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Ilya Kiriya



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A word from the Guest Editor

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New media are changing the individual communication landscape. Convergence of channels, devices, services and content gives us a wide range of possible patterns to communicate, collaborate and entertain. How this variety of choices is realised through social practices is, and obviously will be, one of the most exciting items on the research agenda. Points of difference between new media practices are not only limited to general social and demographic features but also reside in geographical and especially cultural differences. From this point of view it is important to build up regional or pan-regional agendas for researching this topic. Thus, a three Russian and Swedish universities (National Research University Higher School of Economics in Moscow and Saint Petersburg, KTH Royal Institute of Technology, and Södertörn University) two years ago launched the academic project "New Media in Baltic Countries". It reflects differences and similarities to be found in new media practices across the region and also between it and other countries.

This thematic issue of the Journal of Print and Media Technology Research puts together the main academic results of this collaboration. More precisely, it reflects the main discussions and topics of an international conference held at the Higher School of Economics in Saint Petersburg in September 2012. We have selected, assembled and elaborated the presentations which were more or less concerned with the social consequences of new media technology worldwide.

New media technologies are penetrating more and more into social life and generating more and more research interest in different scientific disciplines. Actually, we are observing the "social sciences' turn" to study new media technologies. It reorients the research palettes from a purely technological field and functional analysis towards more complex realms.

This thematic issue of the Journal of Print and Media Technology Research regroups research papers of scholars, mostly from social sciences perspectives, that examine ties between so called new media and different aspects of modern societies. It means that this special issue is mostly not about technologies but about their appropriation by society and the messages which such technologies are able to diffuse.

This issue starts with the analysis of inequalities of access to new media (the so-called digital divide) between the city and rural areas studied in one Russian case. Sergey Davydov, Olga Logunova and Evgenia Petrova show us that if new media are finally penetrating the Russian countryside, there is a variety of individual patterns of usage of such devices.

Renira Gombarato is studying how the appearance of such a multiplatform realm changes the nature and mechanism of telling stories and incites people to use different platforms to create new stories and to participate inside it.

Jonas Appelberg, Elena Johansson, Gunnar Nygren and Pawel Baranowski analysed the realm of the production of messages within the interaction of two media environments: traditional journalism and professional journalists' blogs. They show the complexity of functions that such new media play for the professional journalist. This analysis is based on the different journalistic cultures of three studied countries.

Elizaveta Gaufmann is much more preoccupied with the way new media are creating the public discourse and she takes the case of Russian nationalism. She shows how the blog discourse is contributing to the offline protest activities of nationalists.

In the closing article, I criticise the techno-determinist approach of interpreting new media as a tool of democracy and show how the configuration of new media in Russia corresponds to the reproduction of the actual political order.

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Transmedia storytelling in analysis: The case of Final punishment

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Abstract

Transmedia storytelling refers to both fictional and non-fictional narratives that are expanded across different media platforms, inviting the audience to engage and migrate from one medium to another in order to undergo an enriched experience. As a relatively new and elusive subject, it does not have its own specific methods and methodology of analysis. This was my main motivation in proposing a transmedia project design analytical model, aimed at outlining relevant aspects that could contribute to understanding the process of the development of transmedia projects. First, this article succinctly presents the original analytical model to approach cases of transmedia projects and later applies it to Final Punishment, an award-winning multiplatform series produced in Brazil in 2009 by the Portuguese company BeActive - one of the pioneering transmedia production companies. The transmedia project focuses on eight women imprisoned in a fictitious high-security prison in Rio de Janeiro. It was possible to conclude that Final Punishment contributed to the development and dissemination of transmedia storytelling in Brazil, because in 2009 the country was just crawling in terms of multiplatform media production. Final Punishment gained notoriety not because of its rather limited range in terms of audience reach (a million viewers per episode and 11 5000 alternate reality game (ARG) players is not a great amount in such a large country as Brazil), but for its integrated and well-designed content which unfolded across multiple media platforms in a mixture of portmanteau and franchise transmedia type. The inconsistencies generated by the courageous initiative to produce a mockumentary in a country accustomed to mostly trusting everything that appears in the media, did not reduce the impact of Final Punishment.

Keywords: transmedia analysis, transmedia project design, analytical model, multiplatform production

1. Prelude

Transmedia storytelling (TS), a term first coined by Henry Jenkins (2003), refers to both fictional and non-fictional narratives that are expanded across different media platforms, inviting the audience to engage and migrate from one medium to another in order to undergo an enriched experience. Since each medium should do what it does best and add a distinctive and valuable contribution to the whole storyworld (Jenkins, 2006), multiple media platforms would contribute to the enhancement of the overall audience experience by offering extended development and opportunities for interaction and participation within the story. It is not a matter of repurposing the same content in several media outlets, but the opposite: The offer of new and relevant content throughout an increased number of media channels.

In 2009, Jenkins issued Seven Core Concepts of Transmedia Storytelling (Jenkins, 2009; 2009a), describing the specifics of the concept, which differentiates itself from

other correlated terms, such as cross-media, intermedia, multimedia, among others.

The central principles Jenkins mentions are:

- a) spreadability vs. drillability: Spreadability refers to the extent to which the content is shareable and drillability is the possibility of exploring the content in-depth;
- b) continuity vs. multiplicity: Continuity contributes to building the coherence and plausibility of the storyworld among all extensions whereas multiplicity, on the other hand, allows fans to have access to alternate versions of characters or parallel universe versions of the story (Caddell, 2009);
- c) immersion vs. extractability: Immersion relates to the ability of consumers to enter into the fictional worlds (e.g., theme parks), while extractability refers to the possibility fans may have to take away

- with them aspects of the story, incorporating it into their everyday lives (e.g., memorabilia);
- d) **worldbuilding:** A transmedia story is indeed a storyworld capable of supporting multiple characters and multiple narratives across multiple media (Jenkins, 2009a);
 - e) **seriality:** TS breaks up a narrative arc into multiple distinctive parts spread out across multiple media;
 - f) **subjectivity:** Transmedia extensions often rely on secondary characters or third parties, offering a diversity of points of view from which the story can be told; and
 - g) **performance:** The ability of TS to stimulate fans to produce their own performances that can become part of the transmedia narrative itself.

