICES.</i>
	WHAT'S THE MAIN FUNCTION ABOUT EACH CHANNEL?	
	WHAT KIND OF CONTENT?	
	WHAT DEVICES ARE USED?	
<b>HOW CAN I ENGAGE THE AUDIENCE?</b>	WHAT IS THE RABBIT HOLE?	<i>I'VE TO THINK ABOUT THE WAY TO INTERACT AND TO ENGAGE THE AUDIENCE.</i>
	WHAT ARE THE POINTS OF ENTRY?	
	WHAT IS THE ENGAGEMENT STRATEGY?	
	HOW TO MANAGE THE AUDIENCE CONTENTS?	
<b>TOOL:</b>	<b>PLATFORM ACTION CHART</b>	<i>A CHART TO VISUALIZE ALL THE STORY-LINES, HOW THEY ARE PUBLISHED ON DIFFERENT CHANNELS AND WHAT ARE THE INTERACTION POINTS WITH THE AUDIENCE.</i>
<b>HOW CAN I ORGANIZE THE WORKFLOW?</b>	WHAT CONTENTS TO PRODUCE?	<i>I'VE TO FIND THE BEST SKILLS INSIDE (OR OUTSIDE) THE NEWSROOM.</i>
	WHAT CONTENTS ARE READY TO PUBLISH?	
	WHAT ABOUT THE VISUAL GUIDELINES?	
	WHAT KIND OF COMPETENCE I NEED?	
	WHAT IS THE DEADLINE?	
<b>TOOL:</b>	<b>TRANSMEDIA ROLL OUT + TIME TABLE SCHEDULE</b>	<i>A TIMELINE THAT SHOW HOW DIFFERENT CONTENTS ARE PUBLISHED ON DIFFERENT CHANNELS AND A TIME SCHEDULE WITH THE PRODUCTION DEADLINES.</i>

**Source:** (Ciancia & Mattei, 2018, p. 118)

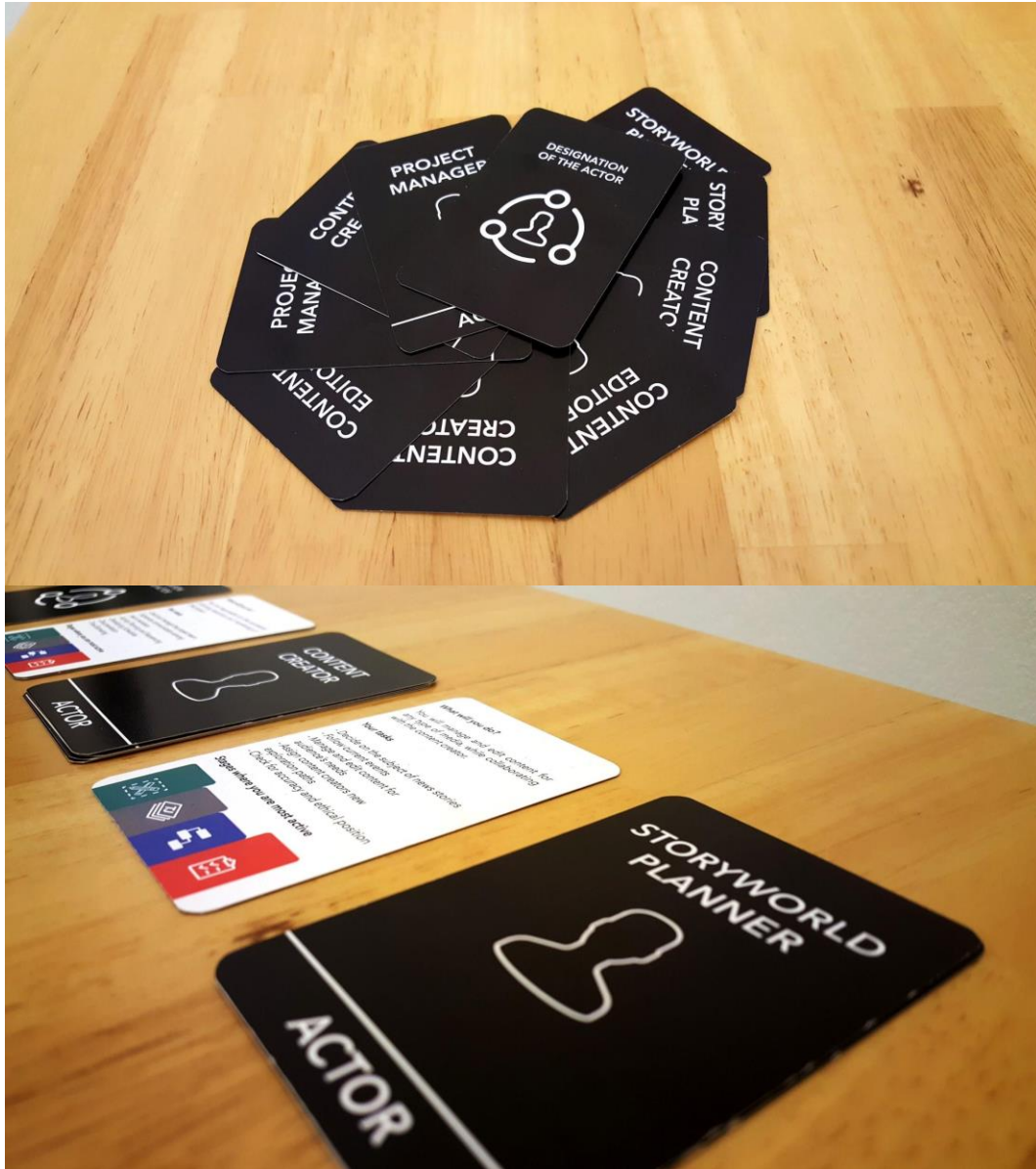
## APPENDIX D

Figure D.1 Actor Designation Cards



Source: Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX D (CONTINUED)



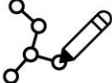
Source: Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX E

Figure E.1 The News Plot Design Canvas

### TRANSMEDIA NEWS PLOT DESIGN CANVAS

Transmedia Journalism Toolkit



MAIN NEWS THEME *What is the broad subject of news?*

MAIN NEWS STORY *What is the whole news about?*

MAIN CHARACTER *Who are the important characters of this news?*

SECONDARY STORYLINE 1 *Is there another perspective that may unfold?*

CHARACTERS *Who are the characters of this perspective?*

SECONDARY STORYLINE 2 *Is there another perspective that may unfold?*

CHARACTERS *Who are the characters of this perspective?*

SECONDARY STORYLINE 3 *Is there another perspective that may unfold?*

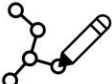
CHARACTERS *Who are the characters of this perspective?*

SECONDARY STORYLINE 4 *Is there another perspective that may unfold?*

CHARACTERS *Who are the characters of this perspective?*

### TRANSMEDIA NEWS PLOT DESIGN CANVAS

Transmedia Journalism Toolkit



MAPPING THE PLOT *What are the starting-point news stories? How do all stories and characters connect with each other?*

Source: Designed by the author

## APPENDIX F

Figure F.1 Transmedia Journalism Card Deck Design



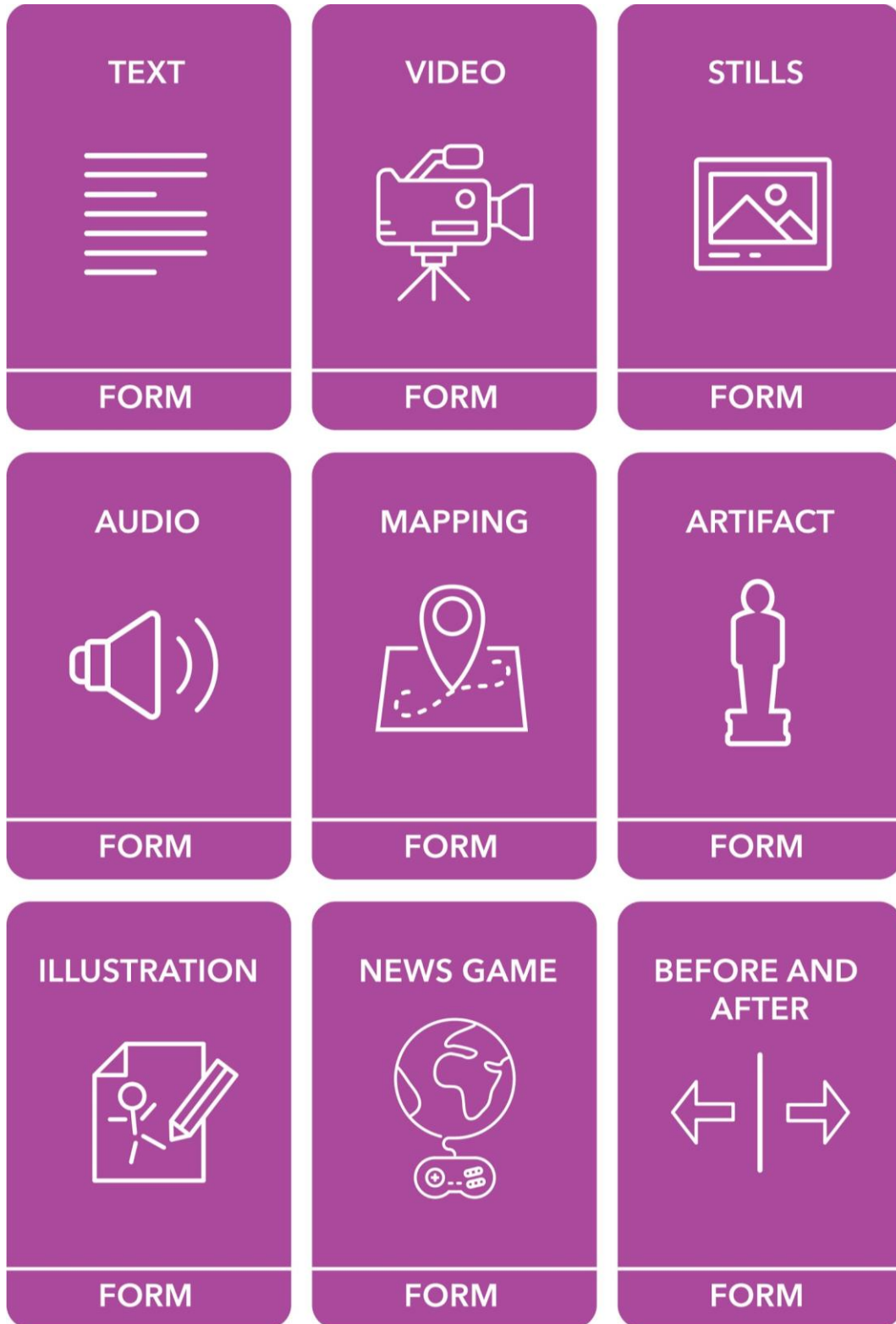
Source: Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX F (CONTINUED)



