Artemis

Foregrounding queer voices using transmedia storytelling

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Doctor of Creative Arts

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Certificate of Original Authorship

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of the requirements for a degree except as fully acknowledged within the text. I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Candidate

Date: 09 / 09 / 2016

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In loving memory of Glenda Baines, Helen Tamaki, Ann Pilichowski and Caleb Paton

Preface

This Doctor of Creative Arts thesis has two sections. The first section is my creative component, *Artemis*, which comprises four parts: the Transmedia Storyworld Bible, which outlines the complimentary transmedia artefacts of the project; the Alternative Reality Game (ARG) outline *Aura*; the feature film screenplay *Artemis Town*; and the Interactive Web Experience, *Artemis: Seeking Asylum*, outline. The second section is an exegesis that contextualises *Artemis* within the broader theoretical framework underpinning my practice-led research. *Artemis* is a work of fiction and all characters and events contained in the creative component of the thesis are products of my imagination. Any resemblance to actual persons, living or dead, or actual events, is purely coincidental.

Artwork and Illustrations:

Unless otherwise captioned, all tables, illustrations, and graphs were created by me. Character concept art was created by Nichelle Nolan (charligalgames.carbonmade.com) and Environment concept art was created by Scott Jackson (sajconcepts.com).

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—. 2014a, 'Multi-Platform Storytelling and the 'Niche' Market: Producing Low-Budget Transmedia Projects', in D. Polson, A. Cook, JT. Velikovsky, & A. Brackin (eds.), *Transmedia Practice: A Collective Approach*, Inter-Disciplinary Press, Oxford, UK, pp. 35-45.

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—. Forthcoming, 'Experiencing the Cityscape of The Hunger Games Across Multiple Platforms', in Y. Maurer., M. Koren-Kuik., & S. Edrei (eds.), *Cityscapes of the Future: Urban Spaces in Science-Fiction*, Rodopi, New York, USA.

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Abstract

This practice-led creative writing DCA investigates how screenwriters can develop transmedia entertainment experiences that provide inclusive representation for marginalised queer audiences whilst remaining appealing to the mainstream. Transmedia has been examined from many perspectives including creative, financial, organisational and cultural. This thesis advances discussions of transmedia in entertainment media from a screenwriting perspective by investigating the opportunities transmedia presents in dissolving the long-established barriers between mainstream and niche audiences. The thesis generates a transmedia project that attempts to appeal to both marginalised queer audiences and mainstream audiences by working within popular genres and using participatory and collaborative storytelling experiences, to foreground the queer voice. It analyses four main areas of intersection: gender and sexuality in entertainment media and the marginalisation of queer identity; transmedia practice and participatory culture in an experience economy; audience engagement and community formation in online networked spaces; and storytelling and world-building practices in transmedia.

The thesis is divided into two parts – the creative component and the exegesis. The creative component includes a storyworld bible, screenplay, and interactive online and game outlines. The exegesis contains seven chapters, each examining the research question:

How can queer transmedia storytellers create entertainment experiences for young adult audiences that stay true to the needs of the marginalised queer community, yet remain attractive to the wider mainstream audience?

This creative practice-led research project can be seen to be making an original contribution to knowledge in that it has produced an original feature film screenplay and extended it into a transmedia entertainment experience by linking it to an alternate reality game and an interactive web experience that foregrounds queer identities rather than marginalising them. It addresses the lack of research in transmedia theory and practice that looks at the representation of queer identity by providing new knowledge of how transmedia can be used to invite both marginalised queer audiences and wider mainstream audiences to participate in shared entertainment experiences.

SECTION ONE:

CREATIVE COMPONENT

Part 1: Transmedia Storyworld Bible

Part 2: Alternate Reality Game Outline

Part 3: Feature Film Screenplay

Part 4: Interactive Web Experience Outline

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Submitted in partial fulfilment for the degree of Doctor of Creative Arts.

PART 1

Transmedia Storyworld Bible

By Natalie Krikowa

Submitted in partial fulfilment for the degree of Doctor of Creative Arts.

Preface

This transmedia storyworld bible is an integral part of the creative component submitted in partial fulfilment of the requirements for the degree of Doctor of Creative Arts. It is, however, intended to act as a working document and therefore should be read as a development tool for future production of the transmedia project. It should be also read in conjunction with the Alternate Reality Game Outline, *AURA*, the feature film screenplay, *Artemis Town*, and the Interactive Web Experience Outline, *Artemis: Seeking Asylum*.

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Building *Artemis*

It's the year 2099… in Sydney, Australia…

> The Allied Underground Resistance Army takes increasingly direct action against the powerful and controlling Police-State Government. Meanwhile, in the remote bushland south of the city, the secret township of Artemis struggles to remain concealed from the City's pervasive eye. With fear and aggression intensifying in the region, and civil unrest spreading, will the refugees in Artemis Town be the first casualties of an impending civil war?

Artemis was the Ancient Greek goddess of the wilderness, moon and childbirth and was a hunter and warrior. Artemis also means 'safe place'. The theme of safe places is one that has underpinned the creative direction of this project. Throughout history women have banded together, whether out of preference, for protection from persecution, or to avoid poverty. These groups of women have historically situated themselves in communities outside of, or on the fringes of society. In a world where women have been stripped of their humanity and agency; and where the power of choice over their bodies, their relationships, and their roles in society are constrained by patriarchy; the need for safe places is imperative. The stories of the characters we meet across the various *Artemis* platforms all explore the theme 'safe places' and what it means to not only feel safe in the world, but also to feel a sense of agency, purpose and control.

The World

Artemis Town

Deep within the dense bushland of a state national park exists a secret community known as Artemis Town. Women have come and gone over the past one hundred years but the social and economic collapse at the end of the 21st century resulted in the town becoming an imperative for many women seeking refuge from political persecution, poverty, or abuse. Artemis Town was initially a lesbian community, but over the years women of diverse sexuality have sought asylum in Artemis, including transgendered and cisgendered women. It is now one of the only safe places left for women who have been marginalised or mistreated.

The community is close-knit, communal, and peaceful. The daily running of the town is organised through the council – an elected group of women (usually charismatic or older) who oversee the administration of the town's maintenance, assignments, food and water. Residents raise concerns with the council on a fortnightly basis where issues are discussed in a diplomatic and democratic fashion. The women utilise their skills and knowledge to work together and keep the community self-sustaining (for the most part). They grow their own fruit and vegetables and raise animals. They do however have to trade for supplies every now and then in nearby rural towns. Resources are distributed via a co-op out of the community hall and everyone contributes to the community in some way. Each person contributes to the successful day-to-day operations of the town - from teachers to bakers, and mechanics to patrol officers. Most meals of the day are shared in the community hall and this space acts as the epicentre for the town's activities. There is a small school for the few children, a workshop for maintenance, and a large communal garden for the growing of food. The water and sewerage system is completely independent and some power can be generated through hydrokinetics, however with the depletion of nearby rivers, this power source has all but dried-up. Solar and wind proved too easy for drones to spot so they rely now on old diesel generators, which are expensive and difficult to maintain as parts are no longer manufactured. Everything is made from recycled, repurposed materials, scavenged and bartered from nearby towns or retrieved from the surrounding bushland.

The City

In the year 2099, the city of Sydney is not a welcoming place. Citizens are watched, tracked and assessed every moment of every day. Step a foot outside your door and the CCTV camera system matches your face using facial-recognition software that is linked into Government files. When you call your mother, your call is recorded and monitored for key words that could alert the police to any illegal criminal activity. The city uses guarded checkpoints at its borders and throughout the city to monitor the movement of all citizens. When you move among the city's checkpoints the microchip implanted in your wrist checks your identity before allowing you passage. You are tracked 24/7 via the chip's GPS. All consumer transactions are monitored using the cryptocurency digital cash system, and every digital action is logged. The police gather, store and share information and any citizen can be arrested and detained if their observed behaviour reasonably indicates pre-operational planning of terrorist and/or criminal activity. Detention Centres have been built to hold individuals suspected of terrorist or criminal activity.

With few means of keeping the authorities in check, individuals established a coalition known as the Allied Underground Resistance Army (AURA). AURA fights for a future free from corporate control and government surveillance. AURA is a coalition of like-minded citizens including academics, lawyers, journalists, artists and youth. AURA members believe it is their individual and collective responsibility to rebel against the misuse of information and data mining; defend public safety and wellbeing; and fight for economic and environment sustainability. In recent times the conflict between AURA and the police has escalated, with new laws passing that give the police additional powers to arrest individuals based on suspicion, and detain them indefinitely. With the help of AURA and The Archer (a code name for the person responsible for getting the asylum seekers out of the city), some people are rescued from the city and smuggled out through secret tunnels along the abandoned Eastern suburbs.

The Outpost is neutral meeting place that acts an underground railway between the city and Artemis Town for those seeking asylum. Physically, the Outpost it is an abandoned school building in the rural town of Appin. Patrol officers from Artemis Town visit the Outpost once a month to bring back asylum seekers. Once back in Artemis Town their needs and individual circumstances are assessed and they are either relocated to another township or remain in Artemis. The identity of the Archer is unknown.

Conflicts and Issues

Government Control – After a cataclysmic social and economic collapse, the Government introduced strict laws on welfare, healthcare, national security, citizenship, and employment. Systemic Government corruption and corporate intervention furthered the division between the classes. The introduction of extreme domestic terrorism laws was introduced to bring an end to the AURA insurgency.

Relationships and Gender Roles – Population control has become paramount and women who have been confirmed as genetically desirable and of a certain age - are required to bear children, under law, to maintain population control and standards. Non-desirable citizens are forbidden to have children and are medically sterilised. As a result, marriages, particularly in the upper classes, are often aligned to genetic compatibility, rather than love.

Citizenship and Identity – All citizens are fitted with identification chips that contain all their relevant information. All sanctioned newborns are chipped upon birth. The identification chips serve not only as a means of identification but also a way to track and monitor citizen movement and activity.

The Freeborns – Since the establishment of the townships, some children are born outside of the city and are known as 'freeborns'. They do not have any identification microchips and as far as the Government is concerned, they do not exist. Those who find asylum outside of the city have their identification microchips disabled prior to leaving the outpost. Once in Artemis, the chips are surgically removed and destroyed.

Medical Science and Eugenics – Medical science has found cures for many illnesses and diseases, including cancer, and gene therapies are sanctioned under strict government control. Corporate genetics companies have seen the advancement of these gene technologies, however a secret eugenics programs within one of these companies have produced genetically engineered humans as biological resources.

Environmental Destruction – In the mid-21st century nuclear energy resources were sold off-shore and wind, hydro and solar energy technologies were cultivated in replacement of fossil fuels. These clean energies were incorporated into the old infrastructures, but due to environmental destruction and economic collapse, many of the facilities were destroyed.

The City retains enough power to service the city centre and higher-class sectors. Certain areas, including the Eastern Perimeter, however, experience constant blackouts and power cuts. Those in rural areas, including Artemis Town, use portable battery packs that are either recharged on-site with off-grid solar or wind equipment, or bought or traded in larger towns from official government depots.

Themes

At the heart of *Artemis* is the journey to find one's true place in the world, the search for authenticity, and the struggle for acceptance. Characters will deal with themes of equality, justice and ethics, but ultimately it is about the fight for freedom and maintaining hope against all odds. It is about identity and finding peace to be who you are and seek out the life you want for yourself. The table below outlines the themes explored.

World Themes	Character Themes
Equality	Identity
Social Justice	Individuality
Morality and Ethics	Belonging
Power and Governance	Acceptance
Class Struggle	Authenticity

Table 1: Themes Explored in *Artemis*

Dramatic Questions

The storyworld is driven by a series of dramatic questions that affect every character across the various narrative platforms. Each character is impacted by the action that occurs from the engagement with these questions.

- Will Artemis Town be discovered and what will happen if it is?
- Will AURA's fight against the fascist police state's new anti-terrorism laws result in further conflict, violence and death?
- Will AURA dismantle the corrupt government or will their actions result in a deadly civil war?

Genre

Artemis is an action-adventure set in a dystopic science fiction world. At the core of each narrative element – be it film, alternate reality game or interactive web experience – is character. The world may be futuristic, the political environment may be dystopian, and the conflict may be action-packed, but all of this is secondary to the characters and their relationships.

Science Fiction – provides opportunities to explore the effects of contemporary issues. Audiences engage with the 'what if's' of pushing the boundaries of humanity. *Artemis* sits within 'soft' science fiction as it focuses on characters reacting to a societal force, rather than hard technological science. In soft science fiction, technology is used as a means of exploring character and social/psychological effects; and whilst the technology should be plausible, minimal explanation and focus is given to how the technology actually works.

Action-Adventure – foregrounds the adventures of courageous and relatable characters on a quest to find something or someone. The narratives show the characters struggling against incredible odds with victory only being achieved after physical feats are executed in support or advancement of the story. The audience should feel drawn to the narratives and want to identify with the brave and confident protagonist. The focus should be on physical feats, not on senseless violence.

Coming of Age – presents opportunities to explore younger characters for the young adult audience. This genre explores themes of identity, authenticity, belonging and acceptance. Characters at odds with their identity and purpose in life, experience moral dilemmas that through direct actions and decision-making, result in self-revelations.

Buddy Comedy – is used to show true friendship between the characters, where we see relationships tested, but ultimately strengthened. Value is placed on platonic relationships, rather than romantic entanglements. The buddy element is used for comedic relief and to bring lightness to the otherwise darker action genre elements.

Romance – is used sparingly and the notion of 'one true love' is resisted. Romantic relationships should include all forms of love, attraction and commitment.

Twisting the Genres – The important thing with all these genres is to inject new life into them, by pushing the boundaries of their conventions and avoiding tiresome and potentially damaging tropes. Whilst *Artemis* meets many of the conventions of these genres, purposeful efforts should be made to avoid the expectations of the action-adventure genre as being male-dominated for predominately male audiences. Protagonists in these genres are most often men, and on the rare occasion they are women, they are heterosexual women. *Artemis Town* twists these genre conventions by making a lesbian the protagonist of the story, with a cast of predominantly women surrounding and supporting her. It is important to avoid the female character tropes of fraught love triangles, self-deprecation, or perfect Mary-Sue's. It should strive to show the complexity of human nature and how individuals walk their unique paths in the world.

The table below outlines the main science fiction tropes used in the storyworld. These are explored or given focus at different times and in different narratives, but should underpin the world the characters exist in.

Trope	**Expression**
Dystopia	Dystopia as contemporary social commentary, using near-apocalypse (rather than post apocalypse) as the world teeters on the verge of destruction.
Government Control	Surveillance, curfews, movement restrictions - all forms of oppression and control but expressed as protection. Impersonal business/corporate conglomerates. Relapse into conservatism.
Environmental Destruction	Significant environmental collapse, significant effects of climate change, depletion of fossil fuels, reliance on limited alternative power, restrictions and limitations on power use.
Futuristic Setting	Familiar settings grounded in cultural context. The locations should be recognisable but also futuristic enough to account for the 90-year time jump.
Science used to Advance Humanity	Science has been used as a tool for control. The eugenics program, mandated birth control and sterilisation are means for controlling (and designing) the population.

Table 2: Genre tropes used in *Artemis*

The Characters

Dylan

Age: 19

Occupation: Patrol Officer

Dylan is the protagonist of the feature film. She is intelligent and resourceful, but she can be naive and stubborn. She is self-reliant, often doing things the hard way rather than asking for help. Dylan was born in Sydney city as a freeborn after her mother Teresa escaped a Eugenics program. Teresa gave her to her foster parents Meleia and Channer only weeks after her birth to keep her safe. She has been raised in the safety of Artemis Town. Although Dylan loves her two mums she often wonders about her birth parents, and this has left her never really knowing where she belongs in the world. Dylan loves her family and friends in Artemis, but she has always felt somewhat out of place in Artemis, and feels guilty that she wants to leave to explore the world. Unlike many of the women in Artemis, Dylan feels trapped in Artemis and wants more. She longs to see for herself what life is like on the outside.

As a child, Dylan was strong-willed and boisterous. She loved to run around and climb trees and rocks. She loved to explore and would often get in trouble for wandering off and leaving the boundary (and safety) of Artemis Town. She loves the outdoors and is happiest sitting under a tree reading a good book. She is an introvert, preferring to spend time alone or in small groups, rather than in large groups of people. She is a born fighter, and will go to great lengths to ensure her family and friends are safe. She signed up to be a Patrol Officer so she could protect people and see the outside world. She has the capacity to become a great leader but being a teenager she is still strong-willed, stubborn, and guided by passion.

Sienna

Age: 18

Occupation: Patrol Officer

Sienna is Dylan's best friend and fellow Patrol Officer in Artemis Town. She also grew up in the town but was never fostered by one set of parents, but rather raised by the village in the group home with many loving carers. She is highly sociable and loves to mingle and chat with people – especially pretty women. Sienna is very much the happy-go-lucky type with an abundance of optimism and reverence for life. This lust for life can sometimes lead her to be reckless and find herself in tricky situations. She is protective of her friends, especially Dylan, who she sees as more like a sister. Sienna shares much of Dylan's love of the outdoors and enjoys their deployments out in the bush under the open skies. She is an excellent marksman, enjoys whiskey and a laugh with friends.

Jean

Age: 28

Occupation: Doctor

Jean Mitchell is the resident doctor in Artemis Town, but she wasn't always so. Jean grew up in the city and comes from a prominent well-off family. She is highly intelligent and incredibly selfless. She studied at the Sydney Medical School, where she specialised in paediatrics. She was previously married to a man and suffered domestic abuse for many years at his hands. Though she always wanted to have a child, she refused to conceive for fear of the child's father. Mustering the courage she needed, she fled the city and sought asylum in Artemis. Jean remains reserved and solitary, preferring her own company in the quiet and comfort of her tiny, but neat apartment. She loves her work as a doctor and enjoys caring for the people in Artemis. She loves to read and Dylan often brings her new books picked up on monthly supply runs. She finds it difficult to trust people, but once you have earned her trust, you will have her loyalty and love forever.

Myra

Age: 30

Location: Surry Hills

Myra is a citizen journalist, activist and important member of AURA. Formerly she worked as a Public Engagement Officer for the Sydney's Mayor office. This role gave her access to the Mayor's daily business and restricted government intelligence. She was able to communicate noteworthy information to AURA using coded messages. She used to be very naïve, having grown up in a well-off family with a quality education. During her time at university she fell in with a crowd of anarchists and was awakened to the government corruption. She was able to use her position in the Mayor's office. She is strong-willed, confident and direct. She is an idealist with a strong sense of justice, which is tested when she is placed in a position of leadership. As her tactics turn more violent in the pursuit of liberation, her ethics will be tested.

Kallie

Age: 23,

Location: Eastern Perimeter

Kallie is a hacktivist, living in the Eastern Perimeter of Sydney city. She is a member of AURA, but deals mostly with technology and communications. She is highly intelligent and resourceful. Her apartment is filled with computer parts and gadgets everywhere. She has created many forms of technology to help the AURA resistance. She lives alone in her small apartment, but she helps out a lot at the refuge where she spent her formative teen years after she was kicked out of home for being gay. She does not have a sanctioned job (and therefore income) so she trades for goods and services she needs, as do most in the Perimeter region. She is staunch in her fight against injustice, but believes in non-violence.

Teresa

Age: 45-50

Location: Undisclosed location, Sydney City

Teresa Hamilton is Dylan's birth mother and a prominent AURA leader known as The Archer. Teresa came from a middle class family and was recruited into a covert science program at the Sydney University Medical School. She worked in the genetics laboratory where she assisted the scientists in their work on eugenics. A year into the program she was used in an experimental procedure and impregnated. After fleeing the facility fearing for the baby's life, she found refuge in the Eastern Perimeter. She gave birth to the child and gave her to a couple of women who were seeking asylum outside the city. She did not go with the baby in fear that she would endanger her. She stayed underground for many years, working with a small group of people who took care of the elderly and disabled in the ruins of the Eastern suburbs. She worked to get refugees out of the city and soon became known as The Archer. She formed AURA in the years that followed and has since tried to bring the government to justice.

Miles

Age: 28

Location: Eastern Perimeter

Miles is an AURA activist. Unlike Myra, he was not brought up in a well-off family. His family worked in menial and labour-intensive jobs. His father died when he was young and his mother was a sickly woman. When she could no longer work she opted for euthanasia and Miles has lived in the Eastern Perimeter since. He holds the government responsible for his parents' deaths and is determined to avenge them. He is a quiet man and feels strongly about the AURA cause. He follows orders and is willing to do whatever is necessary. He is streetwise and knows the area well, having lived rough and by his wits for many years. He is extremely resourceful, highly compassionate, and incredibly loyal to his people. He sees the daily atrocities against the discarded citizens and is becoming increasingly assertive in his desires for justice.

The Settings

Artemis plays out in the dystopian future city of Sydney, Australia and the surrounding areas. The city is divided into zones, controlled by guarded checkpoints. Movement is highly restricted and monitored. The North Shore operates as a gated community, with only the wealthy having access to the area. The Sydney Harbour Bridge acts as a barrier limiting the movement of certain peoples. The Western Suburbs is the main working class district. The Eastern Suburbs are in ruins from a devastating storm many years earlier. The area between the former Eastern Suburbs and the city is known as the Eastern Perimeter, and it, along with the Inner West, is where the underground markets and illegal black market activity occur. It is also the area where many of the AURA resistance fighters live and operate out of. This is where we meet characters like hacktivist Kallie, citizen journalist Myra, and AURA leader Teresa.

Figure 1: Map of future Sydney districts with walls and checkpoint locations.

Figure 2: Map of Eastern Perimeter, CBD and Inner West

Sydney City

The city will retain key landmarks to maintain realism and a connection to the current world. There is a clear divide between North and South Sydney, physically and culturally. The Harbour Bridge acts as a true gateway, only allowing those with approved access into the North Shore. The tunnel that once existed was destroyed and has not been rebuilt. The destroyed and abandoned Opera House stands as a constant reminder of what the city used to look like.

Figure 3: Concept Art – Sydney Harbour

Sydney North Shore

The North Shore is exclusive to those with wealth and high standing in society. Those in government, corporate enterprise and big business have access to the area. This is also where many secret and secure facilities are maintained.

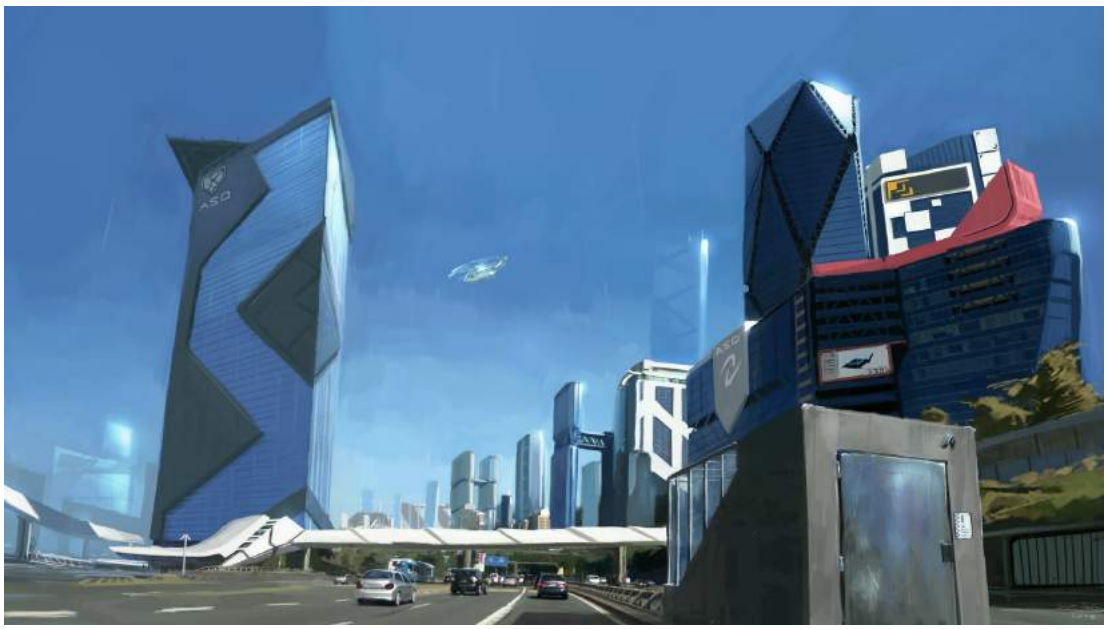

Figure 4: Concept Art – North Sydney

Sydney Eastern Beaches

The Eastern beachside suburbs were destroyed in a horrific series of storms that battered the eastern seaboard, destroying the off shore wind farms. Some suburbs were completely destroyed. These areas were originally affluent, but with the environmental damage, the area was abandoned and has become a place for the homeless and desperate.

Figure 5: Concept Art – Eastern Beaches

The Eastern Perimeter

The Eastern Perimeter is an area between the abandoned Eastern suburbs and the CBD. It is the main site for the civil uprising due to its dense population and low socioeconomic status. The area is increasingly patrolled and monitored for illegal activity.

Figure 6: Concept Art - Eastern Perimeter

The Inner West

The Inner West remains middle class, with close access to the city. The liberal, hippy attitudes remain and it an area where protests and political activism is prominent. Like the Eastern Perimeter, it is under constant and widespread surveillance.

Figure 7: Concept Art - Newtown in Sydney's Inner West.

Sydney City is approximately 100km (62mi) from Artemis Town.

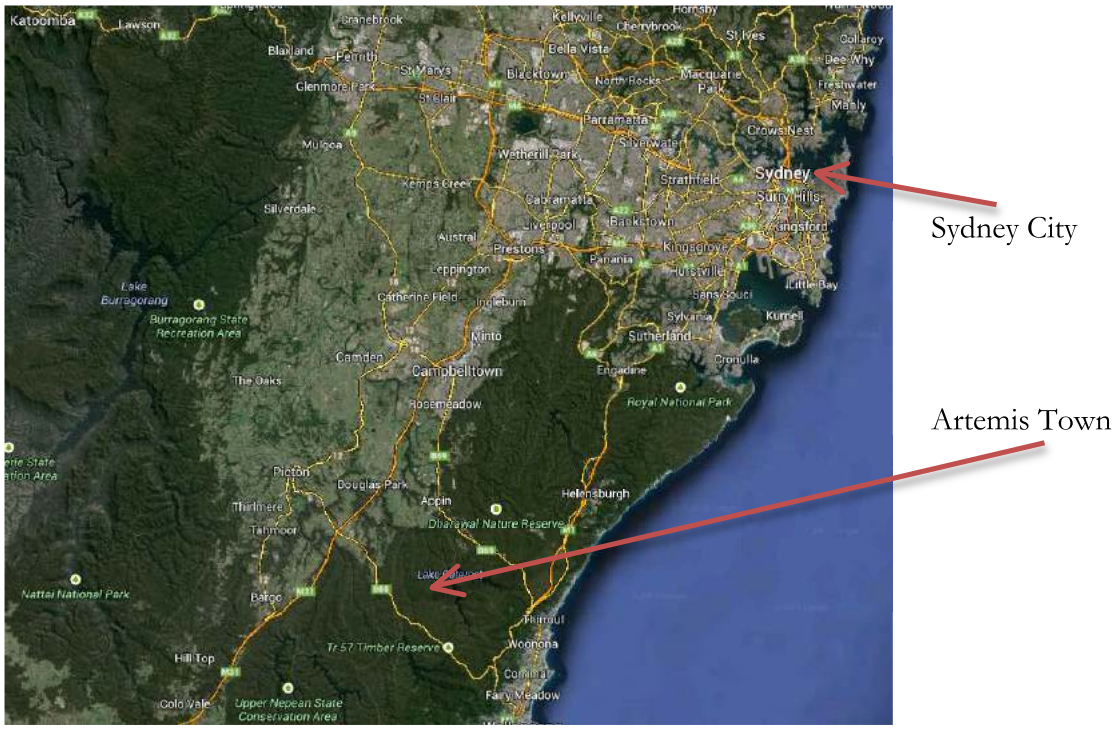

Figure 8: Map - Sydney and surrounds

Artemis Town is hidden in a gully just south of the towns of Wilton and Appin in the NSW Upper Nepean State Conservation Area. With no roads and only dirt tracks winding into the bushland, it is only accessible by a secret pass near Cataract Dam.

Figure 9: Location Photograph - Cataract Dam

The Dam's gate is kept locked, but Artemis Town patrol officers use a key to get in and out. It acts as a literal physical gateway between the secret township and the outside world.

Figure 10: Location Photograph - Cataract Dam - Stairwell Exit

From the dam, patrol officers must make their way through dense bushland, along barely noticeable tracks to the safety of Artemis Town.

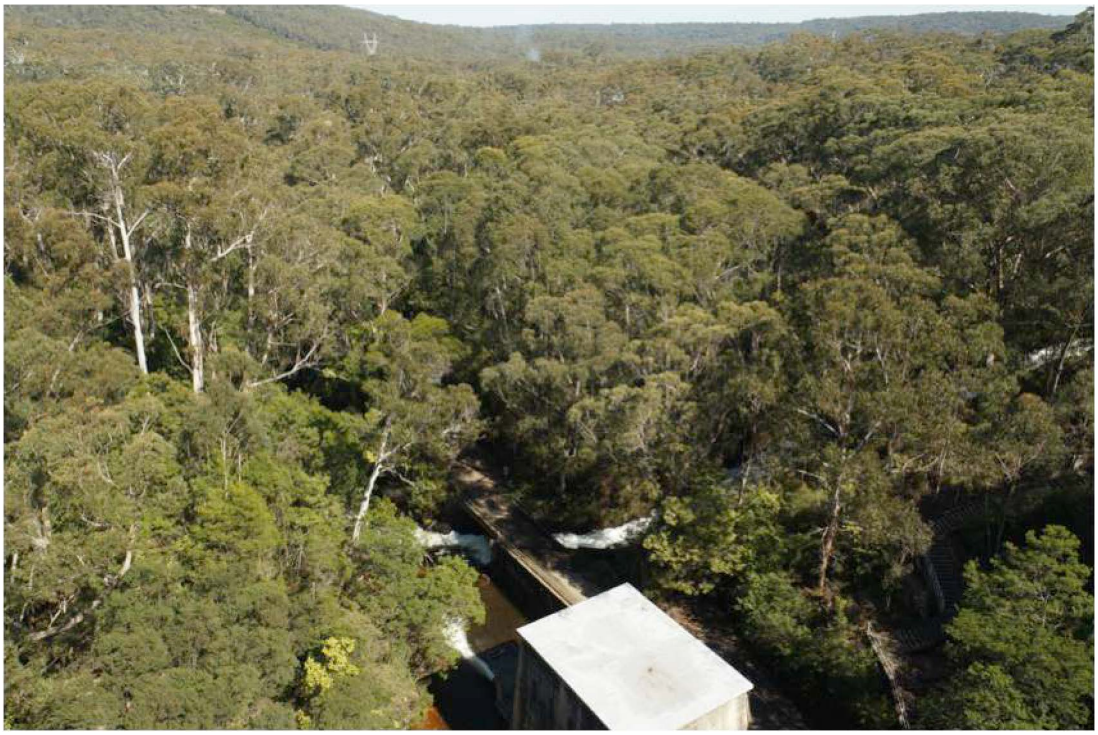

Figure 11: Location - Dense Bushland from Cataract Dam

Bush land around Artemis

Established in the dense state forest to help keep it hidden, there is no road access and the tracks are small, making it difficult for outsiders to find. The Artemis township is located within a gully that has only one point of entry, which is guarded by a large rock formation known as the 'Gates of Artemis'. This entrance and the areas surrounding the township are patrolled to ensure their safety.

Figure 12: Concept Art - Gates of Artemis

Experiencing *Artemis*

The Transmedia Experience

Each narrative element in the transmedia experience is interconnected, but not interdependent. Each narrative strand adds to the overall user experience, but users are not disadvantaged if they do not participate in the entire experience. *Artemis* provides users with multiple entry and exit points, to allow users to engage with the narrative strands that suit their individual preferences. The stories and characters are the first priority when developing the experience, as this is what audiences will engage with. The technology and platforms should only exist to facilitate the narrative and provide gateways into the storyworld and story bridges.

The transmedia experience begins with an Alternate Reality Game (ARG), *AURA*, that utilises a website and mobile application. *AURA* begins 4 weeks prior to the release of the feature film, *Artemis Town*. The ARG is designed to build the audience's anticipation for the feature by giving the users access to the storyworld, characters and plot. The feature film acts as the tent-pole media, the centrepiece that will draw in the majority of the audience. After the conclusion of the ARG the feature film is released along with an Interactive Web Experience, *Artemis: Seeking Asylum*, which includes a web series, archive and community hub for users to explore and contribute to.

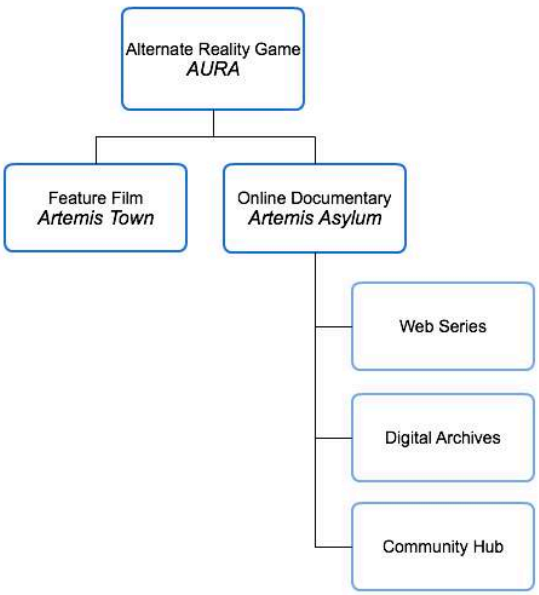

Figure 13: Transmedia Experience Flowchart

Alternate Reality Game - *AURA*

The transmedia experience begins with an Alternate Reality Game (ARG), *AURA* that uses a website and mobile application to introduce users to the storyworld through interaction and active participation. The premise of the experience is that it is NOT a game, or a hoax and is designed in a way that the user feels like this game could be real. The game takes place prior to the release of the feature film. The experience is based in the city and centres on AURA (Allied Underground Resistance Army), helping build the audience's anticipation for the film and transmedia experience.