Although the transmedia phenomenon is allegedly old (Prior, 2013) as a concept, as a discipline, TS is still fresh. Consequently, it remains fairly open and both inconsistency and a lack of consensus permeate its realm.

2. Transmedia project design analytical model

Theoretical and analytical implications of TS are still evolving and remain widely open. The following analytical model aims to outline essential features of the design process behind transmedia projects. The proposed considerations intend to approach not the transmedia phenomena in all its possibly vast scope, but rather to concentrate on the transmedia project occurrence in order to facilitate practitioners in the better understanding and organization of complex transmedia experiences. The analytical perspective is objective but not restrictive. It

In this context, the main questions that have been driving my recent researches (Gambarato, 2012; 2013) are basically: How to methodologically analyse transmedia stories? How to understand the complexity of this kind of media production? As a relatively new and elusive subject, TS does not have its own specific methods and methodology of analysis. This was my main motivation in proposing a transmedia project design analytical model aimed at outlining relevant aspects that could contribute to understanding the process of the development of transmedia projects. The significance of the application of this analytical model is to address essential features of the design process behind transmedia projects and to contribute to the support of the analytic needs of transmedia designers/producers and the applied research within the media industry.

Thus, first this article succinctly presents the above referred original analytical model to approach cases of transmedia projects and later applies it to *Final Punishment*, an award-winning multiplatform series produced in Brazil by the Portuguese company BeActive - one of the pioneering transmedia production companies.

includes 10 specific topics guided by a series of practicable questions to which others can eventually be added.

The work of Strickler (2012), Jenkins (2010) and Long (2007) is directly implicated in the analytical model. Qualitative and quantitative methods can be used accordingly as regards the nature of the question and the availability of data (Gambarato, 2013). In order to apply the model to the concrete example of *Final Punishment*, a brief description of it is provided in Table 1.

Table 1: Concise description of the transmedia project design analytical model

Nr.	Topic	Practicable questions
1	Premise and purpose State clearly what it is about and the reason why the project exists.	What is the project about? Is it a fiction, a non-fiction or a mixed project? What is its fundamental purpose? Is it to entertain, to teach or to inform? Is it to market a product?
2	Narrative The structure storyworlds evoke in the transmedia milieu.	What are the narrative elements of the project? What would be the summary of its storyline? What is the time-frame of the story? What are the strategies for expanding the narrative? Are negative capability ² and migratory cues ³ included? Is it possible to identify intermedial texts in the story?
3	Worldbuilding A storyworld or story universe should be robust enough to support expansions, going above and beyond a single story.	When does the story occur? Which is the central world where the project is set? Is it a fictional world, the real world or a mixture of both? How it is presented geographically? Is the storyworld big enough to support expansions?
4	Characters The features of the characters and the way they appear across all the platforms should be in unison.	Who are the primary and secondary characters of the story? Does the project have any spin-offs? Can the storyworld be considered a primary character of its own? Can the audience be considered a character as well?

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Nr.	Topic	Practicable questions
5	Extensions Transmedia storytelling involves multiple media in which the storyworld will be unfolded and experienced.	How many extensions does the project have? Are the extensions adaptations or expansions of the narrative through various media? Is each extension canonical? Does it enrich the story? Do the extensions have the ability to spread the content and also to provide the possibility to explore the narrative in-depth?
6	Media platforms and genres A transmedia project necessarily involves more than one medium and can also embrace more than one genre (science fiction, action, comedy, etc.).	What kind of media platforms (film, book, comics, games, and so forth) are involved in the project? Which devices (computer, game console, tablet, mobile phone, etc.) are required by the project? How does each platform participate and contribute to the whole project? What are their functions in the project? Is each medium really relevant to the project? What is the roll-out strategy to release the platforms? Which genres (action, adventure, detective, science fiction, fantasy, and so forth) are present in the project?
7	Audience and market Scoping the audience is fundamental to more appropriately deliver the transmedia experience. TS involves some level of audience engagement.	What is the target audience of the project? What kind of "viewers" (real-time, reflective, and navigational ⁶) does the project attract? Do other projects like this exist? Do they succeed in achieving their purpose? What is the project's business model? Revenue-wise, was the project successful? Why?
8	Engagement All the dimensions of a transmedia project, at a lower or higher level, are implicated in the experience people will have when engaging with the story.	Through what point of view (PoV) does the audience experience this world: First-person, second-person, third-person, or a mixture of them? What role does the audience play in this project? What are the mechanisms of interaction in this project? Is there also participation involved in the project? Does the project work as cultural attractor/activator? Is there there user-generated content (UGC) related to the story (parodies, recaps, mash-ups, fan communities, etc.)? Does the project offer the audience the possibility of immersion into the storyworld? Does the project offer the audience the possibility to take away elements of the story and incorporate them into the everyday life? Is there a system of rewards and penalties?
9	Structure The organisation of a transmedia project, the arrangement of its constituent elements and how they interrelate to each other can offer concrete elements to be analysed.	When did the transmediation begin? Is it a pro-active or retroactive project? Is this project closer to a transmedia franchise, a portmanteau transmedia story, or a complex transmedia experience? Can each extension work as an independent entry point to the story? What are/were possible endpoints of the project? How is the project structured?
10	Aesthetics Visual and audio elements of a transmedia project should also contribute to the overall atmosphere and enhance the experience spread throughout multiple media platforms.	What kinds of visuals are being used (animation, video, graphics, a mix) in the project? Is the overall look realistic or a fantasy environment? Is it possible to identify specific design styles in the project? How does audio work in this project? Is there ambient sound (rain, wind, traffic noises, etc.), sound effects, music, and so forth?

