Mechanisms within cross media stories

An analytical framework combining cross media phenomena with storytelling elements

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Abstract

Cross media is a still emerging research field and as we learn and adapt to using more devices it gets harder to define what cross media is. This paper studied two fields, cross media and storytelling in order to answer the question; which mechanisms are the bases of a cross media story? This was done by highlighting vital mechanisms within each field and used such mechanisms to construct a framework. The framework was then applied in a case study where productions with cross medial and interactive elements occur. The results of the case study show that the framework can be applied on productions to define its mechanisms and as such identify if the production is cross medial. Further the results show that the framework can give researchers and producers a quick overview of a cross media production and its mechanisms in order to identify needs in iteration.

Keywords: Storytelling, Storytelling Mechanisms, Cross Media, Cross Media Mechanisms, Transmedia

1. Introduction

Storytelling is something we grow up with, we tell stories, we listen to stories and we live by stories. Today we engage in stories through the use of modern components within media channels such as print, television, radio and the Internet. Delgadillo and Escalas (2004) believe that: “Stories provide us with the reasons for why things happen and why people engage in particular behaviors”. Stories can be thought of as a framework from which we organize ourselves as we use it to filter and understand the environment around us. It is apparent that storytelling can be a powerful tool to be able to harness and apply.

With the increasing number of devices we have available to us, from the laptops and television sets at home to the office computer and conference room projector at work and all the portable devices in between, we are becoming more and more attuned to using different media channels in different contexts with different artifacts - we are as such using cross media and transmedia systems and services every day. The terms cross media and transmedia will be used as synonyms in this paper, hence explaining the same phenomena and defined here as: a system of interactive components, within connected media channels, allowing for user activity and movement between them to compose a story.

Combining storytelling and transmedia we get the, still quite young, term transmedia storytelling. As this research field is still emerging it is in a complex state, clarification of the phenomena of cross media and transmedia is still needed in finer detail. As such this paper will further the research regarding cross media stories. The results presented in this paper will give future researchers and production teams a means to get a quick overview of a cross media production and its mechanisms. This can be particularly valuable if design iteration is needed within a production process.

Which mechanisms are the bases of a cross media story? This paper will delve into established and current research regarding both storytelling and cross media to try to map
out important mechanisms within each field. These mechanisms will construct a framework, which will be used in a case study to analyze productions with cross medial and interactive elements to them. A case study method has been used in this paper as it is a good method for answering 'how' and 'why' questions, as well as generate insights to how a certain phenomena functions (Yin, 2009). The framework’s intent is to act as an evaluation tool when analyzing cross media productions for research and entertainment purposes, as well as furthering the understanding of both storytelling and the quite younger term cross media.

2. Related research

Dena (2004, 2007, 2009) is a renowned researcher within the field of transmedia. Her observations and definitions in her research regarding transmedia cannot go un-noticed when researching the mechanisms of cross media; in fact they have come to be vital in order to define the mechanisms. Through her research a firm grasp has been gained regarding how movement can be handled within a cross media production. Oliveira Neto, Roussel, Filgueiras (2009) and Segerståhl (2008) gives us a definition of how one can chose to view a cross media production, namely as an interactive system with a storyline. De Haas's (2004) research contributes to this notion of a storyline within a cross media production and through that a definition regarding cross media structuring and user involvement can be recognized.

Freytag’s pyramid (1900) is a somewhat dated construct regarding the structure of a drama but nonetheless an important note when researching storytelling. Through his construct on how to convey a story, mainly though on a theatre stage, we get a solid understanding of how to introduce characters, background, conflict and rise toward a climax and further fall toward an end. Crawford (2013), through his research on interactive storytelling, sets a number of key characteristics a story should follow, which helps build upon the notion of structure, which Freytag presents.

3. Method

The method used in this paper is an analytical one in the sense that it has analyzed literature regarding storytelling and cross media. The result of this analysis came together in a framework with which one can use as an analytical tool when developing immersive cross media productions through the use of storytelling mechanisms. The framework is not a one-to-one guide or a how-to when it comes to creating cross media productions, rather it can be used as a tool to evaluate on-going and finished cross media productions for research purposes or to gather knowledge and insights for future productions.

The analysis took two fields into account, first and foremost the well-established field of storytelling. Pinpointing and defining a set of mechanisms within storytelling built a construct with the intent of using it within cross media productions. Second the still emerging field of cross media was examined. A clear definition of cross media and its components had to be presented as well as mechanisms relevant for developing and leading users through such cross media experience. As the analysis came together into the
framework, case studies of actual cross media productions were analyzed through the lens of the framework.

Examining a cross media production through the framework is a three-step process. First a quick overview of the production will be presented; aspects such as why it was produced and which timespan the production had will be regarded. Second the production’s mechanisms will be examined to verify how it used different media channels and components and how it handled narrator direction, user movement, interaction and activity throughout the production as well as how the storyline structure of the production handled user interaction as well as narrator direction. Third, the different mechanisms were ranked from 1 to 5 in order to determine the presence of said mechanisms within the different productions. This is done so to both validate that the framework can produce data through its mechanisms but also to show the reader how the framework can be put to use and what actual data can be extracted from the analysis.

Case studies are used as this research handles a ‘how’ and ‘why’ approach toward the subject. Yin (2009) argues that case studies are best used in such research questions as well as when contemporary events or projects are being researched. Case study research is also concerned with studying a phenomenon within a certain context, so that the findings generate insight into how the phenomenon actually functions and occurs within a given situation. This correlates well with the kinds of production this paper will study as well as what the studies hope to gain knowledge about, namely the mechanisms of cross media stories.

4. Theoretical framework

4.1 Clarification and definition of Cross Media

Cross media can be defined in a number of different ways with different approaches depending on context. It can be presented as systems, applications or projects depending on what platform it is in regard to. Although the term is being presented in different ways, this section of the paper will focus upon the definition of cross media and how it can be, and is, used whether it is called a system, application or a cross media production.

Segerståhl (2008) defines cross media as an interactive system that is not restricted to a single media but using different components that extend across many distinct devices and applications, together forming what she calls a cross media system. These different components within the system have specific roles and each of these components is designed to support a distinct aspect of a certain human activity. Oliveira Neto et al. (2009) views cross media as its applications and argue that more and more users need to complement content to already accessed information and defines cross media as applications which combine different information pieces, stored in different media as a continuous story.