The ARG goes for 4 weeks and takes place on the website and mobile app (available on iOS and Android). The ARG will involve the release of media files including videos and podcasts from Myra, a citizen journalist who sends out notices through underground channels. These media files reveal important story content that establish the socio-political issues of the storyworld and the intensifying conflict between the government and AURA. Additionally, for Sydney locals, the mobile app uses Augmented Reality technology to allow users to locate, view and share hidden messages. Private messages from the AURA network, in the form of digital graffiti, are geo-tagged to public spaces around Sydney's CBD. These items are unlocked using codes found on the 'JoinAURA' website and on social networking sites. New codes are released daily and can be shared on different social networking sites including Facebook, Twitter, Instagram, and Tumblr.

Over the course of the game, 28 different pieces of media will have been unlocked. At the game's conclusion, the game will reveal the location (web link) of *Artemis: Seeking Asylum* and the *Artemis Town* trailer, synopsis and other film-related media will be made available via the AURA website and mobile app.

NOTE: The Alternate Reality Game Outline is located at the end of this document in PART 2.

Feature Film - *Artemis Town*

Logline

To obtain a cure for her terminally ill mother, a young woman ventures into the perilous city and learns that she has more than one mother who needs saving.

Synopsis

Artemis follows 19-year-old DYLAN, an adventurous young Patrol Officer from the secret township of Artemis. On a routine trip to the Outpost, a new asylum seeker from the city informs her that Artemis Town may no longer be safe. Upon her return, Dylan learns that her adoptive mother is dying of cancer and the cure can only be obtained in the city – the city she has never been to and has witnessed people fleeing from for years. Resolved to save her and defying all appeals, Dylan escapes to the city with her best friend, SIENNA at her side. Getting out of Artemis was never going to be the hard part however, finding their way into the heavily guarded and closely monitored city proves more difficult.

They break through the checkpoint and make their way through the perilous and unfamiliar city streets in search of the only woman they know that could help, MYRA. In a violent altercation with armed Police they are aided by KALLIE, a young, well-connected AURA resistance fighter. Kallie takes them to meet Myra, who, after learning they are from Artemis, leads them to a doctor who can obtain the cure. As tensions escalate between the police-state government and the AURA resistance, Myra heads up a mission to rescue the recently captured leadership. In the planning meeting, Dylan learns that The Archer, who is one of the captured resistance leaders, is her birth mother, TERESA who abandoned her at birth. Dylan immediately forces her way into the rescue party. While breaking into the Detention Centre Dylan comes face to face with Teresa. Their emotional reunion is cut short when Police reinforcements arrive. While the others escape Teresa stays behind in order to set the explosives, vowing to catch up with them. When Teresa does not appear in time Myra, having no other choice, blows up the building. Dylan is devastated. After returning to the headquarters, she then learns that Kallie has been captured. She recruits a team to go after her, before she loses her too. They capture the police truck in transit and discover not only Kallie inside, but Teresa too, but Dylan is shot and wounded in the process.

Dylan, a quick healer and loyal daughter and citizen of Artemis, sets off home with the cancer cure, although she is torn by her feelings for both Teresa and Kallie. Before she and Sienna can make it home however they are discovered by drones and Dylan whose identity has been picked up by the surveillance technology must turn back or risk revealing Artemis Town's location. Giving Sienna the cure, she returns to the city as drones follow her overhead.

NOTE: The feature film screenplay is located at the end of this document in PART 3.

Interactive Web Experience – *Artemis: Seeking Asylum*

Artemis: Seeking Asylum gives more engaged users an opportunity to explore Artemis Town, its residents and their stories. It acts as an online documentary, where the character stories, whilst fictional, are presented as real. The interactive web experience contains an 8-part web series, a digital archive of the residents' histories and a community forum. Pat is the town historian and writer and manages the archives. She likes to document the stories of the town's residents by interviewing residents and collecting artefacts. Documenting these oral histories is important in ensuring their stories are not lost and that one day others outside of their community will be able to reflect on their varied life experiences. The benefit of releasing an Interactive Web Experience to accompany the film's release is that once the audience has seen the film they can explore the world and learn more about the secondary characters than is possible in the feature film. Each woman's journey to Artemis is unique and together demonstrates the desperate need for safe harbours for those oppressed by wider society.

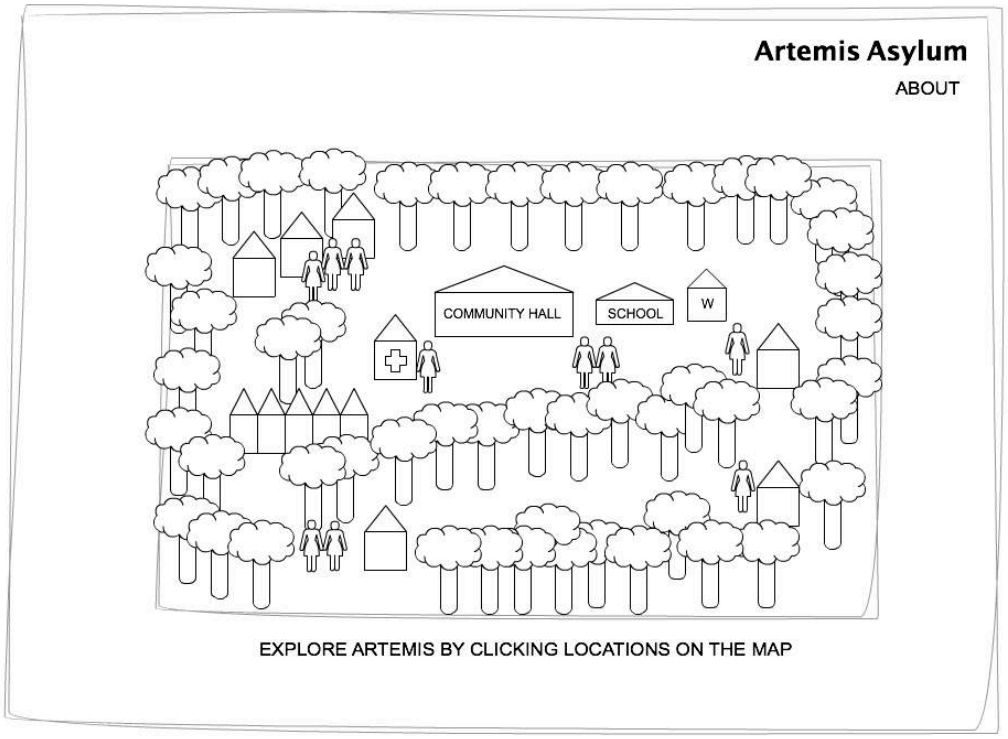

Figure 14: ***Artemis: Seeking Asylum*** **website mock up**

NOTE: The Interactive Web Experience Outline is located at the end of this document in PART 4.

Future Expansions

The storyworld can be explored in additional mediums that extend or expand on the original content. We learn in the feature film that Dylan was a born out of a eugenics program and has some advanced healing capabilities. These questions raised in the feature film can be explored and answered in a follow up through either sequel films or a television series. Alternatively this storyline could be continued as a young adult novel series, comic book series or graphic novels series. Additionally, games and interactive media can offer fans of the storyworld to actively engage with the characters and narratives as well as collaborate with other fans within the storyworld.

Screen Media

At the conclusion of *Artemis Town*, we see Dylan return to the city to rejoin Kallie and Teresa. AURA is about to launch the largest revolt against the government yet and with Kallie, Myra, Miles and Teresa in danger, Dylan has chosen to join the fight. The residents of Artemis Town have also begun to evacuate. The story can be told as a feature film or as a pilot episode for a long form television drama series. The story can be resumed at this point in either a sequel film or television series. A television series would allow a deeper and more complex exploration of the storyworld and characters we met in the film. With the film already establishing an in-built audience, a one-hour drama series would allow the audience to engage with these characters in ongoing conflict on a weekly basis. This form of storytelling can be more immersive as audiences are able to connect more emotionally with the characters and their plights.

Publishing

<u>Web Comic</u> – A web comic could be used to build an audience prior to launching the transmedia experience or it could be released anytime during or after. An example narrative could follow Dylan as she trains younger patrol officers like Riley. This would introduce Artemis Town and the characters and themes and have a weekly adventure. Alternatively there could be parallel storylines between characters in Artemis and the city, prior to the event of the feature film. It would include interactive audio-visual material.

<u>Young Adult Novel Series</u> – Young Adult dystopian novels are hugely popular and the *Artemis* transmedia experience could attract a large young adult fan base. With films like *Harry Potter*, *Twilight*, *Vampire Academy*, and *The Mortal Instruments*, as well as television

series such as *The 100*, being adapted from young adult novels, there is a clear desire to connect with characters in long-form narratives. The nature of reading a novel provides the reader with an intimate connection to the characters.

Graphic Novel/Comic Series – A graphic novel or comic book series would tap into an audience that prefer strong visual illustrations and compelling stories. Graphic novels and comics have been shown to be successful ancillary narratives to support a film or television series. Films like *The Matrix* and recent series such as *The Walking Dead*, *Game of Thrones* and *Orphan Black* have used graphic novels to extend the storyworld by exploring secondary characters, filling in the blanks between episodes or filling in back story.

Interactive Experiences

Location-based Walking Tour – This location-based, geo-positioned augmented reality (AR) app allows Sydney residents and visitors to tour the city and learn more about the history of the Artemis storyworld. At various locations (e.g. Sydney Harbour Bridge, Sydney Opera House, Botanical Gardens, The Rocks, Oxford St, Bondi Beach, Newtown etc.) users are able to interact with the application and view and listen to stories about that location and the history leading up to the events in the film, which show a possible future for these locations. Users will be able use their mobile devices as interfaces between today and the future and see what happens to these landmarks in the fictional future.

Social Game – Social games like *Sims* and *Second Life* give players the opportunity to create personas and actively 'play' in a fictional world. A social game could offer fans a chance to experience what life is like in Artemis. The game would be non-competitive, but rather encourage community participation for shared rewards. Most importantly the virtual world allows for social connection of individuals from marginalised communities and provide an outlet for individuals to express themselves openly and without prejudice.

Shared Story World – Shared Story Worlds (SSW) are online, open world, collaborative narratives. They are highly participant-driven interactive narratives where users create fictional content to add to the shared story world. An example SSW could centre on establishing a new town as more and more citizens seek asylum outside the city.

Story Bridges

The transmedia experience uses openings within the various narratives to connect the storyworld across different platforms. These openings act as story bridges that present opportunities for expanding the storyworld and for users to extend their transmedia experiences. These bridges are emotional tethers that are created by a user's connection to settings, characters, themes and issues, and emotional states. They can also be created by questions raised in one narrative, but answered in another. For example, we meet Myra, a citizen journalist as the protagonist of the ARG, the first phase of the transmedia experience. Myra's actions in the ARG have consequences that we witness in the feature film. In the film the protagonist, Dylan, is enlisted by Myra to help in rescuing the AURA leadership. If the user feels connected with Myra, they will follow her to the film to extend their experience with her.

Settings – Users may feel a connection to the various locations explored in the *Artemis* storyworld. From the rural towns and hidden secret Artemis Town, to the futuristic dystopic city. Australians, in particular, might feel compelled to explore more of these places, as they are familiar to them. Others may seek out these locations, as they are foreign and captivating.

Characters – Users may find a particular connection to one of the characters and will want to see more of them in other mediums. These users are often compelled to return to the storyworld to spend more time with those characters and see then deal with new challenges. Whilst we do not meet Dylan in the ARG, we do meet Myra and we learn about the storyworld and the Resistance through her eyes. After we meet Dylan in the feature film, users may want to find out more about Artemis, her family, and her friends.

Themes and Issues – Users may feel personally connected to some of the overarching themes explored in the storyworld: equality, social justice, morality and ethics, power and governance and class struggle. Others may feel closely connected to the more personal themes explored in the narratives: identity, individuality, belonging, acceptance and authenticity. Some users may be drawn to particular issues explored in the narratives such as sexuality and gender roles, government control and citizenship, medical science and eugenics, or environmental destruction.

Emotional States – Users may return to the *Artemis* storyworld because of how the experience makes them feel. This transmedia experience's genre, mood, tone, style and themes are all tools that help shape the audience's expectations and experiences. AURA's increasing anarchistic responses to the government's removal of civic liberties fuels the tension within the Artemis storyworld. The audience is invited into this experience by their own feelings within their contemporary context.

Unanswered Questions – Users may be motivated through the use of story bridges to come back to the Artemis storyworld to discover what happens next. Each of the narrative fragments, whilst being self-contained, also remain somewhat open-ended, and anticipation should be created through un-answered questions. For example, in the third act of the feature film, we learn that Dylan was part of a program that has given her healing abilities and possibly more, and if she were discovered would put her and others in danger. In the final scene we see Dylan returning to the city and are left wondering: will she make it back without being caught? Will they find out who she really is? We are also left wondering about the other characters in Artemis. Will they be discovered before they can evacuate the town? Will Channer be cured? These questions are answered on other platforms in additional narratives.

Creating *Artemis*

Production Design

The ideal production design would use as many real world locations as possible combined with CGI to deliver a sense of authenticity. Filming in and around Sydney will connect the audience to the current world and bring the story to life. The two main locations of Artemis Town and Sydney City should be heavily juxtaposed. Artemis Town should feel rustic, organic and makeshift. The city should feel claustrophobic, regimented and controlled.

Artemis Town

The dwellings and buildings in Artemis are built from recycled materials brought in from surrounding towns, and wood from nearby bushland. The town has been built into the bushland and rock formations, and is hidden under a canopy of high trees. The town sources some of its materials from nearby towns and uses abandoned and rejected materials, which are collected by patrol officers. Most of the furniture is built from recycled products or built using the organic supplies of the surrounding bushland. The central concern when designing new structures, clothing, or objects in Artemis is to remain hidden from the rest of the world. It is more than a necessity, the townspeople believe in reusing and recycling products. The clothes are simple and are of natural colours, so as not to stand out, but rather blend into their surroundings. The clothing is comfortable and durable.

Sydney City

The production design should be realistic and reflect the Sydney that we know today. It should be believable that this is a plausible, possible future world. It needs to feel accessible, like a world that could easily develop in the near future if certain events occur. Whilst it is set in the future, the 'futuristic' should not be the focus, but rather a feeling that this society has developed due to a set of circumstances we currently face. The buildings should be similar to what we see now, with not much new construction occurring in the past 20 years. Within the city itself, there should be stark contrast

between the clean and cultured CBD and the impoverished, shantytown Eastern Perimeter. The Eastern Perimeter should feel cramped but lively, the buildings dilapidated but liveable. The citizens in the upper classes wear business attire, whereas those in the lower classes wear older, repurposed clothing. The Police uniforms are not much different from today, with the utility belt equipped with handcuffs, baton, gun, and RFID scanner.

Sets, Locations and Construction

Builds

Interiors	Exteriors
Artemis Town	Artemis Town
-- Community Hall	-- Community Hall
-- Mechanics	-- Mechanics
-- Medical Clinic	-- Medical Clinic
-- Dylan's House	-- Dylan's House
-- Jean's House	-- Jean's House
-- Sienna's House	-- Sienna's House
City	City
-- Refuge	-- Kallie's Apartment
	-- Marketplace
	-- Refuge

Table 3: Set Construction - Builds

Dressed Locations

Interiors	Exteriors
Motel Room	Abandoned School
Petrol Station	Country Town Roads and main street
Jazz Club	Motel Car Park
Kallie's Apartment	Bushland
Library	Dam
Basement	Gates of Artemis
Medical Centre	Dirt Roads
Detention Centre	Petrol Station
Control Room	Bridge/Riverbank
	Hilltop Overlooking City
	City Streets, Alleyways and Roads
	Jazz Club
	Library
	Detention Centre
	Sub-Station

Table 4: Set Construction - Dressed Locations

Visual FX

Visual effects such as CGI will be used mainly for establishing shots of the futuristic city of Sydney. Additional effects will possibly be needed to extend the township of Artemis or apply more bushland texture to it. The VFX builds include:

Environments	Props
City from Hilltop	Drones
Eastern Beaches – destruction	Holographic projections
Some Eastern Perimeter extensions	Armband technology
Explosion at Detention Centre	Screens and devices

Table 5: Visual Effects

Wardrobe

There is a distinct difference between the residents of Artemis Town and the city. Artemis Town residents wear more durable materials in colours that blend into their surroundings. Many of their clothes are threadbare, with clear signs of repair. Patrol Officers, like Dylan and Sienna, need to blend in with the neighbouring towns people, so wear a similar style of clothes to that of the outside world. The city characters, while similar in style are more monochromatic, in black, whites, greys and dark blues.

Characters

Figure 15: Concept Art - Dylan Wardrobe

Figure 16: Concept Art - Sienna Wardrobe

Figure 17: Concept Art - Kallie Wardrobe

Delivering *Artemis*

Vision and Strategy

The main aims of this project are to have the stories and characters in *Artemis* resonate with users; to present positive representations of women of diverse sexualities, ethnicities and cultural backgrounds; and to provide marginalised (queer) users with spaces in which they can contribute, collaborate, and communicate their own stories. By utilising and twisting the science fiction, action-adventure and drama genres, the project will appeal to a wider audience but also engage the marginalised queer audience. The characters we meet across the various platforms are the most important element of every narrative strand. The key to the success of this project is developing characters that are relatable and complex, as well as a world full of pressures and problems for the characters to face. It is also important to provide opportunities within this, for audience engagement and participation across the transmedia experience.

Goals

We want our users to:

- Experience and enjoy a multi-platform experience,
- Encourage community-based storytelling by sharing their own experiences,
- Engage other users in social debate,
- Educate users of current social and political issues.

We want our creative team to:

- Enable others to become creative storytellers,
- Elevate the reputation of transmedia entertainment experiences,
- Enhance their own skills and knowledge in transmedia design,
- Enrich the lives of others through positive storytelling.

We want our production to:

- Experiment with transmedia storytelling, concepts and designs,
- Endeavour to push the envelope of what can be done with a limited budget,
- Establish an alternative production model for transmedia development,
- Encourage others to create positive representations of marginalised people.

Release Plan

The timeline for releasing the first phase of the transmedia experience is outlined in the illustration below. The Alternate Reality Game (ARG) is released first as a build up to the Feature Film. The Interactive Web Experience (Online Documentary) is released concurrently with the feature film and acts as a supplementary interactive platform for audiences to engage with the storyworld and connect with other fans. The Social Media sites including Facebook, Twitter, Instagram, Tumblr, YouTube and any new appropriate platforms yet released, should be used to build a user fan base, especially in lead up to, and concurrent with the ARG. Following the release of the Phase 1, additional content can be produced to meet user demands. Additional content can be added to existing platforms such as they ARG app or Interactive Web Experience or new narratives can be developed for new platforms to extend the transmedia experience of the storyworld.

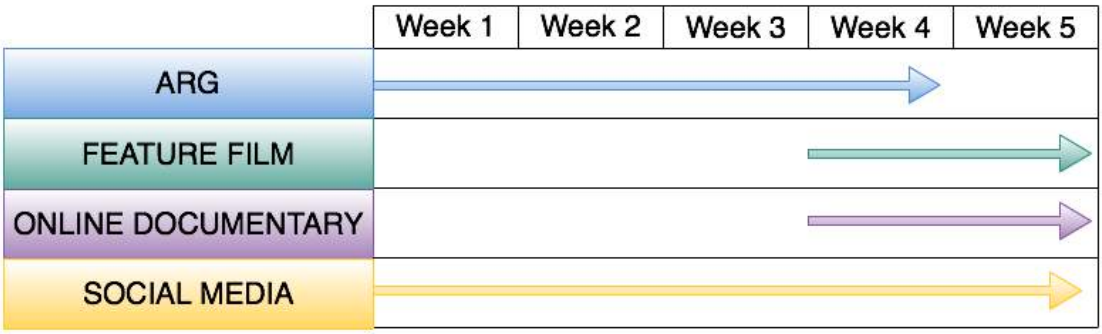

Figure 18: Phase 1: Transmedia Experience Release Timeline

Rules of Engagement

Users are given various roles within the transmedia experience and, depending on their individual preferences and abilities, will choose to engage with different platforms in different ways and at different times. In the ARG, users are positioned as activists, joining AURA and becoming part of a community that is interested in fighting the injustices of their world. In the feature film, users are shown the story of a young woman fighting for her place in the world and the future she wants for herself and her family. In the Interactive Web Experience, users take on roll of archivist or asylum seeker, piecing together the stories and history of Artemis Town from the perspective of an asylum seeker. Not all filmgoers will want to, or will have the time, ability or resources to participate in the ARG or Interactive Web Experience, but for some who want further engagement, additional platforms are there to extend that experience. The 'lean-forward' ARG entertainment experience can be a relatively quick or time-intensive experience

depending on the level of engagement the user prefers. The ARG and Interactive Web Experience requires users to have access to a website or mobile app, as well as the ability to use these technologies in order to engage in that experience. In comparison to the ARG, the film or web series offers a 'lean-back' entertainment experience, where users can take a couple of hours to follow a story. The Interactive Web Experience and ARG offer various levels of engagement to cater to most users across the passive-to-absorptive spectrum.

Target Audience

The target audience for *Artemis* falls into three categories: queer community, young adults (15-30), and mainstream sci-fi action fans. The target audience categories will be used to devise content strategies around marketing and promotion, but has also influenced much of the content design for each narrative strand of the transmedia experience. Demographics are the least important factor when considering audience, but rather psychographics have been used to understand the user groups' desires, motivations and needs. These three groups have been analysed using four criteria: wants and needs, media consumption patterns, motivations and influencers, and time and accessibility. The table below describes how each audience category has been analysed for the purposes of both content design and marketing strategy.

	Queer Community	Young Adults	Sci-fi Action Fans
Wants & Needs	To see themselves reflected in the media they consume. Want to see positive and productive lives of people like them.	To see themselves in positions of agency and action. Want to see youth taking on the world and winning.	To be thrilled by the action and adventure, and empathise and identify with the protagonist.
Media Consumption Patterns	Will actively seek out queer content. High users of social media.	High users of social media and apps, participatory politics.	Will likely engage in one-off passive media experiences.
Motivations & Influences	Positive representation and support of community.	If it benefits them or if peers are engaged.	Single fulfilling experience within the genre of choice.
Time & Accessibility	Will make time and find ways to access.	Will engage deeply if interested.	Less participatory and engaged.

Table 6: Target Audience Categories and Analysis

Technical Requirements

Online Platforms

Multiple online platforms are used together to create an online community around the project. The existing social networking platforms are used as a means of gaining and retaining audiences. These platforms will be used within the storyworld where possible, rather than for direct marketing purposes. The use of web and mobile platforms (phones and tablets) means that users have access to the experience where and when it suits them. All sites will be designed using fluid HTML5 design principles making them deliverable on any screen or device. The iPhone and Android apps, however, will only be available on applicable devices, and downloadable from the relevant app stores.

Existing Platforms – YouTube Channel, Facebook page, Twitter, Instagram, Tumblr.
Web Builds – *Artemis: Seeking Asylum* website, *AURA* website.
Non-Web Builds – *AURA* iPhone & Android mobile apps.

The table below outlines the vision for each of these online platforms.

Online Platform	Vision
AURA website	The AURA website will provide information about the ARG, give instructions on how to download and play the game, and provide background information on story and characters. It will link to social media and when released provide information regarding the film and Interactive Web Experience narratives.
AURA app	ARG with GPS location-based elements and AR interface.
Artemis: Seeking Asylum	The website will be used as a way to explore Artemis Town. The user is encouraged to learn about its residents and their stories.
YouTube Channel	http://wwww.youtube.com/artemisstoryworld - To house web series and share other video content.
Facebook Page	http://www.facebook.com/artemisstoryworld - To communicate with users about the project. http://www.facebook.com/JoinAURA - To communicate with users specifically in the ARG.
Twitter	#JoinAURA to share and communicate with ARG users. @MyraJaneEmber will be used in ARG to release tweets.
Instagram	http://instagram/JoinAURA - To share codes, share Graffiti AR, and monitor user interactions.
Tumblr	http://tumblr.com/JoinAURA - To share codes and monitor user interactions.

Table 7: Online Platforms - Vision

Success Indicators

The success of the above goals will be measured through the use of analytics, user participation, social media engagement, and overall sales. The table below outlines how each media platform will be measured for success.

Measure	ARG	Feature Film	Interactive Web Experience
Analytics	SEO, Downloads of the App from the app stores, Website hits.	Box office ticket sales	Website hits, YouTube views, Google analytics
Participation	User data on hacked codes, use of AR graffiti		Use of discussion board, comments on YouTube
Social Media Engagement	Shares and likes of codes and hacks social media	Followers, likes, shares on social media	Shares via social media
Sales	In-app purchases	Box Office sales and DVD units sold	YouTube ads

Table 8: Success Indicators for Transmedia Experience

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PART 2

Alternate Reality Game Outline

AURA

By Natalie Krikowa

Submitted in partial fulfilment for the degree of Doctor of Creative Arts.

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Platform Description

Overview

The *Artemis* transmedia experience begins with an Alternate Reality Game (ARG) that uses a website and mobile application to introduce users to the storyworld through interaction and active participation. The game takes place prior to the release of the feature film and helps build the audience's anticipation for the film and transmedia experience. The premise of the experience is that it is NOT a game, or a hoax and is designed in a way that the user feels like this game could be real. The experience centres on AURA (Allied Underground Resistance Army), a network of individuals committed to enlightening and educating the public on government corruption. Through the use of secret codes, hacked government files, hidden augmented reality messages around the city of Sydney, users begin to piece together AURA's plan to take down the city's power grid and rescue resistance fighters currently being detained in the old Surry Hills police station.

The ARG goes for four weeks and takes place on the website and mobile app (available on iOS and Android). Each day a new code is released on social media via a tweet by one of the film's characters, Myra. Employed as a civil servant, Myra leaks sensitive and classified information to the underground network using Twitter. These codes are then used on the website or in the mobile app to unlock media files. These media files reveal the socio-political issues of the storyworld and the intensifying conflict between the government and AURA. For Sydney locals, the mobile app uses Augmented Reality technology to allow users to locate, view and share hidden messages. Private messages from the AURA network, in the form of digital graffiti, are geo-tagged to public spaces around Sydney's CBD. Using geolocation capabilities of mobile devices users can locate and access these messages and share them to their social networks. Users can then geo-tag their own messages and share them to their social networks and other app users using the #JoinAURA.

Over the span of four weeks, 28 different pieces of media will have been unlocked. During the course of the game new *Artemis Town* trailers, information and other film-related media will be made available via the AURA website and mobile app. At the game's conclusion, the game will reveal the location (web link) of *Artemis: Seeking Asylum*, the Interactive Web Experience.

Collaboration

The ARG experience should be a collaborative one. The storytelling should be based on community collaboration, with individuals sharing clues, media files and graffiti messages via their social networks. This concept of storytelling as archaeology is imperative to the success of the experience – each clue; each new bit of media must be collected in order to reveal the whole. The purpose of the ARG is for users to come together in a collaborative environment and share the experience as a community.

Objectives

The objectives for the website are to:

- Provide users with an entertaining and engaging experience.
- Give users opportunities to become a character in the storyworld
- Use mobile application to allow exploration of storyworld using physical locations.
- Encourage collaboration between users

Scope

At this initial stage of development the Alternate Reality Game AURA will include:

- JoinAURA website
- iOS and Android mobile app
- Social media accounts on YouTube, Facebook, Twitter, Instagram and Tumblr
- Social media #JoinAURA

In addition to this, the project could also be expanded to include:

- Additional audio-video materials
- Animated introduction on Landing Page
- Animations on interactive illustrated map

Creative

Synopsis

Myra works as a public servant in the City of Sydney office. She is responsible for the communication of the office's events to the wider public. She is privy to the communications among city officials and uncovers a plot by the City Controller to locate and capture the AURA leadership in the hopes of squashing the resistance once and for all. Unbeknownst to her employers, Myra is a double agent working with AURA as a citizen journalist. She feeds the underground resistance with information about the City's plans and assists AURA with the coordination of their efforts.

Over the span of four weeks, 28 different pieces of media will be leaked to the resistance army. The files start out as seemingly random information about patrols, court documents, new police policies and arrest warrants. In the final days of the ARG Myra becomes aware of a plan by the City Controller to raid an AURA leadership meeting and detain all attendees. She then discovers that those arrested can now face permanent detention and even execution under new domestic terrorism laws. Myra attempts to thwart the plans by revealing this intelligence through her underground channels but she is caught in the process. The AURA leadership meeting goes ahead and the members are detained. Myra sees the brutal arrest of her friends at the hands of the police and becomes further committed to the cause. She manages to escape but can obviously no longer go back to her job, or indeed be found by the authorities.

Now on the run, she remains underground and does what she can from outside the system. She becomes increasingly angered by the City Controller's aggressive tactics and feels AURA must retaliate in kind if they are to succeed in their endeavours to bring down the system. The ARG ends with Myra taking charge of AURA as she sends out a call to action. In the feature film, *Artemis Town*, we see Myra and AURA execute their plan to rescue the detainees being held in the City Detention Centre.

Website

The official AURA website presents as an underground communication hub for the activists of the civil uprising known as AURA. The website gives users the opportunity to become a member of AURA. Users can log in using social media or email, where they are sent an authentication number. After logging into the website the number

is verified, and the user can gain access. Once users have gained access they can create a profile based on their social media profile and share content directly to those linked networking services. Once in the website users can learn more about AURA and gain insight into the group's activities and ideologies. They are encouraged to download the mobile app and can view and share media files via social media with #JoinAURA. The daily hacks sent out by Myra can be decoded on the website and the unlocked media files can be shared via social media. Midway through the game, users will gain access to information about the feature film including new trailers, ability to buy tickets, and additional information and media files about the film. Upon completion of the game users will gain access to *Artemis: Seeking Asylum*, the Interactive Web Experience.

Mobile Application

The mobile app works in conjunction with the website and is an alternative way to experience the ARG. Users play the same game, but can do so whilst remaining mobile. The app also includes a location-based, geo-positioned augmented reality (AR) game component that allows Sydney residents and visitors to unlock and access additional media files as part of the ARG. Key locations in Sydney's CBD, Surry Hills and the Inner West will have media items tagged to specific locations via the use of AR graffiti. These locations include train stations, bus stops, shop fronts, building walls, and street signs. Once unlocked these can be shared via social media sites such as Facebook, Twitter and Tumblr. Users can also leave graffiti messages for fellow app users in locations around the city, adding an extra layer of participation.

Media Files

Each day, Myra releases a new piece of media is released (hacked documents, podcasts, images, and videos) that will come together over the weeks to reveal a larger AURA plot. The media files reveal information Myra has obtained from various sources and leaked to her AURA network. The files include 8 images, 10 documents, 5 podcasts and 5 videos. Each piece of media, on it's own, speaks to the themes of surveillance and control, introducing users to the world of Artemis. It establishes the severity of the government's grip on the city and its residents. Figure 1 below shows the current breakdown of media types and how the story fragments they reveal.

File Type	Story Element
Image	CCTV image of a brutal arrest of a citizen at the hands of four police officers in Eastern Perimeter
Document	Court arraignment document – new charges of domestic terrorism
Image	Secret meeting between Mayor and Justice Minister
Podcast	Underground Alert: Heavy police patrol scheduled for tonight in K-Cross
Document	Arrest list from the patrols last night – 6 more resistance fighters detained
Document	A new high security Detention Centre built for domestic terrorists in Northern Sydney
Document	Weekly arrest warrants
Podcast	Underground Alert: Chatter received - Street market crack down
Image	CCTV shot of a violent police arrest
Document	Introduction of three new city checkpoints around Surry Hills district
Podcast	Underground Alert: Chatter received – Domestic Terrorism laws approved by the Justice Minister
Document	Woman found dead in park, suspected murder covered up by police
Document	Court arraignment document
Document	Weekly arrest warrants
Image	Photo of pallets of drones being unloaded at a city warehouse
Podcast	Underground Alert: Chatter received – Distribution of rations halted in Eastern Perimeter
Document	Inter-Agency Fusion centre in Ultimo – expansion planned to meet new domestic terrorism challenges
Image	Image captured from drone of citizen protest being broken up by police
Image	Photo of a signed form issuing drones for tracking in Eastern Perimeter
Podcast	Underground Alert: Chatter received - Large-scale raid soon
Document	Weekly arrest warrants
Image	CCTV shot of a raid on an street market
Image	Press release photo of City Controller and Justice Minister "new law passed to protect citizens from domestic terrorists"
Video	I've been compromised
Video	Complete lock down in place
Video	List of Detainees obtained, Archer confirmed detained
Video	We must rescue the detainees, this is our priority
Video	Rally point and time for extraction

Figure 1: Example of Media Files

Codes

Each media item can be found and unlocked by using a code found in Myra's tweet on Twitter. Alternatively these items can be found in the physical location by way of Augmented Reality in the mobile app. They are related to various places in Sydney's inner city CBD and surrounding suburbs. Figure 2 shows an example of one of Myra's tweets.

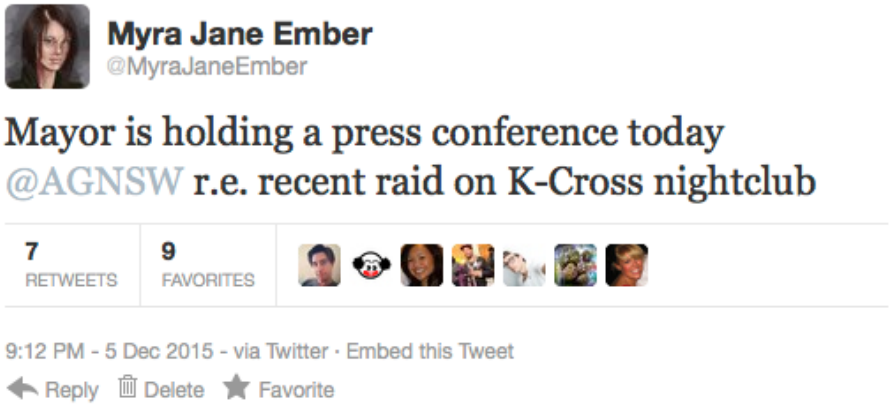


Figure 2: Example tweet for ARG

The Augmented Reality Location is the Art Gallery of NSW where she has tagged a message at that location. The code to unlock the media file is 'AGNSW'. Users can then go onto the AURA website or mobile app and under 'Enter Daily Code' they type in AGNSW and the media file will be unlocked for the user to view. This code unlocks an image file showing a CCTV photo of the brutal arrest that took place at the Kings Cross nightclub a couple of days earlier. The press conference and CCTV image show contrasting reports about the arrest, and Myra's images sheds light on the police brutality, omitted in the Mayor's press conference.