3. The case of Final Punishment

3.1 The starting point

In 2009, BeActive launched a multiplatform thriller series in Brazil, produced in partnership with Oi Telecom, one of the major telecommunication companies in the country. Entitled Final Punishment (the original title in Portuguese is *Castigo Final*), the transmedia project focuses on eight women imprisoned in a fictitious high-security prison in Rio de Janeiro. The detention

centre is controlled by a computer system and, after the surveillance connection was lost, an executioner started killing the convicts in the same way that they committed their crimes. It invites the audience to search for clues that would enable them to figure out a password that could save the inmates. However, week after week, one of the women dies, maintaining the suspense and audience engagement (Gambarato and Alzamora, 2012, p. 58).

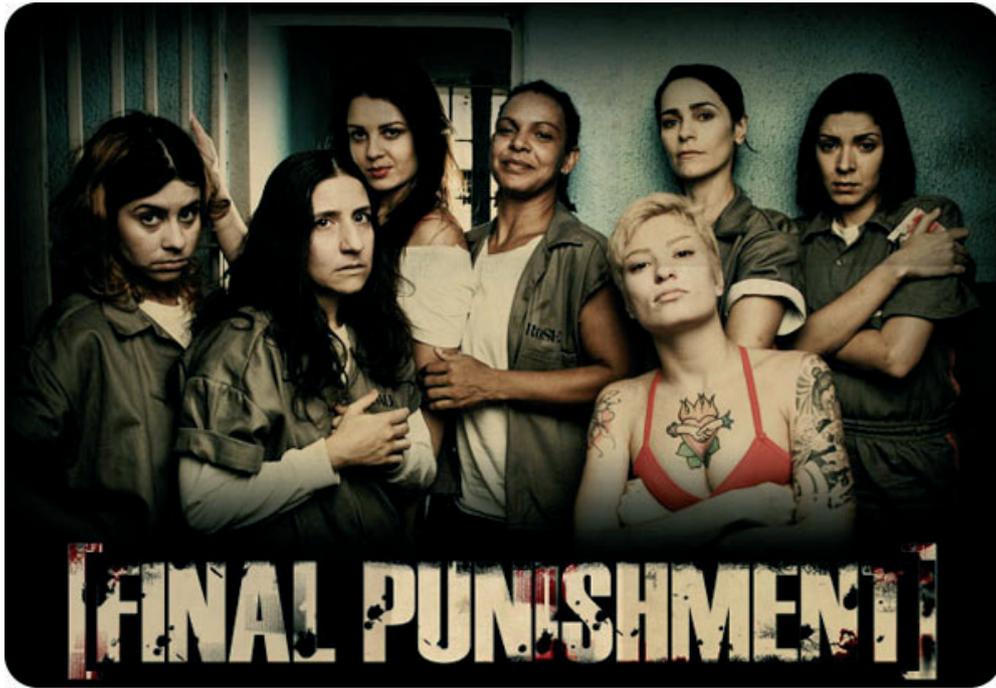


Figure 1: *Final Punishment* logo designed by Rui Soares. Source: <http://cargocollective.com/ruisoares/Final-Punishment>

3.2 Premise and purpose

Oi Telecom commissioned this transmedia project aiming at showcasing its own services: mobile, digital TV and internet portal. The corporation was expanding beyond its well-known mobile operation, adding internet services and a digital TV channel. According to Nuno Bernardo (2010), BeActive CEO, the briefing that he received was to create a three-window concept (mobile, TV and internet) integrating Oi services. The company wanted something edgy that would cause a buzz and potentially attract the demographic they were interested in: 18-35 year-olds.

Interestingly, BeActive already had a script dealing with women being mysteriously murdered in a prison, but they pitched the project before and tried to produce it in Europe and no sponsors wanted to be associated with such violent story. However, the concept of *Final Punishment* could be a good match in this case, considering that the original idea would perfectly serve to showcase all the media platforms Oi Telecom was interested in. Nevertheless, a narrative about inmates being killed in a prison would not necessarily be exciting in Brazil, supposing that this kind of occurrence would be neither rare nor emotive in a country used to a higher level of criminality than in Europe, for instance. Consequently, the questions which arose were: How to make Brazilians interested in the story? How to make them care about other people who committed serious crimes? Bernardo (2010) highlights that the solution was: a) to make it personal; b) to provide back-stories about who the characters were in order to make

the audience feel somehow connected to them; and c) to give the audience the task of saving them.

The project was then built blurring the boundaries between what was fictional and what was not in this particular storyworld. *Final Punishment* is presented as a four-part mockumentary series accompanied by an alternate reality game (ARG[®]), gathering together a number of extensions in different media platforms according to the interests of the sponsor. As a mockumentary, the project mimics the reality showing fictional events in a documentary style. The main purpose of the project is to promote Oi Telecom services by means of entertainment.

3.3 Narrative

One prison, eight women, eight stories, eight crimes. The narrative starts with fake news stories published in the main Brazilian newspapers and on websites, such as *O Globo* and *Jornal do Brasil*, reporting the opening of a new high-security women's prison called Ivo de Kermartin⁹ in Rio de Janeiro. The facility is equipped with the latest surveillance technology, preventing inmates from escaping. Shortly afterwards, breaking news about a group of hackers called Black Lords was reported, saying that they had broken into the prison's sophisticated computer system, compromising its security. Moreover, the hackers released surveillance camera footage, showing eight women trapped in one corridor inside the prison. The story starts to be even more disturbing, when the footage reveals dead bodies among the inmates. It seems that every night one woman dies. Tension is generated.