Looking at these two definitions of cross media one can clearly notice a similarity between them. The usage of different media is obvious as well as the usage of different applications or devices. The definitions both seem to value that cross media must somehow compose a story through the media channels it uses and, looking at Segerståhl’s definition, with the help of the users and their interaction with the components. Davidson (2010) states that the term
cross media refers to integrated experiences across multiple media and strengthens the view of involving user activity so as to create a story. He argues that the new media aspect of a cross media experience typically involves some level of audience activity.

Transmedia, like cross media, has several different definitions behind it and research terms within various fields. Dena (2009) explains that transmedia practice holds many different terms such as transmedia storytelling, distributed narratives, very distributed narratives, cross-sited narratives, ubiquitous gaming pervasive games, superfictions among others. In many of these methodologies we immediately see similarities by just looking at their titles. Jenkins (2006) states that the nature of transmedia makes it ideal for projects focusing on collaboration or user co-creation and talks about collective intelligence, which refers to a social structure that enables production and circulation of knowledge within a network of a certain society. Participants in such a society pool together their knowledge so they, together, can solve puzzles and problems. This is an ideal setting for a transmedia production where both narrative and co-creation is in focus.

These two terms can have very much in common, as we have just seen by the many similarities between them, in certain contexts they can in fact be viewed as describing one and the same matter. This paper will use cross media and transmedia synonymously and interpret them as describing the same phenomena: A system of interactive components, within connected media channels, allowing for user activity and movement between them to compose a story.

4.2 Storytelling mechanisms

Setting out to create a framework of how a story must be constructed and what parts of it need to be in place and what is redundant is a major task. Storytellers, people and researchers have tried in the past, some have succeeded with various results, and some have failed. This paper does not claim to have a unified and single answer of how to create good stories; doing so would not only be nonchalant toward the research field as it is too great of a claim but also pretentious. Rather it will look at storytelling from a few perspectives that have proven their worth through practice.

Freytag (1900) presents five parts and three crises of the drama or otherwise known as Freytag’s Pyramid, which are derived from common patterns in the plot of different stories. The pyramid is composed out of the introduction, the climax and the catastrophe. Between them lies the exciting moment or force, the rise, the tragic moment or force, the fall of tension and the moment of force of the last suspense. The introduction communicates setting, character and roles to the audience, as a prologue for the coming and presupposed action. The exciting moment or force is a point where something of excitement occurs to set the protagonist in motion - it gives direction and preparation. The rise is where the action has started, interest awakened and chief characters are shown what they are. The climax is the results from the rise, which connects with the height of the tension. The tragic moment or force is a supposed high elevation for the protagonist but turns into the opposite when the climax begins transition toward the catastrophe. The return or fall is where the tension falls and return to reflect the tension before the climax. The moment or force of the last suspense
prepares the audience for the catastrophe as it and cannot come entirely as a surprise. The catastrophe is the closing action of the drama where a conclusion is made.

These patterns in the plot of stories are very elaborate in detailed and mainly meant for the theatre stage. Although the construct is old and cannot take into consideration cross media stories there is a truth to it nonetheless. The pyramid is first and foremost a construct, which shows that any story or plot needs a structure to follow. A simple beginning, middle and end structure has been around since ancient performances and is still very relevant. Thus what can be learned from Freytag’s pyramid is to build up tension toward a climax from the beginning, after introducing characters and setting, and to go on to lead into a return of the tension before the end and conclusion of the story. This might be a very obvious mechanism of storytelling but nonetheless an important one.

Crawford (2013) presents the nature of stories and agrees regarding many points Freytag’s makes though his pyramid. Here revised to focus on the core aspects of stories: A story must have a strong structure, stories are about people and stories grow out of conflict and choices. Stories are complex constructs made by people, a beginning, middle and an end are important for a story to be able to convey anything that matters. Roles are often present such as a protagonist and an antagonist, a goal and a road to journey on. Stories are about people and their endeavors, feelings, misfortunes and fortunes. Stories are not about physical things or objects, and while some stories might seem to focus on objects as the protagonist it’s often not so. Consider the One ring in Lord of The Rings by J.R.R Tolkien. One might think that the books and movies are about the ring and how it must journey back to it’s master - it’s not, the story is about Frodo, the last carrier of the ring, and his journey with his fellowship. Stories grow out of conflicts and how people manage those situations. Whether it is social, symbolic or metaphorical the conflict gives the protagonist a goal, a meaning or something that pushes the person forward. Choices in stories are a means for the protagonist to journey on the path toward the goal. In other words its use lies in the question regarding the choice of how the protagonist will tackle and solve a certain conflict, challenge or problem.

These two insights into storytelling is a beginning toward understanding how to convey stories. Although they might not cover a wide spectrum of how to manage storytelling, it offers us understanding of the core of stories, which can be argued are: strong structure, people and their endeavors, conflict, goals and resolution.

4.3 Cross media mechanisms
To try to pool together the terms and definitions of cross media into one singular and definite term is a daunting achievement as the research at the moment are spreading and reaching far and wide into a wide number of connected research fields. Defining such a term would thus be to satisfy not only the general term of cross media but also how it is applied, researched and used in various other research fields. This paper will not try to do this; rather it will look at a variety of cross media research and their definitions and arguments for the term. Through those definitions an outline will be made of what cross media is contained of and which mechanisms for such a production is needed.
If we, again, look at Oliveira Neto et al. and (2009) Segerståhl’s (2008) definitions of cross media as cross media systems where different components within the system have different roles to support human activity and where such activity functions a storyline; four important parts within cross media can be recognized. 1) Cross media is a system of distinct components that 2) extends across different media and 3) allows for users to interact with different components so that 4) a story can be recognized. De Haas (2004) acknowledges the importance of a story as well as she recognizes four rules to be aware of when producing a cross media story, or what she refers to cross media communication. These rules gives further thought into how to handle the users that are to be using the cross media production. First, give the user a multitude of fixed possibilities to alter the storyline. It will give the user the perception of choice and the feeling they may actually influence their own storyline. Second, the narrator directs the use of media channels. The narrator decides where the next part of the story will be. This is the means by which the producer can send users from one medium to the next, and back if needed. Third, the interactive story is a multi-layered story. Because people differ in their willingness and ability to interact, the interactive story should be layered to accommodate many different types of users. Fourth, freedom in the interactive experience is achieved by a firm direction and structure of the interactive story by the narrator. A thoroughly structured and scripted interactive story will ideally give you the feeling you have more freedom to participate in the story and to influence the outcome of a plot. De Haas warns to not construct the production strictly according to these rules; rather use them to evaluate the production if they are to be used. What is interesting with De Haas’s four rules are that they correlate well with the earlier defined mechanisms of storytelling. A strong structure needs to be in place and a narrator, or director if you will, must be present to guide the users through the story.