Design and Aesthetics

Design Specifications

The website and app should be structured with the same navigation, labelling and search systems to allow seamless operation. The typography, visual design and colour design should be consistent and utilise the same hierarchal structure to allow easy and quick use.

The visual design should be strong, powerful and shadowy. It should be clean but harsh in style and should reflect the city's chaotic pace and controlled system. The colour scheme should be mostly monochromatic with blacks, reds and whites, with accents in yellow or brown for effect.

Figure 3: Colour scheme for ARG

Technical Specifications

The website will be built utilising responsive HTML5. It is the preferred language as it is browser-responsive and can be easily edited and updated after release.

It is suggested that the app be coded using RubyMotion for packaging to iOS and Google Play. Ruby is a dynamic language and by using RubyMotion, developers do not need to use special IDE (such as Eclipse or Xcode) as the code can be shared across platforms using the cross-platform libraries.

Wireframes

Site Map for *JoinAURA* Website

The landing page of the website requires the user to log in using either their Facebook or Twitter social media logins. This then creates their profile based on their social media profile and allows the user to then share directly to those linked networking services. Once logged in the user can explore the website and access AURA information, the ARG 'Hacks', share via social media networks, change settings, and eventually (at the conclusion of the ARG) gain access to the Artemis information.

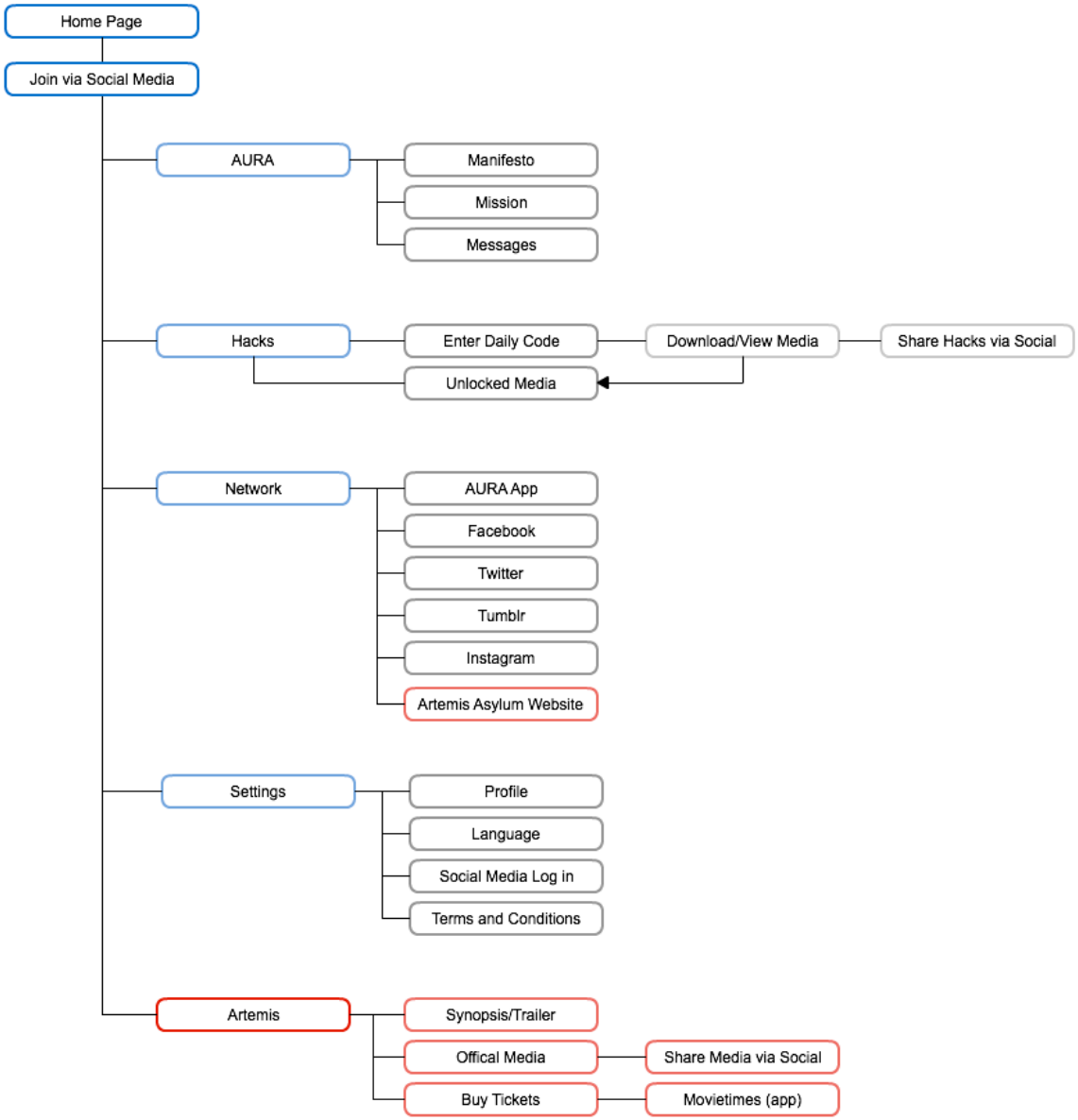


Figure 4: Site Map - AURA Website

Site Map for *AURA* Mobile Application

The landing page of the mobile app requires the user to log in using either their Facebook or Twitter social media logins. This then creates their profile based on their social media profile and allows the user to then share directly to those linked networking services. Once logged in the user can explore the app via the hamburger menu, which gives the user access to the Augmented Reality Graffiti component of the ARG, the ARG 'Hacks', the AURA network, app settings, and eventually (at the conclusion of the ARG) gain access to the Artemis information.

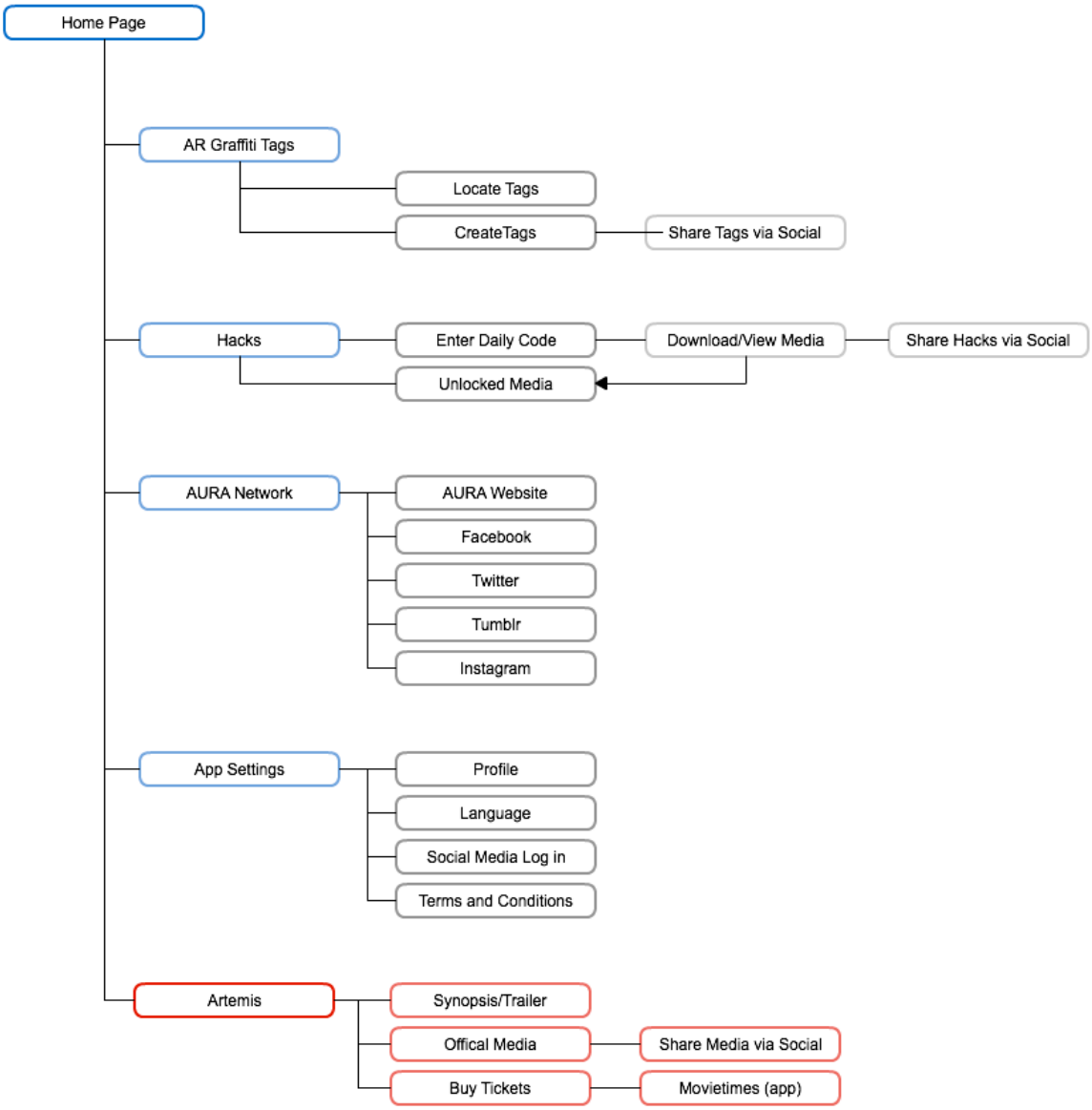
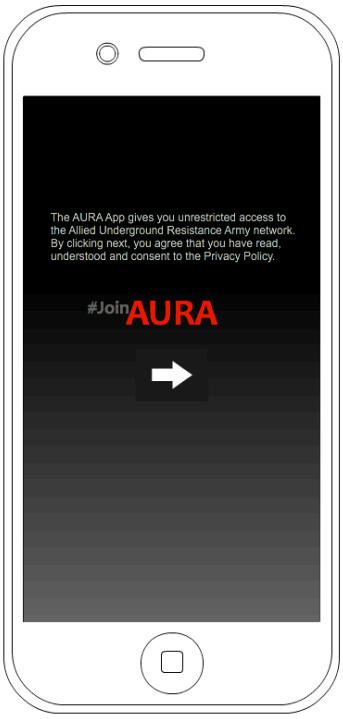


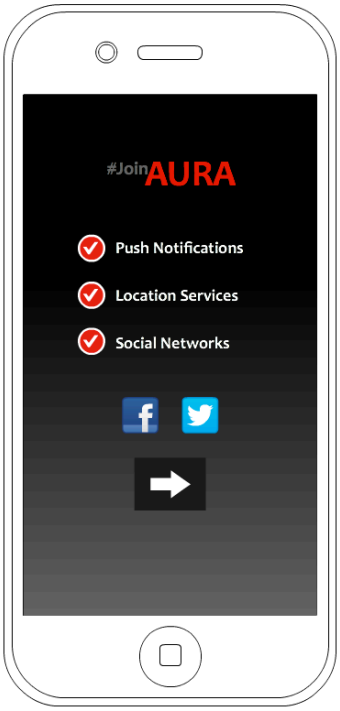
Figure 5: Site Map - AURA App

AURA App

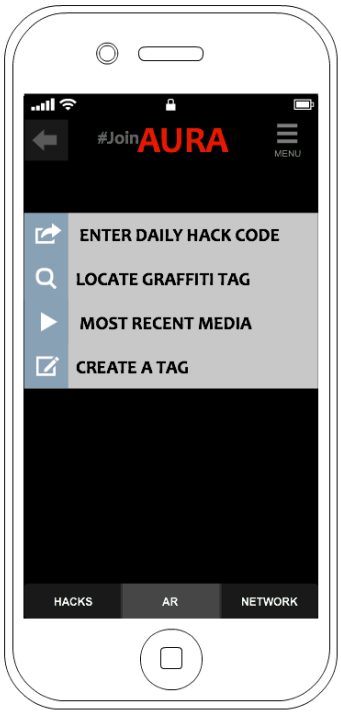
Loading Screen



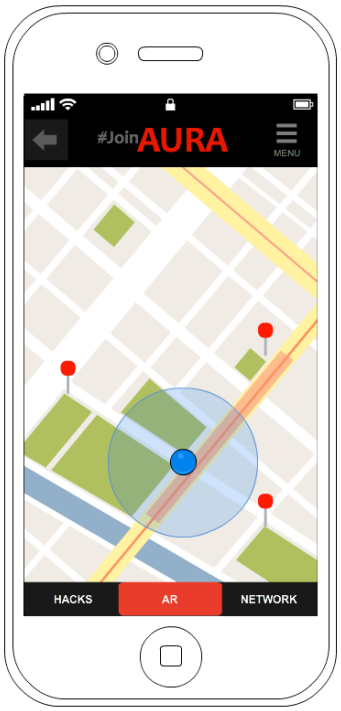
Join Screen



Home Screen

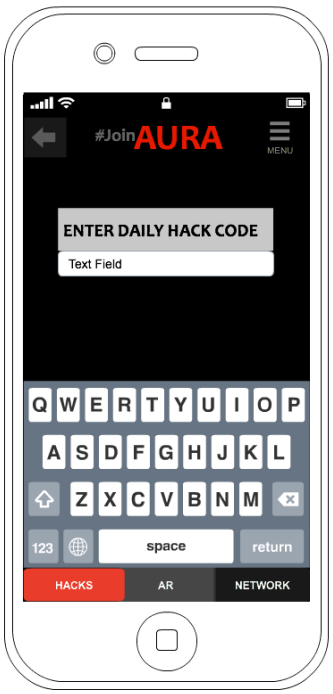


AR Map Screen



AR Graffiti Screen

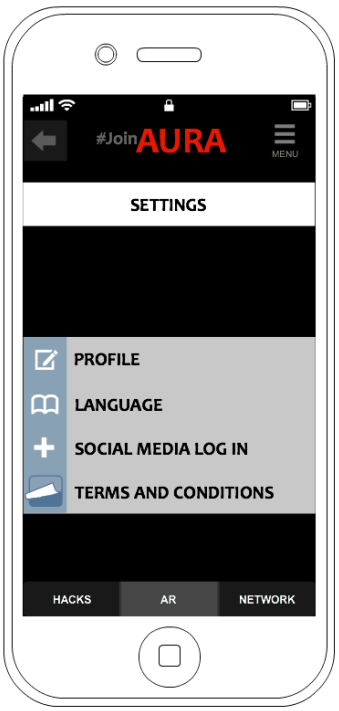
Hack Screen



Media Unlocked Screen

Network Screen

App Settings Screen



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ARTEMIS

PART 3

Feature Film Screenplay

ARTEMIS TOWN

By Natalie Krikowa

Submitted in partial fulfilment for the degree of Doctor of Creative Arts.

ARTEMIS TOWN

By

Natalie Krikowa
University of Technology Sydney

Screenplay submitted in partial fulfilment of the requirements for the degree of Doctor of Creative Arts

Draft: Post-Examination
Final Copy

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1 EXT. ABANDONED SCHOOL - LATE AFTERNOON 1

In the year 2099, in a small, run-down rural Australian town, DYLAN (19), rests against the wall of an abandoned school building, her head buried in a good BOOK. She looks around searching for something or someone. She pulls up the sleeve of her coat and glances at her wrist adorned with three OLD ANALOGUE WATCHES. She places the book in her DUFFEL BAG, slings the bag over her shoulder, collects the rifle resting against the wall, and walks off.

2 EXT. COUNTRY TOWN - ROAD - NIGHT 2

Dylan walks casually down a quiet road. She hears a TRUCK nearing and turns to look behind her. Seeing the headlights approaching she quickly moves to the side of the road. She pulls her hood over her head and hides behind a large tree. She watches in relief as the truck goes past.

3 EXT. COUNTRY TOWN - MAIN STREET - NIGHT 3

Dylan walks along the road across from the main shops, all closed for the night. The street is eerily empty.

Headlights approach from behind her and she moves off to the side and hides behind an old burnt out vehicle. She pulls the rifle off her shoulder and prepares herself for trouble.

A utility truck pulls up and three armed RAIDERS pile out of the car. They smash the shop front window and start loading wares onto the back of the truck. Dylan watches on from the shadows, her rifle at the ready, but she stays hidden.

4 EXT. MOTEL CAR PARK - NIGHT 4

On a quiet street, a MOTEL vacancy light flickers over an empty car park. Dylan approaches and suddenly halts. She sees a YOUNG WOMAN her own age, outside one of the rooms.

She approaches quietly, stalking, as the young woman fumbles with her keys, trying to open the door. Just as the young woman goes to insert the key, Dylan rushes at her, grabs her and spins her around, pressing her back hard against the door. The young woman’s face grimaces slightly from the pain, but she is not fearful.

DYLAN
How many times I gotta tell ya to watch your rear?

The young woman, dressed in similar clothes, looks down between them at the keys positioned as a weapon between her fingers. She smirks back with an eyebrow raised proudly.

SIENNA
When you gonna stop
underestimating me?

Dylan smirks as she pulls her in for a hug. Sienna looks around over Dylan's shoulder, realising no one else is there with her.

SIENNA (CONT'D)
You're alone?

Dylan nods, disappointed and slightly annoyed, though it was less of a question and more of a statement.

Dylan motions for Sienna to open the door.

SIENNA (CONT'D)
We got the day right, yeah?

Sienna lets them in and Dylan takes a final look behind her.

DYLAN
Yep.

5 INT. MOTEL ROOM - NIGHT 5

Sienna lies back on the bed and rummages through her own DUFFEL BAG while a muted NEWS STREAM is projected on the wall in front of her.

Dylan sits in an armchair by the window, BOOK in hand, keeping watch, between pages. She takes a bite of an APPLE and turns the page, wiping the apple juice now running down her hand on her pants.

Sienna unfolds a hand-written list.

SIENNA
Couldn't find all the parts Trace
wanted for whatever it is she's
building next. I did manage to
get the medical supplies and...

She reaches into the bag and pulls out a small BOX OF CANDIES and tosses it to Dylan who looks up in time to drop her book and catch it deftly.

SIENNA (CONT'D)
... a little something sweet for
the doc?

Dylan, annoyed, reopens her book. Sienna chuckles to herself, as she opens a bag of POTATO CHIPS and munches away.

SIENNA (CONT'D)
I don't know why you don't ask her out.

DYLAN
Will you just drop it?

SIENNA
What? It's not like she doesn't like you back. The looks you two give each other, I'm surprised --

Sienna dodges a cushion Dylan has thrown at her head and picks it up, placing it behind her head, making herself more comfortable. She collects potato chips that have spilled out, missing a news stream.

On the TV NEWS STREAM, the CITY CONTROLLER, a mid-40s man, gives a speech to a group of reporters standing in front of the ART GALLERY OF NSW. The rolling caption reads:

6 suspects arrested outside a King's Cross nightclub last night on charges of domestic terrorism to face Sydney City Court later this week.

Sienna mindlessly chomps away on the potato chips she finds scattered around her.

Dylan slides the curtain aside as the headlights from an oncoming car catch her attention. The car passes and she releases the curtain, sighing slightly in relief.

SIENNA
So... Check the outpost again tomorrow before heading back?

DYLAN
We came all this way.

Dylan closes the curtain again and takes another bite from her apple.

6 EXT. ABANDONED SCHOOL - MORNING 6

Dylan and Sienna walk around the school building. They round a corner to find NORA (late 20s) and CALEB (4) huddled against the wall. Nora holds Caleb in her arms and they both look dirty and tired. Nora sees them and leans back, shielding her son.

Dylan hands her bag over to Sienna and approaches them cautiously, her hands in front of her reassuringly. Dylan sees the healing bruises on Nora's face and arms.

DYLAN
It’s OK. We’re here to help.

Sienna stays back and observes as Dylan takes lead.

DYLAN (CONT’D)
I’m Dylan, and this is Sienna.

Nora relaxes a little.

NORA
Nora. My son, Caleb.

Dylan outstretches her arm but the boy shies away.

DYLAN
Hi Caleb. You hungry?

The boy nods sheepishly.

Dylan turns to Sienna, who reaches into her bag and takes out an apple and passes it to Dylan, who hands it to him.

Nora smiles as her son takes a nervous bite.

Sienna then hands her a small hand-held digital scanner, which Dylan holds up tentatively in the space between her and Nora. Nora extends her right arm and rolls up her sleeve, revealing a faint scar on her wrist. Dylan holds the device over her arm and there is a small beep as the green light turns red. She smiles. Nora then does the same with Caleb’s arm and a similar beep is heard. Dylan hands the device back to Sienna who returns it to her bag.

DYLAN
OK, we’re good. You right to keep going?

Nora nods. She stands up and takes Caleb by the the hand.

Dylan and Sienna exchange a look that echoes the gut-wrenching feeling they get every time they make this trip.

7 EXT. BUSHLAND - DAY 7

The vast, dense bushland shows evidence of an old, but extensive bushfire. Charred tree trunks contrast the new green foliage. The ground is dry and cracked from the years of drought.

Dylan leads the group through the bushland along a small trail.

DYLAN
We were expecting you yesterday. And more of you.

NORA
We were lucky to get out at all.

SIENNA
What happened?

NORA
I’m not sure. We got to the transport fine, but the checkpoints... they were all heavily guarded. They separated us and...

Nora starts to tear up.

NORA (CONT’D)
If it wasn’t for Myra --

SIENNA
Myra?

NORA
She’s the one who got us out. She asked me to give you this.

Nora reaches into her pocket and retrieves a FOLDED NOTE. She holds it out in front of her. Dylan slowly moves forward and takes it from her.

DYLAN
What about the Archer?

Dylan opens the note and reads it, the concern growing on her face.

NORA
When we were first taken in, I overheard them talking. Apparently there was a raid. Everything was just so chaotic.

Sienna leans closer to Dylan, whispering.

SIENNA
This doesn’t sound good.

Dylan folds the note back up and puts it in her pocket.

DYLAN
No. It doesn’t.

8 EXT. DAM - DAY 8

They crouch down in the bushland at the edge of the dam. Dylan checks to see that there is no one around and then leads the way onto the dam wall with Nora behind her still holding onto Caleb's hand, and Sienna watching the rear.

They walk along the dam's wall. Dylan scans ahead, alert to the open environment around them. Sienna checks behind them from side to side.

Dylan pulls Nora and Caleb down to a crouch against the wall and brings her finger to her lips, before pointing up. Dylan's attention is fixed on the HUMMING SOUND coming towards them overhead. She carefully looks up to see a DRONE - a large hovering surveillance quad-copter - making a wide turning circle over the dam before moving away.

Dylan slowly stands and the others joins her. Sienna dusts herself off.

DYLAN
C'mon. Quickly.

Caleb grabs Dylan's hand and she smiles down at him, then at Nora. Dylan grasps his hand and leads them off toward the other end of the dam. Sienna turns to scan behind them before following.

9 EXT. BUSHLAND - ROCKY OUTCROP - DAY 9

Dylan, now carrying Caleb on her back, pushes her way through the dense bushland. Nora, fatigued, struggles behind her. They stop at a large rocky outcrop and Dylan lowers Caleb from her shoulders. She quickly climbs the rock and Sienna lifts Caleb up to her and Dylan grabs him and pulls him up. Sienna helps Nora up, but she slips and scrapes her leg.

DYLAN
You OK? Here.

She lowers an arm and Nora takes it as Sienna and Dylan strain to help her up the rock face. Nora sits atop the rock and Dylan reaches into her bag retrieving a bottle of water. She hands it to Nora who takes a sip and then gives Caleb some.

Sienna adjusts her duffel bag and makes a quick hop up the rock face to join them. They pause a moment.

Nora hands the bottle back to Dylan, who screws the lid back on.

10 EXT. BUSHLAND - MONTAGE - DAY 10

They make their way along a familiar but unidentifiable path, through the dense brush.

Dylan carries a sleepy Caleb on her back and Nora follows slowly behind them, her eyes fixed on the ground before her.

They dodge hanging branches and climb over large fallen trees and push their way through the brush.

Sienna carries a large stick and casually follows Dylan's lead, turning every so often to check the rear.

11 EXT. GATES OF ARTEMIS - AFTERNOON 11

They descend down a narrow path leading toward a large rock formation with an even narrower entrance.

SIENNA
You know if you wanted to take her somewhere romantic, there's this place just down by...

DYLAN
Sienna! Not now.

Dylan's exasperation is clear.

SIENNA
I wonder what your mum has cooked... I could really go for some of her chicken pie.

Sienna trips a little on a branch, causing Dylan to turn around. She peers up at Dylan, who has stopped and faced her, eyebrows raised.

SIENNA (CONT'D)
Okay. Sorry. Checking the rear.

Sienna grins.

ANNA and another WOMAN appear atop the formation, rifles slung casually over their shoulders.

ANNA
Welcome back.

Anna gives Dylan a small nod and watches on as they move through the narrow gap between the two large rocks.

They navigate their way through the tight passageway that winds and branches off in various directions.

They walk further down another narrow path through more dense bushland before they come to a small clearing.

Nora stops as her eyes widen in awe and relief.

Below them, nestled in a gully concealed by tall dense trees, is a tiny makeshift town. Well camouflaged, the canopy of trees shields the town from above.

Dylan and Sienna turn to see Nora shocked at the sight before her.

DYLAN
Welcome to Artemis.

They continue the descent down the path, where they can now see about 40 or so small huts and dwellings scattered amongst the bushland, built into the surrounding trees and rocks.

12 EXT. ARTEMIS TOWN - MONTAGE - AFTERNOON 12

They walk along a dirt path among the dwellings. The huts and cabin-style dwellings are covered with brush and built among the trees to camouflage them from the sky.

A few WOMEN walk past chatting and smiling.

A few WOMEN are tending to a vegetable garden. The garden is lined with some fruit trees, and is watered by a makeshift irrigation system, made from bamboo and old hose.

On the other side of the path, a couple of small CHILDREN (all girls) play amongst the trees on a playground made from wood planks, some metal piping and sturdy rope. The school building is nestled under dense brush sheltered by the overhanging rock.

Nora glances around in nervous awe as she holds onto Caleb’s hand. He too is nervous but curious.

NORA
No men?

DYLAN
Not here. There are other townships beyond this post. Once you are processed you’ll be escorted to your new home. Don’t worry, you’re safe here.

Dylan motions for Nora to follow her down an adjacent path.

DYLAN (CONT’D)
This way.

They turn towards a larger structure.

13 EXT. COMMUNITY HALL - AFTERNOON 13

Dylan stops outside the large hut in the centre of the township where some women sit at a table. Seeing Dylan and Nora, PAT, a grey-haired woman stands.

DYLAN
Pat, this is Nora and her son, Caleb.

PAT
Welcome.

She extends her hand and Nora shakes it warmly. She motions to the table.

PAT (CON'T)
Please, take a seat. Rest.

They sit down, clearly exhausted. She turns to one of the other women sitting at the table.

PAT (CON'T)
Can you get Nora and Caleb something to drink please?

The WOMAN stands and makes her way inside, Sienna follows.

SIENNA
I'll help.

Pat turns to Dylan.

PAT
Only two?

Dylan nods with concern and hands her the FOLDED NOTE.

Pat unfolds it and reads.

"THE ARCHER HAS BEEN TAKEN. ARTEMIS MAY BE COMPROMISED."

DYLAN (CONT'D)
(whispering)
We have to get everyone out of here.

Pat folds the note back up, concerned, but not alarmed.

PAT
I'll bring it up with the council.

Dylan is shocked an annoyed.

DYLAN
It’s not safe --

PAT
That is for the council to decide.

Dylan sighs, shaking her head.

Sienna and the woman return with drinks and Sienna hands them to Nora and Caleb.

Dylan gives Pat a final glance before picking her bag up. She steps toward Nora and gives Caleb a quick pat on the arm. Nora gives her a look of sincerest gratitude.

NORA
Thank you. Both.

Dylan and Sienna give her quick smiles before walking off.

14 EXT. ARTEMIS TOWN SCHOOL - AFTERNOON 14

Dylan and Sienna enter to find BELLE (40s), a softly-spoken woman, sitting and sharpening a knife on whetstone.

DYLAN
Hey, Belle.

BELLE
Hiya gals.

Dylan hands their rifles over to Belle. She takes each rifle, checks them skillfully and places them alongside an array of other weapons in the cupboard behind her. Dylan places the remaining box of ammunition on the desk and signs the form.

DYLAN
Have you seen Danica? We need to report in.

BELLE
Mechanics with Trace?

Dylan nods and leaves. Sienna slides a charm bracelet across the table and Belle places it on her wrist, admiring it.

15 EXT. MECHANICS - AFTERNOON 15

Dylan and Sienna approach the makeshift mechanics hut, which acts as a garage and workshop, with parts and scraps covering the walls and ground. TRACE (60s) is covered in sweat and dirt, tinkering with a large crate-like battery. DANICA (40s), the Patrol Coordinator, stands watching on with concern.

TRACE
If we could replace the cylinder head it might run again, but can’t see us getting our hands on that kinda gear out here. (Seeing the girls approach) Heya kids.

DYLAN
Heads up.

Dylan tosses a bag of parts to Trace, who catches it expertly. Trace’s mood shifts to child-like giddiness and goes to hug her but remembers she is covered in filth and stops herself.

TRACE
Excellent. And the battery packs?

Sienna reaches into her bag and pretends that she can’t find them.

SIENNA
Shit. I knew we forgot--

TRACE
Funny. Every time just gets funnier.

Sienna reaches in and hands over the two large brick-like battery packs with a cheeky grin.

DANICA
How’d it go?

DYLAN
Two. A mum and her kid. Increased drone activity out past the ridge and down at the dam. No foot traffic. The gate’s secure.

Danica looks at them with concern.

DANICA
Only two?

Dylan echoes her concern with pursed lips and a nod.

16 EXT. MEDICAL CLINIC - AFTERNOON 16

Dylan makes her way to the door as Sienna stops to chat to CLARE (18), who approaches them carrying a basket full of fresh fruit and a friendly glow. Dylan shoots Sienna a knowing smirk.

A young girl, RILEY (12) comes sprinting up the path with a large wooden staff.

RILEY
Dylan! Dylan!

Riley stops with a halt, puffing from the sprint.

RILEY (CONT'D)
Check it out!

Riley takes a step back and twirls the staff around her waist, then above her head. She catches the staff and smirks up at Dylan proudly.

DYLAN
See. Practice makes progress.
Keep it up.

Riley runs off back down the path. Dylan watches her smiling.

CLARE
So cute.

SIENNA
You know... I can twirl a staff
with the best of 'em.

DYLAN
(under her breath)
On that note.

Dylan leaves the two flirting and walks inside.

17 INT. MEDICAL CLINIC - AFTERNOON 17

Dylan waits nervously in the small waiting room, admiring the old photographs of children and families that adorn the walls. Another WOMAN sits quietly in the corner.

Nora and Caleb emerge from the back room with fresh bandages on their wrists. They are escorted out by JEAN (late 20s) dressed smartly in jeans and a black shirt, with visible but fading scars on her neck and face.

NORA
Thank you.

Jean gives her a nod and pats Caleb on the shoulder.

JEAN
Take care.

Dylan stands to the side to allow them room to exit. She gives them a small smile as the woman escorts them out.

DYLAN
They gonna be OK?

JEAN
The scars will heal. Some quicker than others.

Dylan's eyes shift slightly to Jean's wrists where inch-long scars have healed. She takes out a large canvas bag from her duffel bag and hands it to her. Their hands touch as she takes it from her. Dylan stumbles over her words nervously.

DYLAN
Sorry, we uh... couldn't find everything on the list. Got some extra gauze and aspirin, but the saline's becoming harder to find. I just... I hope it's enough.

JEAN
Thank you, Dylan. It's more than enough.

Dylan adjusts the bag on her shoulder, readying to leave.

DYLAN
Oh, I almost forgot.

She reaches back into her bag and hands over a book.

JEAN
Did you enjoy it?

DYLAN
I did, yeah.

They hold eye contact until Dylan shies away again.

DYLAN (CONT'D)
I'd better go.

JEAN
Be careful out there, OK.

DYLAN
Always am.

They give each other a quick smile, before Dylan turns and leaves.

18 EXT. DYLAN HOUSE - AFTERNOON 18

Dylan approaches a small cottage hidden amongst the bushland, nestled into the hillside. She makes her way towards the front door. She kicks off her boots, leaving them outside before letting herself in.

19 INT. DYLAN HOUSE - AFTERNOON 19

Hearing the door close, MELEIA (late 50's) comes scurrying around the corner, wiping her hands on her flour-covered apron. She throws her arms around Dylan, who squirms in her tight embrace, dropping the bag to the floor. She is a greying older woman, complete with weathered skin and warm smile.

MELEIA
You must be starving. Are you even eating out there? Next time I'll --

DYLAN
Mum!

MELEIA
Alright, alright, I'm sorry. Go freshen up, Mum will be home soon.

Dylan picks up her duffel bag.

20 INT. DYLAN HOUSE / BEDROOM - AFTERNOON 20

Dylan places the duffel bag on the floor and the now damp towel on a hand-sewn quilt adorning her single bed.

She picks up the brush from the quaint dresser made from recycled wood pallets, and brushes the knots from her long hair. She gazes at the dresser where small trinkets and a couple of books stand.

She ties her hair back up in a ponytail and places the brush down on the dresser next to an old framed photograph of a much younger Meleia, Channer and another young woman, holding a baby in her arms.

21 INT. DYLAN HOUSE / KITCHEN - AFTERNOON 21

Dylan enters the room to find Meleia and CHANNER (mid 50s) embracing. Channer's hands and face are smeared with dirt. She's skinnier than Meleia and although younger, appears older and more worn-down. She sees Dylan and her face lights up as Dylan runs over and throws her arms around her.

CHANNER
Hey kiddo.

Dylan tightens her hug and Channer winces slightly.

DYLAN
What's wrong?

Channer glances over at Meleia, then shakes her head. She pulls away from Dylan and smiles.

