사례를 중심으로 한 트랜스미디어 개념 재정립 연구

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A Study on the Reestablishment of the Definition on Transmedia Concept Focusing on Cases

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[요 약]

트랜스미디어는 뚜렷한 이론과 정의를 가지지 못한 채로 이 순간에도 활발히 연구되고 있다. 본 논문에서는 트랜스미디어에 대한 선행연구를 살펴보고 그동안 연구되었던 트랜스미디어 개념을 정리한 뒤 트랜스미디어의 사례인 <CFG>과 <미생>과 <군도: 민란의 시대>를 분석하고, 이 세 가지 사례가 기존에 논의되었던 트랜스미디어의 개념에 속하는지 검토하였다. <CFG>에서 보이는 양상은 기존에 논의되었던 트랜스미디어의 개념과 거의 일치하였으나 <미생>과 <군도:민란의 시대>는 일부에서 제시한 개념과는 조금 다른 양상을 보였다. 본 논문에서는 이 사례들을 통하여 기존의 트랜스미디어 스토리텔링 개념의 한계를 점검하고, 트랜스미디어 개념의 확장의 필요성을 제시한다.

[Abstract]

Recently, transmedia is evolving constantly without clear theories and definitions. In this paper, we reviewed the previous researches on transmedia and summarized the transmedia concept studied before. Furthermore, we analyzed the cases of <CFG>, <MiSaeng> and <Kundo: Age of the Rampant> which are examples of the transmedia and researched whether these three cases belonged to the category of the transmedia concept discussed above. The pattern of <CFG> is almost similar to definition and type of the previously discussed transmedia. However, the cases of <MiSaeng> and <Kundo: Age of the Rampant> don't match on the concepts presented by existed researches perfectly. This paper includes the necessity of the expanded definition and redefinition on the evolving transmedia, in addition, presents the changed definition on transmedia, through reviewing the limitations of the existing transmedia storytelling concept based on these three cases.

Ⅰ. Introduction

Nowadays, media environment is changing rapidly. The media content enjoyed in the past as a single content has gone through the development of the media and postmodernism, and the boundaries of individual media areas have become blurred. As most of the media consumers have been enjoying many kinds of content at the same time recently, the single content is no longer possible to satisfy consumers in the present media environment.

Especially, the success of transmedia content, such as <Matrix>, <24>, <Conspiracy For Good>, <MiSaeng>, <Transformer> and Marvel series, shows that the current media environment has become adapted to these changes. Transmedia is a concept as well as a term that represents the emerging phenomenon as the media environment changes. Transmedia is not only a relatively short period of the research period but also is being studied based on the concept presented by existing researchers without a clear conceptualization and definition that reflects the media domain.

In this paper, we review the previous studies on transmedia and the concept of transmedia that has been conceptualized in the past. And we present the new definition of transmedia based on analyzing three cases of <Conspiracy For Good>, <MiSaeng> and <KunDo: Age of the Rampant>.

Ⅱ. Theoretical Background on Transmedia

Transmedia is a compound word for trans and media. 'Trans' means 'transverse', 'transcendent', 'cross', 'beyond' in the dictionary meaning. Based on these lexical meanings, transmedia means what can cross or transcend among media. In 1991, the term of transmedia was first used by a cultural researcher, Marsha Kinder, to describe the phenomenon in which a character of some artwork were appeared across multiple platforms [1].

The book named 『Cultural contents and transmedia-from Avengers to Wizard of OZ』 have pointed out the research on transmedia in Korea that "most of the researchers are discussing transmedia storytelling and transmedia content without going through the steps of conceptualizing transmedia." [2]. Most of the definition on transmedia mentioned above are few variations with Henry Jenkins and Mark Long's discourse as a base.

Jenkins(2008) mentioned that transmedia story, ① should be opened through various media platforms and each new text has to contribute to the whole story clearly and valuable, ② each media should perform the best in an ideal form of transmedia

storytelling, ③ the entry into each franchise should be self-fulfilling. Also, He said that ④ that any product can be the entry into the entrance of franchise[3]. Mark Long(2009) emphasized that transmedia contents is one content and be different. He said Transmedia can be started through more than three media with have one vision. Each media in the Transmedia has its own uniqueness therefore should be it arouses people's curiosity. At the same time, it should be designed from the planning stage so that it should be able to transform into the game from movie or cartoon from game [4]. Phillps who mentioned Transmedia, realized that there is a limitation of transmedia to include various kinds of contents which are suggested by Jenkins. So she attempted to define transmedia storytelling requirements broadly by suggesting ① multiple media, ② single & unified story and user experience, ③ unnecessary repetition prevention among each media [5].