Dena (2004) argues that activity and movement are needed for a cross media production; this supports the narrator direction and giving users the ability to influence the story but focuses on the activity of such users. User activity assembles the ‘work’, activity is narrative-driven and activity is between channels, and can be within a channel, and between modes. She argues that a vital aspect of cross media is the requirement for navigation between different channels or media and user activity within such channels to assemble the cross media production or ‘work’. Further such activity is narrative driven as the users progress through it. Different types of navigation can occur within a cross media production. Movement in can occur between channels, within a channel and within modes. Movement between channels, called cross-channel movement, means movement physically and conceptually, to another system of interaction e.g. from a reading a book to using the Internet. Movement within a channel, called inter-channel movement means movement within the same channel and between different modes. Modes are described as the difference of interaction regarding how we use a certain medium. A movement between modes can for example be the change of interaction between reading a text on a webpage and clicking on a link to watch a video sequence. Movement within modes, called intra-channel movement, means movement within the same channel and within the same mode.

Dena (2007) proposes Call-to-action, a three-phase process to handle traversal to another media platform as such traversal needs to be signaled to the user with some guidance and
persuasion. Call-to-action consists of 1) Primer: which prepares and motivates the audience to act; 2) Referral: provides the means and instructions on how and when to act; 3) Reward: acknowledges and rewards action. These definitions are vital in understanding how a user is being guided through a cross media production and through this an understanding of how to assemble components within media channels and direct users within a cross media story is gained.

5. The framework

The above mechanisms will be used to construct a framework regarding storytelling usage in cross media productions. The framework consists of two parts, which will be merged into one continuous framework of a set number of key mechanisms within a production handling cross media stories. These two parts recognize mechanisms and structure of cross media and storytelling.

The mechanisms of cross media focuses on recognizing a system of interaction for the users, so that they can move between activities within components between media channels under the direction of a narrator, preferably the production team of the story. The mechanisms of storytelling handles how such a system would be built to convey a story, with a beginning, middle and end. All of these mechanisms will be ranked from 1 to 5 where 1 means a low presence of that certain mechanism and 5 meaning a high presence, more on this later.

5.1 Mechanisms of cross media

Through the definitions given by Oliveira Neto et al. (2009), Segerståhl (2008), Dena (2004), and De Haas (2004) a set of mechanisms can be recognized which should be considered when constructing or analyzing a cross media production. These mechanisms are a construct of sorts of how a cross media production can be structured as movement and activity within a system of components, which are situated within a network of media channels. Figure 1 presents a model of how such a system can be structured, where media channels are represented as squares, components as circles and activity as triangles. Imagine a scenario; a person is reading a printed book and is such within an activity; reading. The book offers a link toward a webpage (primer and referral) where supposedly a film adaptation is presented. The person pursues the primer and changes activity to writing on the computer to search for the website. Now the person has changed both activity and media channels, from reading in a printed book to writing on a computer. At the same time activity and media channel is being changed the component stays the same, the person handles text throughout the movement. When the person connects to the website a short movie clip is shown (reward), thus changing both activity and component, from writing text to watching video, but staying in the same media channel.

5.1.1 Interactive components extended across different media channels

In order to be able to allow for activity and movement within a system of components, such components must be interactive to the user. Each media channel should offer interactivity which best suits that particular artifact or platform. Having interactive components within a
system can be a primer for users as multiple interactive components prepares them to act in order to reach them. The interactive components are also part of the referral as it makes up the means move through the system.

The more interactive components used in a production, the more complex the cross media system. More complex might not be synonymous with better, as it demands more of the users to assemble it as well as the production team to build it. The complexity of a cross media production must therefore be structured around the context of the production, where it will be used, how it will be used, to which purpose it will be used and which types of users who will interact with it.

5.1.2 Using narrator direction to allow movement
A guiding hand, which directs the user through such components and media channels, must be present in order for the user to progress through a story. When the users are prepared to move they need motivation to start, narrator direction handles the second part of the primer, namely motivating the users to progress through the system. Narrator direction also handles part of the referral; it gives the users the instruction on how and when to move through the system.

5.1.3 Movement between media channels
Media channels here defined as television, computers, smart phones, cameras, books etc. Dena (2007) argues that a movement is successful if a) it happens and b) it contributes positively to the experience of the work. Determining if it contributes positively to the experience is context based and can be from actually making the user progress in a puzzle or towards a goal, to giving a wider picture of a story.

5.1.4 Movement between components
Components here defined as video, text, audio etc. A user can move between components within the same media channel or through to another media channel and the components that channel offer. For example a user can move between audio and video within a computer (same media channel) or move between audio and video by moving between a television and a radio (different media channels).

5.1.5 Movement between activities
Activities here defined as watching, reading, typing, listening etc. Same as components, users can move between activities within a component or move to another component or even another media channel to move between activities. For example listening to music on the radio and moving to writing in a book and then moving on to watch a movie on television; changing both components and media channels.

5.2 Mechanisms of storytelling
The structure of cross media stories is recognized through the definitions of Freytag (1900) and in combination with Crawford (2013) a set of mechanisms can be recognized regarding cross media stories. Focus lies on the construction of a cross media production using Freytag’s pyramid as a backbone with a beginning, middle and end. The structure should not be viewed as a strict timeframe to follow; rather it should be viewed as a set of ingredients
within a system presenting a story where each ingredient is relevant but perhaps not necessarily chronologically relevant to the production.

5.2.1 Setting the stage and inviting to interaction
Here the stage is set with a background to introduce the story to the user as well as introducing the relevant characters. With the characters a conflict should be introduced as well, and with an invitation to interaction where the users can begin to assemble the story. This interaction should be multi-layered as to accommodate different types of users.

5.2.2 Fixed possibilities to alter the storyline
Choices should be present to the user so to induce the feeling of power to alter the storyline and the outcome of the plot. This should be managed by narrator direction and the user should be given a set of fixed possibilities to impact the story. These choices should be building up toward a climax and in length the climax itself where earlier choices show alteration in the story.

5.2.3 Final assembly of plots and conflict resolution
After the climax a final assembly of plot choices should be regarded in order to resolve the conflict and offer an end to the story. This should reflect the user’s choices, which has been made throughout the production. From Dena’s (2007) Call-to-action, this is where the users should experience the reward for assembling the work. Note that the reward is not tied only to the final assembly of plots and conflict resolution but can also be present throughout the production as users progress through it and reach sub-goals.