CHANNER
Just a little sore from a fight with a broken pipe.

Meleia places the pie on the table. Dylan's mouth waters in anticipation.

MELEIA
So... tell us about your trip.

22 INT. DYLAN HOUSE / KITCHEN - LATER 22

They sit around the small table in the kitchen nook. Dylan's plate is empty as she scrapes the plate and spoons the last few remaining crumbs into her mouth.

DYLAN
Just doesn't seem right.

MELEIA
Still, two more safe now thanks to you.

Dylan sighs.

DYLAN
They're just gonna keep pretending like nothing's changed. That what's going on in the city doesn't affect us.

Meleia looks over at Channer with concern, as she has barely touched her pie.

CHANNER
The council's just doing what they believe is best. Let's wait and see what they say OK.

Dylan takes a deep breath.

DYLAN
Fine. You guys don't mind if I --

MELEIA
Go. Relax.

Dylan starts to collect her plate and cutlery but Channer stands, pained from the movement, and collects them taking them into the kitchen.

CHANNER
We've got it.

Meleia jumps up and retrieves a box of breads.

MELEIA
Take this over for me?

Dylan hugs Channer gently and then kisses Meleia on the cheek, taking the box from her.

23 INT. COMMUNITY HALL - NIGHT 23

Dylan places the box of bread on a table where other foods and crockery are stationed. She walks past tables where WOMEN sit chatting and eating, amongst firelight and candles.

She approaches the bar and a WOMAN hands her a jug of ale and a tall glass. She carries it over to where Sienna and Clare are seated. They look cosy, continuing the flirtatious behaviour from earlier that afternoon.

Dylan sits down across from them and refills their glasses, pouring one for herself. She slides a piece of pie across the table.

DYLAN
From Meleia.

Sienna wafts the smell closer to her nose using her hand, inhaling, as if in a trance.

SIENNA
So how was the homecoming?

DYLAN
You know, you're gone for a couple of weeks and it feels like nothing's changed.

CLARE
That's cause nothing ever changes around here. You guys are so lucky. Sometimes I wonder what it's like out there, beyond the gates.

SIENNA
Maybe I'll take you out there sometime. I know a couple of places where...

She leans into her ear seductively, and whispers something that makes Clare grin sheepishly. Dylan distracts herself with her drink and looks around at the FEW WOMEN milling about and chatting.

CLARE
Tempting. But I'm happy here. We have everything we need, and we're safe.

DYLAN
Yeah, but for how long?

SIENNA
Dylan!

She notices Sienna’s pleas to avoid alarming Clare.

DYLAN
C’mon, you saw the note.

SIENNA
Well we’re safer here than out there.

Dylan shakes her head, becoming more frustrated.

DYLAN
You don’t know that.

Dylan observes the room, taking a long refreshing drink.

Sienna picks at the pie crust with her fingers.

DYLAN
Don’t you ever wonder... what it’s really like in the city?

SIENNA
Yeah, if it’s really as bad as they say.

DYLAN
I don’t think they made it up. You’ve seen what it’s like out there. Just ask the Doc how she got those scars.

Dylan feels that low-blow. She sees the women chatting amongst themselves, looking content and at peace.

DYLAN
Maybe you’re right.

Sienna smiles through a mouthful of food.

SIENNA
I’m always right.

Dylan gulps down the remainder of her drink and stands up.

DYLAN
I’m headin’ off.

SIENNA
You sure? Night’s still young?

DYLAN
I'm just tired. Enjoy the rest of your night.

CLARE
We will.

Clare leans in and trails kisses up the side of Sienna's neck, leaving Sienna surprised but eager.

24 EXT. DYLAN HOUSE - NIGHT 24

As Dylan makes her way down the path, Jean exits with her doctor's bag in tow. Dylan sees the bag and stops as Jean approaches her awkwardly.

DYLAN
I take it this wasn't a personal call? My Mum alright?

JEAN
You should really talk to her about it.

Jean, concerned and saddened, goes to leave, but Dylan grabs and holds onto her arm, turning her around.

DYLAN
Wait a sec. She said she was a little sore. What's going on? If she's sick I can get whatever you need. Just tell me what it is--

JEAN
The medicine she needs, I don't have. I can't... I can't help her, Dylan. I'm sorry.

Jean touches her shoulder warmly as Dylan stares blankly at her home.

25 INT. DYLAN HOUSE / KITCHEN - NIGHT 25

Dylan peers around the corner where Meleia sits forward leaning on her knees watching Channer pace back and forth in front of the fireplace.

MELEIA
Well, we have to do something.

CHANNER
There's nothing left *to* do.

Dylan is unable to handle being out of the conversation and turns the corner.

DYLAN
What’s going on?

MELEIA
Oh... hey sweetie. You’re back early. Want some tea? I made a fresh pot.

Dylan doesn’t answer but just stares at Channer.

DYLAN
I know something’s wrong. I know you’re not OK, so please, just tell me the truth.

Channer sighs and reluctantly divulges.

CHANNER
I’m sorry, kiddo. We didn’t know how to tell you.

DYLAN
Tell me what?

CHANNER
Cancer. I have cancer.

Dylan steadies herself, grabbing hold of the kitchen table. She leans back and sits on the edge. Her breath caught in her heavy chest.

CHANNER (CONT’D)
I was never immunised...

MELEIA
So the usual treatments won’t work.

DYLAN
But Jean... can’t she...

CHANNER
It’s inoperable, kiddo. I’ve been taking the radiation pills for a while now, but there’s been no improvement.

Dylan takes a deep breath as her tears begin to well in her eyes.

DYLAN
What are you saying?

MELEIA
We’re so sorry, sweetie.

Meleia approaches to hug her, but Dylan stands up. A single tear escapes her eye and she wipes it away swiftly. Meleia takes another step towards her, but Dylan moves away, her hands raised, shaking, as she leaves the room hastily.

CHANNER
Let her go.

Meleia remains looking down the hall.

SFX: The door closes sharply.

26 EXT. JEAN HOUSE - NIGHT 26

Dylan knocks impatiently on the door. A few moments pass before she raises her hand to knock again but Jean answers it.

DYLAN
You said there was a medicine.

Jean opens the door wider and motions for Dylan to come in.

27 INT. JEAN HOUSE - NIGHT 27

Dylan paces around the room, unsure of what to do with herself. The apartment is a small room with a single bed to one side, a tiny kitchen nook to the other, and a fireplace in the corner. There are no other furnishings, apart from a small shelf with stacks of books.

DYLAN
She said the pills you gave her aren’t working.

JEAN
They’ve slowed it down, but no, without additional treatment, I can only try and make her comfortable.

Dylan stares at her, somewhat confused.

DYLAN
Comfortable? No. If there’s a cure, I’ll get it. Just tell me what it is, I’ll leave for Wilton clinic first thing.

JEAN
It’s not that kind of drug, Dylan. You won’t find it in Wilton, or anywhere outside the city. The treatment she needs is a chemical compound serum, that

(MORE)

JEAN (cont'd)
targets specific genetic markers. It's prescribed only under Government sanction.

Dylan sits on the end of the bed, dejectedly.

JEAN (CONT'D)
Even if you had ID, even if you could get into the city, you would need to find a doctor who would procure the serum without the sanction.

Jean sits down next to her.

DYLAN
But it would cure her.

JEAN
Yes, but Dylan...

Jean places her hand on Dylan's leg but Dylan stands up.

DYLAN
Thank you, Jean.

Dylan rushes out the door.

28 EXT. SIENNA HOUSE - NIGHT 28

Dylan stands outside Sienna's small cabin, one of many in a row of adjoined cabins. Sienna opens the door, tying up her dressing gown. Dylan enters past her without invitation. Sienna yawns and closes the door as if this was a usual occurrence.

29 INT. SIENNA HOUSE - NIGHT 29

Sienna's house is small with many colourful furnishings. There are bright curtains and way too many throw pillows for the limited furniture.

There is a double bed to one side behind some wooden dividers, where Clare is fast asleep.

Sienna moves from the kitchen with the tea pot and pours it into the two cups on the table where Dylan sits.

DYLAN
I know it's risky, but I've got no other choice.

SIENNA
I get it. I do. But Dylan, the city?

DYLAN
Maybe it’s not really as bad as they say?

SIENNA
You’ve seen what it’s like out there. The people we bring in. I don’t think they made it up. Besides, what about the note? What about everyone here?

DYLAN
It’s my mum, Sienna. I can’t just watch her die.

Dylan finally breaks down, fighting to hold back the tears. Sienna sits at the adjacent chair and holds Dylan’s trembling hands, trying to sooth her.

SIENNA
I know. So what’s the plan?

Dylan looks up at her and Sienna wipes the tears from her cheek.

30 EXT. COMMUNITY HALL - DAY 30

Dylan waits outside the COMMUNITY HALL as TOWNSPEOPLE file out and go on with their business. Danica exits with Pat.

DANICA
Latest patrols suggest limited drone activity near the dam, no more than usual.

PAT
What would you recommend?

DANICA
We monitor the situation. Keep on schedule. A supply run to Wilton next week and a couple of Eastern-ridge farm trades later this month.

Dylan spots Sienna exiting another hut down the path. She gives Dylan a nod.

Danica and Pat walk off.

Dylan sees Nora exit the hall and approaches her, whispering.

DYLAN
Nora, I need your help.

Dylan pulls her to the side and they converse in inaudible whispers.

31 EXT. MEDICAL CLINIC - DAY 31

Dylan walks hastily past the clinic, focused, not seeing Jean standing out the front talking with another WOMAN.

Jean excuses herself from the conversation and goes after Dylan.

JEAN
Dylan, wait.

DYLAN
Sorry, I'm kind of in a rush.

JEAN
(whispering)
You're still thinking of going then?

DYLAN
You can't stop me.

JEAN
That's not...

This time it is Jean who takes a hold of her arm to stop her. Dylan looks down at her arm, then back to Jean's eyes.

JEAN
Just, come past later, okay. Please?

Dylan nods in agreement.

32 INT. DYLAN HOUSE / BEDROOM - AFTERNOON 32

Dylan takes some clothes from her dresser and places them into the duffel bag sitting on top of her bed. She zips up the bag, takes one final glance around her room and quietly walks out.

33 INT. DYLAN HOUSE / KITCHEN - AFTERNOON 33

She stands by the kitchen entrance watching her parents sitting peacefully by the fireplace.

Meleia sips on tea with her feet resting on Channer's lap.

Dylan pauses for a moment before lowering her eyes and turning the corner.

34 INT. SIENNA HOUSE - AFTERNOON 34

Sienna has the rifle on the table. Dylan packs some fruit and bread into her duffel bag and then places the rifle carefully into the bag.

SIENNA
You're sure about this?

She slings the rifle and duffel bag over her shoulder.

DYLAN
Yeah.

She pauses momentarily before giving Sienna a hug.

DYLAN (CONT'D)
Take care.

SIENNA
You, too.

Dylan ends the hug and leaves, avoiding eye contact.

35 EXT. JEAN HOUSE - EVENING 35

Dylan waits at the door with her gear slung over her shoulder. She glances anxiously at the sun setting in the canopy of trees above her.

Jean opens the door and a breath hitches in her chest.

36 INT. JEAN HOUSE - EVENING 36

Jean hands Dylan a small first aid kit.

JEAN
There's a suturing kit, some iodine tablets, water purifiers and codeine.

DYLAN
Thank you.

Jean takes two vials of blood from the kitchen counter and places them in the kit.

JEAN
And you'll need this.

Dylan takes a long, carefully survey of the vials and packs them in the kit before placing it in her bag.

Jean hands her a piece of paper with "DX7-60" written on it. Dylan folds it up and puts it in her pocket.

JEAN (CONT'D)
The serum number. With the blood samples they should be able to make what she needs.

Jean picks up a book off the end of the bed, as Dylan collects her things at the door. She hands her the book, "The Handmaid's Tale". Dylan takes it and places it in her bag.

They stand silently for a moment.

DYLAN
Can I ask you something? (to Jean's nod) Why are you helping me?

Jean is surprised that it wasn't obvious to her.

JEAN
Before... I couldn't be who I wanted to be. Be *with* who I wanted...

Dylan glances at her scarred neck and face, and the thick scars on her wrists - permanent reminders of her desperation.

JEAN (CONT'D)
This place... it saved my life. But you...

Jean steps closer to her, leans in and kisses her softly. She lifts her hands and lightly brushes Dylan's cheek before pulling away.

DYLAN
What was...

JEAN
A plea. To be careful out there.

Dylan is still stunned by the kiss.

DYLAN
Always am.

They share one last moment.

Jean watches as Dylan opens the door and disappears into the darkened bushland.

37 EXT. GATES OF ARTEMIS - EVENING 37

Dylan approaches quietly, but halts and crouches when she hears the rustling of bushes nearby and a snap of a branch.

Sienna stumbles out, her bag and rifle slung similarly over her shoulder.

SIENNA
Ow. Shit!

DYLAN
Sienna? What are you doing here?

Sienna soothes her sore arm.

SIENNA
You didn't think I'd let you go alone, did you?

Sienna mockingly 'tisk tisks' her.

SIENNA (CONT'D)
Always under-estimating me.

Dylan smirks as Sienna takes the lead, then stops and turns.

SIENNA (CONT'D)
How did you plan to get past Anna?

Dylan pulls the hood over her head and adjusts her bag.

DYLAN
Up for an evening run?

Dylan takes off. Sienna pulls her hood on and follows, less agilely.

They run through the narrow walkway as Anna yells after them.

ANNA
Oi! (at recognising Sienna) Sienna?

Dylan and Sienna disappear into the brush ahead as Anna slides down the rock face and chases after them.

ANNA (CONT'D)
Sienna!

Dylan leads them through dense brush. She jumps over a large fallen tree and helps Sienna over, before pulling her to the side, falling down a small ravine. They land hard and painfully. Dylan pulls her close to her and covers her mouth to keep her quiet.

Anna moves above them and pauses. Not hearing anything, she retreats.

Dylan releases her hand from Sienna's mouth and turns to see if she is alright.

SIENNA
Ow.

DYLAN
You OK?

Sienna nods, wiping her forehead where a large scratch oozes a bit of blood. Dylan notices the large cut on Sienna's arm, reaches into her bag and pulls out a bandage.

38 EXT. BUSHLAND - NIGHT 38

They walk briskly through the bushland. The moonlight and a small flashlight lighting their way. Dylan is adept and confident, Sienna, her arm wound now bandaged, not as much.

SIENNA
Shouldn't we find somewhere to sleep the night?

DYLAN
Anna will have reported back to Danica by now.

Dylan continues to push on ahead.

DYLAN (CONT'D)
It'll be harder for them to catch up once we reach the bikes.

Dylan marches on ahead, as Sienna takes a deep breath.

39 EXT. DAM - EARLY MORNING 39

They climb up through the dam's staircase, remove a key from a brick hole and unlock the cage-door. They walk through, lock up the door again and return the key to the hiding spot in the brick.

They check the surrounding area and make their way across the dam wall.

40 EXT. BUSHLAND - MORNING 40

Dylan begins pulling the camouflage cover off two motorcycles hidden amongst some bushes off the path.

Sienna yawns and stretches her neck and shoulders.

They move the motorcycles out from behind the rocky hiding place, and maneuver them to the small dirt track. They sling their bags and rifles over their shoulders, start the motorcycles up and ride off down the track.

41 EXT. DIRT ROADS - MONTAGE - DAY 41

They ride along a deserted dirt road, dirt and rocks creating a plume of dust behind them.

They skillfully navigate tight bends and old bridges.

42 EXT/INT. PETROL STATION - DAY 42

Dylan dismounts her motorcycle next to the old petrol pump and searches her bag.

Sienna begins filling the tanks.

DYLAN
Keep your eyes peeled.

Sienna watches as Dylan makes her way inside. She finishes filling up one tank and moves on to filling up the other.

She sees Dylan inside the station searching for security cameras and seeing one in the corner above the counter she obscures her face from view.

Behind the counter the OWNER, an older gentleman, happily reclines in his chair reading a magazine. Dylan walks the aisles and collects some things. She glances out the window and Sienna gives her the thumbs up.

Sienna replaces the fuel caps on the motorcycles and checks to see Dylan is alright.

Dylan holds up a fancy watch and the Owner considers it, before nodding in agreement.

Sienna now mounted on her motorcycle scans the area diligently.

Dylan dumps everything in her bag, then tosses a chocolate bar over to Sienna, who catches it excitedly.

43 EXT. BRIDGE / RIVERBANK - DAY 43

They pull up on a quiet dirt road at the end of a bridge.

They carefully maneuver the motorcycles down the incline and under the bridge to keep them off the road and concealed.

They take their gear and descend the rocky incline to the riverbank.

44 EXT. RIVERBANK / BUSHLAND - DAY 44

Sienna finishes filling two WATER CANTEENS and hands them to Dylan who drops TABLETS into them.

Sienna leans forward and splashes some of the river water onto her forehead and hair in an attempt to cool down and wash off the blood and dirt.

Dylan screws the lids on the canteens and swishes them around when she is struck by one of Sienna's arms excitedly gaining her attention.

SIENNA
Check it out.

Dylan looks to where she is pointing. Across the river a KANGAROO drinks at the riverbank. They both stare in awe.

DYLAN
Wow.

SIENNA
I haven't seen a roo around these parts for years.

They both look on in awe for a moment before the kangaroo bounds back into the bushland.

Sienna dries herself off.

SIENNA
So what's the plan here, Dylan? Don't get me wrong, I love outdoor adventures and romantic camp outs under the stars as much as the next girl. But I'm starting to worry how we're actually gonna pull this off.

DYLAN
Thanks to Nora, we've got a name and an address. We just have to find a way in.

Dylan places the canteens back in her bag.

SIENNA
Yeah, that’s the part that’s worrying me.

Dylan and Sienna are startled by gunfire nearby. They quickly grab their gear and stand guarded.

A HUMMING SOUND gets louder.

DYLAN
Drone!

They make for cover under the nearby bridge.

RAPID GUNFIRE is heard and then a large CRASHING SOUND as a DRONE crashes into the riverbank nearby.

Above them they hear LAUGHTER AND CHEERS as a group of RAIDERS approach.

Dylan, slings her duffel bag onto her shoulder, takes the rifle and readies it. They hear INDISTINCT MUMBLING above them on the bridge and Dylan sneaks closer to take a look.

A COUPLE OF RAIDERS rush down the incline onto the riverbank towards their shot-down drone.

Sienna comes up behind Dylan and peers around the corner, but the rocks under her feet give way, causing her to slip and rocks to noisily cascade down.

The men turn and see them.

RAIDER 1
Oi!

Dylan grabs Sienna by the arm and they run off, scrambling down the rock-face.

RAIDER 1 (CONT’D)
Stop them!

The raiders run after them and shoot.

They duck and cover as Dylan slips then steadies herself. They make their way to the brush behind some boulders.

Dylan takes a careful glance and sees the raiders stop by the motorcycles.

DYLAN
Our bikes.

SIENNA
Shit!

DYLAN
C’mon. We’ve gotta go.

She helps Sienna up and they retreat into the bushland.

45 EXT. BUSHLAND - AFTERNOON 45

Dylan washes out Sienna’s wound with saline from the first aid kit. Sienna winces but remains composed.

DYLAN
It doesn’t need sutures, but you’ll need to be careful with it.

She places a covering on the wound and repacks the kit then washes her hands with water from the canteen.

Dylan gets an old paper map out of her bag. She unfolds it and they study the map, getting their bearings. Dylan points to a spot on the map.

DYLAN (CONT’D)
Nora said we can find Myra here. We follow the river north and enter via the wetlands near Casula.

Dylan takes a deep breath as she folds the map back up and places it back in her bag.

DYLAN (CONT’D)
You right to keep going? You know you don’t have...

Sienna stands and offers Dylan the hand from her good arm.

SIENNA
Let’s go.

Dylan takes her hand and stands up.

46 EXT. HILLTOP OVERLOOKING CITY - NIGHT 46

They come to the top of a hill and stand in awe at the expansive view before them.

DYLAN
It’s amazing.

SIENNA
And terrifying.

They’re exhausted, but they are captivated by the sight below them. From their vantage point they get a clear view of the city in the distance. The lights are so bright they block out the stars.

They retrieve two sets of binoculars from their bags and look down towards the checkpoint below. A small tollbooth on the edge of a quiet suburban street where a large fence separates the city from the surrounding bushland. A couple of small cars stop, are checked and then are allowed to pass through.

Sienna and Dylan peer through their binoculars.

DYLAN
I see no other way through.

SIENNA
Only one guard.

DYLAN
Yeah, but four mounted cameras.

They sit back and return the binoculars to their bags.

SIENNA
What now? More running?

Dylan knows they are both exhausted and running is not an option.

DYLAN
No. We talk our way through.

Sienna smirks.

SIENNA
Now that’s more my style.

They sling their duffel bags over their shoulders and make their way down the hill.

47 EXT. OUTER-CITY CHECKPOINT - NIGHT 47

Dylan and Sienna approach the checkpoint office, their hoodies over their faces and rifles in their bags slung over their shoulders.

SIENNA
Good evening, Sir. Our car broke down a few kilometers back and we...

The disinterested GUARD points to the scanner on the counter.

GUARD
Identification please.

She eyes the device on the counter he points to, then back at Dylan behind her who is just as unsure as she is.

The Guard looks up from his desk, annoyed.

GUARD (CONT'D)
Identification.

He looks at them, then at the screen in front of him showing a full body scan with the outline of the rifle in her bag with a red alert outline.

SIENNA
I was hoping you--

Alarmed, he stands and moves forward.

GUARD (CONT'D)
Place the bag on the ground and present your identification.

Sienna pauses, unsure of what to do. She looks behind her at Dylan who places the bag down.

OFFICER (CONT'D)
Identification. Now!

Dylan looks at Sienna who looks panicked.

DYLAN
We were just out... hunting...

He pulls out his handgun and raises it at Dylan. He steps to the side of the booth and the screen door slides open. He steps through the door, his gun still raised.

GUARD
Turn around and face the wall. Both of you. Put your hands on her head. Now!

Sienna moves towards the wall, her arms raised to her head.

SIENNA
(whispering to Dylan)
Hunting? Really?

The Guard moves to place magnetic handcuffs on her when Dylan hits him in the back of the head with the base of her rifle, knocking him out.

SIENNA
Shit.

DYLAN
Let's go.

SIENNA
Ugh. More running.

They grab their gear and move through the barrier. The Guard lies motionless on the ground. Dylan looks around to make sure no one else saw them. But as she looks up, forgetting the cameras, one camera zooms in, SNAP, taking a close up photograph of her face.

48 EXT. CITY STREETS - MONTAGE - NIGHT 48

-- Dylan and Sienna run along a main street with cars driving past.

-- They walk down a side street. A drone flies low overhead and they drop their faces and hide themselves. They watch it fly past.

-- They walk along cluttered sidewalks. The decrepit houses look like death traps with electrical cables haphazardly intertwined from one house to the next.

-- They stop under a dim street light and check the map again. They dodge a LOCAL MAN walking his two LARGE DOGS.

-- As they walk past a row of old semis, an ELDERLY WOMAN emerges from the shadows, her arms outstretched, begging for food. They hasten and make their way around another corner towards the SOUND OF DANCE MUSIC.

49 EXT. ALLEYWAY / DANCE CLUB - NIGHT 49

Dylan and Sienna pause outside a dance club.

Three WELL DRESSED MEN enter the club by raising their wrists under a scanner.

Two PARTY GIRLS stumble out of a club, clearly inebriated and two DRUNK MEN follow them. They begin walking towards Dylan and Sienna, who lean up against the wall in the shadow of the dim street light.

DRUNK MAN 1
We just wanna talk to ya.

The girls stumble over their feet as they attempt to walk away. They are a few steps away from Dylan now.

PARTY GIRL 1
Leave us alone, ya creeps.

Drunk Man 1 catches up to them and grabs the girl by the shoulder turning her around, holding her painfully by the arm.

DRUNK MAN 1
What’d ya say, bitch?

He slaps the girl across the face and she whimpers.

Down the alleyway, KALLIE (23), dressed in all black with a hood covering most of her face is holding up a small device. The screen shows the wall in front of her with an augmented message "AURA-TAG23:ACTIVATED". She stops at the commotion and watches on tentatively.

PARTY GIRL 1
I’m sorry, I --

Dylan drops her bag and moves towards them, stepping out into the street in front of the two men.

DYLAN
Leave her alone.

DRUNK MAN 1
Piss off, kid.

He pulls the woman toward him.

DYLAN
I said leave her alone.

DRUNK MAN 1
Why don’t you...?

He lets go of the woman and takes a swing at Dylan but she grabs the man’s fist and twists until his whole arm is contorted and he drops to his knees.

His drunken mate steps in and Sienna grabs his arm and twists it behind his body, holding him in place.

Kallie watches on with concern and curiosity.

The commotion draws the attention of some passing POLICE OFFICERS. They begin hastily walking towards them.

DYLAN
(to the girls)
You should go now.

PARTY GIRL 1
Thanks.

The two girls scurry off.

She twists the man’s arm, making him stand up.

DYLAN
(to the men)
Get up, and get lost.

Sienna lets go of her man, who clutches his sore arm, backing up a few steps, heeding her advice. Dylan pushes her man off toward his friend.

DYLAN (CONT'D)
I said, go.

They begin moving away, but when the Police Officers arrive they stop in their tracks. Police Officer 1 raises his scanning device habitually.

POLICE OFFICER 1
Identification.

The drunken men raise their arms reluctantly and the officer scans their wrists with the device.

POLICE OFFICER 1 (CONT'D)
2 demerits. Now vacate.

They hobble off muttering to themselves, and clutching their sore arms.

Sienna and Dylan begin backing away slowly towards their bags.

POLICE OFFICER 1 (CONT'D)
Stop.

POLICE OFFICER 2
(To his colleague)
AURA insurgents?

DYLAN
We don't want any trouble.

POLICE OFFICER 1
Identification. Now!

Dylan and Sienna begin to panic. Sienna grabs their bags and backs away slowly. Dylan holds her arms up in front her defensively, stepping backwards.

The officers draw their firearms and aim at them.

POLICE OFFICER 1 (CONT'D)
I said, now!

They stop and raise their arms above their heads.

Kallie taps on her device as Police Officer 2 goes to apprehend Dylan.

An EXPLOSION goes off down the alley.

In the chaos, the officers are momentarily distracted and Sienna and Dylan grab their bags and make a run for it. Police Officer 2 turns and fires his weapon at them but they dive behind a dumpster.

Kallie whistles getting their attention. She climbs through a small ajar basement window, and once in, waves them to follow.

Sienna turns to see Dylan leaning against the wall, clutching at her shoulder. She helps her up and they run to her, pass their bags through and slide in after her.

50 INT/EXT. BASEMENT - NIGHT 50

Kallie assists Dylan through the window and quickly closes it as the Police Officers run past.

Sienna helps Dylan onto the ground and pulls back the clothes from her shoulder. Dylan takes a closer look at the wound just above her bicep. It just grazed.

DYLAN
I'll be fine.

She sees Kallie watching them inquisitively from opposite the room.

DYLAN (CONT'D)
Thank you.

Kallie looks them up and down and then back out the window to make sure they were not followed.

KALLIE
You're not from around here, are you?

SIENNA
Not exactly, no.

DYLAN
We appreciate the assistance but we really should be going.

KALLIE
Look, you guys seem pretty banged up. I know a place nearby. You can tend to that (motions at her shoulder) and rest the night if you want.

Sienna leans in close to Dylan, pleading in whispers.

SIENNA
We have no idea where we are. Maybe she can help?

Dylan considers her words and seeing Sienna tired and covered in dirt and dried blood, sighs and nods.

51 EXT. EASTERN PERIMETER STREETS - NIGHT 51

Kallie leads them safely through the run-down and cramped streets. The streets are still busy for the late time of night with LOCALS out bartering and chatting idly.

KALLIE
Oh, I'm Kallie, by the way.

DYLAN
Dylan.

SIENNA
Sienna!

Dylan watches as Kallie calmly and carefully leads them through a makeshift marketplace full of awnings and crates and people. Kallie glances behind her.

KALLIE
What you did back there was completely insane. Getting involved in other people's business like that, you're just asking for trouble. The police don't hesitate to shoot around here, especially now.

DYLAN
I noticed.

Sienna is startled by a LOUD BANG coming from behind her as a DRUNK MAN crashes into some rubbish bins, stumbling over the strewn rubbish as he struggles to regain his feet.

They round the corner and Kallie stops them, arm outstretched. POLICE OFFICERS are standing outside a shopfront, violently arresting a MAN.

Kallie taps her device and then an earpiece.

KALLIE
There's a situation on Barcom Ave. Are you getting this?

She nods as she listens to instructions.

Dylan and Sienna watch on as RIOTERS yell abuse at them and the violence intensifies as people begin throwing objects at the officers.

KALLIE (CONT'D)
Copy that.

Kallie takes a photo using her device and then tags it to the wall with the code "AURA-TAG23:UPLOAD. She places the device back in her bag before turning and ushering them back the way they came.

52 EXT. KALLIE APARTMENT - NIGHT 52

Kallie climbs up an old fire ladder.

KALLIE
Are you right to climb?

Dylan gives her a reassuring nod, letting Sienna go first.

Kallie enters a door using an old-school pin code lock. Dylan struggles up the ladder and they follow her in.

53 INT. KALLIE APARTMENT / LOUNGE - NIGHT 53

Sienna places the bags down and collapses into the sofa, exhausted.

Dylan checks the room and then pulls her shirt away from her shoulder to take a closer look at the wound. It’s still bleeding and fleshy.

SIENNA
Let me take a look at that.

Sienna grabs the first aid kit from the bag and hands it to Dylan. She carefully rests the vials of blood on top of some clothes beside the bag on the floor.

Kallie enters the room and places some clean clothes down on a chair near the coffee table before making her way to the galley-style kitchen. Kallie opens her bare cupboards.

KALLIE
Can I get you a drink? Coffee or... whiskey?

SIENNA
Ooh, whiskey.

KALLIE
And for you?

She notices Dylan has taken a seat on the floor in front of Sienna.

DYLAN
Just some water, please.

Sienna cleans Dylan’s wound, while Kallie gets the drinks.

SIENNA
It’s gonna need suturing.

Dylan retrieves the sewing needle and thread from the kit and gives it to her.

Kallie returns and hands Sienna the glass of whiskey.

Sienna gulps it down straight away, placing the empty glass down on the table. She braces herself and takes a deep breath.

Kallie sits down opposite them and places the glass of water down on the table. She peers up to see what is about to happen and is grossed out.

KALLIE
Oh wow. You’re not *really* gonna do that yourself, are you?

Sienna goes to insert the needle.

KALLIE (CONT’D)
Wait, wait. Oh my God, stop. Can’t you get a doctor to do that?

Kallie turns away, pours herself a glass of whiskey and tops up Sienna’s.

DYLAN
It’s fine.

Dylan takes Sienna’s glass of whiskey and skulls it.

SIENNA
Ready?

Dylan nods quickly and Sienna begins to suture the wound. Dylan winces from the pain. Sienna tries to take her mind off it.

DYLAN
That explosion in the alley... that was you?

Kallie nods, sipping on her whiskey taking deep breaths, trying to avoid the scene in front of her.

KALLIE
What exactly was your plan back there anyway?

Dylan jolts a little and Sienna gently steadies her.

SIENNA
We don’t really do plans. Not very well at least.

Kallie watches Sienna’s hand skillfully sewing, then notices her wrist, un-scarred. She sees Dylan’s hands clasped in her lap, her wrists also un-scarred. She sits back in her chair stunned and takes a large gulp. She shakes her head in disbelief.

KALLIE
Holy shit.

They both look up at her.

KALLIE (CONT’D)
It makes total sense now. You’re free-born.

Their alarm turns to confusion.

KALLIE (CONT’D)
Non-sanctioned. Without license.

They’re still unsure, so she raises her wrist at them.

KALLIE (CONT’D)
No implant? No identification?

DYLAN
Like you said, we’re not from around here.

Sienna finishes off the last suture, covers the wound with a bandage and packs up the kit.

KALLIE
I’ve heard about free-borns, just never met one before. Always figured they were a myth.

Sienna pours herself another whiskey and takes a large gulp.

SIENNA
Not a myth.

Kallie reaches back, collects a tool from the table and begins tinkering with a gadget.

KALLIE
We heard stories growing up. Of people living outside the cities. On farms. In caves and underground caverns. What’s it really like? Out there?

Dylan takes another sip of whiskey from Sienna’s glass.

KALLIE (CONT'D)
Sorry. I'm just... curious.

SIENNA
It's...

She tries to find the words.

DYLAN
Quiet.

They both watch her as she trails off.

DYLAN (CONT'D)
Simple.

KALLIE
Sounds nice.

DYLAN
It is.

KALLIE
Then why come here? To this shit-hole?

Dylan stands up and (sneakily) places the vials of blood carefully back into the first aid kit, but Kallie sees it.

DYLAN
We're looking for someone.

She gets out the map and unfolds it placing it on the table in front of them.

Kallie recognises the location circled on the map and becomes suspicious.

KALLIE
How do you know about this place?

DYLAN
A friend.

Sienna notices that Dylan is holding back the details.

SIENNA
Can you tell us how to get there?

KALLIE
I'll do you one better. I'll take you there myself.

Dylan folds the map back up and places it in her bag, wincing as she extends her arm too far. Kallie eyes the blood stains.

KALLIE (CONT'D)
Tomorrow. First thing's first.

Kallie stands and holds out the pile of clothes.

KALLIE (CONT'D)
Shower's down the hall.

She smiles and takes the clothes from her.

54 INT. KALLIE APARTMENT / BATHROOM - NIGHT 54

Dylan, now dressed in black city-styled clothes, her wet hair tied loosely in a pony tail, assesses the bandage on her arm. She grabs up the shirt.

She turns as she hears a KNOCK AT THE DOOR.

DYLAN
Come in.

Kallie opens and stands in the doorway. She swallows the butterflies she gets at the sight of Dylan with only a tank top on. She is athletic and strong, but feminine and soft. Dylan tries to pull the shirt over her head, wincing.

KALLIE
Here. Let me help you with that.

She moves to help ease the shirt over her head, being gentle and careful not to hurt her. Once the shirt is on she takes a step back, giving Dylan space again.