The fabricated news works as negative capability, raising curiosity and a desire to understand what is going on in the new prison, and directing the audience to the prison's fake website (www.ivokermartin.com). The site is the clear migratory clue to guide the audience to the entry point of the alternate reality game (ARG). When the audience accesses it, the webpage seems to disintegrate because it was hacked by the Black Lords. Automatically, the hacked website shows the footage of the surveillance cameras and the instructions to find the password that would open the prison's door and save the women from death. The online hunt for information starts from here. The logic of the game is: The longer the audience take, the more people die.

As strategies to amplify the narrative, *Final Punishment* blends the ARG, television, mobile, internet and traditional media content. The audience has to investigate the life of the characters and search for the clues to discover the password by means of websites, blogs, social media profiles, text messages, e-mails, and more. Offline events such as concerts served as meeting points for people to collaborate and solve the puzzles together.

The experience culminated in the broadcast of the four-part TV series that wrapped-up the story and finally revealed what really happened inside the prison.

As a mockumentary hosted and directed by the character of an investigative journalist, Ana Lima, the TV series shows the story inside the prison and also what happened before the characters got there and the motivations for the series of crimes. In the last episode, three inmates got the final digit to open the door and escape the prison. Just one survived: Carmen, the actual killer of the other women. The last scene, however, reveals that the journalist Ana Lima was the one who masterminded all the murders, claiming justice in honour of her dead father.

In the first episode of the series, the opening scene quotes the following Bible passage: "And these will go away into eternal punishment, but the righteous into eternal life" (The Bible, Matthew 25:46). The title *Final Punishment* is a clear reference to this emblematic New Testament chapter and verse about the Final Judgement, in which the ones who are good will have eternal life, and the ones who are not will receive eternal punishment.

More than just the name of the project, the story itself discusses the ideal (or the pursuit) of justice, in this case at any cost. The divine justice, in the narrative, is deprecated by the human sense of justice closer to the archaic eye-for-an-eye punishment (Law of Moses) with each inmate dying in the same way that they killed. Brazil is the biggest catholic country in the world; therefore all the biblical references of the project seem pertinent in this context. The audience could easily relate to it.

This transmedia project is in dialogue with other inter-medial texts, probably borrowing elements from the major American TV series dedicated to solving crimes, such as *CSI: Crime Scene Investigation* (2000) and *Criminal Minds* (2005), for instance, and also TV series staged inside prisons, such as *Oz* (1997) and *Prison Break* (2005). It mimics the graphic design of official websites of the Brazilian government, which enriches the plausibility of the prison's webpage, helping make people believe that the new detention center really existed. The main references implicated in the storyworld, however, could be the film *The Game* (1997) and the TV series *Dexter* (2006). In *The Game*, starring Michael Douglas and Sean Penn, a wealthy businessman receives a strange birthday gift that ended up being a live-action game that consumes his life. That is pretty much what occurs in *Final Punishment* in the sense that, at the end, the remaining characters mention that they feel as they are in the middle of a game. A very dangerous one though. *Dexter*, the serial killer who is actually a forensics expert during the day, kills guilty criminals at night to satisfy his obsession with justice. This is exactly the motivation of the unsuspected character Ana Lima, who is the mastermind behind the ultimate punishment in the prison.

3.4 Worldbuilding

Final Punishment takes place in Rio de Janeiro, in 2009. The fictional location is the prison Ivo de Kermartin in the city's central area. The story was shot in the real prison complex called *Frei Caneca* in the *Estácio* neighbourhood surrounded by few *favelas* (or slums). The main building dated from 1850 and it was the detention center in the period of the Emperor Pedro II. Over 150 years, the prison transformed itself into a complex consisting of eight concrete buildings, which were demolished in March 2010. The prison had already been decommissioned in 2006. Therefore it was possible to shoot in this real location, benefiting from the authenticity of the space.

Certainly the dilapidated conditions of the real building where the series was shot contributed to the realistic atmosphere, which also encouraged people to believe in its veracity. The fact that the physical storyworld is basically limited to the premises of the prison does not imply a restrictive single narrative. The story universe of the nine main characters (including their backstories) is robust enough to be expanded across multiple media platforms and support an entire transmedia experience.

3.5 Characters

The main characters are the eight convicted women and the journalist who documents their story. As would be expected from a project situated in Brazil, all the characters names and surnames are fairly typical (Table 2).

Table 2: Final Punishment primary characters

Character	Name	Age	Crime
Inmate 1	Katia dos Santos	29	Drug dealing. She was responsible for the killing of 23 youngsters to whom she sold adulterated drugs.
Inmate 2	Dalva Regina Moraes	30	Murder (strangulation). She killed her baby son due to mental illness.
Inmate 3	Selma Pires	18	Murder (poisoning). She killed her father, who sexually molested her from childhood.
Inmate 4	Tania Ribeiro	43	Violence and abuse of power. She was a policewoman and beat a drug dealer, who was responsible for her daughter's arrest. While in jail, the girl committed suicide.
Inmate 5	Carmen Lucia Barros	35	Murder (stabbing). She killed the policeman, who murdered her son by mistake.
Inmate 6	Roseane de Freitas	47	Murder (gunshot). She killed her husband who systematically beat her.
Inmate 7	Elizabeth dos Anjos	38	Murder (strangulation). She killed her husband who enslaved her.
Inmate 8	Marcia Lopes	32	Murder (electrocution). She killed her husband and his lover, who was her best friend.
Journalist	Ana Lima	Around 30	Directed the documentary about the prison. When she was 9-years-old, she saw her father being brutally killed at home. He was part of a secret society dedicated to taking justice into their own hands.