5.3 Ranking
These mechanisms within cross media stories will all be ranked from 1 to 5 where 5 means a high presence of that certain mechanism and 1 meaning the production has a low presence of that certain mechanism. For example if a production is to have a high presence of movement between media channels, that production must offer a multitude of relevant media channels to the user, such as printed media, Television, radio, computer, tablet, smartphone etc., as well as call-to-action’s between them. Relevant media channels meaning media channels, which contributes in a positive way to the production and as such is not redundant. Another example is when a production, according to a production plan, requires a high presence of fixed possibilities to alter the storyline but offers little choices to the users, thus ranking a 2 on that mechanism. The iteration of the production could be adding in more relevant choices for the users to heighten the rank of the mechanism. This ranking system will provide an easy way to determine how a cross media production handles a certain mechanism. More detailed grading criteria’s for each of the mechanisms can be seen in table 1.

6. Case analysis
The mechanisms presented earlier will outline the analysis of the productions, the productions have been chosen because of them being cross medial in nature and interactive but also because they differ from each other in complexity. This is to show how the ranking
system can be applied as an analysis to pinpoint where in the production low and high levels of presence the mechanisms present themselves.

6.1 Year Zero

Trent Reznor with his band Nine Inch Nails and the promotion agency 42 Entertainment worked together on the promotion of the album Year Zero through an immersive campaign by making an alternate reality game (ARG) with the same name. The game was in fact a vision about a dystopian future where the earth has been laid waste to holy wars and environmental abuse. Within this game the fans of Nine Inch Nails was invited to solve puzzles on a range of different media channels and components such as video, sound and text within websites, portable flash memories, recorded phone messages and the actual CD itself. With the interaction of the users through these puzzles an immersive story began to take shape both in the virtual world and the real world, where actual gatherings took place as well as surprise concerts by Nine Inch Nails. The actual ARG began with a tour t-shirt which fans could buy at the concerts, on the back of the t-shirt was a hidden message which lead engaged fans to a website. This website was the first in many and introduced the fictive story world in which the puzzles were to be solved. Fans went deeper and deeper to find hidden messages in peculiar places such as in the spectrogram of an actual audio file contained inside a flash memory left for discovery in a restroom at a Nine Inch Nails concert. The campaign lasted over ten week, having 2.5 million unique visitors to the webpages, over 100 000 forum posts and 2 million phone calls to Year Zero recordings (42-Entertainment Year Zero Case Study 2008).

6.1.1 Interactive components extended across different media channels

42 Entertainment have made a reputation of them for creating immersive stories reaching over various different media channels by using interactive means to communicate with their users. Within the Year Zero campaign interactive components were used as a means to progress the story. Over 30 webpages (ninwiki.com, 2010) were used but also pre-recorded phone messages and print such as posters and, the above mentioned tour t-shirt. With the finding of the tour t-shirt the users found the primer of the production, the artifact that would get them to act and further, through a referral, give them the instruction and means to head toward the Internet through a hidden link in the print.

The presence of interactive components extended across different media channels within this production is high, although the production took place mainly on the Internet through webpages; it also invited users to interact with telephones and actual live events. This mechanism reaches 4 on a scale from 1 to 5 - Plenty of interactive components and media channels involved with potent priming for movement.

6.1.2 Using narrator direction to allow movement

The campaign had a very strict narrator direction and 42 Entertainment directed the users through the story with the interactive components as instruction of the referral to progress. As the community solved more puzzles, the director led them deeper into the story, motivating them when presenting more challenges through both physical artifacts such as flash drives as well as interactive content on the web.
The presence of narrator direction within this production is high, as the whole production is structured around a storyline, which has users following it as they discover further information. This mechanism reaches 4 on a scale from 1 to 5 - A firm narrator direction present, which guide users through the story. A firm narrator direction is present, which guide users through the story.

6.1.3 Movement between media channels
The first discovery was, as stated before, the tour t-shirt which could be found and bought at Nine Inch Nails concert. This t-shirt had a print on the back with highlighted letters, which spelled out: IAMTRYINGTOBELIEVE. Users took this as a sign rather than a coincidence and changed media channel from print to computers to find the webpage iamtryingtobelive.com (ninwiki.com, 2010).

The presence of movement between media channels within this production is medium, as the users changed media channels but not on a regular basis as the production first and foremost took part on the webpages. This mechanism reaches 3 on a scale from 1 to 5. Some movement happens, positive contribution is made to the experience.

6.1.4 Movement between components
Components, which were used, were text on websites where most of the puzzles lie, as well as video on websites, audio on websites and flash drives. Users had to decipher the majority of the information on the different contents as they were often broken up and fragmented. When the webpage which the user currently investigated were solved, a clue toward another website were presented. This could often be presented in a text within a webpage or in some cases as a telephone number containing a pre-recorded phone message when dialed.

The presence of movement between components within this production is high, as the users had to change components often to follow the story and in some cases it was needed to further progress the story. This mechanism reaches 4 on a scale from 1 to 5. Plenty of movement happens, a clear and positive contribution is made to the experience.

6.1.5 Movement between activities
The users had to change activities regularly while particularly engaging in the webpage. Often a webpage would invite the used to listen to an audio file to find a part of a clue or watch a video to progress further as well as deciphering and reading classified government documents. Further, activities had to be changed when partaking in live events such as concerts. Users had to listen in on the music to find any clues, talk to each other and read Nine Inch Nails material.

The presence of movement between activities within this production is high, as the users had to actively change activities when engaging in the websites as well as partaking in live events. This mechanism reaches 4 on a scale from 1 to 5. Plenty of movement happens, a clear and positive contribution is made to the experience.

6.1.6 Setting the stage and inviting to interaction
Early on in the production the dystopian version of the earth is presented to the users, which in fact is conveyed as a ‘what if’ scenario of what the world will come to if people continue in the same footsteps as we are now, namely waging war and destroying the planet. There are
no particular main characters within the story, rather it is the future as a whole that can be seen as a character as users try to stop it from happening by revolting against the government and working together to spread the word of change, which also is the conflict introduction in the story as well. The invitation for interaction is immediate for the users with a keen eye and could spot the irregularities of, for example, the tour t-shirt.

The presence of setting the stage and inviting to interaction within this production is high, as the users were given a vast background before the actual story was started. The tour t-shirt acted as a good invitation to interaction for the users. This mechanism reaches 4 on a scale from 1 to 5. Strong introduction to the story, characters and conflict. Potent invitation to interaction. Multi-layered.