Source: Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

**APPENDIX F (CONTINUED)**



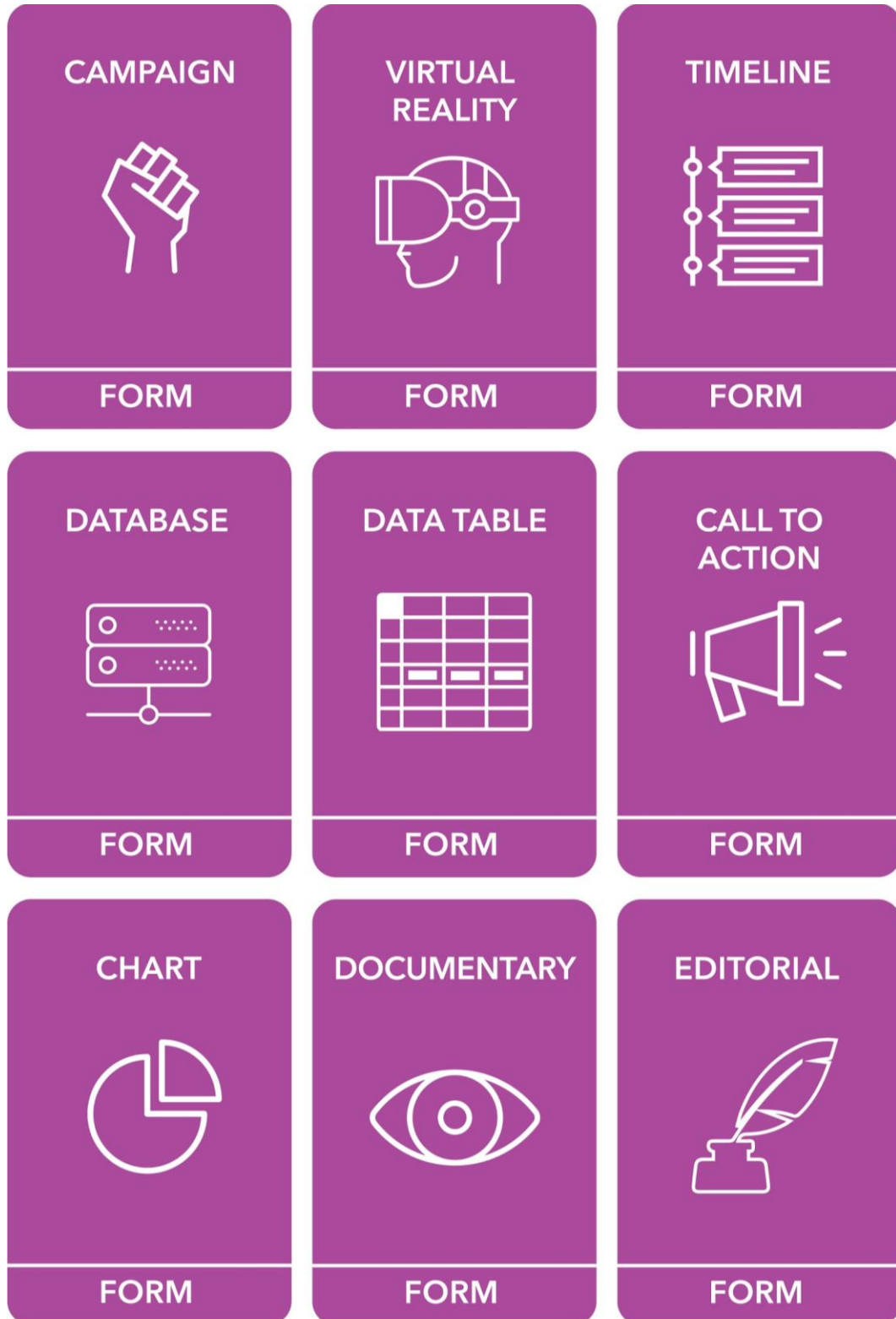
**Source:** Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX F (CONTINUED)

<p><b>Description</b></p> <p>You can take pictures for the story you want to convey. Photography can transfer effective emotions to its viewer. The audience can see the visual context of the story or create their own still images to engage with the story.</p> <p>You can use a professional camera or your mobile devices to take your pictures.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>Social Media</td> <td>News Website</td> </tr> <tr> <td>Billboard</td> <td>News Blog</td> </tr> <tr> <td>Gallery</td> <td>Forum</td> </tr> <tr> <td>Book</td> <td>News Magazine</td> </tr> <tr> <td>Newspaper</td> <td>Lecture</td> </tr> </table>	Social Media	News Website	Billboard	News Blog	Gallery	Forum	Book	News Magazine	Newspaper	Lecture	<p><b>Description</b></p> <p>You can make videos for the story you want to convey. A video can provide many details about a story, with sound and moving images. The audience can watch their way through part of the story or create their own videos to engage with the story.</p> <p>You can use a professional camera or your mobile devices to capture part of a news story.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>Social Media</td> <td>News Website</td> </tr> <tr> <td>Television</td> <td>News Blog</td> </tr> <tr> <td>Digital Billboard</td> <td>Forum</td> </tr> <tr> <td>Gallery Screen</td> <td>Movie Theatre</td> </tr> <tr> <td>Lecture</td> <td>Physical Space</td> </tr> </table>	Social Media	News Website	Television	News Blog	Digital Billboard	Forum	Gallery Screen	Movie Theatre	Lecture	Physical Space	<p><b>Description</b></p> <p>You can use textual expression for the story you want to convey. The audience can read their way through part of the story or create their own textual expression while they engage with the story.</p> <p>Textual material requires intelligibility. The audience should be able to clearly understand your purpose.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>Newspaper</td> </tr> <tr> <td>News Website</td> <td>News Magazine</td> </tr> <tr> <td>Social Media</td> <td>Forum</td> </tr> <tr> <td>Book</td> <td>Printed Materials</td> </tr> <tr> <td>Mobile Application</td> <td>Physical Space</td> </tr> </table>	News Blog	Newspaper	News Website	News Magazine	Social Media	Forum	Book	Printed Materials	Mobile Application	Physical Space
Social Media	News Website																															
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Book	Printed Materials																															
Mobile Application	Physical Space																															
<p><b>Description</b></p> <p>You can create and use artifacts related to your news story. These objects can be found while exploring the news story. They can be anything from a photo album to a lost child's teddy bear.</p> <p>An artifact can convey a sense of actuality to the news story that is being told. Additionally, it can provide a sense of empathy to the audience.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>Gallery</td> <td>Lecture</td> </tr> <tr> <td>Physical Space</td> <td>Printed Material</td> </tr> </table>	Gallery	Lecture	Physical Space	Printed Material	<p><b>Description</b></p> <p>You can use mapping as an expression for the story you want to convey. The audience can navigate their way through part of the story or create their own maps while they engage with the story.</p> <p>The use of maps supports contextual elements of a news story. The audience can geographically locate the incident and compare it with their own spatial memory.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>Newspaper</td> </tr> <tr> <td>News Website</td> <td>News Magazine</td> </tr> <tr> <td>Mobile Application</td> <td>Forum</td> </tr> </table>	News Blog	Newspaper	News Website	News Magazine	Mobile Application	Forum	<p><b>Description</b></p> <p>Audio recordings are sometimes lifesaving when there is no chance of visual representation. In fact, they are sometimes good enough to cover the story you want to convey. The audience can hear parts of the story as audio or create their own recordings to engage with the story.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>Social Media</td> <td>News Website</td> </tr> <tr> <td>Audio Gallery</td> <td>News Blog</td> </tr> <tr> <td>Audio Book</td> <td>Forum</td> </tr> <tr> <td>Radio</td> <td>Lecture</td> </tr> <tr> <td>Television</td> <td>Movie Theatre</td> </tr> </table>	Social Media	News Website	Audio Gallery	News Blog	Audio Book	Forum	Radio	Lecture	Television	Movie Theatre										
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Radio	Lecture																															
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<p><b>Description</b></p> <p>Before and after pieces are useful when you want to show the transformation that occurred after an incident.</p> <p>Revealing the scale of change can increase impact of the news story. It can also allow more expansions in the storyworld by providing a time tunnel to past and present.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>News Magazine</td> </tr> <tr> <td>News Website</td> <td>Television</td> </tr> <tr> <td>Social Media</td> <td>Lecture</td> </tr> <tr> <td>Mobile Application</td> <td>Movie Theatre</td> </tr> </table>	News Blog	News Magazine	News Website	Television	Social Media	Lecture	Mobile Application	Movie Theatre	<p><b>Description</b></p> <p>You can design a news game to deeply engage your audience. A News game is useful when you want the audience to interact with the incident and put themselves in the shoes of the main characters of the story. It helps the audience to understand the context and factors of an incident from multiple perspectives.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Website</td> <td>Forum</td> </tr> <tr> <td>Social Media</td> <td>News Magazine</td> </tr> <tr> <td>Mobile Application</td> <td>Physical Space</td> </tr> </table>	News Website	Forum	Social Media	News Magazine	Mobile Application	Physical Space	<p><b>Description</b></p> <p>Sometimes it is much suitable and easier to illustrate an event than taking its picture. Illustration is a more subjective tool to convey messages than a still image or a video. In cases where the use of pictures and video are prohibited, such as courts or crime scenes, you can use illustrations to tell your story and leave the rest to the audience's imagination.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>Book</td> <td>Forum</td> </tr> <tr> <td>Newspaper</td> <td>News Magazine</td> </tr> <tr> <td>News Website</td> <td>Lecture</td> </tr> </table>	Book	Forum	Newspaper	News Magazine	News Website	Lecture										
News Blog	News Magazine																															
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Newspaper	News Magazine																															
News Website	Lecture																															