After her father's death when she was a child, Ana Lima was introduced to the same secret society in which her dad was involved. The group was composed of influential people and they were able to arrange for Carmen to be sent to this particular prison where the crimes could be carried out in the name of justice. Ana - incognito - reveals to Carmen that she actually did not kill the policeman she believed was responsible for her son's death. In fact, Tania was the policewoman who accidentally killed the boy and then murdered the colleague, who was going to speak up about her. When Carmen got to the scene, she stabbed him without noticing he was already dead. Thus Ana convinced Carmen to finally take justice into her own hands.

It could be argued that the nine women are equal protagonists of the story with all of them having their own storylines, backstories and relevance to the narrative. After all, it could be considered that, among the nine, there are three with crucial roles: Carmen, the inmates' killer; Ana, the mastermind behind the prison executions; and Tania, the main motivation for Carmen to kill. Moreover, the prison itself and the audience could also be considered as fundamental characters in this storyworld: The first one, with its physical characteristics, was determinant in creating the ambience for Final Punishment; and the second one, had the supreme task of saving the inmates from this Dante's Inferno.

3.6 Extensions

The tent-pole of the project is a four-part TV mockumentary broadcasted on Oi TV, one of the divisions of Oi Telecom. All the episodes are available on the internet as well, both on the project's YouTube channel and

on the Brazilian IG video channel (www.ig.com.br), which is the sponsor's Internet portal. The complete list of extensions involves:

- a) 4 x 22' TV mockumentary series;
- b) 1 x 80' feature length digital film premiered at the *Festival do Rio* (Rio International Film Festival);
- c) 1 x 8' TV series making-of;
- d) 1 x 90' DVD feature film with extra material;
- e) 8 x 2' confessional webisodes;
- f) 8 x 5' lost tape webisodes;
- g) 8 x 38s character presentation mobisodes;
- h) two mobile (Java) puzzles;
- i) two social media applications (Facebook and Orkut);
- j) three Twitter channels and three Facebook pages;
- k) three Flickr channels with 100 photos;
- l) eight Blogspot blogs; and
- m) an ARG including websites, news items, text messages, e-mails, voice messages, social network profiles, and more.

Final Punishment featured a range of supplemental content for mobile phones because of Oi Telecom interests. Besides the mobisodes, the audience could have access to IVR service (Interactive Voice Response); SMS (Short Message Service); WAP¹⁰ site; and Java puzzles. Throughout the Facebook application, the audience could register their phone number and then be able to call the prison. The director would call back (IVR) and say that he knew the person was investigating the murders and would warn the audience to stop doing it. In order to advertise the project, BeActive produced two

TV ads, two TV teasers and 45 different banners. Oi customers received alerts and text messages, encouraging them to seek more information.

The project experience is a detective based game for the audience to find out more about the characters and solve the puzzle. Throughout dozens of fake news items, fabricated social media pages, fake blogs and a series of clues to collect, the audience would be able to decode the message and get the password that would allow them to save the prisoners' lives. Besides Facebook and Twitter, the producers included also Orkut in the range of social media outlets because it was extremely popular in Brazil at the time the project was running.

The extensions are definitely canonical, respecting the coherence and plausibility of the storyworld. Most of them worked to expand (spreadability) the story and provide the chance to explore the narrative in-depth (drillability), especially the blogs and webisodes. However, the feature film and DVD simply put together the four episodes of the TV series with few additional valuable contributions to the content. The feature film exhibited at the Rio International Film Festival to a selected group of top bloggers and opinion makers in Brazil works much more as a strategic promotional outlet than a genuine extension of the transmedia storyworld. The social media presence was fundamental in making all the large amount of information about the characters available to the audience, being a key outlet to make the ARG viable.

The project also offered offline live events allowing the audience to immerse themselves. The ARG was launched at the Rio International Film Festival, shaping the mysterious atmosphere and generating buzz and anticipation around the series. Oi Novo Som (Oi New Sound), the sponsor's music channel, promoted concerts and facilitated the gathering of the audience to share information and collaborate to find the clues towards the password, the ultimate goal of the game.

3.7 Media platforms and genres

Transmedia projects, by definition, presuppose the involvement of more than one medium. Final Punishment embraces the following media platforms: Television, film, internet, print media, mobile phone, and radio. The devices that could be used to access the content are: mobile phone, tablet (not yet popular in 2009), computer, TV set, radio set, and DVD player. The multiplatform content could be designated as a suspense thriller with hints of horror stories. The overall Final Punishment experience is a detective fictional storyworld.

"The Final Punishment experience began with fake headlines and articles in the major Brazilian print media reporting that a high security women's prison had been opened. Mobile phone and online content drew

participants into an eight-week long alternate reality game which became a race against time to save inmates from a mysterious murderer who had accessed the prison. A four-part mockumentary television series followed, revealing the truth about events and providing the final information needed to complete the game." (Lavan, 2010)

The roll-out strategy started earlier than the release of the transmedia project in October 2009. For instance, the audience was invited to take part in a competition held to find the scariest screams (people recorded and submitted them to the sponsor's internet portal) and the best ones featured in the TV series. The audience also voted via Oi New Sound to choose the theme song of the series.

According to Bernardo (2010), Final Punishment premiered on October 1, 2009, as a digital feature film at the Rio International Film Festival. The festival was sponsored by Oi Telecom. On October 3, 2009, the first fake news about the prison was released, serving as an entry point to the ARG. BeActive started a fake social campaign, actually a marketing campaign, to save the female prisoners both offline and online on October 15, 2009. The offline campaign was displayed inside offices' lifts in Rio de Janeiro and in São Paulo. Large corporate buildings in these cities have TV sets inside the elevators, showing mainly news and advertisements. The online campaign was launched on social networks. In mid-November, the first players decoded the password; the prison's door was open and the entire web content shut-down. The audience did not know what was going on. This strategy motivated the audience (after losing connection with the story) to want to know more.