6.1.7 Fixed possibilities to alter the storyline
Through the websites and the puzzles 42 Entertainment gives the users the fixed possibilities to alter the storyline. Although users could not alter the story per se, but rather follow it through their discoveries both on live events and on the Internet, the feeling of power to impact the story can be recognized. By solving the puzzles and moving on to the next one gives a feeling of accomplishment for the user as it is the user’s own engagement in the story that drives it forward, thus giving the feel of freedom.

The presence of fixed possibilities to alter the storyline within this production is medium, as users could not alter the storyline per se; rather discover it as they solved challenges. This mechanism reaches 3 on a scale from 1 to 5. Some choices present. Earlier choices show slight alteration in story.

6.1.8 Final assembly of plots and conflict resolution
The final assembly of the plots came together after ten weeks when every website’s puzzle had been solved and the whole story of the dystopian future was out in the open. The conflict resolution ended in a sort of moral of the story where the conflict was never resolved but it was up to each and every one of the users to make something from what they had seen so the dystopian future would never come true. Reznor argues that the campaign was not to make people buy the album but it seems he wanted to give the listeners and fans a new experience through the production. Reznor states: “What you are now starting to experience IS ‘Year Zero’. It's not some kind of gimmick to get you to buy a record – it IS the art form... and we’re just getting started.” (KK Los Angeles, 2013).

The presence of a final assembly of plots and conflict resolution within this production is low, as the users weren’t presented with a final resolution of sorts but rather a moral in summary. This mechanism reaches 2 on a scale from 1 to 5. Final assembly of story reflecting little upon user choices. Little reward given and minor conflict resolution.

6.1.9 Conclusion
42 Entertainment and Trent Reznor managed to create an immersive production with a captivating storyline, which brought together thousands of people summing up in 2.5 million unique visits to the webpages (KK Los Angeles, 2013); the record was not the end goal of the production but a part of an experience. A multitude of different media channels were actively being used during the ten weeks of the production and the production team managed to
direct the users through the storyline but at the same time make them feel as if they were in charge and that they were directing the story and progressing it forward. The community that was built up around it further enhances this production, thousands of fans all over the world gathered on forums and discussion boards to progress the story and solve the puzzles and create an experience (KK Los Angeles, 2013).

6.2 EVE Online and Dust 514

EVE Online is a massively multiplayer online game (MMO) played on PC developed by the Icelandic company CCP set in a future where man has taken to space. Mankind is divided into four different factions which all are in constant battle with each other. Players are thrown into this tug of war and play as a ‘capsuleer’ roaming the vast universe in search for opportunities of income. The game was first released in 2003 and had a good, although modest, reception resulting in a loyal player base. As it often is when determining the success of a MMO, one looks toward the player base of the game – more player’s equals higher success. EVE Online is by no means the ‘biggest’ MMO, in terms of player base, available but it is steadily growing, Guðmundsson (2010) presents 357 000 active accounts registered as of the 4:th quarter of 2010, up from around 25 000 when released in 2003.

A contribution to the EVE universe is the newly released game Dust 514, which can be played on the Playstation 3 console. While EVE Online is a spaceship simulator with a vast player built economy, Dust 514 is a first person shooter (FPS) situated on planetary stations within the same world as EVE Online. These two games are tightly connected, of course one could choose to play one game without the other, but it is the connectivity between the two that makes CCP and the EVE universe an interesting case. One of the most appreciated aspects of EVE Online is the ability for a player to make an impact in the world. Because CCP have opened up parts of the universe to be controlled and owned by players and their corporations and also made it so that most equipment and space ships that can be bought have to be manufactured by players, people have a real opportunity to change the economy and layout of player-owned territory by engaging in trade or war. This is where the connection with Dust 514 comes in. When players from one corporation wants to invade and take over another corporation’s section of the universe, one method of doing so is by hiring mercenaries through Dust 514, which means that players on the Playstation 3 console are invited to a game where they attack a planetary station with the support of players in EVE Online. This comes down to more than just transactions of contracts and movement of economy – the decisions of the players in one game affect the other. Dust 514 players can request real time air support from EVE Online players to rinse out the resistance on the planet. EVE Online players will feel a drop in resistance in space if the planetary station falls to the hired mercenaries in Dust 514. If the defenders on the planetary station overthrow the mercenaries, the players in EVE Online will notice that the defense in space doesn’t falter.

6.2.1 Interactive components extended across different media channels

The EVE universe has had many years to grow and mature, this means CCP has had many positions to span outwards from the gaming medium, and so they have done with their latest release Dust 514. But it is not only CCP that are branching out seeking new media channels to convey their story, people with knowledge and drive have created many different
applications for both the PC and MAC computer as well as for smart phones. These applications tend to focus on individual players and their own characters, space ships and equipment within the game. Through these applications the players may connect to the game indirectly by reading up on in-game emails, looking at their skill progression and planning out what to focus on next as well as checking up on the in-game market on specific items.

The presence of interactive components extended across different media channels within this production is medium, as there are different interactive components available and all of these components do well to complement each other and the EVE gaming experience as it opens up for instant communication and movement within the story and between its characters wherever the user might be. However they are not vital to the progression of the production. This mechanism reaches 3 on a scale from 1 to 5. Some interactive components and media channels involved, with some priming for movement.

6.2.2 Using narrator direction to allow movement
There is a general story outline within the EVE Universe, where most parts of the story is focused upon the warfare between the four factions, this is the story that is directed by CCP. This story is progressed through various different news articles sent out to the player to his email as well as major events in game, such as a siege on a certain faction’s space station or a clash of military forces in deep space. But this is only one part of the story that is being told. As the EVE Universe is vast, each and every player is in charge of their own story and what they want to accomplish and experience. The narrator direction offers this gallantly to players as CCP have set one major staging area for them, the game itself, but at the same time offers complements to the story outside of the game, for example the news articles being sent to the players’ personal email.

The presence of narrator direction within this production is high, as players are invited to a world where CCP directs how the story unfolds and which direction a player can take off in their own story. This mechanism reaches 4 on a scale from 1 to 5. A firm narrator direction is present, which guide users through the story.

6.2.3 Movement between media channels
At any time and at any place where the player has access to a computer or smartphone, which is connected to the Internet, the player can interact with the story through the various applications as well as the EVE forums where players can connect directly with each other. The player can also move from the computer game to the Playstation 3 title Dust 514 at any given time to further the story in another character. The same player-character in EVE Online can financially or politically back this character in Dust 514.