Although the media environment is changing at every moment, domestic transmedia studies seem unable to leap over the discourse of Jenkins in 2008 and the interview with Mark Long in 2009. Most of the researchers have cited Jenkins' definition just as it was, without different perspective. And they also have tended to follow Mark Long's opinion such like that transmedia must be designed three or more media kinds and it must be to be able to be moved from one media to another media from the planning stage.

Since Jenkins and Mark Long have presented the transmedia discourse, we reviewed several cases of domestic transmedia researchers who have not applied the discourses as it is. Sang-Min Lee(2009) defined transmedia as an abstract and integrated meaning that cannot be embodied in one medium into different media. Lee(2009) described that transmedia is not the concept of changing and modifying contents by the characteristics of media but looking at one common concern from multiple perspectives and putting meaning in various media. Transmedia is represented by multiple media, and they are interrelated to extend the breadth and depth of content[6].

Shin and Kim(2010) argue that transmedia is not a step-by-step but concurrently each content express an individually world. When seeing it generally, it is like creating an integrated world. And transmedia does not use the same story repeatedly in other media, shows each different story in each different media and makes the perfect structure by being interconnected. Furthermore, the transmedia should meet the following conditions; ① Transmedia should have a core story structure. ② The background story has to be an important role to support the core story. ③ Sub-plots have been existed. ④ Each various characters must be born as the protagonists in their story. ⑤ Transmedia should target various audiences[7].

Shin and Oh(2015) argue that contents from unique universe integrated each component of the transmedia have been not stopped, cross, combine, enjoy, converge and diverge continuously and reproduce newly born sub-plots continuously. And they argue that transmedia has to be composed of three components such as narrative factor, the platform to transfer story and audience to accept them [8]. It is necessary to add or subtract new features to the definitions of the various types of transmedia discussed above because transmedia is still evolving.

Ⅲ. Case studies on participatory and non-participatory transmedia

Transmedia is divided into participatory transmedia based on user participation and non-participatory transmedia which user does not directly influence in story construction. In this chapter, we examine <Conspiracy For Good> of the case of participatory transmedia, and <MiSaeng> and <Kundo> of the cases of non-participatory transmedia.

The digital media environment is developing, the people's position on culture is expanding to the new content discourse based on 'participation-production' [9]. Users are not satisfied with just staying in the virtual space of the contents anymore but want to participate in the producing process of contents or stories directly. <CFG> is an alternative reality drama developed by Tim Kring, implemented by The Company P, sponsored by Nokia in 2010. The purpose of <CFG> was to create a positive change in the world through the user's real-life behavior and gain positive benefits. The development of the story is shown in Table 1.

<CFG> starts on the interactive film produced by the production team through the website. This story is composed of various media, such as SNS, blog post, game through Nokia phone, live event in London(physical participation) etc, based on the Alternative Reality Game (ARG). And they performed live action play games for four times in London from July 2010 since the clues have exposed by the free puzzle game of Nokia phone.

<CFG> Producers needed users' participation to evolve the story. Therefore, they let users to complete the <CFG> story by participating in various media such as games through Nokia phones, live events in London, book donations through web pages. The various Media contents are combined to create a story (universe). Consequently, <CFG> built the five libraries in Africa through this story, supported 50 scholarships for girls, and produced more than 10,000 books for the Zambian Library through WeGiveBooks.org.