Source: Designed by the author

**APPENDIX F (CONTINUED)**



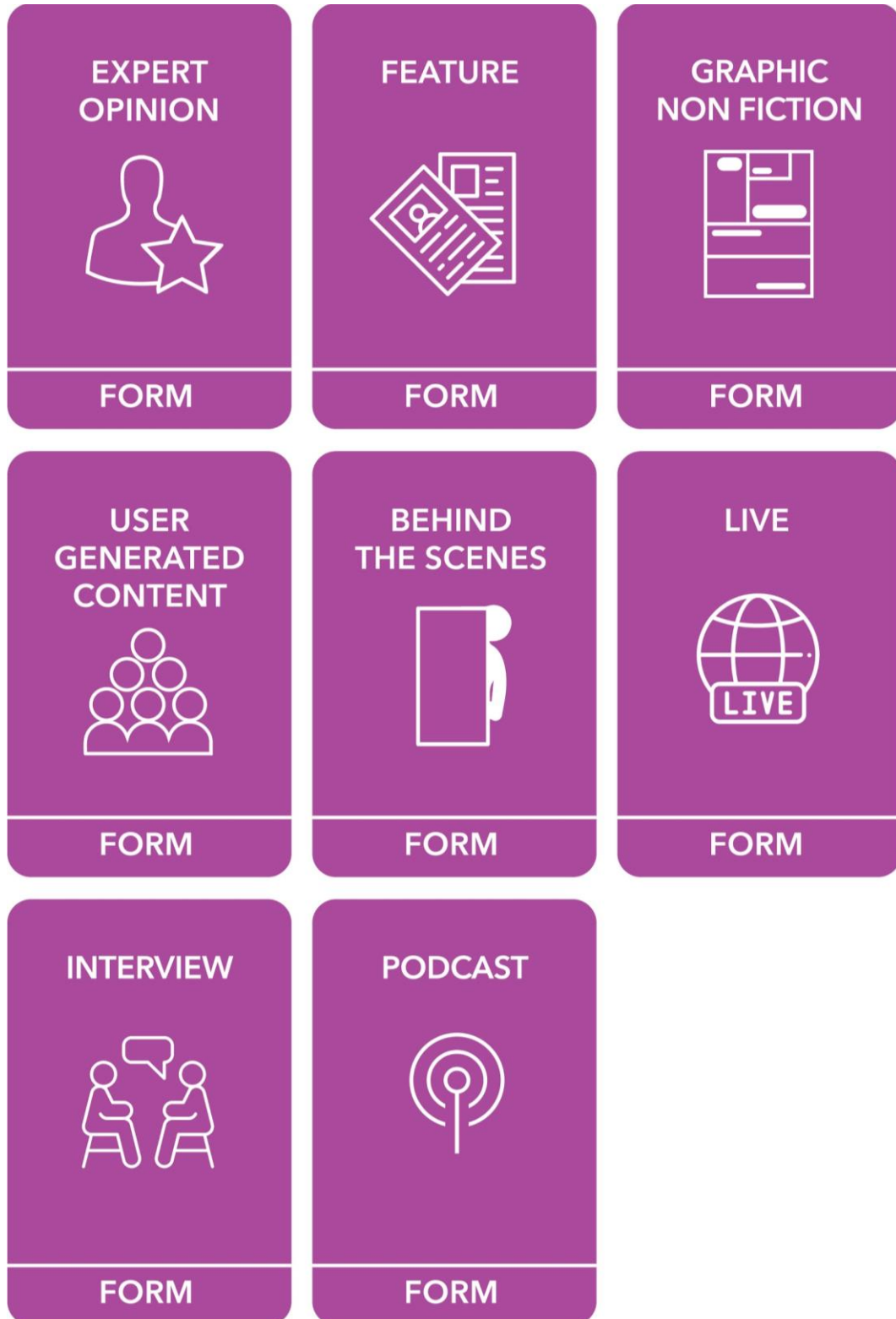
**Source:** Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX F (CONTINUED)

<p><b>Description</b></p> <p>Timelines are useful in building a contextual framework for a news event. Telling the story of an incident through its time frame allows the audience to observe the big picture. Exhibiting the sequence of events that unraveled makes it easier to see their interconnected structure. A timeline also provides a useful support while constructing a transmedia storyworld.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>Social Media</td> </tr> <tr> <td>News Website</td> <td>Book</td> </tr> <tr> <td>Movie Theatre</td> <td>Newspaper</td> </tr> <tr> <td>Television</td> <td>News Magazine</td> </tr> </table>	News Blog	Social Media	News Website	Book	Movie Theatre	Newspaper	Television	News Magazine	<p><b>Description</b></p> <p>Virtual reality can immerse the audience into a news story. Although the audience is not present at the time and place the incident occurred, they can be virtually present in the moment. This form of choice is effective in understanding and building a perspective on a story. The audience, in a sense, becomes the virtual witness.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Website</td> <td>Gallery</td> </tr> <tr> <td>Mobile Application</td> <td>Physical Space</td> </tr> </table>	News Website	Gallery	Mobile Application	Physical Space	<p><b>Description</b></p> <p>Part of your story can take up an issue and follow it through with a desired objective in mind. Campaigns are effective in bringing you closer to the community you serve. Every community has its own problems that need resolution. Audience engagement is the key for this type of journalism.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>News Magazine</td> </tr> <tr> <td>News Website</td> <td>Television</td> </tr> <tr> <td>Social Media</td> <td>Movie Theatre</td> </tr> <tr> <td>Mobile Application</td> <td>Physical Space</td> </tr> </table>	News Blog	News Magazine	News Website	Television	Social Media	Movie Theatre	Mobile Application	Physical Space		
News Blog	Social Media																							
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<p><b>Description</b></p> <p>Calling the audience to action is about making a difference, a real change. The more people are involved, the bigger your voice will be. One of the most important tasks of a journalist is informing citizens about how they can engage civically. The journalist not only tells citizens what's going on, but also tells them what they can do to take action. Journalists are facilitators of dialogue and debate.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>Physical Space</td> </tr> <tr> <td>News Website</td> <td>Movie Theatre</td> </tr> <tr> <td>Social Media</td> <td>Television</td> </tr> <tr> <td>Radio</td> <td>Newspaper</td> </tr> </table>	News Blog	Physical Space	News Website	Movie Theatre	Social Media	Television	Radio	Newspaper	<p><b>Description</b></p> <p>Data tables may come in handy when you are in need of structuring the information you want to present. It is an effective form to show similarities and differences inside the data. This type of visual aid is helpful in explaining complex cases.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>News Magazine</td> </tr> <tr> <td>News Website</td> <td>Forum</td> </tr> <tr> <td>Printed Material</td> <td>Lecture</td> </tr> <tr> <td>Book</td> <td></td> </tr> </table>	News Blog	News Magazine	News Website	Forum	Printed Material	Lecture	Book		<p><b>Description</b></p> <p>You can collect and organize data to create a database. The digital age allows the use of database for any type of information. The audience can search through the database to find new links or new questions about the news story. It is also possible to navigate the audience towards an existing database about the subject at hand.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>Data Gallery</td> </tr> <tr> <td>News Website</td> <td>External Link</td> </tr> <tr> <td>Mobile Application</td> <td></td> </tr> </table>	News Blog	Data Gallery	News Website	External Link	Mobile Application	
News Blog	Physical Space																							
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News Blog	Data Gallery																							
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<p><b>Description</b></p> <p>Editorials are opinion pieces written by the senior editors or publisher in a written document such as a newspaper or a magazine. A n editorial can also be illustrated as editorial cartoons. The editorial board determines for which content their readers may want to know the newspaper's opinion.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>News Magazine</td> </tr> <tr> <td>News Website</td> <td>Newspaper</td> </tr> <tr> <td>Book</td> <td></td> </tr> </table>	News Blog	News Magazine	News Website	Newspaper	Book		<p><b>Description</b></p> <p>Documentary films relate close to journalism in terms of documenting reality. These nonfictional motion pictures are made to instruct and inform citizens about any subject. They are also useful in recording history.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Website</td> <td>Video Gallery</td> </tr> <tr> <td>Television</td> <td>Movie Theatre</td> </tr> </table>	News Website	Video Gallery	Television	Movie Theatre	<p><b>Description</b></p> <p>Charts may come in handy when you want to graphically organize and represent your data. It is an effective form to show relationships between parts of the data. This type of visual aid is helpful in explaining complex cases. Audience can read charts quicker than raw data. There are many types of charts to choose from, make sure to use the one that is most convenient to your data.</p> <p><b>Recommended Channels</b></p> <table border="0"> <tr> <td>News Blog</td> <td>Book</td> </tr> <tr> <td>News Website</td> <td>News Magazine</td> </tr> <tr> <td>Newspaper</td> <td>Lecture</td> </tr> <tr> <td>Printed Material</td> <td></td> </tr> </table>	News Blog	Book	News Website	News Magazine	Newspaper	Lecture	Printed Material					
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Source: Designed by the author