The presence of movement between media channels within this production is high, as players can at any given moment change the media channel they are using to interact with the game, from Playstation 3 to smartphones to the computer. This mechanism reaches 4 on a scale from 1 to 5. Plenty of movement happens, a clear and positive contribution is made to the experience.
6.2.4 Movement between components
While playing the game, the players move through components all the time, not only by going to another media channel but also by engaging in different parts of the game itself. This can be for example the in-game communication system such as email or the chat function and different visual and audio queues such as incoming enemy fire or friendly and enemy spacecraft appearing on radar.

The presence of movement between components within this production is high, as players often need to change which part of the EVE universe they are interacting with, often all at the same time. This mechanism reaches 5 on a scale from 1 to 5. A great amount of movement happens, a very clear and very positive contribution is made to the experience.

6.2.5 Movement between activities
The player also moves frequently between activities within these components, reading emails and operation briefs. The player must be aware of different audio output, as well as visual queues while inside a space ship flying through space. These audio outputs and visual queues can be crucial to read and control the environment, especially while engaging in combat. Keeping an eye on incoming enemy spacecraft's while reading an operation brief and writing to another player through the in-game chat.

The presence of movement between activities within this production is high, as players must adapt their activities throughout the gaming experience, whether it is while flying through space or defending a planetary station in Dust 514. This mechanism reaches 5 on a scale from 1 to 5. A great amount of movement happens, a very clear and very positive contribution is made to the experience.

6.2.6 Setting the stage and inviting to interaction
CCP sets the stage well, as they have a vast background story within the EVE Universe to begin from. Character introduction is none other than the introduction of the player’s own character and this is where the stage is set for that specific player. Immediately the player is invited to begin assembly of their story within this new world. Within EVE Online the player is free to choose what conflict they themselves are faced with. Are they supposed to focus on warfare and stand on the front lines of the battlefield? Are they meant to gather resources for the war effort and live out their story as a worker or are they to conquer the market and build a trade empire? While EVE Online gives the player a vast set of conflicts to attend to, players in Dust 514 faces a more direct conflict introduction. Here it is clear they play a part in the story of infantry warfare and their conflict handles mainly how to survive and conquer the enemy on the battlefield. This enables a very multi-layered experience, if a certain player wants to engage in warfare within Dust 514 one day of the month while they live out the story of a lone asteroid miner in EVE Online the rest of the month, they are free to do so.

The presence of setting the stage and inviting to interaction within this production is high, as players are given a vast background story as well as being able to choose their own conflict within EVE Online, although not in Dust 514. This mechanism reaches 4 on a scale from 1 to 5. Strong introduction to the story, characters and conflict. Potent invitation to interaction. Multi-layered.
6.2.7 Fixed possibilities to alter the storyline
CCP opens up for a lot of fixed possibilities to alter the storyline, for one through the act of giving the players un-inhabited areas of space to conquer for their own and rule as they please as long as they can defend it from other players wanting the area for themselves. Another example of giving fixed possibilities to alter the storyline is through the major battles between the four factions. The players themselves can attend these battles and thus the players, depending on where their allegiances lie, can alter the outcome of such a battle. These interactions within EVE Online and Dust 514 are very multi-layered as CCP invites people to choose very much what they want to engage in. As the production is an ongoing gaming experience the climax can not be considered as an overall height of tension within a specific situation of the game, rather is can be seen as many heights continuously experienced by the many players engaging in the ongoing storyline. This can be their own storyline regarding the character development and focus or the major story between the four factions at war.

The presence of fixed possibilities to alter the storyline within this production is high, as players are invited to take part in story-changing events such as battles between warring factions or start a war themselves, with other players. This mechanism reaches 5 on a scale from 1 to 5. A great amount of choices present. Earlier choices show much alteration in story.

6.2.8 Final assembly of plots and conflict resolution
Again, as the game is an ongoing experience and storyline a final assembly of plots cannot be reached, what can be reached through is the final assembly of plots within the many stories the players are engaging in. As the characters story is in focus for the player, the reflection regarding that specific character’s choices is highly represented in the conflict resolution, no matter how big or small the individual storyline and plots were.

The presence of a final assembly of plots and conflict resolution within this production is medium as no real conflict resolution for the main storyline is offered but instead is offered to the individual players’ story. This mechanism reaches 3 on a scale from 1 to 5. Final assembly of story reflecting slightly on user choices. Some reward and some conflict resolution

6.2.9 Conclusion
By connecting the two gaming platforms (PC and Playstation 3) and genres (Simulation and FPS) CCP has effectively created a cross media system where a story drives the progression of the game and the players. This story can be managed with a number of components within media channels such as the EVE forums on the Internet and the applications on smartphones and computers handling individual character information. What is quite interesting and unique for EVE Online is the ability for players to engage with the game in their own way and on their own terms thus letting them choose their own conflict. What they want to do with the world presented to them and how they will achieve their goals. The players have many different fixed possibilities to alter their own storyline, the storyline of others near them as well as the overall story regarding the war of the four factions.
6.3 Only – The Liberation

Only is a Danish fashion brand present internationally, targeting young females between 15 and 25. The Liberation’s (2012) goal was to manifest the new brand message ‘Only because we can’ as well as showcase the spring and summer collection of 2012. While it is not a cross media production it is interesting in the sense that it invites to interaction nonetheless. What the production essentially is, is a short film on the web made interactive. The film shows a young woman wanting to rebel against her local town and situation, break out of that to experience life. A group of rebellious young women enters the small society and invites her along on their journey. While the film is rolling the user can pause it at any given moment to highlight the clothes the women are wearing to read up on it shortly. A ‘like’ button connected to Facebook is present as well as a rather interesting connection to Pinterest where every frame which is being paused can be loaded onto Pinterest through a ‘pin-it’ function. A link to Only’s web shop and the garment is also present.

6.3.1 Interactive components extended across different media channels

The components within this production do not extend over a number of media channels, but they are instead confined to one media channel with where the user is invited to interaction. The presence of interactive components extended across different media channels within this production is low, as different media channels are not present. However interactive components within the production are present. This mechanism reaches 2 on a scale from 1 to 5. Few interactive components and media channels involved, with slight priming for movement.

6.3.2 Using narrator direction to allow movement

As this production is essentially a short film, the storytelling aspect of it is of great importance and as such there must be some kind of narrator direction. This narrator direction can in this production be seen as very un-intrusive as the user is free to choose for themselves where to pause in the story and enhance the situation therein. As it is very un-intrusive the narrator direction states clearly in the beginning of the film that the user may pause the film at any given moment.