표 1. <CFG> 스토리 개발 과정
Table 1. <CFG> Story development process

1. Nadirah X, recording artist, and school teacher in Chataika Village, Eastern Zambia, dreamed of building a library for her students. However, global conglomerate Blackwell Briggs/www.blackwellbriggs.com dashed those dreams, halting construction on the library to make way for their oil pipeline.
↓
2. Moved by Nadirah's mission, people around the world uploaded statements of support. But in keeping with the Conspiracy For Good's secret tradition, always stated that they were "Not A Member." With denial as their battle cry, a new generation of the Conspiracy For Good was born. No one can destroy a movement without members.
↓
3. Conspiracy For Good operatives hacked Blackwell Briggs' servers to uncover this internal video, making it public via YouTube and the torrent site The Pirate Bay, Blackwell Briggs for the crooks they are.
↓
4. Conspiracy for Good operative 'Pegbox', violinist Ann Marie Calhoun, posted a re-edit of the lobbying video, further condemning Blackwell Briggs. Shortly thereafter, she went missing.
↓
5. As Nadirah arrived in London, Blackwell Briggs agents swarmed the Thames river hoping to capture her. Conspirators foiled the attempt and guide her through the city following a trail of video drops and clues left by her friend, David Nsofu, to a secret Conspiracy For Good safehouse… which was only safe momentarily.
↓
6. Operatives infiltrated Briggs' press conference where they presented damning evidence against him, leading to his arrest and the cancelation of his oil pipeline project.

Without direct user involvement, the non-participatory transmedia <MiSaeng> is a young man named Gu-Rae Jang's story about the relentless reality occurred to him who failed to become a professional Go player.

This story was implemented by using various media such as Webtoons, comic books, mobile movies, and TV dramas [10]. <MiSaeng> begun to be published in Daum Webtoon from January 2012, and nine cartoon books were published till September of the same year. In addition, it was seen as a representative case of OSMU(One-Source, Multi-Use) that a story is repeated in various media, such as being broadcast in TV drama from October to December 2014, or a new story is added as the story is repeated.

However, Daum released the mobile version movie <MiSaeng> as the prequel of <MiSaeng> in 2013. This mobile movie contained different story from the previous released Webtoons and comics. <MiSaeng> had been the form of OSMU storytelling but it had been evolved into the transmedia by releasing a new text with the same universe in another media(mobile). In addition, <MiSaeng> also released Webtoon <MiSaeng-Sacrifice Stone> the episode of when 'Director Oh.' was young. It doesn't matter to watch in any order, Webtoons <MiSaeng>, mobile movie <MiSaeng>, and Webtoon

<MiSaeng-Sacrifice Stone>, because each story is understood individually. <MiSaeng> series formed one universe together from the Webtoon <MiSaeng>(originally), the mobile movie <MiSaeng>(pre-quel), the Webtoon <MiSaeng-sacrifice stone> (spin-off) so <MiSaeng> became the case of transmedia consequently.

The non-participatory transmedia <Kundo> film is the story of Cheoljong 13 Years in the Chosun Dynasty. It contains the story of legendary outlaw 'KunDo(群盗)', who wants to be on the side of the powerless people and makes a new world. In time for the release date of the movie <KunDo: Age of Rampant>, Resin Comics produced and released a spin-off <KunDo: Age of Rampant –Episode of Dochi> drawn by Young-gon Lee. This Webtoon is the story of the character 'Dochi' in the movie <KunDo: Age of Rampant> and is contents which is not contained in the movie. Next, another Webtoon <KunDo: Age of Rampant –Episode of JoYoon> made by the writer Jin Ho Goh is published to let audience know the background why he(JoYoon) became an evil man using by the story of that period. <KunDo: Age of Rampant –Episode of JoYoon> is also a spin-off for movie <KunDo: Age of Rampant>.

Three different media contents, such as Movie <KunDo: Age of Rampant>, the spin-off Webtoon <KunDo: Age of Rampant –Episode of Dochi> and <KunDo: Age of Rampant –Episode of Jo Yoon>, have different stories but form one universe. So the <KunDo> series do not matter to watch in any order, because it's possible to understand each story individually.

Ⅳ. Analysis on the existing transmedia concepts through cases

4-1 Participatory Transmedia - <CFG>

Based on the previous case study, the existing concept of transmedia is that contents which have one universe represents simultaneously the individual world on each of the various platforms and creates the unified world from a holistic point of view. Transmedia is divided into participatory transmeida and non-participatory transmedia and we examined cases such as <CFG>, <MiSaeng> and <KunDo>.