KALLIE (CONT'D)
I uh. I have to ask.

She holds out her fingers showing the length of the vial of blood from earlier.

KALLIE (CONT'D)
The uh... vial of... are you?

Dylan senses the level of concern in Kallie's voice.

DYLAN
Not me. My Mum. She's sick.
That's why we're here.

Kallie is relieved, but then guilty for being relieved.

KALLIE
I'm so sorry.

DYLAN
It's... fine.

Dylan drops her eyes as she feels tears coming on. She collects her dirty clothes from the floor. Kallie's eyes linger on her for a moment too long, not knowing what to say.

DYLAN (CONT'D)
Thank you. For letting us stay.

KALLIE
It's no problem. It's nice to have the company.

Dylan gives her a quick smile and slinks past her.

55 INT. KALLIE APARTMENT / LOUNGE - NIGHT 55

Sienna is fast asleep on the sofa.

Dylan moves quietly, placing a blanket from the edge of the sofa over Sienna.

She sits across from her, near the window.

The streets outside are noisy with the constant SOUND OF SIRENS and BUSTLE.

She pulls the curtain aside slightly and peers out.

56 INT. KALLIE APARTMENT / LOUNGE - MORNING 56

Dylan is still sitting by the window, the BOOK in her hands.

Kallie comes in, and seeing Sienna still fast asleep, approaches quietly.

KALLIE
Been awake long?

DYLAN
An hour or so. Hard to sleep.

Kallie moves to stand beside her.

KALLIE
How's the arm?

Dylan moves it around a little.

DYLAN
Sore. But it should be fine.

They share a moment. Kallie sees Dylan's eyes drop to see the wrist bands in Kallie's hands.

KALLIE
Oh I uh. So I was up like all night too, rigging up these. You're gonna have a hell of a time trying get around this city without ID.

She places them on the table and picks up a small computer chip, holding it out for Dylan to see. Dylan notices the slender scar on her wrist.

DYLAN
Did it...

KALLIE
Hurt? No. Well, not that I really remember.

There is a loud KNOCK AT THE DOOR and Sienna sits up startled as Dylan stands defensively.

Kallie brushes past Dylan to check out the window. She holds out her hands to reassure them and they relax slightly.

KALLIE (CONT'D)
It's OK. It's a friend.

She opens the door and MILES (25) enters. He is scrawny but handsome and wears a long trench coat. He hugs Kallie hello and spots Dylan and Sienna.

MILES
These your "out of town" guests?

Kallie nods, closing the door.

KALLIE
Miles, this is Dylan and Sienna.

Miles raises his hand.

MILES
Hey!

DYLAN
Hi.

Sienna waves and yawns.

Miles' expression turns serious. He reaches into his jacket pocket and retrieves two small computer chips, handing them over.

Kallie moves over to her table and loads her computer. A holographic interface appears in front of her. She plugs the chips into a computer and begins interacting with it by swiping and tapping at the projected images in front of her.

Dylan and Sienna watch on in awe.

Miles leans in closer to Kallie.

MILES
You sure about this?

She looks over at Dylan.

KALLIE
Yeah.

He gives her another hug.

MILES
(To Kallie)
I'll see ya later then. (To Dylan and Sienna) Nice to meet you both.

They both wave goodbye as he leaves but their attention is on Kallie as she moves swiftly around the interface.

SIENNA
What is all that?

KALLIE
That's you! Well... a fake you.

Dylan moves to stand next to her.

KALLIE (CONT'D)
Your new IDs.

She taps the holographic interface and a flash goes off. An image of Dylan now appears in a profile.

57 EXT. INNER-CITY CHECKPOINT - DAY 57

Sienna, now in her city-blacks, adjusts the cuff on her wrist nervously as they move through the crowded street. Kallie leads the way and Dylan inspects her cuff with concern.

DYLAN
You sure these'll work?

KALLIE
Just keep 'em hidden and follow my lead.

Sienna slides the sleeve down over the cuff.

They approach a checkpoint booth with a small line of WORKERS lined up to get in.

Kallie walks ahead of Dylan and Sienna.

KALLIE
Keep your faces down. Do what I do.

The Workers move through one at the time, scanning their wrist, standing on a circled spot on the ground where they are body-scanned, before being waved through by the OFFICER.

Kallie steps up, scans her wrist, stands on the spot and receives the wave through.

Dylan takes a calming breath and moves forward to the scanner. Keeping her head down she extends her arm under the scanner and waits for the beep. Nothing. She withdraws her wrist then tries it again just as the Officer steps forward. The scanner lets off a small beep and she exhales, moving forward to the body-scanner. She gets the all the clear and is waved through, joining Kallie on the other side of the barrier.

Sienna steps up and the scanner reads her cuff, giving her the beep of approval. She steps forward to the body-scanner and is given the all clear. She sighs in relief.

58 EXT. CITY STREET - DAY 58

They walk through crowded streets, bustling with LOCALS.

An ELDERLY WOMAN sits on the corner of the street, the few possessions she owns strewn around her. She sees them approaching and outstretches her arms. Dylan hesitates but Kallie approaches her, crouches down and gives her a hug.

KALLIE
I’m gonna see you later, right?

ELDERLY WOMAN
Of course.

KALLIE
Promise?

She smiles baring her rotten teeth. Kallie smiles back at her before turning to the others.

KALLIE (CONT’D)
C’mon. This way.

They make their way down the street, weaving in and out of bustling people.

59 EXT. JAZZ CLUB - DAY 59

They stand outside in a dingy alley. Dylan eyes her surroundings as Kallie looks up into a hidden camera above the doorway. The security door unlocks and she walks in. Dylan and Sienna follow her in anxiously.

60 INT. JAZZ CLUB / MAIN BAR - DAY 60

As they walk through the main bar, Dylan notices the old leather seats and wooden furnishings, which are in considerably good condition. The music is low and soothing

A FEW PATRONS are seated, scattered around the room.

The lone BARTENDER wipes the counter and restocks glasses as he eyes them walking past.

They approach the back room door and Kallie shakes the hand of the BOUNCER, who opens the door for her.

61 INT. JAZZ CLUB / HEADQUARTERS - DAY 61

Dylan follows Kallie in and they are met by a small group of people standing around a large table in the centre of the room, looking at large unfolded city plans.

MYRA
That’s where they’ll be moving them. Call everyone in.

KALLIE
Hey Myra!

MYRA (early 30s) looks up from the table. She sees the unknown guests and becomes defensive, leaning over the plans on the table.

MYRA
(to Kallie)
Who are they?

KALLIE
Friends.

Myra is angry that the base of operations may have been compromised.

MYRA
And you thought you’d bring them here? Now?

KALLIE
They’re from "out of town".

Myra has no idea what she means.

Dylan steps forward to address her directly.

DYLAN
You're Myra?

MYRA
That's right.

DYLAN
We're from Artemis. We need your help.

Myra's irritation and confusion turns to piqued interest.

62 INT. JAZZ CLUB / MAIN BAR - DAY 62

Myra leans back in the booth opposite Dylan. As she speaks she keeps an eye on the room. Sienna is at the bar chatting to the bartender, whilst Kallie speaks to the bouncer.

DYLAN
Nora mentioned something about the leadership being arrested.

MYRA
Yes. These are desperate times, but I'm guessing you're not here to join the resistance.

Dylan reaches into her pocket and retrieves a piece of paper.

DYLAN
I'm looking for a doctor who can prescribe this?

She slides the piece of paper over with the serum number on it. Myra inspects it, then at the desperation creeping into Dylan's eyes.

MYRA
I might know someone. But things here have escalated. I can't guarantee anything.

Kallie approaches Sienna at the bar and leans against it looking back at Dylan and Myra talking.

KALLIE
You must really care about her if you came all this way.

Sienna sips at her drink.

SIENNA
She's my best friend.

KALLIE
Friends, huh?

SIENNA
More like family. I'd do anything for her.

Myra slides the note across the table and calls across the room.

MYRA
Kallie?

Kallie makes her way over.

KALLIE
What's up?

MYRA
Can you take Dylan to see Dr Baines?

KALLIE
Of course.

Dylan sighs with relief.

MYRA
While you're there, I'll need you to make a run.

Kallie nods.

MYRA
See you tomorrow. (At Dylan) Good luck.

DYLAN
Thank you.

They shake hands goodbye.

63 INT. MEDICAL CENTRE - DAY 63

DR BAINES, a woman in her 40s with slicked-back hair and a serious demeanor applies a new dressing to Dylan's wound.

DR BAINES
There.

Dylan pulls the shirt back over her head with caution.

Dr Baines hands her a BOTTLE OF PILLS from the cabinet.

DR BAINES (CONT'D)
These will prevent any infection.

DYLAN
Thank you.

DR BAINES
Now, as far as the other request goes...

Dylan reaches into her bag and retrieves the vial of blood. She hands it to her with great hope.

DR BAINES (CONT'D)
I'll look into it. It will take a couple of days.

Dylan nods hopefully and looks over to Sienna who smiles.

Kallie, seated relaxed on the examination table stands up.

KALLIE
You got that other package?

Dr Baines collects a wrapped package from the large cabinet and hands it over.

DR BAINES
It's all I could get at short notice.

KALLIE
That's great, thanks.

Kallie wraps the package up in a shirt and places it in her bag.

64 EXT. STREETS - AFTERNOON 64

Sienna walks alongside Dylan, as they follow Kallie's lead.

DYLAN
So Myra's in charge now?

KALLIE
She's doing what she can. But with the resistance fractured, we've had to close ranks and suspend all activities.

SIENNA
So they're stopping all asylum exits?

KALLIE
I guess they think it's safer that way, given the escalating violence.

SIENNA
Isn’t that even more of a reason to be getting people out of here?

KALLIE
This is our home. If we don’t fight for it, who will?

Dylan and Sienna share a familiar memory of a previous conversation.

65 INT. KALLIE APARTMENT / LOUNGE - NIGHT 65

Sienna has made herself at home. She’s reclined back on the couch, drink in hand, waiting for Miles to make his move. The chess board demonstrating he is losing badly. Miles smirks at her.

MILES
You’re killing me.

Dylan sits watching them, whilst shooting the occasional glance at Kallie tinkering away with gadgets at her table.

DYLAN
I warned you.

SIENNA
Everyone always underestimates me.

Miles makes his move and Sienna grins, leaning forward in reply, quickly snatching up another piece and placing it to the side with those previously captured.

Miles drops his head into his hands in frustration.

MILES
Should’ve gone with cards.

Dylan chuckles.

DYLAN
No, you really shouldn’t have.

Kallie bounds over, swinging a bag over her shoulder.

KALLIE
I’ve gotta run an errand.

Miles and Sienna barely look up, entranced in the game. Kallie motions to Dylan.

KALLIE (CONT’D)
Care to join?

Dylan looks to Sienna, who gives her a nod and a smirk.

SIENNA
Fine with me.

DYLAN
(To Kallie)
OK. Sure.

Dylan follows Kallie out the door.

Miles makes another move, this time with more confidence. But Sienna quickly advances her piece, eliciting another exasperated sigh from Miles.

66 EXT. MARKETPLACE - NIGHT 66

Kallie collects some form of meat skewer from the MAN behind a CART and hands it to Dylan. Dylan eyes it apprehensively.

KALLIE
I promise it's good.

Dylan sniffs it a little before taking a bite. She chews it and her apprehension eases. It's surprisingly tastier than it appears. She nods to Kallie.

KALLIE (CONT'D)
Told ya. This place may be a total shit yard, but there are some things that make it a little *less* shit.

DYLAN
Like this?

KALLIE
Yeah. Like that.

Kallie smiles at her, becoming more smitten.

DYLAN
So where are we going?

KALLIE
Home.

Dylan is a little confused as Kallie heads off, leading them through the bustling marketplace.

67 EXT. REFUGE - NIGHT 67

Dylan gapes at the dilapidated old building in front of them. The windows have been boarded up and there is garbage and debris all over the path in front. Kallie makes her way inside and Dylan follows.

68 INT. REFUGE / MAIN HALL / LOUNGE - NIGHT 68

Dylan can't help but notice how cramped the refuge is. There are PEOPLE everywhere, sitting in arm chairs and on the floor rugs, casually chatting amongst themselves or just sitting in silence. Most of the residents are elderly or disabled, but there are some younger helpers tending to them.

Dylan watches Kallie approach a WOMAN. They hug hello, conversing in inaudible whispers, lit only by candles and the fireplaces at either end of the hall.

Dylan's attention is captured by an ELDERLY MAN in a wheelchair being helped to the fireplace in the corner of the adjacent lounge room. His CARER is a younger man, who locks his wheels in place and places a blanket over his legs. He gives the elderly man a smile before checking on the WOMAN in the next armchair.

Kallie returns. She reaches out and touches Dylan's arm to get her attention, startling her.

KALLIE
This way.

Dylan takes a final look around the room, before following Kallie down the hall.

69 INT. REFUGE / SLEEPING QUARTERS - NIGHT 69

Dylan's heart breaks as she enters the sleeping quarters, which are just as cramped as the lounge. The large room seems more like a makeshift triage centre with the sick and wounded. Most of those lying in the old hospital-like cots are WOMEN and CHILDREN.

DYLAN
This is your home?

KALLIE
It was.

Dylan follows Kallie to one of the beds where ABBY (50s) adjusts an IV line for an ELDERLY WOMAN lying asleep in the bed.

KALLIE
Abby!

Abby turns around and greets Kallie with a tight hug.

ABBY
How are you, my love?

KALLIE
I'm well. (To Abby) This is my friend, Dylan. (To Dylan) This is Abby. She's kinda my foster mum. Took me in when I was just a kid.

Dylan steps forward and shakes her hand.

DYLAN
Nice to meet you.

ABBY
And you.

Kallie retrieves the pack she took from Dr Baines earlier and hands it over to Abby.

KALLIE
From Baines.

ABBY
Fantastic, thank you.

They follow Abby over to a locked cabinet, which she unlocks and places the medical materials inside.

KALLIE
I noticed the generator's out again.

ABBY
Yeah, we're running off the two batteries you rigged up last time. Would you mind--

KALLIE
Oh course. I'll come by tomorrow and take a look.

WOMAN (O.S)
Abby? Abby!

KALLIE
Go. I'll see you tomorrow.

They give each other a quick hug and then Abby rushes off to a cot on the other side of the room.

As Kallie leads Dylan back out, they run into the ELDERLY WOMAN from earlier entering the room.

KALLIE
Maria! I'm glad you came. Abby over there'll find you a bed for the night. Wait in this seat here, OK.

Kallie helps her into the seat, gently soothing her arm.

KALLIE (CONT'D)
I'm coming by tomorrow to check up on you, so you better be good now!

The woman gives Kallie a big toothy smile, clearly in a state of dementia.

Dylan watches Kallie in awe, searching the room, imagining what life must have been like living there.

70 EXT. MARKETPLACE - NIGHT 70

They walk among the STALLS and PEOPLE. It's late and most of the stalls have shut up, with SHOP KEEPERS packing their wares away.

KALLIE
My parents didn't approve of me and my "choices". I was 13, I think, when I went to live there. Runaways like me usually resort to living on the streets, but I was lucky. Abby took me in and gave me a home and a purpose. She was a like a mother to a lot of us. If it wasn't for her...

She starts to choke up and Dylan starts to think about her own mothers.

DYLAN
She seems like a wonderful person?

KALLIE
She is.

She snaps herself out of those thoughts.

KALLIE (CONT'D)
What are your parents like?

DYLAN
Well, I was raised by my adoptive mums since I was a baby.

Dylan is surprised by her willingness to share.

DYLAN (CONT'D)
I don't know much about my birth parents; just that they sent me away to keep me safe.

KALLIE
Haven't you ever wondered. Wanted to ask?

DYLAN
I guess.

Suddenly a woman comes tumbling out of a doorway of a nearby house. Dylan and Kallie turn to see the commotion. Two POLICE OFFICERS exit the house and pick the woman up off the ground. She punches and kicks them.

ARRESTED WOMAN
Get your hands off me! Let me go!

One of the Officer's turns her around and violently slams her into the wall.

A DRUNKEN MAN stumbles out of the house yelling abuse at the officers and the second Officer moves to subdue him.

The young woman now bleeding from a cut above her eye, cries out in pain as the Officer twists her arms behind her back to handcuff her.

Dylan instinctively runs toward them and interjects herself into the situation, much to Kallie's great concern.

DYLAN
Hey! Watch it. You're hurting her.

The Officer turns to face Dylan.

The CAMERA on his jacket captures her face, SNAP.

OFFICER ONE
Step aside, girl.

71 INT. CONTROL ROOM - NIGHT 71

A vast wall of screens show various CCTV and captured images.

One of the screens shows a split screen, the left half showing Dylan's face taken from the Officer's jacket, and on the right, a series of images flash up of similar faces, until the image of Dylan's face is matched with the one taken at the Checkpoint.

72 EXT. MARKETPLACE - NIGHT 72

The Officer drags the young woman to a nearby car.

Kallie grabs Dylan by the arm and pulls her away around the corner of the alley.

The Officer receives an alert through his communications and quickly closes to give chase. He rounds the corner but the alleyway is clear and Dylan and Kallie are no where to be seen.

73 INT. CONTROL ROOM - NIGHT 73

The image of Dylan on the screen has now been superimposed onto a wanted poster for "Domestic Terrorism" with "Identity Unknown". An alert flashes on the screen:

"Drone Deployed".

74 EXT. KALLIE APARTMENT - NIGHT 74

Kallie rushes towards her building, checking for any sign that they have been followed.

DYLAN
I had to do something. They were hurting her.

KALLIE
You can’t save everyone, Dylan. You have no idea what we are up against here. You’re not fighting one officer, you’re fighting a system.

DYLAN
Well at least I try.

Kallie stops.

KALLIE
I get it, I do. But this isn’t Artemis. We have to do things differently here. You go around involving yourself like that, you’ll get yourself killed.

Kallie turns and climbs the ladder, still frustrated at Dylan’s recklessness.

They climb the rest of the ladder and Kallie pauses before letting them in. Her tone now more concerned, than critical.

KALLIE (CONT’D)
You have a kind heart, Dylan. I don’t want to see anything happen to you.

They pause for a moment, before Kallie turns and unlocks the door.

75 INT. KALLIE APARTMENT / LOUNGE - NIGHT 75

Sienna is sound asleep on the couch and Miles is crashed out on the arm chair. They stand there a moment with both of them realising that there is no where for Dylan to sleep.

KALLIE
You're welcome to sleep in my bed.

Dylan is surprised by how up front Kallie is being. Kallie is embarrassed with how that came out.

KALLIE (CONT'D)
I don't mean. Ugh. I just meant that you are welcome to take my bed. I can take the floor.

DYLAN
It's okay. Thank you though.

There is an awkward silence and obvious sexual tension.

KALLIE
Well, good night then.

DYLAN
Good night.

Kallie walks off up the hall and Dylan takes a cushion from the couch.

LATER THAT NIGHT:

Dylan lies on the floor next to the couch, unable to sleep. She peers down the hallway towards Kallie's bedroom. She turns her head back to the ceiling and sighs.

76 INT. KALLIE APARTMENT / HALLWAY - LATER THAT NIGHT 76

Dylan exits the bathroom, closing the door quietly just as Kallie opens her bedroom door.

DYLAN
Sorry if I woke you.

KALLIE
I couldn't sleep anyway.

They stand there for a few moments, either one not sure how to end the conversation.

DYLAN
Well good night. Again.

KALLIE
Good night.

Dylan goes to walk away, but Kallie grabs her hand and steps towards her. She takes the initiative and kisses her. Dylan kisses her back, but after a few moments pulls away.

KALLIE
I'm sorry. I...

DYLAN
No, it's okay. It's *more* than okay. I just...

KALLIE
Yeah. No, I get it. I... I'd better let you get some sleep.

Dylan gives her a small nod. She turns and walks back to the lounge. Kallie is disappointed in herself, shaking her head.

77 INT. KALLIE APARTMENT - NIGHT 77

Dylan lies on her back on the floor, when suddenly a cushion smacks her in the head. She looks up to see Sienna staring down at her with a knowing grin. Sienna moves down and Dylan joins her to lay on the couch. Sienna's smile grows larger and Dylan hits her back with the cushion.

SIENNA
(whispers)
What?

DYLAN
Go to sleep.

They both lay down head to tail, quite comfortably.

78 INT. KALLIE APARTMENT - MORNING 78

Sienna sits on the couch going through their bags and organising their belongings.

Dylan is in the armchair learning to use the tablet device. Dylan wears a singlet and the bandage is gone, revealing a small scab where the bullet wound was only a day before. Kallie approaches and leans into Dylan's space.

KALLIE
You're looking good.

Sienna snickers.

KALLIE (CONT'D)
Your arm, I mean. It's all healed.

DYLAN
Uh yeah.

SIENNA
She's a quick healer.

Sienna mutters under her breath.

SIENNA (CONT'D)
Just another thing she's better than everyone at.

DYLAN
This is really cool.

KALLIE
It's like having a library at your fingertips.

Dylan is amazed as she just swipes her finger over the device, searching through the list of digital books.

SIENNA
Imagine if you had one of those. You wouldn't have to carry that heavy thing around everywhere.

Dylan takes a little offense to that as she eyes her book on the table.

DYLAN
Yeah but there's just something about the way a book smells though. The way the pages feel between your fingers. I can't imagine getting the same feeling from something like this.

KALLIE
Don't knock it til you try it.

She sends a flirtatious smile Dylan's way.

KALLIE (CONT'D)
I'm almost ready to go if you guys are.

SIENNA
You two go ahead. I'm gonna get the rest of our stuff organised.

DYLAN
You sure?

SIENNA
Yeah. I might go take another long hot shower... while I still can!

Kallie collects her bag from the table.

DYLAN
See you soon then.

Sienna gives her a little wave and unsubtly raises her eyebrows.

79 EXT. CITY STREET - DAY 79

They walk down the street, but it’s much quieter than yesterday and there is a sense of unease in the air.

Kallie types a message on her device before returning it to her pocket.

They look around cautiously as they walk; Dylan taking Kallie’s lead. Kallie rounds a corner but Dylan stops them.

DYLAN
Wait. I thought the refuge was back that way?

Kallie turns to face her.

KALLIE
I wanna show you something first.

Kallie takes her hand and leads her down the street.

80 EXT. LIBRARY - DAY 80

Dylan stands in awe as she stares up at the grandiose building with sandstone facade.

The stairs ascend in front of her towards the bronze doors beyond the pantheon-esque columns, where the sign reads:

"State Library of New South Wales"

Kallie can’t help but smile at her childlike captivation.

DYLAN
It’s...

She is lost for words.

KALLIE
It’s one of the last vestiges of what our city once was. You know, before the economy crashed and turned everything to shit.

Dylan still stands captivated.

DYLAN
It’s beautiful.

81 INT. LIBRARY - DAY 81

Kallie watches on as Dylan moves among the aisles of books, taking her time to run her hands along the shelves of books. She takes a book off the shelf. It’s old but in pristine condition. As she opens it and flicks through the pages, she sees a YOUNG MAN talking to Kallie.

He hands her a piece of paper and they talk inaudibly as Dylan watches on. There are a lot of concerned faces and nodding. He leaves and Kallie reads the piece of paper, the concern growing on her face, before she places it in her pocket. Dylan’s own concern grows in return as Kallie approaches her, and puts on a fake smile.

DYLAN
Everything OK?

KALLIE
Just the usual. C’mon.

Dylan closes the book and places it on the shelf.

82 INT. REFUGE / SLEEPING ROOM - DAY 82

Abby picks up a makeshift medical chart and takes the piece of paper from Kallie. Abby unfolds it and it lists a series of addresses scribbled hurriedly.

Dylan watches as Kallie talks avidly with Abby as she reads the piece of paper. Kallie’s concern turns to frustration as Abby continues about her business.

Dr Baines approaches Dylan and hands her a small container with four vials of serum. Dylan stares at them cautiously.

DYLAN
This is all?

DR BAINES
4 doses is all I could manage. It should be enough, but I can’t guarantee anything.

Dylan nods.

DYLAN
Thank you.

DR BAINES
I wish you all the best.

Kallie joins them, clearly still frustrated, but trying to keep her business to herself.

KALLIE
So you got what you came for. I guess you'll be leaving now?

Dylan nods and Kallie nods her head. She understands but can't help but be disappointed.

KALLIE (CONT'D)
It's a shame. We could've used a fighter like you.

Kallie walks off leaving Dylan mulling over the thought.

83 INT. KALLIE APARTMENT - NIGHT 83

Sienna hugs her.

SIENNA
You did it.

Over Sienna's shoulder Dylan sees Kallie enter the room.

SIENNA (CONT'D)
We're going home?

DYLAN
Yeah.

Sienna excitedly releases from the hug and gathers her things. Dylan puts the vials of serum in the first aid kit and carefully places it into her bag.

KALLIE
Miles is going to meet us at the club and take you from there.

SIENNA
Thank you so much for all your help, Kallie.

DYLAN
Yes. Thank you.

KALLIE
It was my pleasure.

84 EXT. JAZZ CLUB - NIGHT 84

Outside the old Jazz club the saxophone neon sign flickers.

85 INT. JAZZ CLUB / HEADQUARTERS - NIGHT 85

Miles and Sienna laugh as Sienna pretends to fight him with a POOL CUE.

Dylan waits by the doorway as Kallie exits. The door opens and she sees the room full of AURA RESISTANCE MEMBERS around the large table. A holographic screen on the far side of the room shows the images of the AURA LEADERSHIP that were captured - two men and a woman. Dylan stares, it is the same woman from the family photo on her dresser, just older.

KALLIE
Ready when you are.

Dylan slowly moves through the doorway, past Kallie.

Sienna watches with concern, mirroring that of Kallie's.

Inside the room, AURA members stand around the large table, and sit back on chairs. At the far end of the room, Myra stands over a projected digital interface on the table, next to two beefy men, Daryl (30s) and Jake (40s), and a more slender younger man, Sam (20s). Myra commands the room and points to the circled locations on the projected map.

MYRA
Jake's team has the power grid. Sam, your team'll be set up here at the sub-station. That leaves me, Daryl and our guys to get in and get them out.

DARYL
Remember this is a rescue mission.

MYRA
They may call us terrorists, but lets not give them any more ammunition than they already have.

Myra notices Dylan standing in the doorway, staring at the images.

MYRA (CONT'D)
Something wrong?

Kallie grabs Dylan's shoulder and shakes her.

KALLIE
Dylan? What is it?

Sienna and Miles have now joined them in the room.

DYLAN
That woman...

She points.

KALLIE
Teresa? The Archer?

SIENNA
She’s the Archer?

Dylan shakes her head in disbelief. Dylan’s world goes quiet as the words swirl around in her head. The others look on concerned.

DYLAN
She’s my birth mother.

86 INT. JAZZ CLUB / MAIN BAR - NIGHT 86

The club is full of RESISTANCE MEMBERS preparing for the night’s action. Some are readying weapons, others are double-checking plans or packing bags.

Dylan sits in a booth across from Sienna.

DYLAN
She’s my mother. I can’t just abandon her.

SIENNA
Why not? She abandoned you.

Myra and Kallie exit the backroom arguing.

KALLIE
It’s too dangerous. You risk everyone’s freedom. Their lives.

MYRA
You had zero issues with the plan before.

KALLIE
Well I’ve changed my mind.

MYRA
You’ll be coordinating from here. Any sign of trouble, you send out the alert. We retreat.

Back in the booth, Sienna takes a swig from the whiskey on the table.

Dylan looks down into her duffel bag, checking the vials are still secure.

SIENNA
This is not the mission. This is not our fight. Our duty is to protect our people. What about Channer? What about your *real* mum? We got what we came for now let's go home.

Dylan pulls the bag onto her lap.

DYLAN
One more night. I just need one more night.

SIENNA
You can't save everyone, Dylan.

DYLAN
Well I have to try. You can go if you want, but I'm staying.

Sienna finishes off the whiskey from the glass. She reaches out and takes Dylan's hands in her own.

SIENNA
You should know by now... I go where you go. I've always had your back, that's not changing today.

Dylan smiles at Sienna, then glances over at Kallie and Myra who are still busy discussing the plan.

87 EXT. JAZZ CLUB - NIGHT 87

Sienna and six other resistance members file into the van.

Dylan adjusts the ID cuff on her wrist. Kallie helps her put in her micro earpiece communication device (comms). She checks the small pack clipped to her belt for the correct frequency.

KALLIE
I'll be on the other end the whole time.

Dylan nods, the nerves starting to set in, but the smell of Kallie's skin adding different butterflies to her stomach.

Mrya exits the club with a back pack and jumps into the van. Following her is Daryl, the other team leader, who files in after her.

MYRA
Let’s go.

Kallie gives Dylan a reassuring smile.

KALLIE
Good luck.

DYLAN
See you soon.

Dylan jumps into the van and Daryl closes the door.

88 EXT. SUB-STATION - NIGHT -- INTERCUT 88

Sam, Miles and his team approach the power sub-station on foot, keeping hidden in the shadows of an adjacent building.

89 EXT. CITY STREET / DETENTION CENTRE - NIGHT -- INTERCUT 89

The van pulls up adjacent to the detention centre and they all exit the vehicle and stealthily move to the cover of a brick wall. Myra checks her digital device and organises her team into position.

Daryl splits off with his team, making their way around the left side of the building, whilst Myra, Dylan, Sienna and two other resistance members remain back.

KALLIE (V.O)
All teams report in.

JAKE (V.O)
Grid ready.

SAM (V.O)
Sub-Station ready.

MYRA
Extraction Team A ready.

DARYL (V.O)
Extraction Team B ready.

Sienna and Dylan both swallow their nerves.

90 EXT. SUB-STATION - NIGHT 90

Sam, Miles and team set the explosives around the main door.

Suddenly all the lights and power in the nearby vicinity go down.

Sam detonates the charges, causing a small explosion. The team runs inside.

91 EXT. DETENTION CENTRE - NIGHT 91

Myra, Dylan and Sienna (and others) wait among the bushes across the road from the Detention Centre.

They see the street lights go out around them and run across the road, up towards the front door of the building.

92 INT. JAZZ CLUB / HEADQUARTERS - NIGHT 92

Kallie stands at the table in the headquarters viewing the power grid on the holographic display.

SAM (V.O)
Sub-station down. I repeat.
Sub-station is down.

Kallie adjusts her earpiece.

KALLIE
Extraction team you are in the clear.

93 EXT/INT. DETENTION CENTRE - NIGHT 93

Myra pulls open the main doors of the Detention Centre and they follow her inside. They round the corner and Myra throws a canister of gas down the corridor. She turns to Dylan and Sienna and the other resistance member.

MYRA
No one comes in.

They all nod as she and the other resistance member put on their gas masks and make their way down the corridor.

A security guard comes out of a room and rushes for the door, coughing and gasping for air. Sienna knocks him to the floor.

DYLAN
She said no one comes in. She said nothing about people leaving.

SIENNA
Better safe than sorry.

RAPID GUNFIRE is heard in Myra’s direction and Dylan goes to run off in that direction, but Sienna grabs her arm. Dylan pleads with her eyes and Sienna turns to the remaining GUY.

SIENNA (CONT’D)
No one comes in... or out! Unless it’s us... don’t shoot us!

She runs after Dylan.

94 INT. JAZZ CLUB / HEADQUARTERS - NIGHT 94

Kallie stands nervously over the table.

The table shows the layout of the Detention Centre, with small red dots signifying where each of them are in the building.

KALLIE
Is everyone okay? I heard gunfire.

Kallie waits, but hears nothing.

KALLIE (CONT'D)
Extraction team? Report! Is anyone there?

95 INT. DETENTION CENTRE - NIGHT 95

Dylan and Sienna move slowly through the corridor, checking the rooms as they go. A few SECURITY GUARDS and POLICE OFFICERS lie unconscious or dead on the floor.

MYRA (V.O)
Nearing the holding cells.

KALLIE (V.O)
Dylan?

DYLAN
(whispering)
We're okay.

Dylan and Sienna round another corridor and see the Resistance Member regaining consciousness on the ground. Sienna bends down to check him.

DYLAN
Get him out of here.

SIENNA
Where you go, I --

DYLAN
There's no time. Get him out. I'll find Myra and meet you at the rendezvous point.

The Resistance Member moans as he begins to waken and Sienna pulls him up to his feet.

Dylan continues on down the corridor.

Sienna slings the gun over her shoulder and helps him to his feet.

96 INT. JAZZ CLUB / HEADQUARTERS - NIGHT 96

Kallie paces the room nervously, watching the screen like a hawk as more GUNSHOTS are heard in her earpiece.

97 INT. DETENTION CENTRE - NIGHT 97

Dylan moves around another corner and sees Myra standing over a DEAD POLICE OFFICER.

Myra pulls the security card from his belt and scans it to open the holding cells. Nothing happens.

MYRA
Kallie, we need these holding cell doors open.

98 INT. JAZZ CLUB / HEADQUARTERS - NIGHT 98

Kallie quickly swipes and taps at the digital interface.

KALLIE
Give me a second...

99 INT. DETENTION CENTRE - NIGHT 99

Daryl and his team round the corner and they raise their guns defensively. Recognising each other, they lower their guns.

The doors to the holding cells unlock with a BUZZ, and the two male Resistance leaders exit the cell as Daryl and his team usher them out. They make their way back down the hallway the way they came.

Myra steps forward toward the holding cell, and TERESA (40s) steps out and hugs her tightly.

Dylan stands stunned.

MYRA
It’s good to see you again.

Over Myra’s shoulder, Teresa mirrors Dylan’s sense of shock and recognition.

KALLIE (V.O)
Extraction team, you’ve got six hostiles... make that seven, heading your way. Main entrance.

MYRA
We’ve got company.

Myra collects the police officer’s GUN and hands it to Teresa.

MYRA
You right?

Teresa nods. She spots the bag Myra picks up and sees the explosive charges inside.

MYRA (CONT'D)
We're finishing the job, tonight.

KALLIE (V.O)
Five more approaching from the rear exit.

Myra looks around frantically at everyone, but Teresa and Dylan remain staring at one another.

MYRA
Is there another way out?

KALLIE (V.O)
I'm checking...

Teresa returns her gaze to Myra as she remembers.

TERESA
This way. The stairs go down to the parking garage.

As Myra grabs Dylan and ushers her through the doorway, more GUNSHOTS startle Dylan back into the moment.