The first TV episode was aired on November 20, 2009, and each episode was then broadcast once a week every Friday on Oi TV. Finally in December, the last episode of the TV series was aired and then audience could know what really happened. On December 18, 2009, the making-of was also broadcast, closing the Final Punishment experience.

The ARG was made available eight weeks prior to the airing of the TV series and counted 115000 registered players (Bernardo, 2010). The ARG puppetmaster was the group of hackers, Black Lords. They were responsible for updating the audience that got into the game late, explaining what had happened so far, what they had missed, the clues that were already solved and what was coming next. How to deal with the audience joining the story at different moments is one of the most difficult challenges of nonlinear and interactive narratives.

The emphasis of Final Punishment was in three major media platforms: mobile, internet and television, mainly because of the sponsor's interest. The other platforms (print media, film, and radio) just supported the main

ones. It does not mean, however, that the secondary media channels are not relevant to the story. The release of the movie at the Rio International Film Festival kicked off the project, mobilising the press and the audience. The role of newspapers in publishing fake news, although small in comparison to other platforms, was crucial to serve both as negative capability and a migratory cue to guide the audience to enter the storyworld. The radio was important in spreading the word about the contests involved in the project, even prior to its official launch in late 2009. This was the path to build a community around *Final Punishment* from the very beginning. Nevertheless, the core content was available through Internet, television and mobile phones.

3.8 Audience and market

Final Punishment firstly intended to engage 16 to 30 year-olds as a transmedia production unfolded across mobile phones, digital television and the internet. Later, when the project content was already available, the producers noticed that most of the ARG players were 18 to 35 year-olds. Office workers within this age group were the core audience (Lavan, 2010). Office workers theoretically have easy internet access both via computer and mobile phones. The marketing campaign in the elevators proved effective. Bernardo (2010) explains that BeActive was running the ads on the lifts' television sets from 08:45 to 09:45 (the time people start to arrive at the offices) and could see the peak of traffic on the project's website exactly during this period of time. The ads directed the audience to access the website by quickly calling them to save the women in the prison.

Final Punishment attracted investigative minds and appealed to their altruism by incorporating the personal stories of eight supposedly convicted women. Thus, the project - by its suspense and detective nature - would probably work well for navigational and a more reflective long-term audience. According to Murray's classification (Murray, 1997, p. 257), navigational viewers appreciate the connections between different parts of the story and the reflective long-term viewers search for coherence within the narrative and the diversified arrangements of the content.

By 2009, BeActive had already succeeded in developing original and relatively popular transmedia projects, such as *Sofia's Diary* (2003) and *Flatmates* (2008). *Sofia's Diary* is a teen story about a 17-year-old girl who faces all the challenges of adolescence and asks for the audience's help to solve her universal dilemmas. The multiplatform series was produced in Portugal, UK, USA, China, Germany, Turkey, Chile and Vietnam. *Flatmates* is a comedy about the adventures of three university students who share an apartment. The audience is invited to step into their apartment and be part of their daily lives. The transmedia series was produced in Portugal, Romania and Greece.

A recent example of multiplatform stories being linked to strong brands is the trilogy developed by Intel and Toshiba: *Inside Experience* (2011), *The Beauty Inside* (2012), and *The Power Inside* (2013). In this case, the projects are episodic webisodes aimed at connecting the brands with their consumers and promoting Intel and Toshiba laptops. The three initiatives are labeled as social films both because they are available on social media networks and because of audience participation. Millions of viewers have been engaged in the stories.

The business model of *Final Punishment* could be considered freemium in the sense that it offers free and premium possibilities of access to the intellectual property. For instance, the audience could easily access the YouTube channel of the project with all the webisodes. A week after the end of the broadcast on TV, the four episodes of the TV series were also available on the internet for free. The audience could navigate through several websites, blogs, and social media networks without having to pay as well. However, the mobile content was available for Oi Telecom clients only. The eight mobile games (puzzles) could be downloaded for free. The two mobile games (puzzles) could be downloaded by paying R\$ 0.99 (equivalent to approximately US\$ 0.45). The access to the portal WAP was for free. In this case, the Oi client had to send a SMS with the word *castigo* to the number 3131. The direct monetisation of content was not the focus of *Final Punishment*.

Oi TV, which broadcast the series, is a paid channel. Although the four-part TV series was also accessible online for free (a posteriori), if the audience wanted to watch it on television, they had to subscribe. As mentioned before (see section 3.1), the main goal of the project was to promote the brand and its services. Did the project succeed in this sense? Each TV episode got a million viewers (Bernardo, 2010). The overall views on YouTube totalled 1 392 892 by May 2014 and more than 100 000 people had played the ARG. In the context of the huge Brazilian telecommunication market with over 154 600 million mobile users in 2009 (De Nicola, 2009), *Final Punishment* numbers are not impressive.

Another aspect of the business model is that BeActive developed the project as a format to be sold and localised in other countries. Russia and Canada had already bought it. Bernardo (2010) clarifies that the company's goal is to create multiplatform properties distributed on a global basis but focused on developing formats that can be localised partially with local producers in order to be able to offer content more appealing to local audiences. Revenue-wise, selling formats can be financially advantageous.