In this Chapter, we are willing to examine whether the previous cases satisfy the concept and definition of existing transmedia. <CFG> is the participatory type of transmedia based on users' participation and production. Bo-Yeon Kwon said, "One of the ways to induce user participation and immerse more in transmedia contents, is to use ARG(Alternative Reality Game) like Street Game." and "The important point in the planning of the transmedia is difficult to find connection line to connect virtuality and reality."[11]. This is an important characteristic of participatory transmedia. The participatory type of transmedia often based on ARG and it should be difficult to find the connection line that connects virtuality and reality. Tim Kring, the creator of <CFG>, called <CFG> as a 'social benefit storytelling' and claimed that user participation is required to achieve this goal, at the same time, reality and fiction should become blurred. <CFG> matches well the characteristic of participatory transmedia. which is based on the ARG.

<CFG> uses "more than three media" such as mobile, web, real world and SNS. and "contents with a single world view simultaneously express the individual world on each of various platforms". "Each content or story of <CFG> reproduces new sub-plots as they continue to intersect, combine, enjoy, converge" and "diverge and each new text of it contributes to the entire story". And "there are no unnecessary repetition among contents" of <CFG>. <CFG> is well-suited to the existing definition for following reasons; the entry into each franchise is self-fulfilling such as live players donate books at websites through experience of live players in London, every product could be the entry into the entire franchise, it was designed from the planning stage to be possible to across each content and it has narrative elements, the platform for delivering the story, consumers(audiences) of three characteristics of transmedia and so on.

4-2 Non-Participatory Transmedia - <MiSaeng>, <KunDo>

<MiSaeng> is a non-participatory transmedia that users don't participate in making contents or story. It began from OSMU(One-Sorce, Multi-Use) unlike <CFG>. <Harry Potter> series are similar case which came from OSMU and transmedia storytelling. The non-participatory transmedia has limitations in terms of constructing a story or an universe without users' participation because there is no user participation considering the characteristics of the trans-media as user participation. However, there has been some transmedia cases without users' participation like <MiSaeng>, <KunDo> and <Snowpiercer>. This is why we divided into the participatory and the non-participatory transmedia.

Let's examine how much the existing transmedia concept matches on <MiSaeng>. <MiSaeng> satisfies all of transmedia characteristics that we mentioned such like creation unified world made by each different contents in various paltforms, countinuous sub-plot reproduction through various activity, contribution of each new text to the whole story, the narratives, platforms to transfer the story, audience and so on. Therefore,

<MiSaeng> matches on the existing transmedia storytelling concepts and definition.

However, <MiSaeng> is not possible to match on the concept or definition in the aspect of Mark Long or Phillipes' discourse such like transmedia should be designed from the planning stage or prevention of unnecessary repetition among media. The <Misaeng> series came from OSMU so unnecessary repetition of media is inevitable.

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Since this was the webtoon not to consider of subdividing the story, it was not possible to design from the planning stage so that each differnet media could cross over each other. The media types of <MiSaeng> are Webtoon <MiSaeng> (including Cartoon and TV drama), mobile movie <MiSaeng>(Prequal) and Webtoon <MiSaeng-Sacrifice Stone>. Mark Long said that transmedia have to use at least three different media. <MiSaeng> satisfies most of the requirements for transmedia <MiSaeng> but <MiSaeng> just used two types of media to use for Webtoon and mobile movies. The Comic book <MiSaeng> and TV drama <MiSaeng> are OSMU, at the same time, it is based on the Webtoon <MiSaeng>. Therefore, it is reasonable to include the Webtoon <MiSaeng> as the element that constitutes transmedia.

Although the Webtoon <MiSaeng>, the mobile movie <MiSaeng>(prequel), the Webtoon <MiSaeng-Sacrifice Stone> were produced, the <MiSaeng> series are not deficient in conditions as the case of transmedia. In this case, it could meet Philips' transmedia concept of no unnecessary repetition between media, but it did not design from the planning stage to cross over each other. Therefore, it may be hard to consider the <MiSaeng> series as the case of transmedia, because <MiSaeng> just used two media and as a transmedia.

The non-participatory transmedia <KunDo> without users' participation is very simple. According to the release date of the movie, the Webtoon <KunDo> was released. Like this, the Webtoon <KunDo> was planned with the film from the planning stage. In addition, the Webtoon <KunDo> is the spin-off of the main part therefore audience who have not seen the main part can enjoy it independently.