Teresa turns and takes the bag from Myra. She takes out the detonator and gives it to Myra.

TERESA
You get everyone else out.

Myra nods pulling a reluctant Dylan down the stairs.

DYLAN
Wait. No.

MYRA
She'll be fine. Let's go.

They quickly scurry down the flights of stairs.

100 INT. JAZZ CLUB / HEADQUARTERS - NIGHT 100

Kallie continues to pace the room when she is startled by an incoming call. She quickly answers.

KALLIE
Abby, slow down. What--

Kallie's concern grows as she listens to the call.

KALLIE (CONT'D)
Stay there. I'm on my way.

Kallie turns to another Resistance Member standing behind her.

KALLIE (CONT'D)
Take over. Get them home.

The woman, confused, moves towards the desk unsurely.

101 EXT. DETENTION CENTRE - NIGHT 101

Dylan and Myra exit via the parking lot and run across the road where Sienna waits with other resistance fighters among the bushes, waving them over. More gunfire is heard coming from inside the facility. Dylan turns to watch the entrance but no one else exits.

Sirens sound in the distance, getting louder as they near and Myra grabs her arm, pulling her to the safety of the bushes. They duck and hide, catching their breath, waiting for Teresa to join them.

The sirens near closer.

Myra cannot wait any longer. She holds tightly to the device in her hand, willing Teresa to come running out the door. But she doesn't.

RESISTANCE FIGHTER
We're running out of time.
They'll be here any moment.

Dylan sees Myra's finger hovering over the detonator.

DYLAN
Wait. You have to give her more time.

More gunshots are heard inside.

Dylan stands to go back inside but Sienna and Myra pull her back down onto her back.

Sirens grow louder as two police vehicles approach the parking lot.

Dylan struggles against Sienna who holds her down.

DYLAN
We have to go back. We can't...

Myra watches the doors, hoping.

The Police Officers exit their vehicles and make their way towards the doors, weapons raised.

Myra closes her eyes. She detonates.

The side of the building explodes outwards.

They all fall backwards to the ground, covering themselves from the blast and debris.

Dylan sits up, covered in dirt and sweat. She shakes from the shock as Sienna puts her arm around her. Dylan pushes it off instinctively as she watches the ash and debris fall around the building.

The van pulls up and the sliding door flies open. Daryl helps Myra in as the others clamber inside. Myra watches the building with tears forming in her eyes. Sienna pulls Dylan in as she stares back helplessly at the burning building, before the van door encloses her in darkness.

102 INT. JAZZ CLUB / HEADQUARTERS - NIGHT 102

Daryl and the resistance fighters pile through the door and are welcomed by Jake, Sam, Miles and others. Some happy reunions and shaking of hands, others exhausted, sitting down and removing gear.

Sienna and Dylan follow Myra through the door, Dylan still in shock.

Miles comes over, clearly upset, and hugs Sienna.

MILES
I'm glad you guys are both safe.

Sienna canvases the room and notices that Kallie is missing.

SIENNA
Where's Kallie?

Dylan snaps out of her haze and realises that she cannot see Kallie anywhere.

MILES
There was an incident at the Refuge. The initial reports are sketchy, but she went there...

Dylan, with renewed focus and anger, turns and heads for the door, fists clenched.

SIENNA
Wait up. I'm coming.

MILES
Me too.

Dylan heads out the door, punching a hole in the wall.

103 EXT. REFUGE - NIGHT 103

Dylan stands outside the burnt out, collapsed building horrified at the dead bodies on the ground, some covered, some uncovered.

Dr Baines slides a sheet over Abby's deceased body, as she crouches beside her.

DR BAINES
They said it was a terrorist attack, but--

MILES
That's bullshit.

Dylan sees a young child's arm under a tarp.

DR BAINES
Those that got out were taken by the authorities.

DYLAN
Kallie?

Dr Baines turns to her, wiping tears from her eyes.

DR BAINES
I don't know.

DYLAN
Where would they have taken her?

104 INT. JAZZ CLUB / HEADQUARTERS - MORNING 104

Myra stands in the now mostly-empty room, with a few remaining resistance members milling about.

MYRA
My contact in the Justice department sent me this.

She plays CCTV footage of Kallie and several others being dragged into police vehicles.

MYRA (CONT'D)
Apparently they're transferring all detainees from the City to the North Shore remand facility.

MILES
When?

MYRA
After they've been arraigned. Best guess, 2pm.

SIENNA
Arraigned for what?

MYRA
Domestic terrorism. They're claiming the fire at the refuge was orchestrated by us.

SIENNA
That's ridiculous!

MILES
It was another culling. Get rid of the sick and elderly.

Miles gets angry and kicks a chair across the room.

MILES (CONT'D)
Just to save a couple of bucks?

MYRA
We can't let them get to the bridge. They get that far, they're lost to us.

MILES
So we storm the building?

MYRA
The city will be on high alert after last night. Every facility will be heavily guarded. There's no way we can get in, let alone get out alive.

DYLAN
So we take them in transit?

The attention shifts to Dylan, who, until now, has remained silent.

MYRA
I'm sorry, Dylan, but you can't go anywhere.

Myra brings up the recent list of wanted citizens and Dylan's photo and "unknown" identity is right at the top.

MYRA (CONT'D)
Any drone or camera spots you. That's it. All over.

DYLAN
I won't let you make that decision again.

MYRA
Your mother sacrificed herself for the greater good. It's what we've all signed up for.

Her words hit Miles the hardest.

DYLAN
You don't know that she's dead. Maybe she found another way out?

MYRA
No one could have survived that.

Sienna puts a comforting arm around Dylan's shoulder.

SIENNA
She's gone, Dylan. I'm sorry.

DYLAN
Well I can't lose Kallie too.

SIENNA
So I go.

DYLAN
No. You've done enough. You said it yourself, it's not your fight.

SIENNA
No. You were right. It's Kallie. We owe her.

Miles steps forward, suddenly optimistic.

MILES
So I might have an idea. Something Kallie was working on. It should kill two birds with the one stone.

Dylan looks to Myra, pleading. Myra sighs.

MYRA
Let me make some calls.

Sienna smiles at Dylan in affirmation.

SIENNA
We'll get her back.

Dylan leans her head on Sienna's shoulder.

105 INT/EXT. CITY ROAD / TRUCK - DAY 105

Miles hold out a screen device in front of him as he crouches down with Dylan and Sienna. He swipes through nervously.

MILES
Sorry. Kallie usually does this sort of stuff.

A holographic map pops up and he points to a blipping red dot moving south.

MILES (CONT'D)
There. The Police Truck. Okay, let's get into position.

Sienna runs to the other side of the road and Dylan takes cover behind a powerbox.

The red blip moves further south then turns a corner.

Miles nods to Dylan, who then motions to let her know.

The TRUCK turns the corner and slowly makes it way toward them. It is accompanied by two drones.

Miles' hand shakes, hovering above the device.

MILES (CONT'D)
Oh Kallie, I hope you knew what you were doing.

The truck nears closer and he taps the device. The truck's engine stops and the two drones fall to the ground.

Dylan and Sienna rush the truck and taser the DRIVER and PASSENGER. They pull them from the vehicle.

Miles jumps into the driver's seat and Sienna into the passenger seat.

Miles starts hot-wiring the trucks electronics, looking back to the device to view an instructional diagram.

MILES
This was always gonna be the tricky part!

Outside, Dylan drags the men along the ground, away from the truck.

SIENNA
You sure you know what you're doing?

Miles' hands fumble among the wires and he looks at the instructions again.

SIENNA (CONT'D)
Move over.

Sienna leans down and starts splitting the wire casings.

Dylan runs around to the side of the truck and pulls the door open.

Inside the detainees are handcuffed and hooded. Her eyes scan the many bodies until she sees who she was hoping for. She jumps into the truck and pulls the door closed behind her. Banging on the cabin wall twice.

SIENNA (O.S)
Yeah, we're trying!

Dylan removes the hood from Kallie's head. Kallie's fear turns to relief when she sees it is Dylan. Dylan holds Kallie's bruised and bloodied face in her hands and wipes the tears from her cheeks.

DYLAN
You're okay.

It was both a question and reassurance.

KALLIE
How did you...?

DYLAN
Miles commandeered your EMP tech.

Kallie sighs.

KALLIE
It was only a prototype.

DYLAN
Well apparently it works.

Dylan smiles at Kallie and strokes her cheek.

From the dark back corner of the truck, a pained voice breaks the silence.

TERESA
Dylan?

Dylan turns to see Teresa slumped in the corner of the truck. She moves to her and removes her hood.

Dylan looks at her intently, trying to soak in every inch of the face she looked at every day in that photograph.

The truck door slides open violently and Teresa's smile drops.

The Passenger has regained consciousness and points his gun at Dylan.

KALLIE
Dylan!

A single gun shot rings out and Dylan falls forcefully onto Teresa, hitting her head on the truck wall. The light dims as Dylan's eyes fall closed.

Two more gunshots sound out, commotion and cries begin to blur as Dylan falls unconscious.

SIENNA (V.O)
Hold on, Dylan. Dylan? Dylan!

FADE TO BLACK:

106 INT. MEDICAL CLINIC - DAY 106

SFX: Beeping of medical monitors sound out.

FADE IN FROM BLACK:

Dylan begins to regain consciousness.

Dr Baines whispers to Teresa, who stands with her back facing Dylan's bed.

TERESA
I kept her hidden for 19 years, Helen! I kept her safe.

DR BAINES
Well she's not safe anymore. You know what they'll do to her if they discover she's alive. Jesus, Teri. You should have told me.

TERESA
I couldn't tell anyone. After she was born... after I escaped... I knew they'd come after me, but... she got two loving parents and a chance at a normal life.

DR BAINES
And now?

TERESA
I'll do what needs to be done.

DR BAINES
Her blood is all over that van. The moment it's registered in the system, Eugenesis will know she's one of the children from the program. They'll come for her.

TERESA
I’ve taken care of it.

DR BAINES
And if they already know?

Dylan scans the room, her sight still blurry from the medication and the head wound that caused her concussion.

TERESA
When she’s well enough to travel, I’ll get her out of the city again.

Dylan stirs in the bed and notices the shooting pain in her shoulder.

DYLAN
Ow.

Teresa turns and moves to stand beside her.

TERESA
Take it easy. You’re okay.

DYLAN
What happened?

Sienna, who has been sitting by her bed, asleep, sits forward, rubbing her eyes.

SIENNA
You got shot. Again!

Dylan peers down at her shoulder, now bandaged again.

TERESA
You were lucky.

Dr Baines checks the monitors.

DR BAINES
And a quick healer it would seem.

She shoots Teresa a knowing look, before making her way out of the room.

Dylan remembers the vials in her bag.

DYLAN
My bag? The serum?

Sienna pats the duffel bag on her lap.

SIENNA
Safe and sound.

Dylan, relieved, tries to sit up and winces slightly. She turns to Teresa.

DYLAN
Back at the Detention Centre...
You knew who I was.

Teresa nods. She’s been expecting this line of questioning.

DYLAN (CONT’D)
How?

TERESA
I’ve been watching you ever since you made your first patrol to the Outpost. And every month since.

Dylan gets choked up at the thought. Teresa reaches out and takes Dylan’s hand.

Sienna notices, and kindly removes herself from the moment.

SIENNA
I’ll let Kallie know you’re awake.

Sienna leaves with a quick glance over her shoulder.

TERESA
I sent you away to keep you safe.

DYLAN
I know.

TERESA
I had hoped to join you one day, but you had your life in Artemis and I... I couldn’t risk that.

DYLAN nods slightly, a tear falling from her eye.

TERESA (CONT’D)
But I never stopped caring.
Never.

Dr Baines stands in the doorway.

DR BAINES
Teresa?

Teresa lifts a hand to Dylan’s face and brushes the hair away from her eyes. She kisses her on the forehead gently next to the bandage over her wound.

TERESA
Get some rest.

Dylan watches her as she walks out with Dr Baines. Her sadness fades to relief when she see Kallie enter, still clearly sore, but cleaned up.

Kallie smiles and sits beside her.

KALLIE
So... your mum huh?

DYLAN
Yeah.

107 INT. JAZZ CLUB / MAIN BAR - AFTERNOON 107

Dylan, Sienna and Miles sit in a booth. Miles tries to flip two coasters over and catch them, but fumbles. He and Sienna laugh as Dylan watches the others in the room, not paying attention to their antics. Her head wound has mostly healed and her arm is in a sling.

Teresa stands at a table, chatting with Myra and some of the other Resistance Leaders.

MILES
Hey, I may not know how to flip coasters or hot-wire a truck, but I still kicked arse.

Kallie is having her wrist wounds redressed by Dr Baines at one of the tables across the room.

SIENNA
Yeah, you did.

She flips a stack of three coasters and catches them deftly. Miles throws his on the table in defeat.

Myra and the others make their way into the back room.

Dylan sees Teresa now alone at the table. She gets up out of her seat and makes her way over to her.

Sienna watches as Dylan and Teresa make awkward introductions and embrace. Teresa asks her a question and Dylan nods.

DYLAN
And you?

TERESA
I’ll be fine.

They stand silently for a moment, neither knowing what to say.

TERESA (CONT'D)
Thank you, Dylan. For coming back for us.

DYLAN
You're welcome.

It's all Dylan can think to say.

DYLAN
What now?

TERESA
We'll go further underground. We'll find a way. We always do. But Dylan...

DYLAN
I know. I just wish I didn't...

TERESA
I know.

Myra approaches them.

MYRA
Car's here.

108 INT/EXT. JAZZ CLUB / CAR - NIGHT 108

Sienna slides into the passenger seat of the car, where Miles sits ready to drive.

Teresa and Dylan stand beside the car.

DYLAN
I've got so many questions.

TERESA
And one day I promise we'll talk about everything. But, Dylan...

Teresa leans in closer and whispers to Dylan.

TERESA (CONT'D)
They know about me. My role as the Archer. About the Outpost. Everything. Artemis is not safe anymore. For now they don't know exactly where it is, but it's only a matter of time. You need to warn them. Make sure they're safe.

Teresa hugs her tightly.

TERESA (CONT'D)
It's all I every wanted for you... For all of you.

She pulls herself away and holds Dylan at arm's length, taking her in one last time.

TERESA (CONT'D)
Take care of yourself.

DYLAN
You, too.

Dylan climbs into the backseat next to Kallie and closes the door.

As the car pulls away she gazes back at Teresa with mixed feelings.

109 INT. CAR - NIGHT 109

Miles drives along darkened suburban streets.

Sienna sits in the passenger seat her head resting back, her eyes heavy as she watches the city streets pass her by.

In the back seat, Dylan lightly strokes Kallie's bandaged wrists where the restraints bound her as Kallie lies with her head on Dylan's good shoulder. Dylan whispers to her.

DYLAN
I'm sorry.

KALLIE
They'll heal.

DYLAN
No. For leaving.

Kallie lifts her head to make eye contact.

KALLIE
Don't be. I understand you have to go back. They need you. It's one of the things I l...

Dylan is surprised by the admission and omission in her words.

KALLIE (CONT'D)
I admire about you.

Dylan strokes Kallie's hands.

DYLAN
You could come with us.

KALLIE
This is my home. My fight is here. Just as yours is there.

Dylan nods slightly in her understanding of the situation.

110 EXT. SUBURBAN STREET/ BUSHLAND - DAWN 110

The car has pulled up at the end of a street where water drains (small tunnels) lead out to the coast. Miles and Kallie stand beside the car.

Sienna and Dylan retrieve their bags from the boot. Sienna takes out her rifle and slings it over her shoulder.

Sienna steps forward and hugs Miles.

SIENNA
Take care.

MILES
You too.

Dylan closes the boot of the car and walks to Kallie who leans against the car door. Kallie hands her a new ID cuff.

KALLIE
In case... you know...

Dylan puts it in her bag.

DYLAN
Thank you. For everything.

They smile sadly at each other, knowing this may the last time they see each other.

KALLIE
I don’t want to say goodbye.

DYLAN
Then don’t.

Dylan steps forward and kisses her. They share a tender kiss goodbye.

KALLIE
See you soon, then.

DYLAN
See you soon.

Dylan hauls the duffel bag over her good shoulder, turns and goes to walk away.

KALLIE
And Dylan, be careful out there.

Dylan just nods. She always is, but she can't bring herself to say it.

Sienna waves a final goodbye and heads into the water drain. Dylan gives Kallie one final half-smile before following.

111 EXT. BUSHLAND / COAST LINE - DAY 111

The skies have grown more menacing as a storm passes overhead.

Dylan and Sienna walk along a track above the coast and watch the waves crash violently below them. They turn and trek along the rocks, being careful of where they walk.

They make their way through the rain. Dylan leads the way clearing a path through the brush, pushing and pulling branches out of their way with her good arm.

Sienna follows Dylan up a slippery and narrow path. Dylan slips and begins to slide down, almost dropping her bag off the side of the rocks but Sienna catches her and steadies her until Dylan can find her footing again.

112 EXT. BUSHLAND / ROCK LEDGE - EVENING 112

A storm rages above them, the lightening and thunder strike viciously overhead. They find shelter under a rock ledge. They are saturated and shivering, their bodies exhausted from the walk. They sit together, huddled for warmth, looking out over the cliff edge at the angry ocean below.

Dylan finishes wiping her hair dry and places the towel back in the bag between the first aid kit that holds the serum, the book Jean gave her and the ID cuff.

113 EXT. BUSHLAND - MORNING 113

The skies have cleared and they walk through the bushland. The storm has passed and whilst the ground is all wet and the water still drips from the trees, the sun is shining through the clouds.

Sienna watches Dylan walking ahead of her. She finally speaks to break the silence.

SIENNA
You're really gonna go back?

Dylan turns to see the pain and conflict in her eyes.

DYLAN
I have to.

SIENNA
What are you gonna tell your mums?

DYLAN
The truth, I guess.

SIENNA
And Jean?

Dylan drops her gaze, turns and continues on ahead. She doesn’t answer. The truth is, she doesn’t know what she’s going to say.

114 EXT. COUNTRY TOWN / PUB - MAIN STREET - MORNING 114

A few DRUNKEN MEN spill out of the pub across the road and one throws a glass bottle.

The sound of it smashing on the ground startles Dylan and Sienna walking across the road.

A camera mounted outside the pub scans each of their faces. It zooms in on Dylan’s face, SNAP.

The drunken men stumble off in the opposite direction, laughing and shoving each other.

SIENNA
Are those our bikes?

Dylan notices their motorcycles are out the front next to a couple of cars. Sienna shoots Dylan a smug look and Dylan raises her eyebrows in agreement.

115 INT. CONTROL ROOM - DAY 115

A screen on the control room wall brings up Dylan’s face. The same "Domestic Terrorist" warning appears on the screen. An alert flashes with geographic coordinates:

"Drone Deployed".

116 EXT. DAM - AFTERNOON 116

They pull up to the dam, Dylan riding on the back of Sienna’s bike. They dismount and Sienna maneuvers the bike to the side and Dylan checks their surroundings. She assesses that it is safe and makes her way out of the bushland and towards the dam wall.

Suddenly a drone flies overhead and hovers above them.

DYLAN
They know we're here.

Dylan rummages through her bag with her one good arm, trying to pull the rifle out. Sienna fires a couple of shots, bringing the drone crashing down.

SIENNA
Quick, c'mon.

Sienna grabs Dylan and runs off along the dam wall.

When they reach the gate at the end of the dam wall, Sienna unlocks the gate and rushes through. She stops and turns, to see Dylan looking back at her, slightly shaking her head.

SIENNA
C'mon we have to keep going.

DYLAN
They know we're here. They'll come looking for us. For me.

Dylan brings her bag around and takes out the first aid kit with the serum inside, holding it out for Sienna to take.

SIENNA
Dylan...

DYLAN
I'll lead them away. Back to the city. They'll follow me and won't come back this way.

SIENNA
You'll get caught!

Dylan extends her arm out further, motioning for Sienna to take the kit, which she does, reluctantly.

DYLAN
It's time to stop running, and start fighting.

She takes off her sling and puts it in her bag.

SIENNA
I can meet you somewhere, once--

DYLAN
No. Stay. You need to make them understand. You need to protect them. Get them somewhere safe.

Sienna places the kit gently into her bag.

DYLAN (CONT'D)
And Sienna...

Dylan hands Sienna the book. Sienna takes it and adds it to her bag before readjusting the strap.

DYLAN (CONT'D)
Be careful.

Sienna moves forward and hugs her, not wanting to let go. They stay hugging for a few moments, before Dylan pulls away.

DYLAN (CONT'D)
Watch your rear. Cover your tracks. And--

SIENNA
Still underestimating me huh?

DYLAN
Never.

Dylan shoots her a quick smile and runs off back the way they came. Sienna stands a few moments, locks the gate behind her and watches as Dylan runs off back down the dam wall.

117 EXT. BUSHLAND - NIGHT-TO-MORNING 117

An establishing panoramic shot of the quiet bushland transition from night to morning.

118 EXT. GATES OF ARTEMIS - DAY 118

Sienna walks towards the gates, tired and disheveled.

ANNA
Well, well. Look who's back.

Sienna keeps walking.

ANNA (CONT'D)
Danica will want to see you.

SIENNA
No doubt. She can get in line.

Sienna continues on through the narrow pathway.

119 EXT. DIRT ROAD - DAY 119

Dylan rides her bike down a dirt road.

120 INT. MEDICAL CLINIC - DAY 120

Sienna holds up the vials of serum. Jean is concerned.

SIENNA
She asked me to give you these.

She gives them to Jean, who reads the label: "DX7-60".

SIENNA (CONT'D)
And this.

She reaches into her bag and hands her back the book she gave Dylan. Clearly exhausted she begins to walk away.

JEAN
She's okay though?

Sienna turns to face her, knowing she is lying as much to herself.

SIENNA
She always is.

121 EXT. OUTSKIRTS OF CITY - ROAD - AFTERNOON 121

Dylan, on her motorcycle rides along a quiet city road.

122 EXT. ARTEMIS TOWN SCHOOL - AFTERNOON 122

Sienna stands in front of Danica, Pat and other COUNCIL MEMBERS, all sharing similar concerns.

Pat turns to the others.

PAT
Send word to the other towns. Artemis has been compromised. They should execute the evacuation contingency.

SIENNA
And what about Dylan? And the resistance?

DANICA
They're on their own. Just as we are.

Sienna watches as a few TOWNSPEOPLE go about their regular activities.

123 EXT. MAIN CITY CHECKPOINT - NIGHT 123

Dylan, still on her motorcycle, adjusts the tech on her arm and rides towards the checkpoint. This checkpoint is larger and automated, not manned. She scans her arm. The lights above flash green, the boom rises and she rides through. Cameras swivel and follow her off, zooming in as she rides away.

124 INT. DYLAN HOUSE - NIGHT 124

Channer and Meleia sit at the table, a hot tea steaming in front of them. Sienna sips at her own.

CHANNER
Teresa?

Sienna nods.

SIENNA
Yeah. She's leading the resistance.

CHANNER
And Dylan?

There's a KNOCK AT THE DOOR. Meleia gets up to answer it.

SIENNA
She went back to help.

Meleia returns with Jean in tow.

SIENNA (CONT'D)
She loves you *all*, you have to know that. If she could have come back she would have.

They share knowing glances. They do.

Jean opens her medical bag and retrieves the syringe with the serum vial.

JEAN
Ready?

She holds up the serum and Channer nods. Sienna watches them, torn between relief and sadness.

125 EXT. CITY STREETS - NIGHT 125

Dylan rides through the city streets.

126 INT. JEAN HOUSE - NIGHT 126

Jean sits down by her fireplace and opens the book and a note falls out. She unfolds it and reads.

ON NOTE:
"Thank you. X
P.S. I especially liked chapter 35."

She flicks through the pages until she sees a paragraph circled.

ON BOOK TEXT:
"It’s strange to remember how we used to think, as if everything were available to us, as if we were free to shape and reshape forever the ever-expanding perimeters of our lives. I was like that too, I did that too."

127 EXT. CITY ROADS - NIGHT 127

Dylan rides through the city streets on her motorcycle. We crane up to see the full spectacle of the city, before three drones swoop in, hover for a moment, and they shoot off toward the city.

CUT TO BLACK:

THE END.

PART 4

Interactive Web Experience Outline

ARTEMIS: SEEKING ASYLUM

By Natalie Krikowa

Submitted in partial fulfilment for the degree of Doctor of Creative Arts.

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Platform Description

Overview

Artemis: Seeking Asylum is an interactive web experience that gives users the opportunity to explore Artemis Town, its inhabitants and their stories. It acts like an Online Documentary, where the stories, whilst fictional, are presented as real. Everything is centred on the town and users are invited into the storyworld to learn more about the town and the women who live there. The website contains an 8-part web series, a digital archive of the residents' histories and a community forum.

Pat is the character behind the project. She is the town historian and writer, conducting interviews with the residents and documenting the town's history. She manages the digital archives as well as the physical archive in town. She likes to document the stories of the town's residents by interviewing residents and collecting artefacts. Documenting these oral histories is important in ensuring their stories are not lost and that one day others outside of their community will be able to reflect on their varied life experiences.

The benefit of releasing an interactive web experience to accompany the film's release is that once the audience has seen the film they can explore the world and see more of the secondary characters than would be possible in the one feature film. Users are able to interact with the storyworld online and meet and collaborate with other fans via the community forum. At the heart of *Artemis* is the journey to find one's place in the world, the search for identity and the struggle to find acceptance. Each woman's journey to Artemis is unique and together these stories demonstrate the desperate need for safe harbours for those oppressed by wider society. Many of the film's viewers will be from the niche queer audience; individuals who may feel isolated or marginalised from the mainstream. This website provides another safe space for these people to find acceptance, just like the characters in Artemis Town.

Objectives

The objectives for the *Artemis: Seeking Asylum* website are to:

- Provide users with an informative, engaging, user-driven experience.
- Give users opportunities to explore the storyworld in more detail.
- Present alternative queer stories that reflect the diversity of the sexual and gendered experience.
- To create a safe space where marginalised people can find a community.

Scope

At this initial stage of development *Artemis: Seeking Asylum* will include:

- Static image on loading page with one link to the Map page
- Interactive illustrated map
- 8 x 10 minute episode web series
- Community Hall notice board with interactive elements
- A discussion forum for users to engage with each other
- School Library Digital Archives with interactive elements

In addition to this, the project could also be expanded to include:

- Animated introduction on Landing Page
- Animated map elements
- Additional audio-video materials

Creative

Web Series

The 8-part web series forms part of *Artemis: Seeking Asylum* Interactive Web Experience and will be released concurrently with the feature film. Using YouTube, the videos will be embedded into the website. Each episode can be found by searching different dwellings (houses) on the map. Inside these dwellings users meet the individual that lives there and gets to explore their story. Each episode focuses on a character from the film and details their story of how and why they sought asylum in Artemis. Alternatively these videos will also be available on YouTube or similar platforms for users just wanting to watch the episodes and not partake in the wider Online Documentary experience.

The videos are filmed as documentary interviews on location in Artemis Town. Each character is filmed in their dwelling or place of work that represents their role in the town. The interviews act as a way of documenting the residents' stories for future generations to better understand the social and political circumstances behind seeking asylum in Artemis. Each character reacts differently to these interviews; some are more open and forthcoming with their individual stories, whilst others are more guarded when particular traumas are still fresh in their minds.

The first episode, for example, follows the story of Dr. Jean Mitchell, a character we meet early on in the film, but due to most of the action taking place away from Artemis, her character does not get explored in as much depth. In the episode Jean reveals more about her violent past, the domestic abuse she suffered, the loss of a child, and ultimately her seeking asylum and making her way to Artemis. Jean is one of the women who are still haunted by their pasts, and as such, whilst she is honest and open, she tends to refrain from discussing the specifics of these events. However the scars on her body, the tone of her voice, the way she protects herself with self-soothing body positions speak to the trauma she has suffered in this world. Her background as a sufferer of domestic abuse informs how she moves through the world; the way she walks through the world; and the way she carriers herself.

Episode List

Ep #	Episode Title	Character	Dwelling
1.01	A Doctor in the House	Dr. Jean Mitchell	Medical Clinic
1.02	The First Guardian	Channer	Mechanic Shed
1.03	Home is Where the Heart Is	Meleia	Dylan's House
1.04	Wisdom in Words	Pat	School
1.05	Fixer-upper	Trace	Workshop
1.06	Gatekeeper	Anna	Gates of Artemis
1.07	Order and Organisation	Danica	Patrol Centre
1.08	Don't Judge a Book By Its Cover	Belle	Armoury

Figure 1: Web Series Episode List

Each episode is accompanied by the character's biography that gives a brief account of their life as well as key bio information. The page also offers users points of interaction by way of a photo slideshow, and access to personal letters, documents and items they hold dear. It is hoped that by listening to these individual stories that users might consider the current plight of refugees in a more empathetic light.

Archives

The archives were established by one of the fictional characters, Pat. An oral historian and avid storyteller, Pat has been proactive in keeping the history of the town and its people alive in the minds of all those who come to Artemis. Being a refugee herself, Pat feels a strong connection to the women who have come before her and those she lives alongside today. She feels a responsibility and strong desire to ensure their stories are never forgotten.

The archives are housed at the School as a library collection available to all residents of Artemis Town. The archives have now been made digital, so that users can gain access to these artefacts and learn more about the town's history and the generations of women who have found refuge there. When selecting on the School building on the map page, users are taken to a School Library Archives page. From here users can elect to explore biographies of town residents, photographs, archival letters and documents and interview transcripts (from the web series).

Community Hall

When users select the Community Hall building they are taken to a notice board page that provides an array of interactive experiences. From here users can access the community forum/discussion board and talk with other users, share items via various social media sites, and learn facts about Artemis Town and what it is like to live there. The Community Hall is not just a fictional setting for the characters in the story but acts as a symbolic meeting place for fans of the story to come together in a safe space and share their own stories. The Community Hall is an organic space that can be built on over time and in response to user engagement and feedback. Additional story content can be added to this space to extend the experience and provides a place for direct communication between the content producers and the users.

Design and Aesthetics

Design Specifications

The website utilises a hierarchal and nodal structure to provide users with a more exploratory experience. Once the user arrives at the map page they can choose where to go and what to engage with based on their own desires and interests. Some content is duplicated (such as photographs and documents) to allow users to find and engage with content without having to view every possible page. The visual design should be clean, warm and inviting. It should be organic and rustic and reflect the nature of life in Artemis Town. The colour scheme should reflect the natural bushland that Artemis exists in and is surrounded by.

Figure 2: Colour scheme for *Artemis: Seeking Asylum* Interactive Web Experience

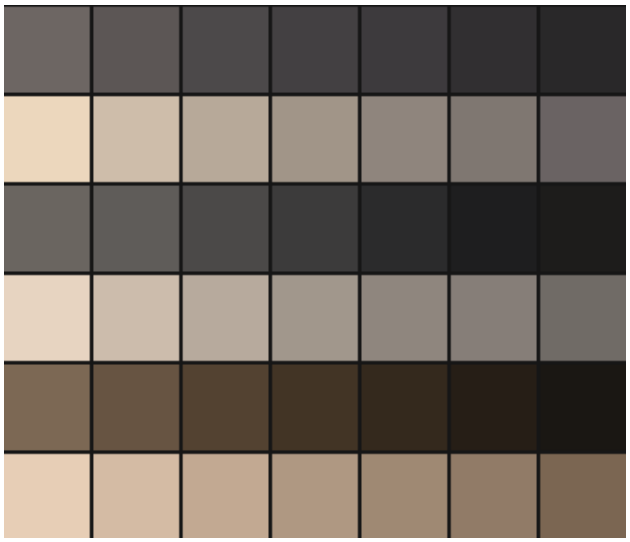

Figure 3: Colour palette for *Artemis: Seeking Asylum* Interactive Web Experience

Technical Specifications

The website will be built using responsive HTML5 and CSS. It is preferred to Flash-based code as it is a fluid language that can be played in any browser and on any device including tablets and mobile phones.

Wireframes

Site Map for *Artemis: Seeking Asylum*

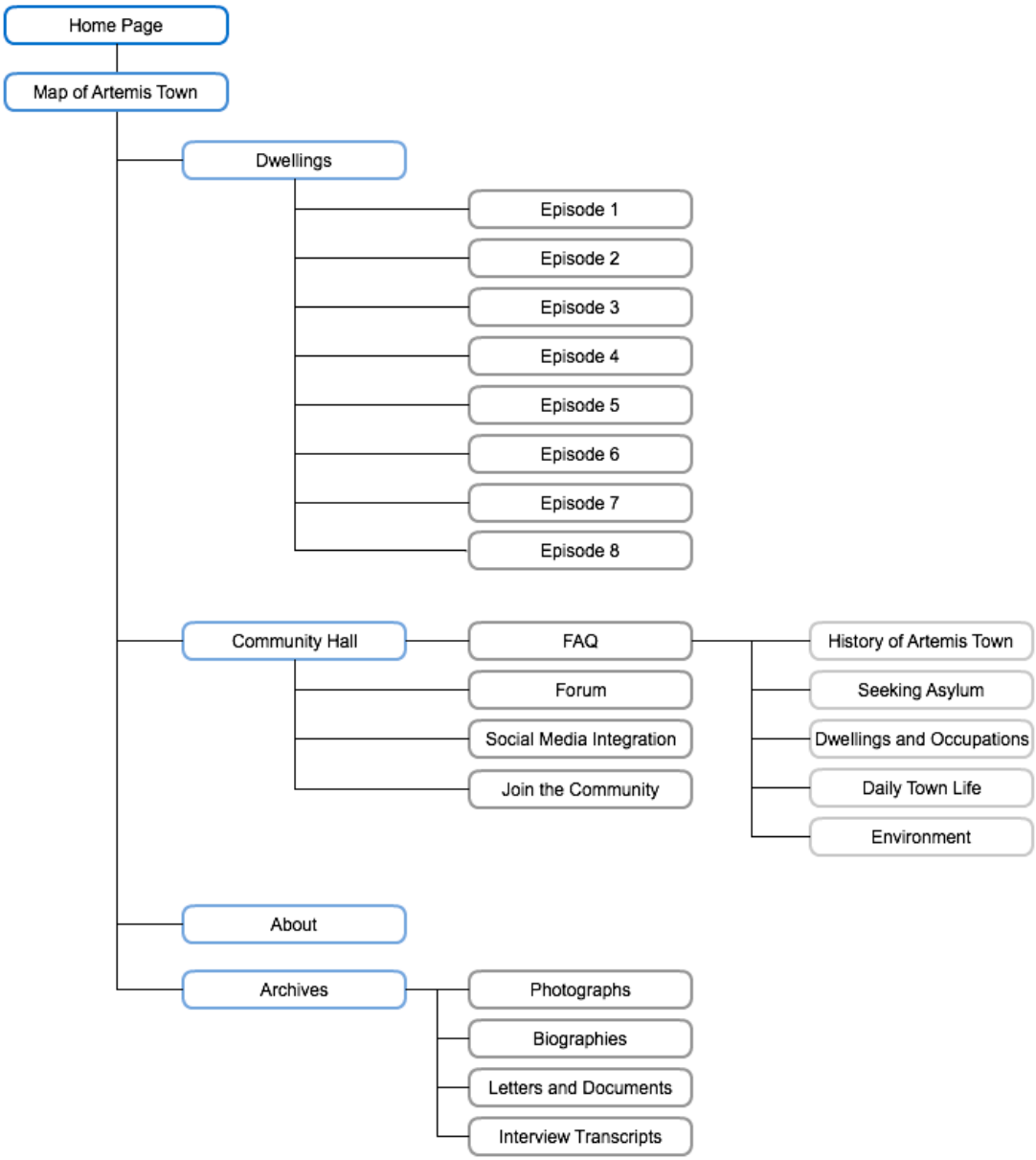

Figure 4: Site Map for *Artemis: Seeking Asylum* Interactive Web Experience

Landing page

Users arrive at the Landing page where they are required to click on the button "Seek Asylum" in order to enter the website. Once selected users are taken to an interactive illustrated map that acts as the Home page for the website.