**APPENDIX F (CONTINUED)**



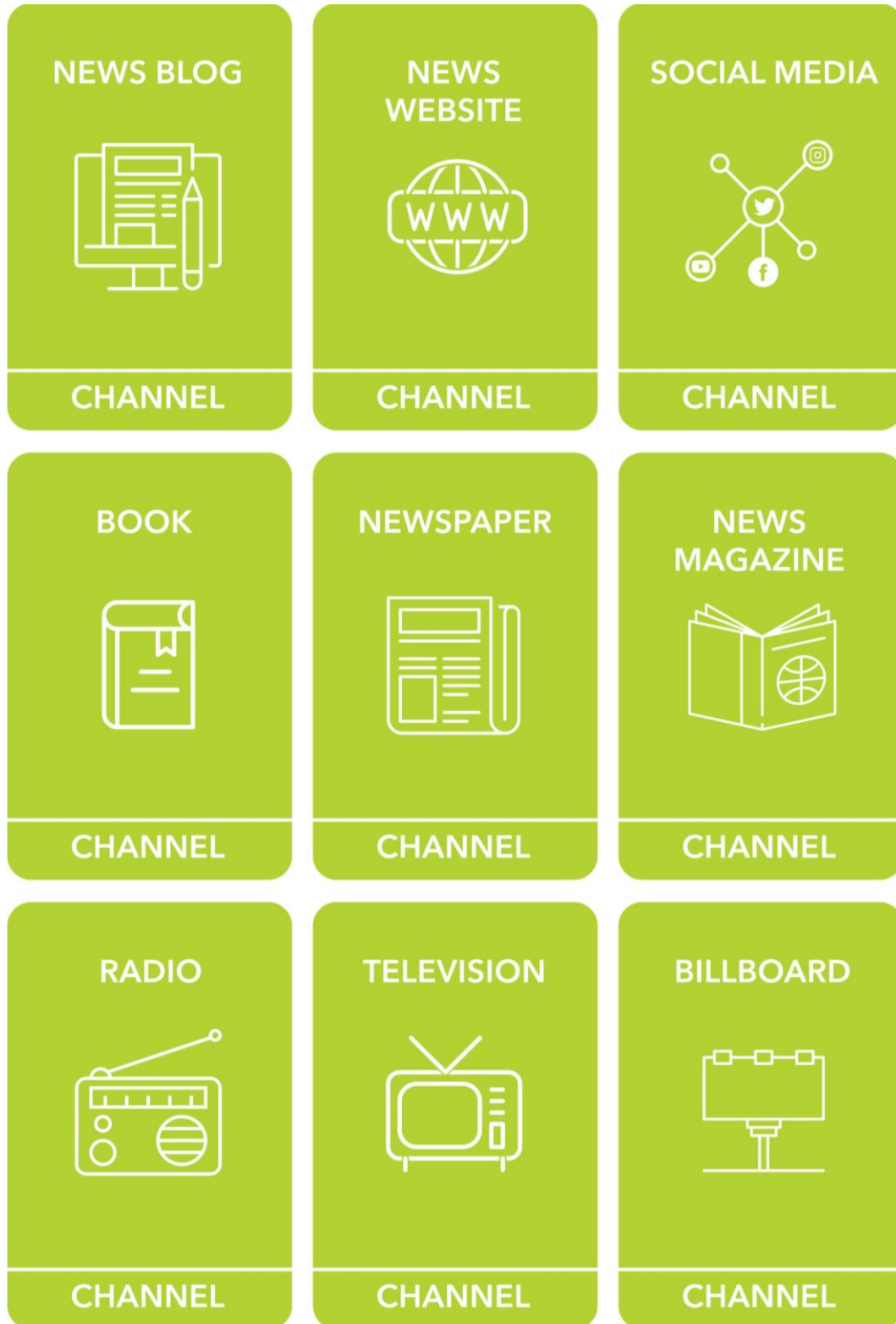
**Source:** Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX F (CONTINUED)

<p><b>Description</b></p> <p>Graphic nonfiction stories, or in other words, non-fiction comics are non-fictional stories in the form of comics. These graphics can be presented in many ways such as comic strips or trade paperbacks. When words are not enough to tell the story, its illustrated version can bring depth and clarity.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Website</td> <td>News Magazine</td> </tr> <tr> <td>News Blog</td> <td>Gallery</td> </tr> <tr> <td>Social Media</td> <td>Printed Material</td> </tr> <tr> <td>Book</td> <td></td> </tr> </table>	News Website	News Magazine	News Blog	Gallery	Social Media	Printed Material	Book		<p><b>Description</b></p> <p>If you are looking to tell your news story in a type of soft news with a narrative, a plot and characters, a feature is a fit form for your story. You can have a news feature or a human-interest story that will provide the drill effect for your news story. While creating a subjective and emotional connection, you can both entertain and inform the reader.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Blog</td> <td>Book</td> </tr> <tr> <td>News Website</td> <td>News Magazine</td> </tr> <tr> <td>Newspaper</td> <td>Printed Material</td> </tr> </table>	News Blog	Book	News Website	News Magazine	Newspaper	Printed Material	<p><b>Description</b></p> <p>Experts are individuals, who have significant amount of experience in a particular subject. Because of their extensive knowledge through experience and education, they are unofficially accepted as reliable sources. However, as stated in the title, these individuals are mainly opinion providers.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Blog</td> <td>Television</td> </tr> <tr> <td>News Website</td> <td>Newspaper</td> </tr> <tr> <td>Social Media</td> <td>Book</td> </tr> <tr> <td>Radio</td> <td>Lecture</td> </tr> </table>	News Blog	Television	News Website	Newspaper	Social Media	Book	Radio	Lecture
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Social Media	Book																							
Radio	Lecture																							
<p><b>Description</b></p> <p>Although your transmedia news story is planned to cover a long period of time, this is no constraint to covering a part of your story live. This could also be planned beforehand. For instance, if you want your audience to interact with the expert our the witness, you can conduct live question and answer sessions. Contemporary social media features also allow such interaction.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Website</td> <td>Social Media</td> </tr> <tr> <td>Television</td> <td>Physical Space</td> </tr> <tr> <td>Radio</td> <td>Mobile Application</td> </tr> </table>	News Website	Social Media	Television	Physical Space	Radio	Mobile Application	<p><b>Description</b></p> <p>The way a journalist gets insight of a story is another story in itself. How often do you hear the story behind a story? It is mainly untold. Indeed telling how you got the news story, which methods and tools you used, and what obstacles you had to overcome are as interesting as the story itself.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Blog</td> <td>Lecture</td> </tr> <tr> <td>Social Media</td> <td>Mobile Application</td> </tr> <tr> <td>Forum</td> <td>Movie Theatre</td> </tr> </table>	News Blog	Lecture	Social Media	Mobile Application	Forum	Movie Theatre	<p><b>Description</b></p> <p>The audience is no longer passive, they want to participate in the news production system and create their own independent content. User generated content is formed when a large number of people post text, photos, and videos on a system or service. This form allows your audience to give reviews or share their stories. It is important to state that this type of content rarely goes through any gatekeeper or filter.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Blog</td> <td>Social Media</td> </tr> <tr> <td>Forum</td> <td>Gallery</td> </tr> <tr> <td>Physical Space</td> <td></td> </tr> </table>	News Blog	Social Media	Forum	Gallery	Physical Space					
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<p><b>Description</b></p> <p>Creating a podcast involves an episodic series of digital audio or video files. After you record your news story, the audience downloads the file and listens to the recording. These recordings are different than listening to the radio, because radio provides a streaming service. Podcasting also provides horizontal communication between producers and consumers, allowing them to engage in conversation.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Website</td> <td>Radio</td> </tr> <tr> <td>News Blog</td> <td>Mobile Application</td> </tr> <tr> <td>Social Media</td> <td>Gallery</td> </tr> </table>	News Website	Radio	News Blog	Mobile Application	Social Media	Gallery	<p><b>Description</b></p> <p>There are times when you need to ask questions to witnesses, experts, and others who are related to the news story you are covering. An interview is a convenient form when you need to find the missing pieces of the puzzle. You can either have a face-to-face interview in person or you can use an agent to conduct the interview virtually.</p> <p><b>Recommended Channels</b></p> <table> <tr> <td>News Website</td> <td>News Magazine</td> </tr> <tr> <td>News Blog</td> <td>Radio</td> </tr> <tr> <td>Social Media</td> <td>Physical Space</td> </tr> <tr> <td>Book</td> <td></td> </tr> </table>	News Website	News Magazine	News Blog	Radio	Social Media	Physical Space	Book										
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**Source:** Designed by the author