The presence of narrator direction within this production is medium, as there is a clear direction from a narrator, showing the story to the user but the direction does not allow for movement other than pausing the story. This mechanism reaches 3 on a scale from 1 to 5. Some narrator direction is present, able to guide the users through the story.

6.3.3 Movement between media channels

The presence of movement between media channels is low, as this production does not invite to movement between media channels as it is confined to one media channel, a computer with an Internet browser able to run a flash animation. Making the scale from 1 to 5 irrelevant, as it does not incorporate a zero.

6.3.4 Movement between components

The presence of movement between components within this production is high, as players are free to move to another component within the production freely at any given moment, from text to audio and video, often engaging in all at the same time. This mechanism reaches
4 on a scale from 1 to 5. Plenty of movement happens, a clear and positive contribution is made to the experience.

6.3.5 Movement between activities
The presence of movement between activities within this production is medium, as the activities all complement each other throughout the story and give the user a wide experience through the production; from reading up on the different clothes presented while listening to the background music, to go on watching the film, the user is presented with a few activities to engage in within each component. This mechanism reaches 3 on a scale from 1 to 5. Some movement happens, positive contribution is made to the experience.

6.3.6 Setting the stage and inviting to interaction
The production does well to set the stage for the user as the main character and her newfound friends are instantly presented as well as her conflict of wanting to break out from her local town, from her parents and the secluded life she knows. A great part of the story is the clothes that the women wear throughout the film and it is through these garments the user is invited to begin assemble of the story, for the clothes are just as much a part of the story as the rebellious women they shelter. The production also does well to layer the interaction, which is given to the user; one can actually experience the whole film without interacting with it at all and just watch it as any other short film. The interaction to 'like' or 'pin-it' is also optional so users without the need to share the experience on social networks are satisfied as well as those who do need it.

The presence of setting the stage and inviting to interaction within this production is high, as users are instantly presented with the motives of the characters and with it the background to the story. The narrator also makes it clear that the user can interact with the story by pausing it at any given moment. This mechanism reaches 4 on a scale from 1 to 5. Strong introduction to the story, characters and conflict. Potent invitation to interaction. Multi-layered.

6.3.7 Fixed possibilities to alter the storyline
Throughout the production there are no way for the user to alter the storyline in any way, instead the user has taken a backseat position viewing the main characters and their journey. Although the user may not alter the storyline from this position they can however choose to examine certain aspects of the story closer by pausing the film. This brings no sense of power to impact the outcome of the plots for the user and as such offers any feeling of freedom within the story and further the story builds up toward a climax without the help of the user assembling the plots through choices.

The presence of fixed possibilities to alter the storyline within this production is not there and yet again the scale from 1 to 5 is irrelevant, as it does not include zero.

6.3.8 Final assembly of plots and conflict resolution
The conflict is in the end resolved as the user passes through the short film experience, although there is no assembly of plots as stated before; no fixed possibilities to alter the storyline is present as a choice for the user and as such no earlier choice is present for the
user to have made and the film assemble itself as the user still is positioned in the backseat, viewing the women's journey. The presence of final assembly of plots and conflict resolution within this production is low as a conflict resolution is reached but without the help of user choices. This mechanism reaches 1 on a scale from 1 to 5. Final assembly of story not reflecting user choices. Very little reward given and no conflict resolution.

6.3.9 Conclusion
As this production is not a cross media production but rather a sort of interactive story told through the usage of a short film, it is different from the productions previously analyzed. Although, the difference between the productions is why this one has been analyzed. By looking at a production with lower levels of cross media mechanisms it becomes clearer why the framework should be used to analyze cross media production first and foremost. What can be analyzed though is to which degree the interactivity is present for the users and most importantly how relevant such interactivity is for the user as well as how an interactive story is structured to make sense to the user as they interact with it. One clear way the production team managed this is that they gave the user no possibilities to alter the storyline or plots and as such held the story for their own and directed it firmly without interference. This although, brings with it a sense of unimportance when interacting with the story as the user cannot impact it in any way. Now, of course, most users interacting with this short film might perhaps not have any interest in altering the storyline or plots and is content with being able to interact with the film so to further examine the garments presented within it. Again this sort of framework might not be of value when creating a production like this, where little to no cross medial aspects are present and where a linear and already plotted out story is present before the user interacts with it.

6.4 Summary
Summing up the three productions and their scores regarding the ranking system within the framework will give an overview, which can be used to compare and discuss the results. A table with such summary can be seen in table 2. The three productions names are shortened, Year Zero shortened to YZ. EVE Online and Dust 514 shortened to EVE and Only – The Liberation shortened to Only.

7. Discussion
What will first and foremost be discussed in this part of the paper is the framework and not the cases themselves but using the cases as examples of analysis. The cases were analyzed in order to both test the framework and show how the framework can be applied on a certain production, hence why three different productions were chosen. Second, as stated before, the framework should not be seen as a how-to guide as to how construct or produce a certain production, rather it should be viewed as a tool when evaluating a production. This evaluation can be done to get a quick overview of how a certain production handles movement across different media channels or invites to interaction or how the story supports
or is supported by the different components within. Further the evaluation can be good to quickly get an understanding of where, not how, iteration is needed within the production.

What is most relevant to learn from the analysis of the different cases is that the framework should not be used outside of cross media productions as we clearly saw in The Liberation case where the ranking system could not account for different mechanisms as they were not present, thus making the mechanisms irrelevant to the production analysis. Reading the results of the analysis we can see that the Year Zero campaign and the game EVE online with Dust 514 scores high on every movement mechanism where the production must see to it that the users can move through activities components and media channels. At the same time the mechanism regarding movement between media channels within The Liberation production scores so low it turns out irrelevant for analysis. This correlates well with Dena’s (2004) view on cross media, that movement is essential to any production with cross medial elements. As The Liberation has no movement between media channels it cannot be defined as a cross media production, even though movement between components and activities score high. Again a difference between The Liberation and the other two productions can be seen in the fixed possibilities to alter the storyline where both Year Zero and EVE Online with Dust 514 have a high score and The Liberation’s score is irrelevant. This shows that even though The Liberation does offer movement between components and activities, the interaction doesn’t offer any relevance to the story as it does in Year Zero and EVE Online with Dust 514. Again this validates that The Liberation production cannot be defined as a cross media production as it does not correlate with De Haas’s (2004) views that a cross media production must offer its users fixed possibilities to alter the storyline. This is further validated through the final assembly of plots and conflict resolution mechanism and her view that a cross media production should give the user a feeling of power to impact the storyline. Interestingly enough Year Zero scores low on that mechanism as well but can still be defined as a cross media production due to the fact it invites users to use different media channels to move through the story. It can be seen in EVE online and Dust 514 as well where the mechanism scores medium but the production is still considered a cross media production. This shows that even though a production can be defined as a cross media production, De Haas’s view regarding that users must be able to impact the storyline is not as important as initially suspected as well as Dena’s (2004) view on having the user assemble the ‘work’. A cross media production could according to these findings do without the mechanism regarding a final assembly of plots. This is counter-intuitive and goes against Freytag’s pyramid (1900), so revising the notion ‘users assemble’ might be in order; it should be better viewed as ‘users discover’. A revision could then be suggested for that certain mechanism to be defined as: A final discovery of plots should be reached but needs not necessarily come from the previous actions and choices of the users throughout the story. A conflict resolution can thus be gained merely from the narrator directing the story toward the end of the storyline.
8. Conclusion