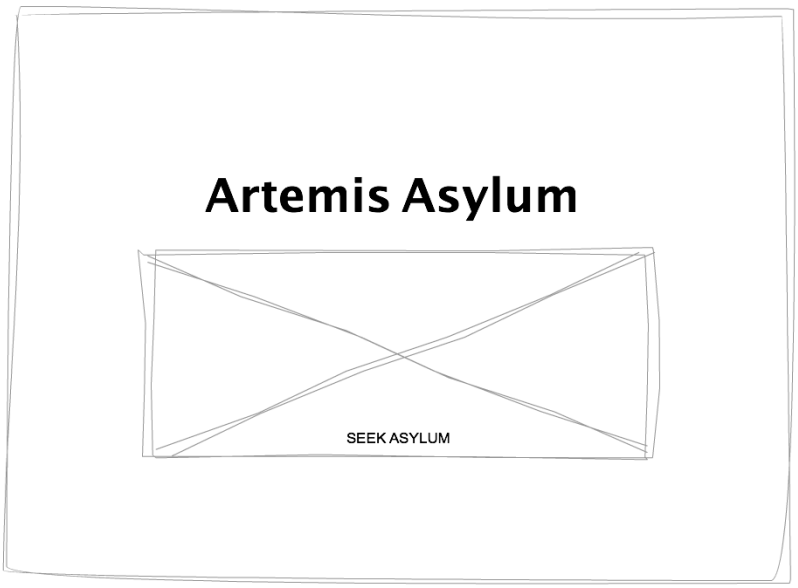

Figure 5: Wireframe of Landing Page

Home Map Page

From this map users are encouraged to explore Artemis Town. Users can click on various buildings to learn more about life in Artemis Town.

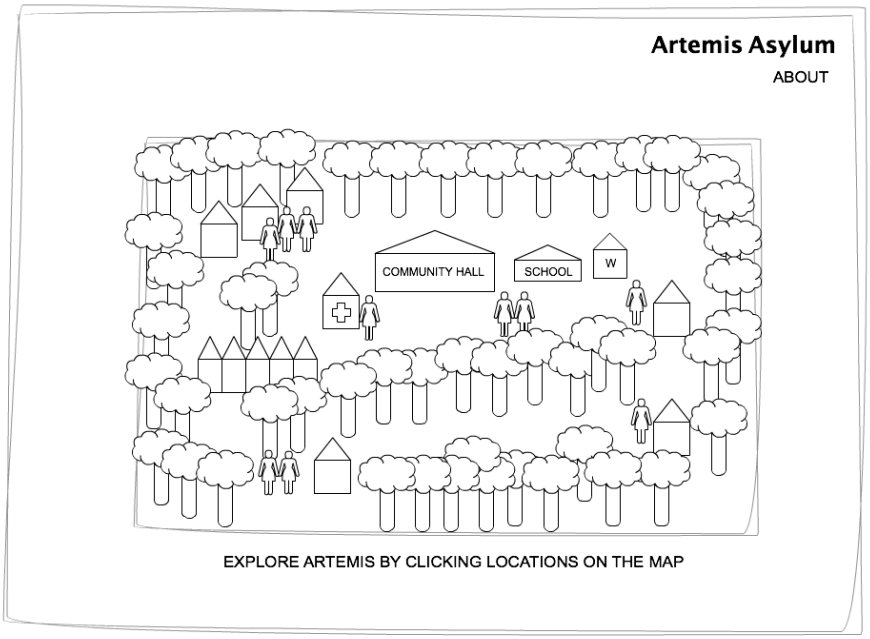

Figure 6: Wireframe of Home Map Page

Episode Page

Dwellings (houses) reveal characters from the film. Each page includes an episode from the web series, as well as the character's biography, photos, personal letters and documents, and personal items they hold dear.

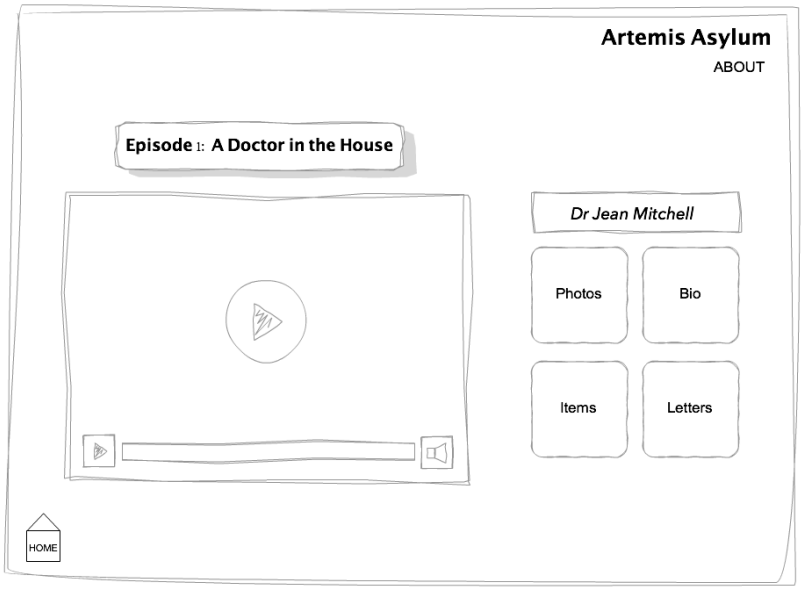

Figure 7: Wireframe of Episode Page

Community Hall Page

The Community Hall page acts as an interactive community notice board. From here users can access the community forum/discussion board and talk with other users, share via social media sites, learn facts about Artemis Town and what it is like to live in the town.

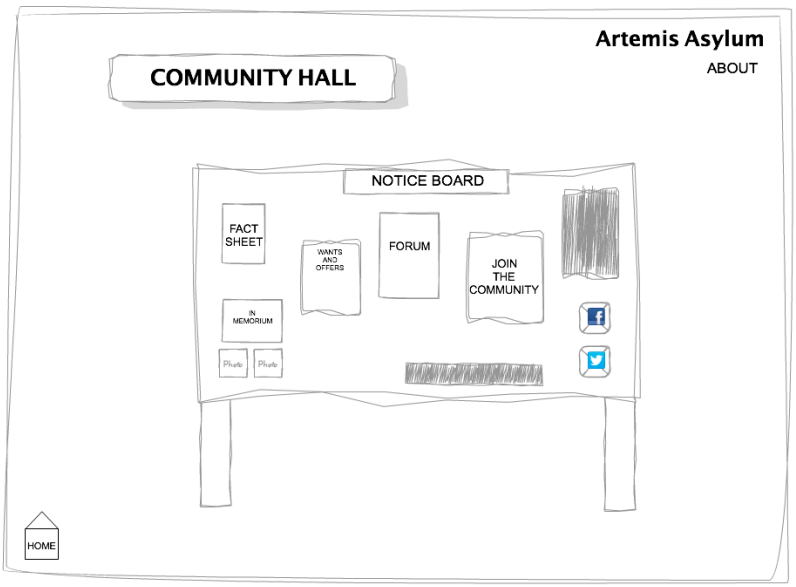

Figure 8: Wireframe of Community Hall Page

Fact Sheet Page

Each page, like the Fact Sheet page explores one aspect of town life. Users can then return to the Community Hall page or the Home (map) page.

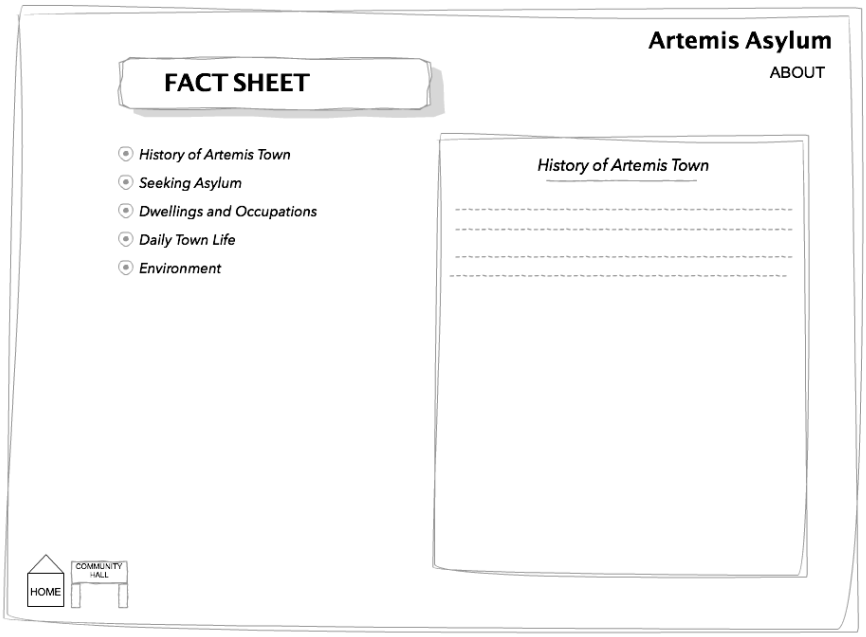

Figure 9: Wireframe of Fact Sheet Page

School Library Services Page

The School reveals an archival page where users can explore the Artemis library collection of personal artefacts from the people of Artemis Town.

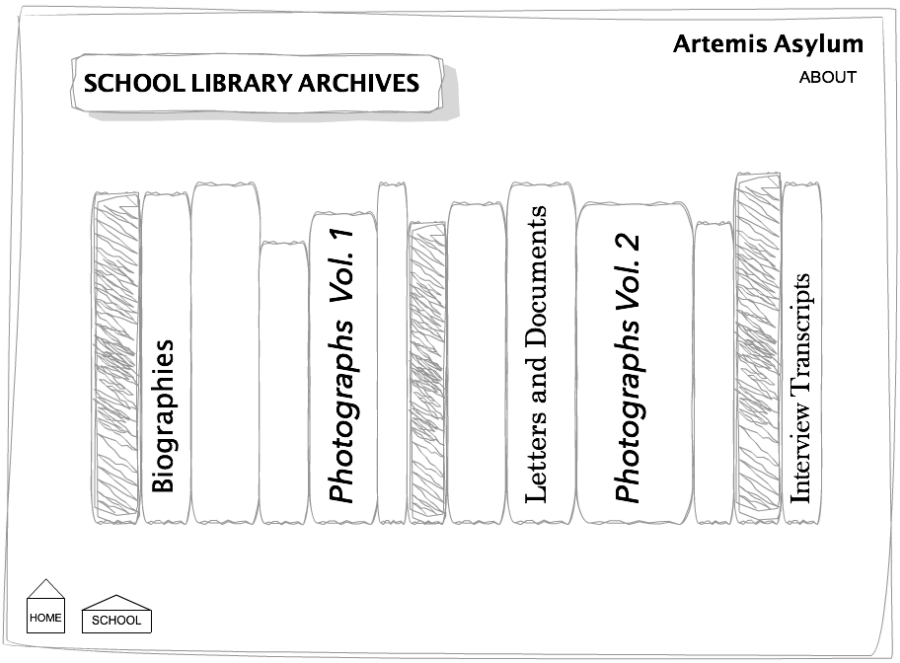

Figure 10: Wireframe of Archives Page

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SECTION TWO:

EXEGESIS

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Doctoral Candidate

University of Technology Sydney

Submitted in partial fulfilment for the degree of Doctor of Creative Arts.

Chapter 1
Introduction

Transmedia is a word that has been used and misused over the last decade. Scholars, researchers, and media professionals alike ascribe a multitude of meanings to the term. Transmedia can refer to a wide and diverse range of practices from Hollywood franchises to small independent, experimental artworks. Determining which projects constitute "pure" transmedia storytelling has added very little to exploring the opportunities that this form of storytelling can offer writers, producers, and users alike. Whilst the temptation might be to scrutinise the term and its associated array of meanings, the focus of this thesis is not to provide yet another definition of transmedia or examination of its credibility in the industry, but rather to discuss its potential application within the contemporary media landscape. Texts have been written over the past decade about the production aspects of transmedia[1], but very little about the creative writing processes used in the development of transmedia. Having studied and worked as a screenwriter in the traditional mediums of film and television, when making the transition to digital media, there was very little written about the writing processes for these emerging screen mediums. New mediums including web series, games, mobile applications, locative media, and augmented and virtual reality have risen in popularity and are becoming commonplace in transmedia experiences. In the world of transmedia, stories are not limited to one medium, but rather are expanded across multiple mediums, often utilising these more interactive modes of storytelling to allow for greater participation. I will be discussing transmedia in more detail later in this Chapter and in Chapters 5 and 6, but my focus is on the relationship between transmedia and the

[1] Ward 2009; Giovagnoli 2011; Pratten 2010, 2011; Pratten & Ossikine 2011; Rose 2011; Phillips 2012; Bernardo 2011, 2014; Scolari 2013.

increasing demand for more participatory experiences, and our role as writers to create projects that provide opportunities for more inclusive experiences.

When writing or developing a transmedia entertainment experience, there are no established writing formats, development processes, or mechanisms for user engagement. As I began the early stages of research, and investigated the literature in the field, I revisited prominent screenwriting practice-based texts from McKee (1998), Batty & Waldeback (2008), Aronson (2000, 2010) and Dancyger & Rush (2013), as well as texts discussing alternative approaches to screenwriting from Bubb (2010), Millard (2010), Nelmes (2011), and Zaluczkowska (2012). Janet Murray's provocative book, *Inventing the Medium* (2012), was particularly intriguing as it spoke to the challenges faced by digital media practitioners in designing something for an evolving medium – a medium for which there is currently no standard, formalised model or formula for. It occurred to me that the answers I was seeking would need to evolve in the mediatory space between literature and practice-led research. This doctoral project is therefore a practical exploration of transmedia writing practice.

The other crucial factor in the decision to undertake this doctorate was to investigate the current media landscape in relation to gender and sexuality representation, in particular the representation of lesbian and bisexual women in mainstream and independent entertainment screen media. At the forefront of this research project was a desire to not just create a transmedia experience that women could find representation in, but create a storyworld where varied genders and sexualities (including lesbian, bisexual and transgender) could be represented. The LGBTIQ (lesbian, gay, bisexual, trans, intersex and questioning) or 'queer' community can often feel isolated and marginalised due to a lack of representation in film and television. I recognise that the term 'queer' is a loaded term due its historical use as a derogatory expression, however I have chosen to use it personally as an umbrella term to encompass anyone who may identify as being sexually, gender, or bodily diverse. I acknowledge that it is not a universally adopted term and that others in the LGBTIQ community do not use this term to identify themselves.

I wanted to create a storyworld that presented diverse sexualities in all their complexities, but also one that was accessible to the wider "mainstream" audience. By mainstream, I mean the mass audience that entertainment media corporations create content for and about, notably Hollywood television and film. The queer community has lacked representation in mainstream media, particularly in Australia, where there have been very few queer characters in fictional film or television narratives. Being a part of the

queer community myself, I have felt, first-hand, the frustration that marginalisation causes. As a queer woman, I feel I am in a unique position from which to present my community and their behaviours, needs and desires, and more effectively design entertainment experiences for them. Now, due to the affordability and accessibility of digital media and online distribution channels, dynamic new spaces have opened up that allow for the representation of marginalised people and their voices, without censorship. Queer creative practitioners can create and share their stories to a connected global community in ways inconceivable ten years ago. Marginalised audiences can now find content that reflects their own worlds and experiences and connect with others within a shared community. As a practitioner, my desire is to discover ways to bridge the gap between niche and mainstream audiences by creating entertainment experiences that not only foreground queer lives and stories, but also allow for the participation of the wider mass audience.

Research Questions and Objectives

In 2007, at the *Futures of Entertainment* conference, Henry Jenkins stated that one of the main aims of the conference's cult media panel was to explore the 'politics, pitfalls, and potentials of exploiting niches and mainstreaming once marginalized properties,' further asking the question: 'How do you stay true to the few but build properties attractive to the many?' (2007a). The question was posed in relation to adapting niche properties like comic books into Hollywood films, however this statement can be applied to the writing of queer stories. My research question was born out of this dilemma and became:

How can queer transmedia storytellers create entertainment experiences for young adult audiences that stay true to the needs of the marginalised queer community, yet remain attractive to the wider mainstream audience?

It was found in the development of *Artemis*, that transmedia can provide inclusive experiences by working within popular genres (such as science fiction, action-adventure and drama) and employing conventions and structures that mainstream audiences are already familiar with to subvert heteronormative expectations. By foregrounding queer voices and stories in interactive and collaborative experiences that engage both niche and mainstream audiences, transmedia storytellers can create storyworlds that allow multiple stories and experiences to emerge.

Objectives

My objectives for the doctoral project were to:

1. Experiment with transmedia storytelling by writing for new mediums including alternate reality games and interactive web experiences;
2. Write an inclusive and immersive transmedia experience that foregrounds the complexity of queer lives while remaining accessible to the wider mainstream audience;
3. Demonstrate the capacity of transmedia to appeal to both marginalised and mainstream audiences by working with popular science fiction, adventure and drama genre conventions and designing user-centred experiences.

Scope

This doctorate is a practice-led creative exploration of transmedia writing. It investigates transmedia storytelling, media convergence and participatory culture, as well as the representation of gender and sexuality in contemporary entertainment media. It explores the role of popular dystopian science fiction and action-adventure genres and media platforms for engaging the mainstream young adult/adult community, whilst foregrounding marginalised queer voices. It investigates ways in which writers can conceptualise a film's storyworld for expansion into other platforms. It uses existing screenwriting practice, structure and formats to assist the writer in considering where elements such as character, setting, plot, time, place, and themes can be extended to enhance the user experience. It focuses on fictional entertainment media only and recognises that factual media (news, documentary, social activism) is important in the transmedia debate, but as screenwriting is the main creative practice examined, this project is best limited to fictional media.

This doctorate is not an examination of the 3-Act structure of the feature film screenplay as used in *Artemis,* or an interrogation of narratology, as these fields of study are already well documented. It does not attempt to define or develop new narrative structures or media forms, but rather discusses how existing modes of writing, media platforms, and distribution channels can be considered when developing a transmedia experience.

Contributions to Knowledge

Transmedia has been examined from many perspectives including creative, financial, organisational and cultural. This thesis furthers the discussion of transmedia in entertainment media from a creative perspective. It highlights the opportunities transmedia presents in dissolving the long-established division between niche and mainstream projects. As such, this creative practice-led research project can be seen to be making an original contribution to knowledge in that it produces an original feature film screenplay as part of a transmedia entertainment experience that is extended by an alternate reality game and an interactive web experience that foregrounds queer identity in a way that privileges rather than marginalises them. It addresses the lack of research in transmedia theory and practice that looks at the representation of queer identity by providing new knowledge of how transmedia (and the inclusion of new digital media platforms) can be used to invite both marginalised queer audiences and wider mainstream audiences to participate in shared entertainment experiences.

Beneficiaries

This thesis will provide media professionals and creative practice-led researchers with an example of practical writing applications and new understandings of transmedia storytelling in the era of convergence and participatory culture. Theorists in the fields of feminist and Queer studies could also find it useful to examine *Artemis*, as a transmedia project, that foregrounds queer voices yet provides entertainment experiences that sit comfortably within mainstream expectations. The creative component, *Artemis,* can be used as an example for teachers and students who are interested in developing transmedia experiences using multiplatform delivery systems.

Ethics

As per the University of Technology Sydney's *Responsible Conduct of Research Policy*, no ethics clearance was required for this doctoral project. The research activities and output do not involve interaction with human participants, animals or the environment.

Methods

This research project adopted a transdisciplinary approach wherein I explored theories across multiple disciplines, for the benefit of multiple disciplines (Nicolescu 2002; Genosko 2003). The research outcomes are accessible across the varied disciplines of film

and media studies, feminist studies, and Queer studies. Consequently the methodological approach utilised theoretical disciplines including feminism and Queer Theory. Each discipline provides complementary insights into the research question. The primary methodological approach taken was Queer Practice-led Research using Action Research, self-bricolage, and archival research as the main methods of investigation.

Research Limitations

The research was initially limited by the lack of data regarding transmedia projects in Australia. Screen Australia[2] has statistics on feature film and television programs, but little in the way of transmedia or interactive projects. Similarly, until the final months of this project, there was very little data on the representation of women in screen media in Australia. It was not until November 2015, that Screen Australia released a report on gender disparity prevalent in the Australian screen industry. Following the release of the *Gender Matters* report, a series of initiatives were launched to foster gender equity in Australia including the Brilliant Stories and Brilliant Careers funding programs where 45 story ideas and 13 industry projects led by Australian women will share in more than $3 million of funding (Screen Australia 2016a). As a member of the committee overseeing these initiatives, producer Sue Maslin (*The Dressmaker* 2015) called on men and women alike, at every level of the screen industry, to be part of the solution, stating:

> I feel that there is a genuine political will out there to do something for the first time in many, many years…not just in Australia, but worldwide. And it's not just in the screen industry, but all industries. It feels like there is genuine momentum now and that's exciting. (Bizzaca 2015)

Under its Strategic Operations Program, Screen NSW has launched a similar initiative for the state's film production industry aimed at achieving its '50:50 by 2020 Gender Equity Target, which focused on achieving gender parity in the main production roles of writing, producing and directing.'[3] The level of funding injected into these programs by the two organisations is minimal and it will be interesting to see if they have any long-term positive effects on Australia's screen industry.

---

[2] Screen Australia is Australia's Commonwealth Government screen agency providing support to Australian film, television, documentary and digital media makers.

[3] For additional details on the initiative visit their website: <http://www.screen.nsw.gov.au/news/working-towards-gender-equity-through-strategic-opportunities>.

There are helpful studies from the United States of America that provide some insight into gender equality in the US screen industry as well as globally. Notable studies include Dr Martha Lauzen's study, which analysed the top 100 grossing films of 2014 from the USA, and the Geena Davis Institute on Gender in Media's *Gender Bias Without Borders* report that investigated female characters in popular films across 11 countries including Australia. Along with these reports, the GLAAD Studio Responsibility Index (SRI) reports from 2012-2015 mapped the quantity, quality and diversity of LGBT people in films released by the seven major film studios in the USA for each calendar year. These studies are explored further in Chapter 4.

In August 2016, Screen Australia released a study that analysed 1,961 'main' characters from 199 Australian drama series (broadcast on public, commercial, free-to-air and subscription television) between 2011 and 2015. The study revealed that LGBTIQ people were significantly under-represented, when compared to the Australian population (see Figure 1) with only 88 characters identifiably LGBTIQ, represented in 27% of the 199 dramas. Unsurprisingly, only 26 of the 88 characters were female (including two transgender characters). Suggesting that there is still more work to be done, the report notes that the data 'reminds us that while there are strong examples across all Australian broadcasters of programs that draw on, reflect and 'normalise' many of our marginalised communities, they are still the exception rather than the rule' (2016b).

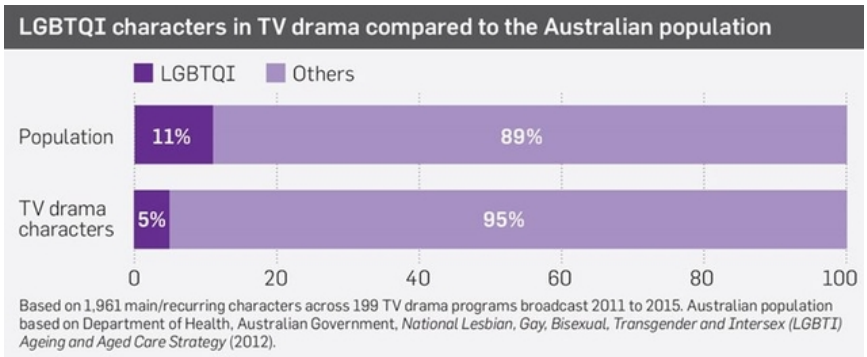

Figure 1: LGBTQI representation on Australian Television (Screen Australia 2016b)

There are still no statistics available on sexuality diversity in Australian film, or sexuality diversity in screen production roles. It was noted mid-way through the candidature that additional primary research by way of interviews and focus groups could be useful in gaining additional insight into the practices of queer-identifying industry professionals in Australia and globally, however this was seen as unfeasible, given the scope and scale of the required participant group.

Key Terminology

As with much media discourse, there are multiple terminologies used when discussing the relationships between media and those who consume media. In order to discuss the research more effectively, it is important to use consistent language.

- "User(s)" will describe individuals engaging in transmedia entertainment (replacing audience, viewers, readers, players, consumers, produsers, prosumers).
- "Community" will describe a collective of users engaging in transmedia entertainment (encompassing audience, network, group).
- "Transmedia Storytelling" will describe storytelling that takes place across multiple mediums using fragmented story elements, which together create a whole (encompassing multiplatform storytelling, transmedia production).
- "Project" will describe a writer, producer or creator's work (encompassing product, production, property).

The Contemporary Media Landscape

Digital technologies have been central to changes in the contemporary media landscape over the past few decades and the term "digital media" has come to represent the shift from analogue to digital. However, 'all major media [today] run on digital infrastructures and, consequently, the concept has lost its meaning as a marker of contemporary media and contemporary media practice' (Löwgren & Reimer 2013, p. 14). "New media" is another term used to describe contemporary media, but similarly is considered to be a very broad and convoluted concept. Influential books include Bolter and Grusin's *Remediation: Understanding New Media* (1999), Manovich's *The Language of New Media* (2001), Marshall's *New Media Cultures* (2004), *New Media: Theories and Practices of Digitextuality* edited by Everett and Caldwell (2003), Jenkins' *Convergence Culture: Where old and new media* Collide (2006), Lister et al.'s *New Media: A Critical Introduction* 2nd edn (2009), Levinson's *New New* Media 2nd edn (2013), and Flew's *New Media* 4th edn (2014). All deal with the consequences of the emergence of new media technologies, particularly the computer and the Internet.

The emergence of these technologies led to new relationships between the production and consumption of media, whereby the two became less polarised and distinct. The people 'formerly known as the audience' (Rosen 2006) are increasingly creating their own media texts (becoming media producers in their own right) and sharing (distributing) their content online. As the cost of media technology decreases and the

access to these modes of production increase, we are seeing a rise in the levels of participatory culture; that is, a 'culture in which fans and other consumers are invited to actively participate in the creation and circulation of new content' (Jenkins 2006, p. 290). A growing body of scholarship suggests that some of the potential benefits of these forms of participatory culture include the diversification of cultural expression and a more empowered conception of citizenship.

As Jenkins and Deuze highlight in their editorial *Convergence Culture*, '[c]onsumers are using the grassroots channels offered by digital and mobile technologies to assert their own control over cultural flows' and are now demanding the right to participate (2008, p. 9). Some academics believe that media has always been both a productive and creative practice;[4] whilst others believe that the majority of people are satisfied consuming professionally-produced work and do not become producers themselves.[5] Other academics have looked at the consequences of these new relationships to suggest that the work they produce (often collaboratively) provides exciting alternatives to traditional media[6]. An alternative view suggests that this influx of amateur media content could negatively impact the professional industry.[7] What is clear is that in a time when users are incredibly time-poor, consumer loyalty is paramount. Transmedia, as an ongoing experience, may not only have economic, artistic and aesthetic gains, but can create a loyal community of users (Bolin 2007, p. 246).

"Digital media" and "new media" has affected all facets of the industry from production through to distribution. This has had a significant impact on the way audiences receive, use and share media. The audience is no longer a passive consumer. Individuals, expressing free will, are determining *what* content they access, *when* they access it and *how* they access it. The individual now decides how much of that product (or story) they will consume and the level of engagement they will employ. Modern audiences are changing the way that media is consumed, and, as a result, the way media is developed and delivered in the industry. With the ability to stream content online via catch-up TV, or platforms like Netflix, or downloads from iTunes, users can practically consume what they want, when they want, and where they want (depending on the speed of their Internet connection). The mobility and interactivity of these new media technologies has also enabled media producers to create stories that span multiple mediums and platforms.

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[4] Livingstone 2004, 2008; van Dijck 2009, 2013.
[5] Bird 2011.
[6] Benkler 2006; Jenkins 2006, 2009b, 2009c; and Gauntlett 2009.
[7] Keen 2007.

These stories allow users to become active participants in the storyworld and engage with the stories, characters and themes like never before.

What appears to be happening is a shift in the way we define the media experience. In the past, we defined media by the device or technology that was used. For example, you would watch a film at the cinema, and a television show on the television set, and would listen to music on the radio. These physical concepts of cinema, television and radio are now changing, given that all three are accessible via your computer or portable media device. A film can now be viewed at the cinema but also on your television, computer or phone, and can exist in various formats such as film reel, DVD, BluRay, and downloadable formats such as MP4. If the content is no longer tethered to a device, the focus shifts to the user's experience. Individual users will seek different experiences and different genres or will be attracted to different forms of storytelling because they are seeking to satisfy a particular emotional resonance.

The 'experience economy' (Toffler 1980; Pine & Gilmore 2011; Sundbo & Sorensen 2013) looks at the evolution of products and services in a commodity-driven capitalist society. Pine & Gilmore argue that we have moved on from a service-driven economy, to one where businesses must orchestrate memorable experiences for their customers and that the "product" that they are purchasing is, in fact, the "experience" or memory. Entertainment media has become heavily integrated into this experience economy, with transmedia positioned at the end of the spectrum, as the ultimate pervasive entertainment experience.

Untangling Transmedia

Transmedia in Theory

It is not the aim of this thesis to develop a new framework for contextualising transmedia storytelling or to determine which terminology or conceptual framework in the literature is most effective or appropriate. Rather, the intent is to move away from a focus on taxonomy and how we label things – beyond the buzzwords that permeate both industry and academia – to find the beneficial applications for screenwriting professionals and educators. Transmedia is just one way of thinking about how media content (or stories) flow across media platforms. It is not a new concept, but it is a new (and contentious) label given to a specific mode or aesthetic of storytelling that has arisen due to media convergence. Marsha Kinder coined the term transmedia in 1991 in reference to Julia Kristeva's (1980) work on intertextuality and multiplicity. Kinder used the term

'transmedia intertextuality' to discuss how children's television programs moved their narratives across multiple mediums (games, books and toys etc.) to provide additional levels of interaction. Henry Jenkins later appropriated the term in 2003 suggesting that:

> In the ideal form of transmedia storytelling, each medium does what it does best – so that a story might be introduced in a film, expanded through television, novels, and comics, and its world might be explored and experienced through game play. Each franchise entry needs to be self-contained enough to enable autonomous consumption. That is, you don't need to have seen the film to enjoy the game and vice-versa. (Jenkins 2003a, para. 10)

In 2006, Jenkins added that transmedia storytelling was the 'art of world making' and that by utilising different forms of media, users become 'hunters and gatherers' moving back and forth across the various platforms and come away with a deeper level of understanding of the storyworld and a richer entertainment experience (Jenkins 2006, p. 21). Later, in 2007, he re-explained transmedia storytelling as being '... a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience' (Jenkins 2007b, para. 1). His concept of transmedia suggests a process of storytelling across multiple forms of media where each narrative element makes a distinctive contribution to a user's understanding of the story world (Ibid.). Many texts, including other doctoral theses, have contextualised the transmedia phenomenon, notably, Christy Dena who writes:

> Since the area is in flux and crosses a wide range of creative sectors, it may be that the term "transmedia" and many like it are placeholders. That is, they may operate like the term "multimedia" or the phrase "radio with pictures" – cobbling together existing terms to explain something new... something that will eventually take on its own identity and not be understood through the lens of the past. (Dena 2009, p. 16)

So whilst scholars and industry practitioners alike seem to agree on the nuts and bolts of transmedia storytelling being a process that reflects distributed narration[8], what one chooses to call it varies from person to person. A review of the literature spanning

[8] Dena 2004a, 2004b, 2006, 2008; Tofts 2005; Beddows 2007; Perryman 2008.

the last decade has used various terminologies[9] interchangeably to discuss this phenomenon including: 'cross media storytelling' (Dena 2004a, 2004b), 'intertextual commodity' (Marshall 2004), 'transmedial worlds' (Klastrup & Tosca 2004), 'distributed narration' (Walker 2004), 'synergistic storytelling' (Jenkins 2006), 'multimedia storytelling' (Perryman 2008), and 'transmedia practice' (Dena 2009). Though all vary slightly in their outcomes and implications for user consumption, they each provide a perspective on user behaviour and engagement that reflects the changing nature of the relationship between media producers and media consumers (Beddows 2007). As evidence of this "terminology tornado", a "one size fits all" approach to defining transmedia, or supplying a template or formula for transmedia success simply has not worked. Even Jenkins revisited his earlier definitions, suggesting that there was in fact no transmedia formula, as '… we are still in a period of experimentation and innovation' (Jenkins 2011, para. 28). From conception through to distribution, each transmedia project is completely different from those that came before it. Therefore, proposing formulas is pointless and reductive.