**APPENDIX F (CONTINUED)**



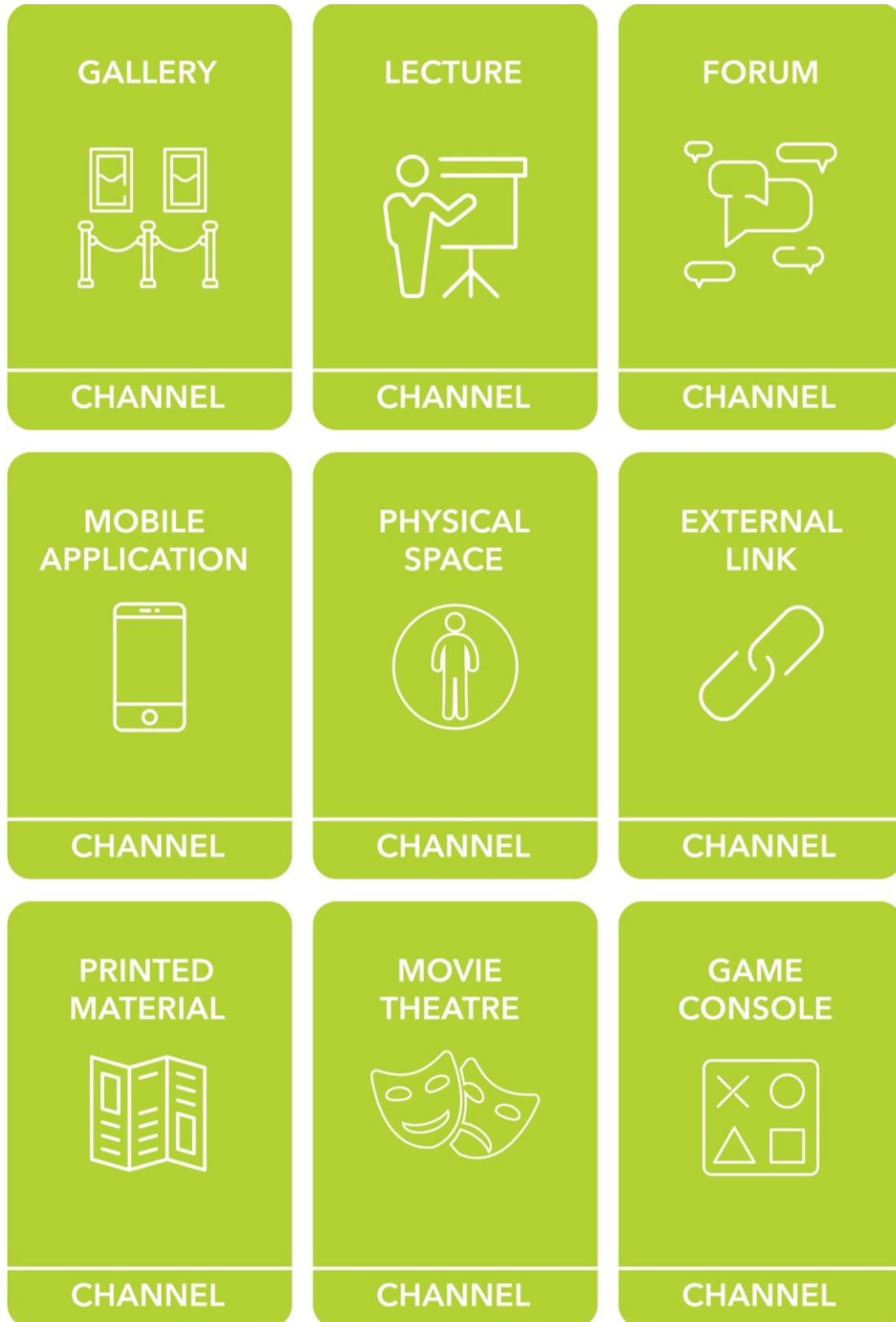
**Source:** Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX F (CONTINUED)

<p><b>Description</b></p> <p>Social media are platforms that enable creating and sharing content while participating in a social network. User-generated content is key for the existence of social media. It is also an uncontrollable and unfiltered environment of horizontal communication, which requires extra care for fact-checking to avoid fake news.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Comment</td> <td>Hunt</td> </tr> <tr> <td>Check-in</td> <td>Submit Media</td> </tr> <tr> <td>Share</td> <td>Submit Story</td> </tr> <tr> <td>Bookmark</td> <td>Subscribe</td> </tr> </table>	Comment	Hunt	Check-in	Submit Media	Share	Submit Story	Bookmark	Subscribe	<p><b>Description</b></p> <p>A news website is a regularly updated online publication of news content. These online newspapers can either be a digital version of a print newspaper or a stand-alone news platform. These online platforms allow customisation of news selection, socialization between the publisher and customer, fast updates, sharing of articles, GPS supported news notifications, and many more.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Comment</td> <td>Subscribe</td> </tr> <tr> <td>Share</td> <td>Vote</td> </tr> <tr> <td>Submit Media</td> <td>Rate</td> </tr> <tr> <td>Submit Story</td> <td>Personalize</td> </tr> <tr> <td>Submit Form</td> <td></td> </tr> </table>	Comment	Subscribe	Share	Vote	Submit Media	Rate	Submit Story	Personalize	Submit Form		<p><b>Description</b></p> <p>If you want to connect with your audience in a more personal and informal way, you can create a news blog. Unlike a news website, a news blog reflects thoughts and analysis of the blog authors on a subject of focus. These blogs can be authored by journalists, experts or concerned citizens. They provide an environment for audience debates and comments.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Comment</td> <td>Submit Story</td> </tr> <tr> <td>Share</td> <td>Subscribe</td> </tr> <tr> <td>Debate</td> <td>Ask</td> </tr> <tr> <td>Submit Media</td> <td></td> </tr> </table>	Comment	Submit Story	Share	Subscribe	Debate	Ask	Submit Media	
Comment	Hunt																											
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Bookmark	Subscribe																											
Comment	Subscribe																											
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Submit Form																												
Comment	Submit Story																											
Share	Subscribe																											
Debate	Ask																											
Submit Media																												
<p><b>Description</b></p> <p>A news magazine can be printed as a periodical magazine, or broadcasted regularly as a radio or TV program. The news magazine differs from a regular news report by its in-depth analysis and detail on the event at hand. The news magazine's aim is to provide more to the audience than the basic facts.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Submit Media</td> <td>Subscribe</td> </tr> <tr> <td>Submit Story</td> <td>Hunt</td> </tr> </table>	Submit Media	Subscribe	Submit Story	Hunt	<p><b>Description</b></p> <p>A newspaper contains information about news-worthy events. This printed channel allows specific forms such as text, still images, and illustrations. In addition to factual articles, newspapers can also contain opinion pieces such as editorial cartoons or opinion columns. They are usually published daily or weekly.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Submit Media</td> <td>Subscribe</td> </tr> <tr> <td>Submit Story</td> <td>Call up</td> </tr> </table>	Submit Media	Subscribe	Submit Story	Call up	<p><b>Description</b></p> <p>Publishing a nonfiction autobiography or a book that tells a nonfictional story can prolong the duration and deepen the effect of your narrative. In the book, you can focus on a character, behind the scenes of an incident, and many other perspectives.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Share</td> <td>Hunt</td> </tr> <tr> <td>Submit Story</td> <td>Blog</td> </tr> <tr> <td>Submit Media</td> <td></td> </tr> </table>	Share	Hunt	Submit Story	Blog	Submit Media													
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<p><b>Description</b></p> <p>Billboards are largely sized outdoor surface structures that display visual content. They are most effective standing up by the side of roads and traffic lights. These areas are very useful to grab audience's attention. Although they are mostly used for advertising, they can also be used for other informing purposes.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Check-in</td> <td>Hunt</td> </tr> <tr> <td>Share</td> <td>Call up</td> </tr> </table>	Check-in	Hunt	Share	Call up	<p><b>Description</b></p> <p>The medium of television is described as a system that transmits moving images and sound via terrestrial, cable, satellite, or the Internet. Television can host content such as sports, news, advertising, and many more. Internet television digitally distributes content through the Internet. As an example to Internet television, Netflix is the World's Largest Internet TV Network.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Subscribe</td> <td>Submit Media</td> </tr> <tr> <td>Call up</td> <td>Submit Story</td> </tr> <tr> <td>Personalize</td> <td>Hunt</td> </tr> </table>	Subscribe	Submit Media	Call up	Submit Story	Personalize	Hunt	<p><b>Description</b></p> <p>Radio has been around for ages and it still has a lot to offer when it comes to reaching that specific crowd stuck in the car during a traffic jam. Although the form of communication through radio is limited to audio, it is still possible to engage the audience with your story as long as you can encourage them to listen.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Subscribe</td> <td>Debate</td> </tr> <tr> <td>Submit Story</td> <td>Ask</td> </tr> </table>	Subscribe	Debate	Submit Story	Ask												
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Source: Designed by the author