3.9 Engagement

Final Punishment, it could be argued, is mainly interactive, although hints of participation are integrated in the

project. Bernardo claimed that "the players had a direct influence on the story. We shot various endings and the result displayed is directly related to the outcome of the game" (Bernardo, 2014). However, this is not clear to the public. The script was well crafted, connecting the dots and concluding the puzzle and it would not have been an easy task to develop "various endings." Nonetheless, there are more evident mechanisms for the audience to participate. For instance, some months prior to the project's official start in October 2009, the contest *O Grito* (The Scream) was launched seeking terrifying screams to be part of an Oi TV production without revealing at that time that it would be *Final Punishment*. The audience was invited to record a short video of the scream with their mobile phones and upload it to the internet portal of the sponsor. The most viewed videos would win an iPhone and would be shown in the upcoming production. It really happened and four winning screams produced and selected by the audience were included in the final credits at the end of each episode of the TV series, characterising a small participation. Another contest involved the selection of the theme song of the series. In total, 30 artists uploaded their songs to the Oi New Sound channel. The ones that got the largest number of fans were judged by a committee of musicians and the song called *Veneno* (Poison) by Geraldo Cortés won the contest.

The ARG was the leading element of interaction. It was a detective-style game, teasing players with some clues and requiring them to find others themselves. Tasks were designed to encourage players to understand the women and their motives; one included collecting photos from online albums and blogs, personal content which created a backstory for each character and put their crimes into context (Lavan, 2010). The eight female prisoners had profiles on social networks and interacted online in chats and exchanges with the audience. Both the live events, such as Oi New Sound concerts and the independent meetings arranged by audience members, allowed them to interact with each other and build a fan community. In this sense, *Final Punishment* works as cultural attractor, gathering people with similar interests, and cultural activator, giving them something to do. The ARG winners were rewarded with iPods. The first player who decoded the password was Michele Diglio. She heard about the project on the radio, watched the videos, accessed Twitter, Orkut and YouTube and collaborated with two more players over a whole month before being able to work out the code.

The transmedia storyworld was experienced both in first-person and third-person perspectives. The first-person PoV creates intimacy with the characters, for example, in their confession webisodes. The third-person PoV gives more flexibility to explore different aspects of the story, for instance, as it is presented in the mockumentary.

3.10 Structure

Final Punishment is a pro-active transmedia project that was planned from the start to involve, in a coherent way, multiple media platforms and audience engagement. The project is a complex transmedia experience, comprising elements of a transmedia franchise (multiple media platforms contributing to a group of independent experiences) and a portmanteau transmedia story (like a jigsaw puzzle, multiple media platforms contributing to a single experience). The portmanteau characteristic of the project is the ARG itself, which invites the audience to visit several websites and social media profiles related to the characters, aiming to search for clues that would enable them to figure out a password that could save the prisoners. Thus, not all extensions work as independent entry points to the narrative. The major components of the ARG are interdependent.

The endpoint of the ARG was the discovery of the prisoner's password and the endpoint of the whole experience was the broadcast of the last episode of the TV series followed by the making-of in December 2009.

3.11 Aesthetics

The four-part mockumentary series was directed by Casiano Scarambone, from the Brazilian production company Millagro, and produced by Nuno Bernardo, from the Portuguese company BeActive. Due to the fact that the series was a fake documentary, the design, the lighting, the costumes, etc. had to incorporate the darkness of a prison and its unpleasant realistic aura. Therefore several shades of grey mixed with dirtiness and shadows set the tone of the production. Time and date on screen reinforced the documentary spirit of the series. Flashbacks of the guilty minds of the characters were a relevant part of the story. In order to highlight its oniric atmosphere, black and white footage combined with blown-out colors were preferred in these scenes. The footage from the supposed surveillance cameras was presented in low quality black and white images, clearly demonstrating its origin. In contrast, the contemporary graphic design of the whole project was extremely clean, taking advantage of its simplicity and balancing the heavyweight scenario.

Special attention was dedicated to the soundtrack of the project. The contest to select the theme song of the project was very effective. Although the winner, Geraldo Cortés, is not a popular musician, his rock song *Poison*, besides its high quality, is a perfect match to the theme and the ambience of *Final Punishment*. The soundtrack also brings together a collection of first class Brazilian artists, such as Gabriel O Pensador and Marcelo D2, and memorable bands, such as Pato Fu and Legião Urbana. As in every suspense story, the soundtrack and sound effects were fundamental in drawing in the audience and

contributing to the feelings and reactions that people could have along with the experience. Very loud and intense sound effects together with frenetic image editing were used to increase the tension in specific situations, but also silent moments or heartbeat sounds combined

with slow motion were preferred in emotional scenes. The quality of *Final Punishment* relies much more on the intricate story flow than, for example, on the casting. Overall, the actresses' work is not notably impressive.

4. Does crime pay off?

Final Punishment was the first Portuguese production to be nominated for the Digital Emmy Awards (2010). Another nomination was for the Rose d'Or (2010). The project won the C21 Media and Frapa International Format Award (2010) in the category Best International Multi-platform Format and the TeleViva Móvel Award (2010) for Best Interactive Drama. BeActive nailed the choice to offer an ARG to a public eager for new smart entertainment possibilities. The ARG was the bright solution to put together all media platforms the client was interested in promoting.

Bernardo (2010) highlights that what BeActive did especially well in the case of *Final Punishment* was: a) the premiere at the Rio International Film Festival; b) the marketing campaign in the elevators; and c) ARG's clues based on photos. In the Film Festival sponsored by Oi Telecom, the digital feature film had private screenings for invited top bloggers and opinion makers in Brazil. They had access to exclusive content previews. As an invitation, BeActive sent the influential guests a nice package with handcuffs and other mysterious elements to attract their attention. The strategy worked as free publicity, through all the blog posts generated afterwards. The marketing campaign created as a fake social campaign proved itself efficient in driving the audience to the ARG. Elevator slots running the ads corresponded to the peak of traffic to the project's website. The 30 clues leading to the discovery of the password were based on photos, allowing the audience to collect and share them throughout social media. The collectable aspect of it encouraged the audience to maintain the search and facilitated keeping track. The possibility to easily share it worked as publicity for the project as well. All in all, Bernardo concluded that videos got more attention than other components, and the project offered plenty of them.