Creating an evaluation tool for analyzing cross media production on the basis of storytelling and cross media mechanism is vital in the research regarding the still young research field of cross media. It is apparent that cross media and storytelling goes hand in hand and as such a story should always be regarded when producing, constructing and evaluation a cross media production. Thus is why storytelling mechanisms have been such a vital part of the framework, to accommodate for this phenomenon.

What has been established by these results is that the framework can be used to identify and define whether or not a production is of cross medial nature or not. Further it can sort out which mechanisms need to be present within such a production in order to define it as a cross media production, giving value to the framework as an evaluating tool when iterating a production within the design process. Being able to absolutely define what a cross media production is, is vital as the research field is growing larger and taking into account other research fields as it expands.

What has also been established is that the framework has its faults, which could do well with being corrected before actual use. These faults are present due to lack of testing as this papers handles only three cases, one which is not a cross media production, for validating reasons.

9. Future research

Future research within cross media stories and this framework can focus on many things, here some suggestion regarding what such focus should lie on is presented.

Further defining the ranking system is of great importance and should accommodate the framework positively. By testing and defining what is needed from a cross media production for each of the levels within the scale from 1 to 5 the framework would be able to more accurately define a production’s mechanisms.

Producing a cross media production by using the framework as a template is something which has been established that it is not created for, but by doing this nonetheless, new insights could be brought to light on how cross media stories work and how one can apply the framework in more ways than presented here. This could be done for both research purposes and entertainment purposes. This could incorporate applying another form of method for analyzing; instead of case studies a usability testing could be conducted where users take part in a cross media production designed with research purposes and then rate the production with the framework according to their first-hand experience. This would be interesting as the results from such research method would more than likely vary from the results presented in this paper. Why this paper did not conduct such research is that such research is a next step from this paper, before that step can be taken an analysis of cross media stories with the questions regarding how it works and why had to be conducted in order to outline the phenomena of cross media stories, or mechanisms as called in this paper - thus why a case study method was used.
10. References


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Interactive components extended across different media channels
1: Very few interactive components and media channels involved, not priming for movement
2: Few interactive components and media channels involved, with slight priming for movement
3: Some interactive components and media channels involved, with some priming for movement
4: Plenty of interactive components and media channels involved, with potent priming for movement
5: A great amount of interactive components and media channels are involved, with strong priming for movement

Using narrator direction to allow movement
1: Very little narrator direction is present, not able to guide the users through the story
2: Little narrator direction is present, hinting at a guidance through the story
3: Some narrator direction is present, able to guide the users through the story
4: A firm narrator direction is present, which guide users through the story
5: A very firm narrator direction is present, which actively guide users through the story

Movement between media channels
1: Very few movement happens, does not positively contribute to the experience
2: Few movement happens, a small positive contribution is made to the experience
3: Some movement happens, positive contribution is made to the experience
4: Plenty of movement happens, a clear and positive contribution is made to the experience
5: A great amount of movement happens, a very clear and very positive contribution is made to the experience
**Movement between components**
1: Very few movement happens, does not positively contribute to the experience
2: Few movement happens, a small positive contribution is made to the experience
3: Some movement happens, positive contribution is made to the experience
4: Plenty of movement happens, a clear and positive contribution is made to the experience
5: A great amount of movement happens, a very clear and very positive contribution is made to the experience

**Movement between activities**
1: Very few movement happens, does not positively contribute to the experience
2: Few movement happens, a small positive contribution is made to the experience
3: Some movement happens, positive contribution is made to the experience
4: Plenty of movement happens, a clear and positive contribution is made to the experience
5: A great amount of movement happens, a very clear and very positive contribution is made to the experience

**Setting the stage and inviting to interaction**
1: Very little introduction to the story, characters and conflict. Small invitation to interaction. Not multi-layered
2: Small introduction to the story, characters and conflict. Small invitation to interaction. Slightly multi-layered
3: Some introduction to the story, characters and conflict. Invitation to interaction, some of which multi-layered
4: Strong introduction to the story, characters and conflict. Potent invitation to interaction. Multi-layered
5: A great introduction to the story, characters and conflict. Strong invitation to interaction. Very Multi-layered

**Fixed possibilities to alter the storyline**
1: Very small amount of choices present. Earlier choices show no alteration in story
2: Small amount of choices present. Earlier choices show little alteration in story
3: Some choices present. Earlier choices show slight alteration in story
4: Plenty of choices present. Earlier choices show clear alterations in story
5: A great amount of choices present. Earlier choices show much alteration in story

**Final assembly of plots and conflict resolution**
1: Final assembly of story not reflecting user choices. Very little reward given and no conflict resolution
2: Final assembly of story reflecting little upon user choices. Little reward given and minor conflict resolution
3: Final assembly of story reflecting slightly on user choices. Some reward and some conflict resolution
4: Final assembly of story reflecting a lot on user choices. Reward is given and conflict resolution
5: Final assembly of story reflecting very much on user choices. High reward given and a clear conflict resolution

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**Table 1 – Grading criterias for the ranking system within the framework**

<table>
<thead>
<tr>
<th>Mechanisms</th>
<th>YZ</th>
<th>EVE</th>
<th>Only</th>
</tr>
</thead>
<tbody>
<tr>
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<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Using narrator direction to allow movement</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Movement between media channels</td>
<td>3</td>
<td>4</td>
<td>-</td>
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<tr>
<td>Movement between components</td>
<td>4</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Movement between activities</td>
<td>4</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Setting the stage and inviting to interaction</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Fixed possibilities to alter the storyline</td>
<td>3</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>Final assembly of plots and conflict resolution</td>
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<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

**Table 2 – Summary of production scores according to the framework ranking system**