**APPENDIX F (CONTINUED)**



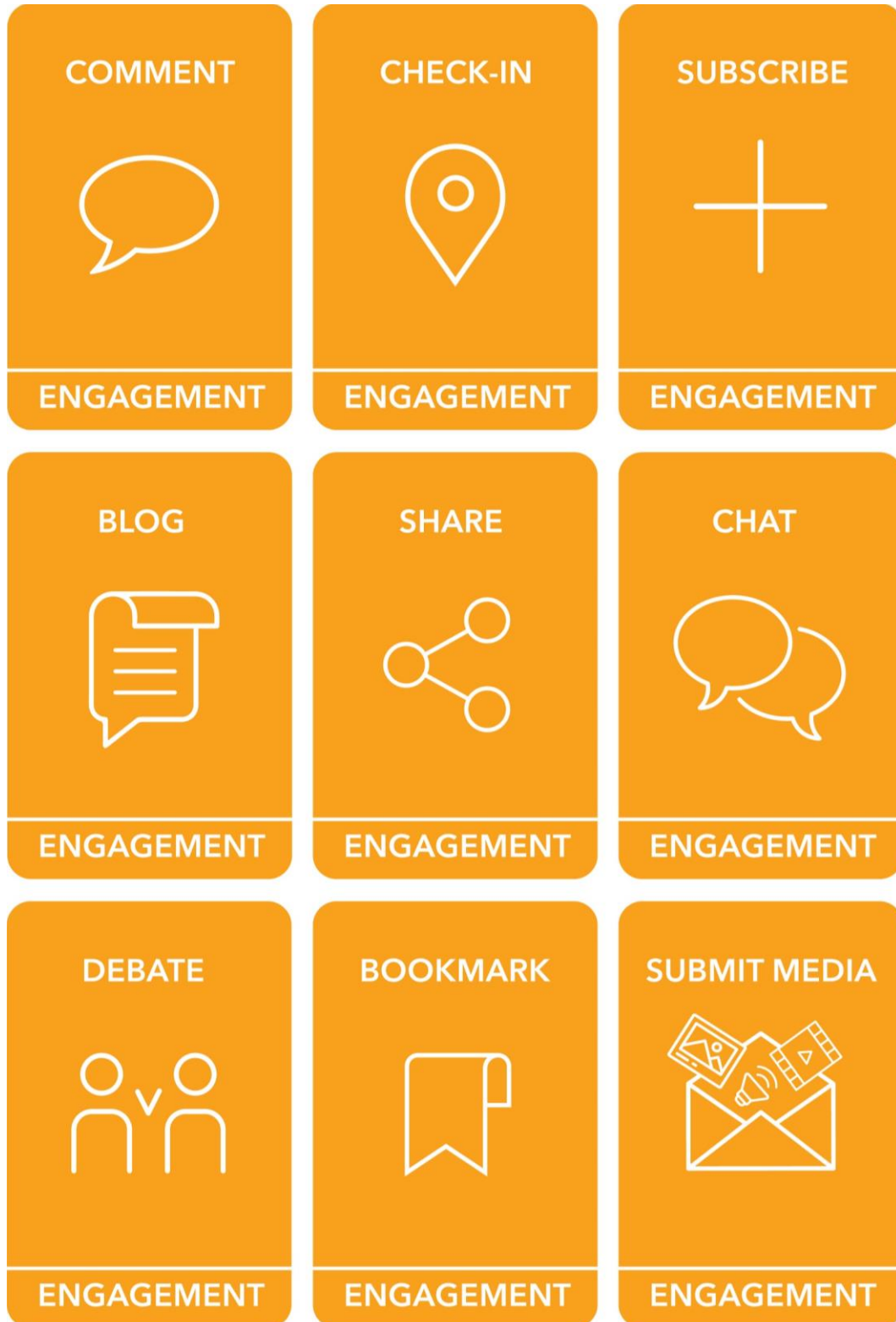
**Source:** Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX F (CONTINUED)

<p><b>Description</b></p> <p>A forum can provide an atmosphere where your audience can exchange ideas and views about your news story. The forum space is different from online chat rooms because the posted messages can be archived and longer in length. Additionally, you could install moderation to the submitted messages before they get published. The forum can require registration for participation and the audience can be anonymous.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Comment</td> <td>Debate</td> </tr> <tr> <td>Share</td> <td>Submit Story</td> </tr> <tr> <td>Subscribe</td> <td>Ask</td> </tr> <tr> <td>Submit Media</td> <td>Hunt</td> </tr> </table>	Comment	Debate	Share	Submit Story	Subscribe	Ask	Submit Media	Hunt	<p><b>Description</b></p> <p>A lecture is an educational talk that provides important information about a particular subject. The topic that is discussed in the lecture can present information about subject's history, background, context, and many more. This channel is most useful when you want your audience to have a good command of subject. Additionally, question and answer sessions allow audience interaction.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Check-in</td> <td>Ask</td> </tr> <tr> <td>Share</td> <td>Submit Form</td> </tr> <tr> <td>Blog</td> <td>Comment</td> </tr> </table>	Check-in	Ask	Share	Submit Form	Blog	Comment	<p><b>Description</b></p> <p>Galleries can be exhibitions in a physical space such as a museum or a public place. They can also be created in digital spaces, where photographs, text, videos, artifacts, and many more can be displayed. The audience can browse this physical or virtual place to hunt for more information.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Check-in</td> <td>Hunt</td> </tr> <tr> <td>Share</td> <td>Personalize</td> </tr> <tr> <td>Blog</td> <td>Play</td> </tr> <tr> <td>Submit Media</td> <td></td> </tr> </table>	Check-in	Hunt	Share	Personalize	Blog	Play	Submit Media	
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<p><b>Description</b></p> <p>The news story that you are telling will not always have content that is originally created by your team. There is always a possibility to include other external sources through external links. These external links can provide diversity of perspective in your storyworld. However, it is always important to consider the reliability of the external source.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Share</td> <td></td> </tr> <tr> <td>Hunt</td> <td></td> </tr> </table>	Share		Hunt		<p><b>Description</b></p> <p>Although digitalization of information has popularized occupation of virtual spaces, the space that a person physically exists in is also still an effective channel to reach an audience. It is also important to keep in mind that there are ways, such as augmented reality methods, to combine the physical space with the virtual one.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Check-in</td> <td>Subscribe</td> </tr> <tr> <td>Share</td> <td>Personalize</td> </tr> <tr> <td>Hunt</td> <td>Play</td> </tr> <tr> <td>Ask</td> <td></td> </tr> </table>	Check-in	Subscribe	Share	Personalize	Hunt	Play	Ask		<p><b>Description</b></p> <p>A mobile app is a software application designed to run on a mobile device. Its built-in location-based features provide locational interactions between the producer and the audience. With the use of a mobile app, you can create news alerts of current events, provide personalised feed, introduce most popular topics, and so much more.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Check-in</td> <td>Submit Story</td> </tr> <tr> <td>Share</td> <td>Subscribe</td> </tr> <tr> <td>Bookmark</td> <td>Personalize</td> </tr> <tr> <td>Submit Media</td> <td>Play</td> </tr> </table>	Check-in	Submit Story	Share	Subscribe	Bookmark	Personalize	Submit Media	Play		
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<p><b>Description</b></p> <p>A Game console is a device that is designed for playing video games. Technological improvements enable all kinds of audience engagement. A game console such as a VR headset can be a useful channel for the interactive news games and virtual reality fragments of your news story.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Play</td> <td>Personalize</td> </tr> <tr> <td>Chat</td> <td>Hunt</td> </tr> <tr> <td>Ask</td> <td></td> </tr> </table>	Play	Personalize	Chat	Hunt	Ask		<p><b>Description</b></p> <p>Movie Theatres gather a large number of diverse audience. They are effective channels for screening a documentary or any other non-fiction informational film related to your news story. You can arrange your film in ways that the audience can interact with the film before, after, or even during the screening.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Check-in</td> <td>Submit Story</td> </tr> <tr> <td>Share</td> <td>Blog</td> </tr> <tr> <td>Submit Media</td> <td>Rate</td> </tr> <tr> <td>Hunt</td> <td>Play</td> </tr> </table>	Check-in	Submit Story	Share	Blog	Submit Media	Rate	Hunt	Play	<p><b>Description</b></p> <p>Aside from print newspaper, magazine, or a book, there are many other types of printed materials such as posters, flyers, and maps. In other words, this channel stand for any information that is conveyed on a printed surface. These materials can be handed out or displayed as artifacts.</p> <p><b>Recommended Engagements</b></p> <table> <tr> <td>Share</td> <td>Rate</td> </tr> <tr> <td>Hunt</td> <td>Vote</td> </tr> <tr> <td>Submit Form</td> <td>Play</td> </tr> </table>	Share	Rate	Hunt	Vote	Submit Form	Play		
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Source: Designed by the author