Final Punishment intentionally blurred the line between reality and fiction. The strongest criticism of the transmedia project is, perhaps, that it actually crossed the line, making people believe both that the story was real and that they could save the victimised female prisoners. Although the call for action was deliberately *save them*, the

audience could not necessarily do it. Bernardo argues that the ARG "player does what the Americans call 'suspension of disbelief'. The game becomes more interesting if you really believe it is really happening and that our actions can even save people" (Bernardo, 2014). Nevertheless, ethical issues around transmedia projects are not rare, particularly regarding mock stories, as could be seen in the Swedish project *The Truth About Marika* (2007). In this case, also combining an ARG and a TV series, the audience was invited to search for a lost young woman as if it was a true missing person case. It was heavily criticised because people believed it was, in fact, a true story and a prime-time TV series was considered inappropriate because it used up time broadcasting a pretend case of a missing person instead of telling the true stories of several people reported lost in Sweden. A huge difference between *The Truth About Marika* and *Final Punishment* is in terms of penetration: The Swedish production, in a country with 10 million inhabitants, was aired on the national public TV broadcaster (Sveriges Television) and the Brazilian story, in a country with more than 200 million residents, was broadcast on a small private channel (Oi TV). What would have happened if *Final Punishment* had been aired by Globo, the second largest commercial TV network (Thomas, 2010) in annual revenue worldwide? Probably it would have generated a vivid polemic.

Bernardo (2010) felt that certain aspects of the whole experience did not function particularly well. He highlighted that the partnership with two video game websites in order to advertise the project was a mistake because the users of these sites wanted first-person shooter games, 3D games; they were not interested in the ARG (puzzle, detective game). The lack of public relations is mentioned by the producer as one of the reasons why the project did not attract more audience.

A million viewers per TV episode is certainly not an impressive number in Brazil. In addition, the project was born as a format to be sold internationally and localised. The emphasis on biblical references worked perfectly in Brazil, but could represent a drawback in countries with other religious beliefs.

5. Postlude

The driving questions of this article are how to methodologically analyse transmedia projects and how to ap-

ply my original analytical model to the specific case of *Final Punishment*. The complexity and breadth of trans-

media storyworlds turn the task of deconstructing them in order to understand their structure into an arduous challenge. In this scenario, the proposed model definitely facilitated approaching the Final Punishment experience in a more organised and objective manner.

Besides the transmedia initiatives of large Brazilian television networks, such as Globo and Record, independent transmedia production companies, such as BeActive (Portugal/Brazil/UK) and The Alchemists (Brazil/USA/UK) are developing much more sophisticated transmedia stories for the Brazilian market (Gambarato and Alzamora, 2012, p.56). Final Punishment is one of them.

After scrutinising the 10 topics displayed in the model and applying them to Final Punishment, it is possible to conclude that the project, genuinely a trans-media experience, contributed to the development and dissemination of TS in the country because in 2009 Brazil was

just crawling in terms of multiplatform media production (Gambarato and Alzamora, 2012, p.60).

The project gained notoriety not because of its rather limited breadth in terms of audience reach (a million viewers per episode and 115000 ARG players is not a great amount in such a large country as Brazil), but for its integrated and well-designed content unfolded across multiple media platforms in a mixture of portmanteau and franchise transmedia types.

The strategy to make the story personal and give the audience the task of saving the inmates amplified the impression that the mockumentary was real. The inconsistencies generated by the courageous initiative to produce a mockumentary in a country accustomed to mostly trusting everything that appears in the media, did not reduce the impact of Final Punishment. Brazil and Portugal united efforts and made a (small) difference in the transmedia realm.

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¹ Jenkins uses the preposition *versus* to indicate contrast - opposite sides of the same issue - but it does not mean that in the context of TS it is either spreadability or drillability, either continuity or multiplicity, and either immersion or extractability. All these features characterise transmedia stories.

² In the context of storytelling, negative capability means the ability to build strategic gaps into a narrative to provoke a sense of uncertainty and mystery in the audience (Long, 2007, pp. 53-59).

³ Associated to negative capability, migratory cues represent the ability for these gaps to function as directional pointers for intertextual connections within the storyworld (Long, 2007, pp. 139-166).

⁴ Spin-offs are media outlets, such as TV series, comic books, and video games, derived from already existing storylines. The specific characteristic of a spin-off is the shift to a new protagonist that originally appeared in the main storyline as a minor or supporting character. A secondary character in a medium becomes the protagonist in the spin-off, adding a new perspective to the storyworld.

⁵ Jenkins (2006, p. 281) defines canon as the group of texts that the fan community accepts as legitimately part of the storyworld.

⁶ Murray argues that stories will have to work for two or three kinds of viewers in parallel: The actively engaged real-time viewer, who enjoys each single episode; the more reflective long-term audience, who looks for coherence in the story as a whole; and the navigational viewer, who appreciates the connections between different parts of the story and the multiple arrangements of the same material (Murray, 1997, p. 257; Jenkins, 2006, p. 119).

⁷ Cultural attractors are projects that attract people of similar interests and, consequently, they can begin to pool knowledge together. Cultural activators are projects that give the audience something to do, some meaningful form of participation (Jenkins, 2006, p. 95, p. 283).

⁸ Alternate reality games are interactive and collaborative narratives that are normally experienced partially online and offline. The players usually work together to solve a mystery or a problem. The game runner is called the puppetmaster, who is the responsible for controlling the experience.

⁹ This is a reference to the French saint Yves de Kermartin (1253-1303), who graduated in civil law in Paris. He is referred as the "advocate of the poor" and is the patron of lawyers and abandoned children.

¹⁰ A WAP site is just like a website, but designed for mobile phones. Because bandwidth is much less on a mobile phone and its screen size is only a fraction of a computer one, WAP sites are much smaller than websites.