From the beginning, <KunDo> is that contents with one universe simultaneously express an individual world on each various platforms and when people see it as a whole, an integrated world is created. Each new text contributes to the entire story, there is no unnecessary repetition between media, the entry into each franchise is self-fulfilling and all of the contents are the entry to the entire franchise and it is designed from the planning stage to cross over each different contents. Also, <KunDo> satisfy the three elements of the existing transmedia concept or definition; the narrative, the platform to deliver the story, and consumers(audiences) who accept it.

However, <KunDo> used only two media of the movie and the Webtoon are used for and there was no more production of contents in the aspect of transmedia in the movie and the Webtoon. Therefore <KunDo> does not satisfy Mark Lung's discourse; "At least more than three media should be used for transmedia contents". Also, it does not satisfy the opinions of Shin and Kim's discussion; "Each content or story should not be stopped but reproduce new sub-plots by continuous intersecting, combining, enjoying, converging and diverging it". In other words, <KunDo> does not match on the concept of the existing transmedia well.

The cases of <MiSaeng> and <KunDo> are not perfect to match on the concept of existing transmedia. However, we realized that the contents of two works could cross over from each contents even though it has not been designed from the planning stage. Although <MiSaeng> and <KunDo> just used two media, it is possible to satisfy the conditions of transmedia. In addition, even though <MiSaeng> is the case of transmedia based on OSMU, it was enough to become the case of transmedia unlike Phillips' claiming of "unnecessary repetition prevention among media".

While analyzing three cases, we slightly changed the existing definition of continuous reproduction of new sub-plots to reproduction of new sub-plots". Transmedia reproduce new sub-plots but it is inevitable that it could be cut off someday. Of course, it is impossible to deny that sub-plots have the potentiality to be reproduced many years later. However, new

표 2. 기존 트랜스미디어 개념 기반의 사례 분석
Table 2. Analysis of cases by existing transmedia concepts

Existing trans-media concepts	<CFG>	<MiSaeng>	<KunDo>
Only Universe	O	O	O
Individual world representation of each content	O	O	O
Creation of integrated world by contents gathering	O	O	O
Use more than 3 media	O	△	X
reproduction of the new subplot	O	O	O
Each Texts' contribution to the entire storytelling	O	O	O
Restriction on unnecessary story repetitions	O	X	O
Self-fulfillment on entering each contents	O	O	O
Usability of entering to the franchise	O	O	O
Transmedia design from planning stage	O	X	O
Three elements (narrative, platform, audience)	O	O	O

sub-plots may or may not be constantly reproduced. From this point of view, 'constantly' reproducing the new sub-plots seem inadequate to consider the essential condition of transmedia. The synthesized result is shown in Table 2 based on analysis of three cases.

Ⅴ. **Conclusion**

We synthesize the existing concepts of transmedia, and divide the transmedia into participatory and non-participatory type. We analyzed <CFG> as the representative case of participatory type and <MiSaeng> and <KunDo> as the non-participatory type of transmedia. Finally, we found several findings. First of all, transmedia work may have begun in OSMU. In this case, unnecessary repetition between media is inevitable. Second, whether it is come from OSMU or not, you don't have to design it from the planning stage. Third, continual reproduction of sub-plots could be broken inevitably. Lastly, there is no reason to use more than three media in the planning stage.

As a result, it is not reasonable to just apply the existing concepts of transmedia. Transmedia is phenomenons. We just conceptualize and define this phenomenon of present. Min-Seok Lee said that "I am the opposite that transmedia is confined to one genre. I think it is just delivering the phenomenon."[12] in his conversation about transmedia. It is necessary to define every cases that shows transmedia phenomenon. In this study, we define transmedia following as.

- Each content should be gathered form a view of one universe.
- Each content should contribute to one universe or the entire story.
- It should cross over two or more media and expresses different views of the world on each platform simultaneously.
- Each content is independent and must be understandable without other contents.
- Entry into each franchise should be self-fulfilling.
- There must be main plot and sub-plot.
- The subplot may or may not be constantly reproduced.

The media environment is changing at this moment. We don't know when it will be changed. That is why we must constantly define transmedia phenomenon and its concepts and definitions should not remain in one place, especially in the discourse of the past.

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