**APPENDIX F (CONTINUED)**



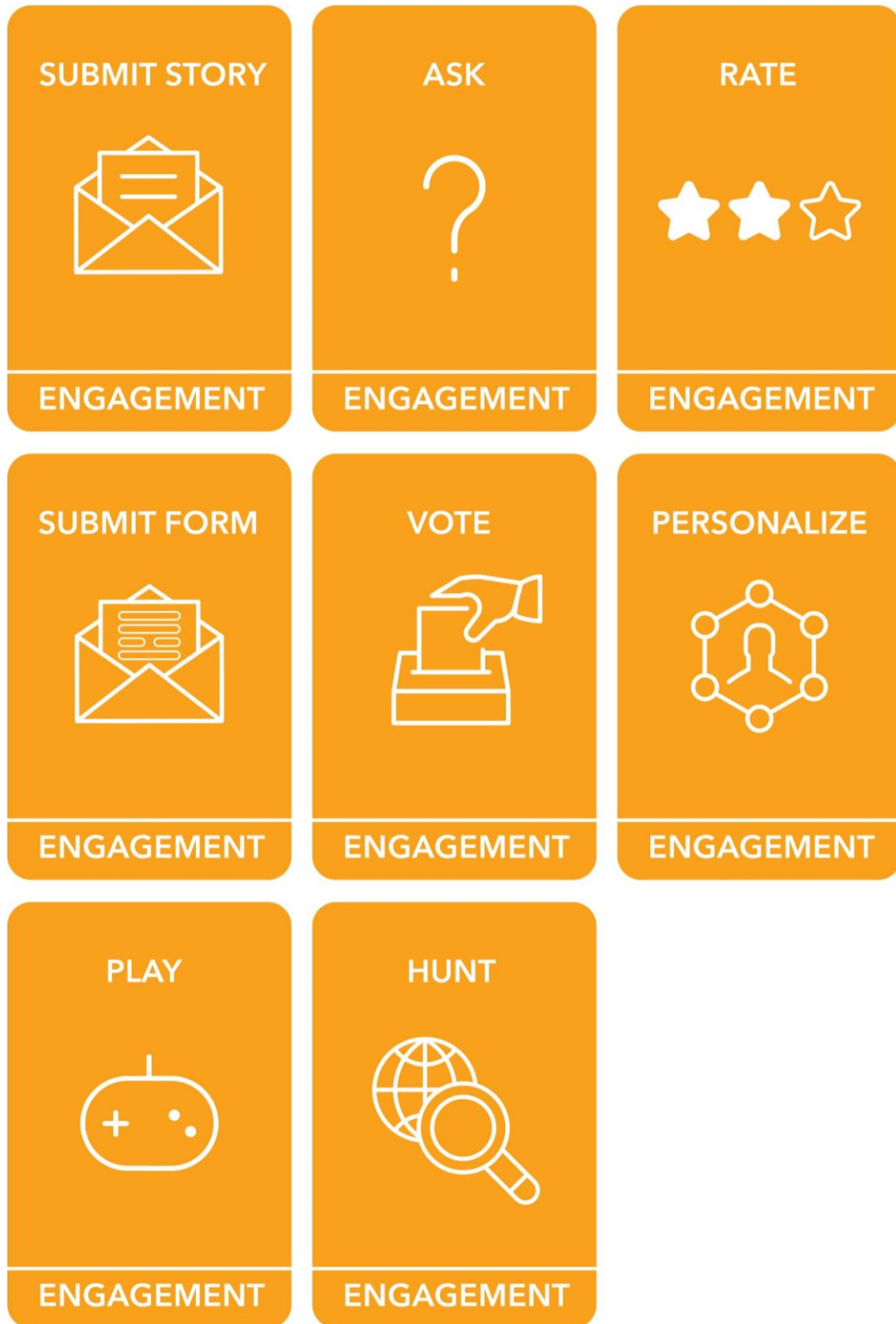
**Source:** Designed by the author, icons are modified from [www.flaticon.com](http://www.flaticon.com)

## APPENDIX F (CONTINUED)

<p><b>Description</b></p> <p>Providing means to subscribe to your news story enables the audience to become the followers. As you have more followers, you can investigate the demographics of your subscribers. Knowing your audience gives you guidance on the favorable content selection, and ways to attract diversity of people.</p>	<p><b>Description</b></p> <p>Mobile devices now have the feature of geographically locating where a person is. This feature adds a feeling of actual space to the news story, and provides useful geographical data for journalist. Having your audience to check-in to a location can be used as a connection to an exciting news hunt, or a digital act in memoriam of an event.</p>	<p><b>Description</b></p> <p>Stood passive for so long, the audience can express their opinion on every issue through social media, blogs, forums, or website comment sections. Dealing with a comments section in the news website may require a lot of work, therefore many newspapers prefer to keep the commenting feature on the social media outlets. However, although it is an opinion, having feedback from the audience on a particular issue is always useful for further research topics.</p>
<p><b>Description</b></p> <p>Chatting spaces, such as live video chat screens or chat forums, allow peer to peer communication on a particular subject. These interactions are mainly informal in nature and hard to moderate.</p>	<p><b>Description</b></p> <p>Instant and timeless networking means of the Internet and social media enable the audience to share and distribute content when ever or where ever they want. Sharing has become a common behaviour that people do daily. It is possible to spread the news story further by allowing the audience to share its components.</p>	<p><b>Description</b></p> <p>Your audience can reveal detailed and personal thoughts about your news story on the blog. At this stage, the audience becomes both a consumer and a creator of content while expanding the boundaries of your news story. For instance, locals of citizen journalism can provide additional news information from their own environment. Additionally, blogs are very useful in documenting news events. They can be in text, video, or audio form.</p>
<p><b>Description</b></p> <p>The news consumer can also be the producer of pictures, video, or audio that can add to your news story. Social media platforms and blogs are convenient channels for these citizen journalists to submit their media to you and the public.</p>	<p><b>Description</b></p> <p>If the audience like what you published and want to archive it, they can bookmark your story for future reference. Bookmarking feature allows a content to have a longer shelf life. This engagement can also be used for play and hunt purposes. For instance, you can ask the audience to bookmark the most shocking parts of the news story and share these bookmarks with others.</p>	<p><b>Description</b></p> <p>Stories that you publish can generate long debates and discussions between people in the audience. These debates can sometimes be overheated or very productive. Allowing the audience to have a debate on your news website or news blog can require strict moderation. However, social media platforms can be very convenient for such engagements.</p>

Source: Designed by the author

**APPENDIX F (CONTINUED)**



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## APPENDIX F (CONTINUED)

### Description

Deciding on whether a news content is newsworthy enough is mainly the content editor's task. However, it is useful to know what type of news content is preferred by your audience. To collect such data, rating system can be used. As the audience rate the content, they can also determine favored topics and personalize their news experience.

### Description

The active audience will always have questions to ask. These questions can be directed at the reporter, the editor, or the interviewed expert. Delivery of these questions can also be encouraged by you. In the end questions are all we need to create a deep discussion.

### Description

There could be people in the audience who have their own experiences to tell about the particular subject. These experiences add new perspectives and authenticity to your story. At the same time the experience teller can feel immersed deeper into the news story.

### Description

The news feed system allows the audience to choose their favorite subjects of news, such as sports, politics, health, and more. You can allow the audience to customize the type of news content to consume daily.

### Description

Voting is an effective method to see the big picture of perspectives in the public. Poll taking can turn into a conversation between the journalist and the audience. At the same time it is possible to extract a meaning out of this data, which may allow the news story to expand further.

### Description

Either for research purposes, such as collecting data or content organization purposes, such as content customization, or for subscription, you can ask the audience to fill out and submit a form. This form could determine the expansion path of the news story for each member of the audience.

### Description

The broad subject of the story and slow investigative nature of transmedia journalism allows the producers to create explorable links between story fragments. These links can be structured in a way that the audience can feel like they are in a news hunt, revealing clues as they go. Furthermore, the audience can hunt for more news on the subject and submit their own media and story to the producers.

### Description

Newsgames are effective forms to immerse the audience into the news story. As the audience plays with simulations of systems, puzzle and quiz games, they are positioned to experience the situation first hand. This empathetical method can provide context into complex situations.

Source: Designed by the author

**APPENDIX F (CONTINUED)**



## APPENDIX F (CONTINUED)




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## APPENDIX G

Figure G.1 Code of Ethics Checklist

### CODE OF ETHICS CHECKLIST

Transmedia Journalism Toolkit



#### ACCURACY

Remember that neither speed nor format excuses inaccuracy.  
Remember to verify every information.  
Remember to avoid stereotyping.  
Remember to not distort facts or context.

Are you using reliable primary sources (original) and secondary sources?  
 YES  NO

Are your sources recent?  
 YES  NO

Are you investigating the standpoint of your source?  
 YES  NO

Are you providing information that is relevant, important, or necessary for understanding the situation? Are you providing comprehensive context?  
 YES  NO

Are you clearly identifying your sources?  
 YES  NO

Are you clearly distinguishing what is fact and what is commentary?  
 YES  NO

Are you providing access to source material, when necessary?  
 YES  NO

Are you giving voice to diverse perspectives?  
 YES  NO

Are you labeling the illustrations and re-enactments you use?  
 YES  NO

Are you presenting stereotypes as facts?  
 YES  NO

#### INDEPENDENCE

Remember to avoid conflicts of interest.  
Remember to distinguish news from advertising.  
Remember to resist pressure that could influence coverage.

Do you have personal interest in the causes, businesses, or parties of your sources?  
 YES  NO

Are you receiving any gifts, favors, or any kind of special treatment?  
 YES  NO

Are any of your sources offering information for favors or money?  
 YES  NO

Are you paying for access to news?  
 YES  NO

Are you labeling sponsored content?  
 YES  NO

#### ACCOUNTABILITY / TRANSPARENCY

Remember to explain your ethical choices and processes to audiences.

Are you as transparent as possible about your methods and motives?  
 YES  NO

If there are any, are you declaring your relationships between the sources or characters in the stories?  
 YES  NO

Are you transparent about how you collected your information?  
 YES  NO

### CODE OF ETHICS CHECKLIST

Transmedia Journalism Toolkit

#### HARM LIMITATION

Recognize that legal access to information differs from an ethical justification to publish or broadcast.  
Remember to use special sensitivity when dealing with children.  
Remember to be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.

Are you defaming someone by spreading bad reports about them?  
 YES  NO

Are you considering cultural differences in approach and treatment?  
 YES  NO

Are you causing harm or discomfort by gathering and reporting any information?  
 YES  NO

Are you using any swear words and other language which will offend someone?  
 YES  NO

Are you joking at the expense of people's disabilities?  
 YES  NO

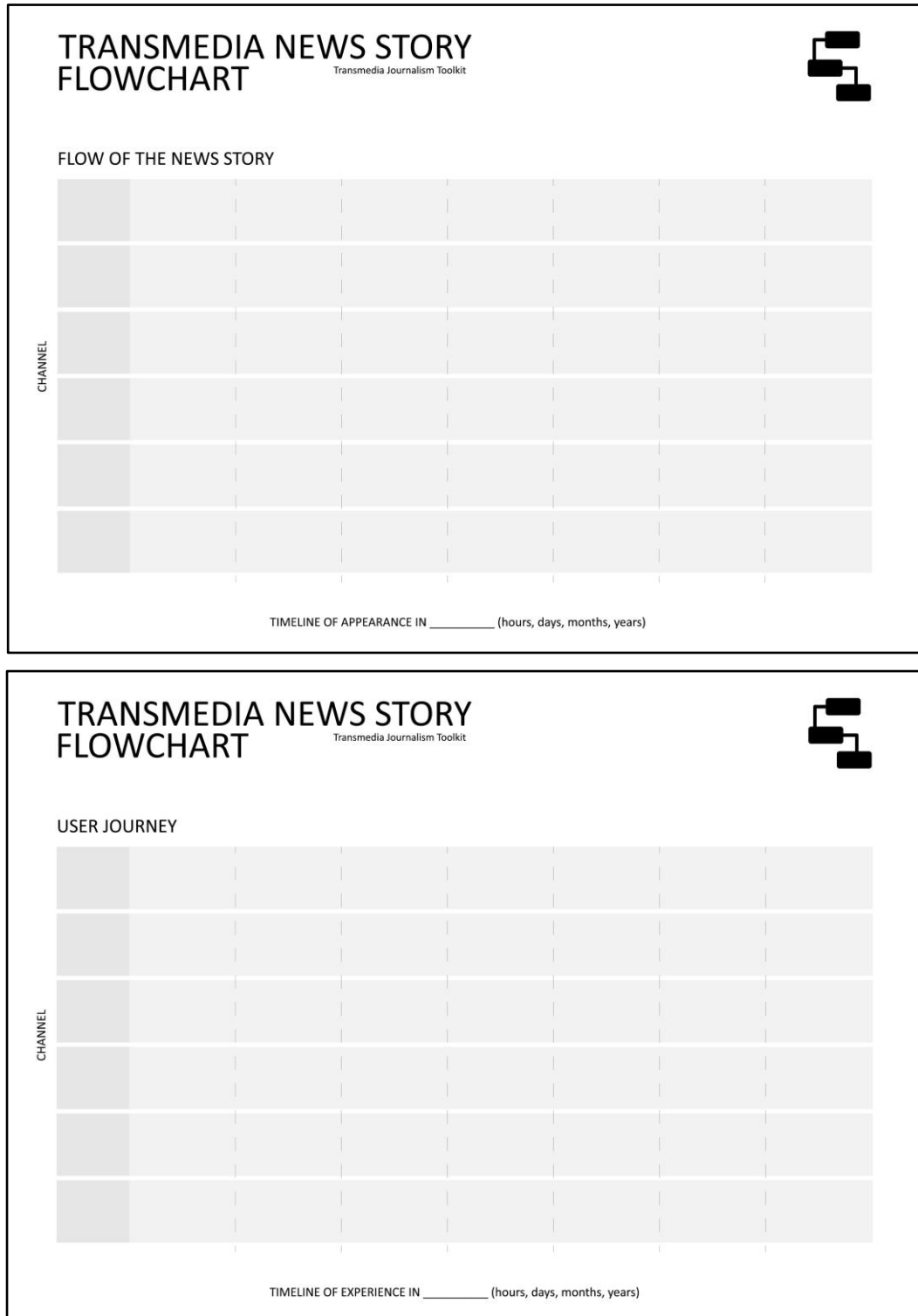
Are you provoking unnecessary fear and alarm when warning your audience of danger?  
 YES  NO

Is the imagery you are using is extremely offensive to wide range of readers and viewers?  
 YES  NO

Source: Designed by the author

## APPENDIX H

Figure H.1 Transmedia News Story Flowchart



Source: Designed by the author

## APPENDIX I

**Table I.1** TJT Workshop Schedule

TIME	ACTIVITY
10.00-11.00	<p><b>Lecture: What is Transmedia Storytelling? What is Transmedia Journalism? List of Principles</b></p> <p>The goal in this session is to provide the participants with necessary knowledge on the subjects of transmedia storytelling and transmedia journalism. The participants will learn the definitions, structures, and differences between the terms along with examples.</p>
11.00-11.30	<p><b>Transmedia Journalism Toolkit: Introducing The Stages</b></p> <p>This session will briefly introduce the five stages of Transmedia Journalism Toolkit. Correspondingly, the structure of the workshop will come to light.</p> <p><b>Designation of the Actors &amp; Theme</b></p> <p>Participants will be randomly assigned to actor roles in the team. The team will be given a broad theme to ponder on throughout the workshop.</p>
11.30-13.00	<p><b>Transmedia News Plot Design Canvas: Teamwork on Creating a News Plot - Field Work</b></p> <p>After deciding on the theme and actor roles, the team members will get together to create a news plot and conduct a field work to collect content for the transmedia news story. This session is expected to be the longest session due to resource finding and content collection phases.</p>
13.00-14.00	LUNCH
14.00-14.30	<p><b>Transmedia News Plot Design Canvas continued: News Plot Creation</b></p> <p>Participants will continue to create content for the news story.</p>
14.30-14.45	15 mins. discussion about the status of the project

**APPENDIX I (CONTINUED)**

<b>14.45-15.30</b>	<p><b>Transmedia Journalism Card Deck: Constructing the News Storyworld</b></p> <p>In this session, participants will use the Transmedia Journalism Card Deck to figure out how to represent and distribute the news content they have created.</p>
<b>15.30-15.45</b>	<b>15 mins. discussion about the status of the project</b>
<b>15.45-16.00</b>	<p><b>Code of Ethics Checklist: One Last Scan</b></p> <p>Participants will use the checklist to review and confirm the absence of possible ethical issues.</p>
<b>16.00-16.30</b>	<b>BREAK</b>
<b>16.30-17.15</b>	<p><b>Transmedia News Story Flowchart: Creating the Prototype</b></p> <p>With the help of a paper and a pen, the team will create a flowchart of the transmedia news story they have planned. This flowchart will count as a prototype, which will be handed in to researcher.</p>
<b>17.15-17.30</b>	<b>15 mins. discussion about the status of the project</b>
<b>17.30-18.00</b>	<p><b>Evaluation of the Transmedia Journalism Toolkit</b></p> <p>The last session of the workshop is evaluating the toolkit. The participants will be asked to comment on the advantages, disadvantages, and deficiencies they experienced.</p>

**Source:** Structured by the author

**ETİK KURUL DEĞERLENDİRME SONUCU/RESULT OF EVALUATION BY  
THE ETHICS COMMITTEE**

(Bu bölüm İstanbul Bilgi Üniversitesi İnsan Araştırmaları Etik Kurul tarafından doldurulacaktır /This section to be completed by the Committee on Ethics in research on Humans)

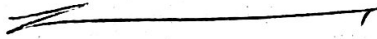
**Başvuru Sahibi / Applicant:** Dilek Gürsoy

**Proje Başlığı / Project Title:** A Proposal for a Design Thinking Toolkit for Planning of a Transmedia News Story

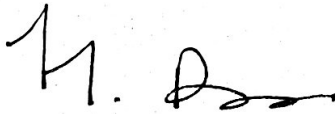
**Proje No. / Project Number:** 2018-30813-34

1.	Herhangi bir değişikliğe gerek yoktur / There is no need for revision	XX
2.	Ret/ Application Rejected Reddin gerekçesi / Reason for Rejection	

Değerlendirme Tarihi / Date of Evaluation: 20 Mart 2018

  
Kurul Başkanı / Committee Chair

Doç. Dr. İtir Erhart

  
Üye / Committee Member


Prof. Dr. Hale Bolak

  
Üye / Committee Member


Prof. Dr. Aslı Tunç

  
Üye / Committee Member

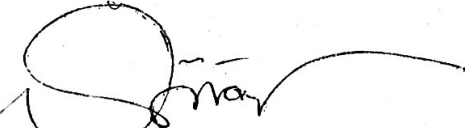
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Üye / Committee Member

Prof. Dr. Ali Demirci

  
Üye / Committee Member

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