Jenkins has provided us with a new vocabulary with which to discuss the relationship between old and new media including 'participatory culture', 'convergence culture', 'transmedia storytelling' and 'spreadable media'; all of which help us grasp what is happening at this moment. Jenkins is still leading the charge of academic inquiry into how the contemporary media landscape offers new challenges and exciting opportunities for scholars and creative practitioners. His current work on 'participatory politics' is just one example of how scholars might study contemporary culture when traditional humanities-based research is asked to adapt to online cultures and global communities (Jenkins 2015). I see transmedia as a way of approaching storytelling in an open and non-restrictive fashion. I find it beneficial as a writer to think about transmedia as a method of sharing stories in the digital age; a method that engages users in a participatory and collaborative experience using varied (often multiple) media platforms, where each component serves a unique purpose in the experience of the storyworld.

In 2011, I became increasingly excited by the opportunities that digital media afforded emerging screenwriters from marginalised communities. While at the Australian Film Television and Radio School, I co-created *The Newtown Girls* (2012), a lesbian web series with built-in social networking interactivity. When developing the series we knew that our target audience was online, as this was the primary source for lesbian content. We wanted to find ways to allow the viewers to become active participants in the story, so we

[9] For a timeline of relevant transmedia terminology see Appendix 1.

used Twitter to allow users to follow the characters between weekly episodes and interact with the characters in real time. Users could visit the website's interactive map of Newtown to see where the characters went in each episode, further opening up the world for the users to experience the storyworld. While the episodes were scripted and traditionally produced, the social media presence of the characters was mostly improvised and highly responsive to the users. This daily interaction could not have happened in traditional mediums of film and television, and had a positive impact on how users engaged with the storyworld, responded to the characters and storylines, and their overall appreciation of being able to feel involved in the storytelling process.

Transmedia in Practice

The recent increase in transmedia storytelling has led to many books being written by producers and creators of transmedia content, offering insight and advice on (what they believe to be) best practice. Frank Rose's *The Art of Immersion: How the Digital Generation is Remaking Hollywood* (2011) focuses on Hollywood productions and discusses the changes in the media landscape from an audience perspective. Max Giovagnoli's *Transmedia Storytelling: Imagery, Shapes and Techniques* (2011) presents the reader with not only a historical account of transmedia entertainment, but also a foundational guide for aspiring creators and producers of transmedia, offering development advice from storyworld building to participatory and synergistic narrative structures. Robert Pratten offers his readers an entry-level understanding into transmedia and pervasive entertainment in *Getting Started in Transmedia Storytelling: A Practical Guide for Beginners* (2011). Andrea Phillips' *A Creator's Guide to Transmedia* (2012) focuses on the necessity for creativity and innovation and demystifies the development and production processes, prompting the reader to think outside the box and create a new future for storytelling. Nuno Bernardo's *Transmedia 2.0* (2014) takes a very practical approach to being an independent producer of transmedia content and walks the reader through the stages of production from funding and developing through to producing and distributing content, using the success of his own projects as examples.

For academics, the focus on transmedia has been on the relationship between the media and the people – the distinctions between authors and readers, and producers and consumers, within a broader cultural framework. For industry practitioners, the focus is on these relationships, but from an economic and business standpoint. I posit that both perspectives are needed for a creative practice-led researcher. Ultimately the story, and

how you invite the users to engage with the story, has to prevail as the primary focus. My priority, therefore, has been to first and foremost write a story that would appeal to and engage the niche queer community, but to write one that uses familiar genre tropes and conventions to draw a mainstream audience as well. By engaging with practice-led approaches, I have identified openings in the narrative where other platforms might offer expansion or provide users with opportunities for individual expression and story creation. This is discussed later in Chapter 6.

Thesis Structure

The thesis is divided into two sections – the creative component, *Artemis*, and the exegesis. The exegesis contains seven chapters, each investigating an aspect of the research question; and the creative component is made up of four parts.

SECTION ONE: CREATIVE COMPONENT – *ARTEMIS*

This doctorate seeks to extend knowledge in the media arts, particularly around transmedia and screenwriting practice, through the development of a set of original creative artefacts entitled *Artemis*. These original artefacts are:

- Part 1: Transmedia Storyworld Bible
- Part 2: Alternate Reality Game Outline - *AURA*
- Part 3: Feature Film Screenplay - *Artemis Town*
- Part 4: Interactive Web Experience Outline – *Artemis: Seeking Asylum*

Artemis is a transmedia experience spanning multiple media platforms, offering opportunities to utilise both traditional and emerging delivery systems. It blends traditional media such as film, with collaborative and participatory digital media platforms and real-world spaces using interactive locative media technologies. The project invites users to engage in a story-experience and then take part in the ongoing creation of a fictional world, thus becoming active participants in the storyworld.

Artemis is a dystopian action-adventure experience that considers the potential consequences of contemporary invasive technology, environmental destruction, economic and political crises, and the abuse of governmental power.

It's the year 2099… in Sydney, Australia…

The Allied Underground Resistance Army takes increasingly direct action against the powerful and controlling Police-State Government. Meanwhile, in the remote bushland south of the city, the secret township of Artemis struggles to remain concealed from the City's pervasive eye. With fear and aggression intensifying in the region, and civil unrest spreading, will the refugees in Artemis Town be the first casualties of an impending civil war?

Transmedia Storyworld Bible

The transmedia storyworld bible outlines the project's fundamental concepts, fictional world, narratives, characters and communities, audience, design and aesthetics, and business structure and strategy. Similar to television series bibles, the transmedia bible acts as a central workbook for all personnel involved across the various media platforms. The storyworld bible was developed in tandem with the three narrative components, as the world, themes and characters were explored and experimented with throughout the development process. It provides an overview of the possible narratives and user experiences. It outlines the relationships between narratives, characters, locations and the desired user interactions and behaviours.

Alternate Reality Game Outline

The transmedia experience begins with an Alternate Reality Game (ARG) that uses a web and mobile application to introduce users to the *Artemis* storyworld. The game takes place prior to the release of the feature film and helps build the user's anticipation for the film and transmedia experience. The experience centres on the character of Myra and her involvement with AURA (the Allied Underground Resistance Army), a network of individuals committed to bringing an end to government corruption. Players, through the use of secret codes, hacked government files, and hidden augmented reality messages around Sydney city, collaborate to piece together AURA's plan to take down the city's power grid and rescue the resistance fighters currently being held in detention.

Feature Film

The feature film screenplay for *Artemis Town* provides the main narrative elements in the proposed transmedia experience. The narrative centres on 19-year-old Dylan, who leaves the safety of Artemis Town to travel to the city and obtain a cure for her dying adoptive mother. Whilst in the city, she is drawn into the civil uprising and learns that her

birth mother is still alive. As the safety of those around her and her community back in Artemis is compromised, she must decide where she truly belongs.

Interactive Web Experience Outline

Artemis: Seeking Asylum is an interactive web experience that gives users the opportunity to explore Artemis Town, its inhabitants and their stories. It is a fictional website, however the stories are presented as real. Users are invited into the storyworld to learn more about the town and the residents who live there. The website contains an 8-part web series, a digital archive of the residents' histories and a community forum where users are able to interact with others in the virtual storyworld environment and contribute their own stories.

Within this creative content, particular emphasis should be given to the transmedia storyworld bible and feature film screenplay, as they represent the main synthesis of the doctoral research. These documents should be read in relation to the alternate reality game and the interactive web experience outlines. The combination of these four creative artefacts reflects the research into transmedia, the contemporary media landscape, and the representation of gender and sexuality in screen media.

SECTION TWO: EXEGESIS

Chapter 1: Introduction, outlines the doctoral research project, listing the research questions, aims, outcomes, and original contribution to knowledge. It contextualises the two main areas of the research project – the contemporary media landscape and the transmedia phenomenon – and the current lack of queer representation in Australian mainstream film and television.

Chapter 2: Methodology, discusses the multidisciplinary approach wherein humanities-based qualitative research methods were combined with a creative arts practice-led research methodology. It presents the feminist post-structuralist and Queer Theory approaches that underpin this research and emphasises the important (and somewhat tenuous) role that practice-led research plays in academia. It discusses the Queered Practice-Led Research approach used in the performative task of creative

practice and investigates how Action Research, self-bricolage, reflective practice and archival research (as methods of inquiry) informed this project.

Chapter 3: Situating My Creative Practice, examines the various intersections of my research that impact the creative component, *Artemis*. It discusses feminist writing within science fiction and the role that dystopias play in generic feminist writing to subvert the patriarchal norms in established literature. It highlights the importance of convergence culture and collaborative media in the way stories are shared in the contemporary media landscape and discusses popular culture within the theoretical framework of participatory culture. This is then contextualised in relation to my previous project, *The Newtown Girls*. The creative component, *Artemis*, is finally discussed with reference to subverting mainstream genre conventions in order to bring a new twist to the genre and present alternative perspectives.

Chapter 4: Gender and Sexuality in Entertainment Media, analyses the various studies into the representation of gender on screen and behind the scenes in production roles, as well as the representation of sexuality on screen. This chapter is contextualised by first presenting some of the historical arguments in feminist film theory regarding the representation of women on screen. It suggests that the Australian media landscape is a reflection of the wider global problem regarding representation of women, particularly lesbian and bisexual women. Lastly, it argues that marginalisation of queer audiences has created a niche market, and that the goal of *Artemis* is to expand the niche market through a mainstream entertainment experience thus ensuring diverse representation and the foregrounding of queer voices.

Chapter 5: Transmedia and User Engagement, discusses transmedia practices and experiences within the frameworks of convergence culture and participatory culture. It investigates the role of the user in our modern participatory culture to suggest that transmedia experiences offer unique engagement opportunities for users. It discusses the various levels of user engagement by deconstructing the concepts of interactivity, participation, and collaboration. It suggests how young adults engage with digital media and cultural products. Finally, it examines how by sidestepping institutional power structures and creating new spaces, storytelling in the online-networked age enables the

forming of communities, encourages collective intelligence, and facilitates civic engagement and participatory politics.

Chapter 6: Storytelling and World-Building uses *Artemis* as an example to discuss the development of transmedia experiences and the opportunities new digital media platforms provide in opening up storyworlds for user interaction, participation and collaboration. It examines the practice of 'world-building' and advocates its use as a story development tool, as well as a conceptual framework for understanding how to engage modern audiences in a transmedia experience. Lastly, it discusses the key findings of *Artemis*, particularly around identifying narrative openings and building story bridges to enable multiple experiences for both passive and engaged users as well as queer and mainstream audiences.

Chapter 7: Conclusion, summarises the research project and outlines the research outcomes, notably the need to focus on creating experiences, the equality of representation in screen media, and the future of screen storytelling. I reflect on the creative process and discuss the challenges and opportunities that transmedia presents. Lastly, I outline the possible directions *Artemis* might take and propose future directions for my own creative practice and possible post-doctoral research.

Chapter 2
Methodology

My research focuses on discussing the marginalisation of queer audiences present in contemporary entertainment media. My creative component, *Artemis* foregrounds the queer female voice and presents a fictionalised storyworld and narratives that privilege women of diverse sexuality and challenge stereotypes and tropes associated with gender and sexuality representation. This creative practice-led research has borrowed certain research strategies, methodologies and methods from the humanities Qualitative tradition including action research, bricolage, archival research, and reflective practice. The research project combined humanities-based Qualitative research with creative arts practice-led research. Qualitative research, as described by Sharan B. Merriam, is an exercise in understanding experiences. Rather than determining cause and effect, qualitative researchers are more interested in uncovering 'the meaning of a phenomenon for those involved' (Merriam 2009, p. 5), in this case new audiences. The recent media phenomena of transmedia impacts screenwriters, as the current media landscape additionally requires skilled writers who not only understand storytelling, but who can also create effective stories and experiences across the varied media platforms, both traditional and emerging, and reach new audiences.

By integrating a Qualitative approach with practice-led research (PLR), the study of transmedia storytelling theories, techniques and tools was put into practice. The creative artefacts associated with the *Artemis* project were therefore given greater significance in the overall thesis and subsequent contribution to knowledge. Consequently, it is critical to understand not only the experiences of creative practice, but also how creative practice is theorised and framed within the academy. Creating writing artefacts such as screenplays, novels, or poetry, as legitimate non-traditional research outputs (Arnold 2005; Brien 2006; Owen 2006), has been defined as:

> …creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of humanity, culture and society, and the use of this stock of knowledge to devise new applications. (OECD quoted in Smith & Dean 2009, p. 3)

Nelson suggests that 'the real challenge is to generate a critical vocabulary and body of knowledge *through* and *about* practice' (2008, original emphasis). Webb and Brien similarly point out the unique position of the creative researcher, as one that not only thinks *through* creative practice, but is also able to analyse the data through the filter of creative practice (2011, p. 197). The research output for *Artemis* lies not only in the creative work itself, but also in the practice of transmedia development. Ultimately it is not only the narratives of *Artemis* that should considered, but also what *Artemis* enables or provides in terms of experience and representation. Muecke urges creative practitioner researchers to consider what the creative work (text) *does*, and not just 'what it means' (2010, original emphasis). Furthermore, focusing on what the text *does* suggests the need to understand how the text is consumed (or received) in the creative industries (Baker 2011, p. 37). This exegesis, then, contextualises and describes the exploration of difference '*through and in* creative practice' by providing an account of what was done in the process of creating *Artemis*, but also what it means in a broader social and media context. In order to enhance understanding, these studies should be situated within a wider sphere of social, political and economic contexts, where the experiences of those researched should not be separated from the researchers (May 2001, p. 26). Applying these methods, I adopted practices such as Action Research and self-bricolage as a way to ensure the research was not separated from myself.

This research is interested in the dimensions of gender and sexuality in media from a feminist and Queer theoretical perspective. Ultimately, feminist and Queer theorists want to know how films (and other entertainment media), as cultural products, challenge, resist, subvert and (possibly) help change existing systems of inequality. *Artemis* follows a community of women in a dystopic future where the political struggle of sexual oppression is ever-present. It features a lesbian protagonist and explores themes of equality, identity and power. It attempts to offer a narrative that includes rather than excludes LGBTI characters. The stories that make up the transmedial world of *Artemis* are about liberation and transformation that is both personal and political.

Theoretical Approach

Feminism and Queer Theory

Artemis takes a queer approach to storytelling, across the various narrative forms including the feature film, *Artemis Town* and the interactive web experience *Artemis: Seeking Asylum* challenging heteronormative assumptions commonly seen in mainstream film. Queer Theory 're-conceives gendered identities and sexualities as plural, varying, fragmented and produced in, by and through discourse' (Baker 2011, p. 42). Annamarie Jagose contends that it is futile to try to understand gender and sexuality through binary identity categories such as "man" or "woman" or "heterosexual" or "homosexual", as identity is more complex and often contradictory (Jagose in Baker 2013, p. 369). For Judith Butler, our genders, sexualities and subjectivities are not freely chosen, but rather 'compelled and sanctioned by the norms of compulsory heterosexuality (*heteronormativity*), and we have no choice but to exist within these established norms (Pratt 2009a). These norms are culturally reinforced, as seen in mainstream mass media, where the majority of film and television characters are heterosexual, thus normalising heterosexuality and establishing it as the desired form of sexual expression and orientation.

Gayle Rubin's 1984 essay *Thinking Sex* uses the moral panics of the 1880s, 1950s and 1970s as examples to explain the origins of social anxiety concerning sex, and the hierarchies embedded in our systems of sexuality. Although Rubin is speaking in an American context, her arguments are applicable to an Australian context as well. According to Rubin, feminism is the theory of gender oppression and it would be a mistake to think a theory of sexuality could be directly derived from it (1984, p. 32). While Rubin's point is understood, the scope and focus of feminism, however, has changed. With so much emphasis now being placed on concepts of intersectional feminism and coalition politics, feminism is concerned with much more than women's oppression. The concept of "intersectionality" – the interaction of multiple identities and experiences of subordination and exclusion – is widely regarded as one of the most important contributions to feminist scholarship.[10]

Intersectional feminism acknowledges that there are other modes of difference, beyond gender, and 'addresses the most central theoretical and normative concern within feminist scholarship: namely, the acknowledgement of differences among women' (Davis

[10] See bell hooks (1981), Kimberlé Crenshaw (1989; 1991), Brah & Phoenix (2004), Nira Yuval-Davis (2006), Zack (2007), Kim Davis (2008), and Nina Lykke (2010).

2008, p. 70). It highlights the unique plight of different groups of women (race, class, sexuality, age, and physical and mental ability etc.) and articulates the need to examine our own privileges, listen to other perspectives, and practice feminism through a broader, more inclusive lens. As media (and transmedia) writers and producers, it is important to recognise where our unique privileges are and where we hold power in society, so we can identify those who are less privileged, and begin to interrogate these complexities. Davis notes that intersectionality 'encourages complexity, stimulates creativity, and [inspires] feminist scholars to raise new questions and explore uncharted territory' (2006, p. 79).

By applying an understanding of gender and sexuality as non-binary and fluid, characters can become more complex, diverse and unique. Creating queer characters is not simply replacing heterosexual characters with queer characters, but allowing the queer experience of the world (that exists outside of the heteronormative mainstream) to become integral to the story. When developing *Artemis Town*, the women-only community of Artemis that Dylan grew up in, shaped who she is and how she experiences the world. Her wariness of men and aggressive protectiveness of women is foregrounded in key scenes in the film – notably when she defends the women outside the nightclub, and shields Sienna from the raiders. Her romantic feelings for both Jean and Kallie are 'normalised' as they are never questioned or scrutinised by the other characters.

Feminist and poststructural traditions have influenced much of the work in gender studies and Queer theory.[11] Whilst I agree that feminist perspectives are not an incorporated body of thought, and it would be more accurate to talk of 'feminisms', most feminists do share several core beliefs: first, that women and their many and varied contributions to social and cultural life have been marginalised and devalued under patriarchy; second, that the norms of science perpetuate (and conceal) the myth of the superiority of men over women and reflect a desire to control the social and natural worlds; and third, that gender, as a significant social category, has been absent from our understandings and explanations of social phenomena (May 2001, p. 18). These fundamental beliefs have informed the creation of *Artemis* in that its focus has been to foreground the female voice and to give agency and power to the further marginalised queer female voice.

[11] Most notably French writers including Friedrich Nietzsche (fragmented, de-centred knowledge building), Jacques Derrida (the breakdown of sign-signifier), Michel Foucault (power and subjectification), Gilles Deleuze (critique of representation), Jacques Lacan (psychoanalysis), Jean Baudrillard (modes of mediation, technology and communication) and Roland Barthes (metalanguage). Much of the work of this period surrounded artistic and literary worlds, language, social organisation, and systems of ideas (Appelrouth & Deflor Edels 2011, pp. 384-389).

This thesis adopts a Queer practice-led research methodology, and this will be discussed in more depth in the next section of this chapter, but it is critical at this early stage in the exegesis to define what I mean by "queer". For Chris Berry and Annamarie Jagose, 'Queer is an ongoing and necessarily unfixed site of engagement and contestation' (1996, p. 11). This sentiment is shared by many theorists and writers, where queer is defined more as a strategy or attitude that 'articulates a radical questioning of social and cultural norms, notions of gender, reproductive sexuality, and the family' (Smith 1996, p. 11). Queer Theory can be defined as a set of (vague and indefinable) practices and political positions that challenge normative identities and knowledges (Sullivan 2003, p. 44). Halperin has noted that the use of queer as an umbrella term can have the effect of misrepresenting the varied queer identities (lesbian, gay, bisexual, transgendered etc.) as one big happy family (1995, p. 64). Whilst this was certainly a valued critique, the adoption of queer by younger generations as an umbrella term for all non-binary identities, has revolutionised ideas of gender.

The term queer is used by many within the queer community to encapsulate the multitude of gender and sexuality presentations within the LGBTIQA (Lesbian, Gay, Bisexual, Transgender, Intersex, Questioning/Queer, Asexual) community, by operating as an umbrella term for all non-binary identities. It suggests fluid identities over fixed ones.[12] Various types of gender-bending can also be considered queer. Transgendered individuals (those whose gender is different from their "assigned" sex at birth), non-binary (those who do not identify as "male" or "female"), and genderfluid (those whose gender identity changes over time) all ascribe to a non-binary, fluid definition of gender. The term "cisgender" is currently used by the queer community when referring to someone whose gender matches their "assigned" sex at birth.[13] Gender identity becomes further complicated when considered with sexuality, however it is important to consider them as separate spectrums. Gender identity and sexual orientation are often blurred, however it is now affirmed that 'Gender identity… refers to a person's sense of his or her own masculinity or femininity, whereas sexuality refers to sexual object choice (to whom or what do you find yourself attracted?)' (Benshoff & Griffin 2006, p. 7).

Whilst there has been a move towards a post-identity ethos of Queer Theory, and what Halperin considers a positionality, rather than innate identity, queer could potentially

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[12] In Halberstam, Muñoz & Eng's (2005) *What's Queer About Queer Studies Now?,* scholars reassess the political utility of the term queer. Due to what they perceive as the 'mainstreaming of gay and lesbian identity' the renewal of queer studies is required to consider queerness in the contemporary global climate.

[13] For a more comprehensive list of terminology and definitions see *Nerve* 2014.

be taken up by anyone who feels marginalised as a result of their sexual preferences. It is this stance on Queer Theory that I adopt in my practice, one that can be understood as 'a theoretical perspective from which to challenge the normative' (Goldman 1996, p. 170). The goal of *Artemis* is to create a transmedia project that provides an entertainment experience that stays true to the needs of the marginalised queer community, yet remains attractive to the wider mainstream audience. By challenging the heteronormative modes of mainstream (Hollywood) storytelling through foregrounding the queer female voice and positioning it within and outside of a heteronormative environment, I was able to explore queer identities. The feature film's young protagonist, Dylan, is seen to challenge heteronormative expectations by driving the narrative forward, outwitting the white, patriarchal institutions that are corrupting her world and living to fight another day.

Queer theorists Teresa de Lauretis and Judith Butler argue that all sexual behaviours and concepts linking sexual behaviours to sexual identities, and all categories of normative and deviant sexualities are social constructs, which create certain types of social meaning.[14] Surprisingly, over two decades after its deployment as a critical term (de Lauretis 1991), "queer" is still difficult to define. Queer theorists maintain that there is 'an overlap between all forms of human sexuality – and that all forms of sexuality are shaped by the words and images we use to describe them' (Benshoff & Griffin 2006, p. 7). Michael Bronski's *A Queer History of the United States* discusses sexuality as connoting 'the never-ending constellation of factors that inform how people understand their sexual desires and actions', suggesting that the word 'sexuality' itself 'has always attempted to describe something we know is not reducible to a word, an identity, or even a set of behaviors' (2011, p. xviii).

Queer Theory, insofar as it concerns itself with the ways in which the cultural production of texts (films, books, television, digital media etc.), informs our understandings and experiences of sexuality and subjectivity. Queering popular culture, as Sullivan (2003) notes, 'involves critically engaging with cultural artefacts in order to explore the ways in which meaning and identity is (inter)textually (re)produced' (p. 190). Many viewers and critics believe it is both theoretically necessary and politically productive to locate the queer elements and undercurrents in cultural texts. Vito Russo in his book *The Celluloid Closet: Homosexuality in the Movies* (1981) locates the queer in mainstream cinematic texts as an identity, rather than a positionality. In his book, Russo

[14] Spargo argues that Queer Theory employs Lacan's psychoanalytic models of decentred, unstable identity, Foucault's model of discourse, knowledge and power, and Jacques Derrida's deconstruction of binary conceptual and linguistic structures (1997, p. 41).

explores the way in which the 'invisibility' of gays and lesbian affects reading practices – for example the different ways in which different people read certain scenes in relation to their own lives and their own perceived position in the world. For queer audiences, representation matters.

Queerness and the Lesbian Experience

The portrayal of the protagonist Dylan as a young lesbian in romantic and sexual relationships with other women was something I did not want to shy away from. I wanted to explore the complexities of the lesbian experience, and achieved this through Dylan's romantic relationships with both Jean and Kallie. Dylan's relationship with Jean is loving and tender but with Kallie is exciting and passionate – formed out of an intense situation. Neither relationship is depicted as deviant or deprived in any way. The "lesbian identity" has been a topic of academic inquiry across many disciplines and has a tenuous history within feminist discourse. Adrienne Rich's influential essay *Compulsory Heterosexuality* (1980) asserts that heterosexuality has been forcibly and subliminally imposed on women (p. 138). Women's sexual desire for other women and lesbian relationships, like male homosexuality (while not illegal) lived underground in Western countries until the mid-twentieth century, when the women's liberation movement of the 1960s and 1970s saw lesbians fight for their rights (Lorber 2010, p. 143).[15] Rich argues that rather than seeing a divide between lesbianism and heterosexual women, that women's experience should be considered as existing along a continuum. She saw the failure to examine heterosexuality, as a patriarchal institution, was grossly problematic (p. 135). She perceived the 'lesbian experience' as being a profoundly 'female' experience with specific oppressions (p. 136) and if heterosexuality is considered to be the 'natural emotional and sensual inclination for women' then any experience outside of this would be seen as deviant, pathological, or as emotionally or sensually deprived (p. 137). Extensive work from Queer theorists such as Butler, Lorber, and Halberstam, argue that each individual's gender identity and sexuality are unique and often change or vary over time. Butler conceptualises gendered subjectivity as a fluid identity and contends that the individual subject is never exclusively "male" or

[15] Sparked by the social protest movements of the 1960s, homosexuality became increasingly visible. The 1969 Stonewall riots saw the lesbian resistance culture intensify, resulting in an 'anti-men' separatist movement. Lesbian feminism's defining stance on sexuality in the 1960s was that 'heterosexuality is oppressive and therefore women are better off having sexual relationships with women' (Lorber 2010, p. 144). This radically hegemonic stance caused friction between lesbianism and feminism. The 1980s and 90s saw the radical vision of the previous decade's unified Lesbian Nation recede to a more decentred one.

"female" but rather is always in a state of contextually-dependent flux. That is, gendered subjectivity is not something "fixed" or "essential" but a sustained set of acts, 'a repetition and a ritual' (1990, p. xv).

The characters in *Artemis* exist along both gender and sexuality spectrums. The main characters – Dylan, Sienna, Kallie and Myra – exhibit an androgynous gender expression. I wanted their queerness to be reflected not just in their actions, but in the way they experience the world – from the way they dress, to the way they walk and talk. It was important that each of these characters performed their queerness uniquely. It was similarly important in the development of *Artemis* to include various genders as well as sexualities. The inclusion of the transgender character Trace, while subtle in the film, is extrapolated in the interactive web experience. It was of crucial importance to me to include, rather than exclude, the varied and complex identities and histories of the secondary characters we meet in the feature film. The web series and archives that form part of the interactive web experience provided new opportunities to showcase these characters and their stories.

Practice-led Research

The relationship between creative practice and research has always been a tenuous one. Kevin Brophy uses the words "pleasure" and "pain" to describe the creative work and academic work respectively (1988, pp. 218-19). Jeri Kroll (1999) sees the relationship between the creative artefact and the exegesis within the traditional higher degree research structure as one of 'uneasy bedfellows'. It was indeed, in my own experience, an uneasy relationship. The creative artefacts that make up *Artemis* required me to adapt my typical creative approach. When working in a single-medium space, such as a film, the exploration of story, characters and themes are contained within a discrete structure and set of tried and true practices. Not only was I writing a feature film in the conventional screenplay format, but I was also developing a transmedia storyworld bible, an alternate reality game outline, and an interactive web experience outline. Each of these creative components required different skills, knowledge, and processes. They each interacted with and informed the others, and were written simultaneously, interchangeably, and reworked numerous times. Furthermore, the creative practice initiated, and was in-turn informed by, the research undertaken in transmedia practice, gender and sexuality media representation, audience studies, and screenwriting practice.

The terminology used to define this field is much debated and definitions sometimes overlap one another, or are contested, with terms such as 'practice-based research', 'practice as research', 'practice-led research', 'performance as research', 'research through practice' and 'creative practice as research' seeking legitimation within the field.[16] Linda Candy, formerly from the Creativity & Cognition Studios at the University of Technology Sydney, provides a clear distinction between practice-based research and practice-led research, stating: 'If a creative artefact is the *basis* of the contribution to knowledge, the research is practice-***based***. If the research *leads* primarily to new understandings about practice, it is practice-***led***' (2006, p. 1, original emphasis). This categorisation only made it clearer that my work was actually both. I was publishing creative artefacts as a component of the contribution to knowledge in the doctorate, but I was also contributing, in this exegesis, to new ways of understanding transmedia practice. For the purposes of this thesis I will be using the term practice-led research (PLR), as I believe it more closely reflects the process of my research, one where the creative practice led to new understandings about creative practice, and was not solely about the artefacts produced. Whilst there are many definitions of PLR, and numerous attempts to codify and limit it, I will not attempt to propose yet another, but rather base my methodological process on the collectively accepted understanding which Carole Gray first defined in 1996 as:

> …firstly, research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners. (Gray 1996, p. 3)

Since the turn of the 20th century, creative writing has emerged as a field of academic research, especially in Australia and the United Kingdom.[17] Dawson notes that the real disciplinary function of PLR is 'not to distinguish creative work from traditional academic research in the academy, but to distinguish it from other types of creative work

[16] This long-standing debate over the various terms is a further indication that the doctoral thesis in the creative arts, whilst being firmly established in academia, is still in development (Paltridge et al. 2012, p. 991).

[17] Practice-led Research is gaining increasing acceptance in the tertiary sector as a valid, rigorous and innovative research methodology in the creative arts (Baker 2011; Green 2007; Haseman & Mafe 2009; Smith & Dean 2009)

outside the academy' (Dawson 2008, original emphasis). Webb and Brien suggest PLR in the creative arts 'begins at the point of practice; and practice begins with an idea, a context, a set of questions and a body of knowledge' (2011, p. 195). Moreover, they emphasise that creative practice's most concrete contribution to knowledge outside of its own discipline has been its potential to contribute to changing attitudes, practices and policies. This is certainly the overarching goal of my own creative practice-as-research – to promote equality of representation in mainstream media and foreground queer voices and stories. In doing so, it is hoped that wider public perceptions and attitudes to minorities, such as the queer community, are improved. Most importantly for me, and my dissertation, is how Webb and Brien suggest that creative practice researchers are more likely to drift around in the creative work and feel their way into a question that leads to an original contribution to knowledge (Webb & O'Brien 2011, p. 193). This was certainly the case over the course of my doctoral study, as the research question did not evolve until the final stages when considering the actual outputs.

Webb suggests that creative practice is a mode of knowledge production that generates fresh representations of the world and its people, wherein the value of creative practice as research is found in observation, reflection, and response (2012, pp. 6-9). This notion of using creative practice as part of one's methodology to allow new insight to emerge is heavily foregrounded in practice-led research. Dallas Baker's Queered Practice-Led Research[18], which I have adopted in my own creative practice, is the pairing of Queer Theory and PLR, which positions subjectivity as the core practice leading both research and creative practice whilst 'simultaneously seeing creative practice, research and subjectivity as intertwined and mutually informing each other' (Baker 2011, p. 34). This queered PLR methodology can be applied as part of 'self-bricolage' (Rabinow 1997), in which the acts of researching, engaging with theory, and the creative practice also become intertwined. Our subjectivities greatly impact the kinds of texts we consume and produce, and therefore the discourses we encounter are significant in the formation and performance of our subjectivities (Baker 2011, p. 35). It is not surprising then that the world and characters that I created in *Artemis*, are manifestations of my own queer subjectivity – my own experiences, behaviours and desires.

[18] Baker's Queered PLR is heavily influenced by Michel Foucault's later theory of the 'ethics of the self' – a process of applying philosophy as a way of life (Foucault 1986).

Methods

A mix-methods approach informed the overall design and research tools and techniques chosen. The harmonious combination of Action Research (AR), self-bricolage, archival research, textual analysis, and reflective practice came together at various stages of the research journey and each aided in providing a throughway to explore the research question, both critically and creatively.

Action Research

I chose to utilise the Action Research (AR) model as it involves the overlapping and cyclic stages of 'creative and critical intent', 'research and plan', 'practice and theorise', 'reflect and review', and 'adapt and revise' (Baker 2011; Dick 2004, 2009; Lewin 1946; Schön 1983). This flexible and fluid design allowed me to move easily between research, creative application, and reflection, in a cyclic nature – allowing each to guide the other – in a non-linear fashion. Action-Research scholar, Bob Dick sees AR as:

> …using a cyclic or spiral process which alternates between action and critical reflection and in the later cycles, continuously refining methods, data and interpretation in the light of the understanding developed in earlier cycles. It is thus an *emergent* process… (2009, original emphasis)

In the critical and creative intent stage (Dick 2009) I often returned to the looming question of what I wanted my creative work to *do*. I did this in order to understand the consumption and reception of my work within the queer community and general public. *Artemis* needed to be both representative of the needs and concerns of the queer community, but also be accessible to the wider public. As the creative work was expected to have 'life' after the thesis, it also needed to be accessible to media industry professionals. The creative intent was for it to be a viable commercial product, post-thesis, and the critical intent was for it to meet the academic requirements and add new knowledge to the academic field of screenwriting theory and practice.

Below is a table based on Dick's (2009) AR stages. It outlines the questions, activities and outputs that arose over the course of my doctoral project.

Stage	Questions	Activities	Outputs
Critical and creative intent	What do I want *Artemis* to do? What do I want my thesis to say? How can I aim for commercial viability but remain truthful to my creative and critical intentions?	Brainstorming, note-taking, textual analysis, case studies, archival research, comparative analysis.	Notes, sketches, mind-maps.
Research and plan	How can I create the work?	Research, create research plan, create schedule, create task lists, set reminders.	Research plan, calendar with scheduled tasks.
Practice and theorise	What have others done? What can be done? What has been successful in the past?	Writing (storyworld building, screenplay) Recording (photographic, video audio) Research (storyworld design, transmedia bibles) Design (web, apps, social media).	Writing drafts, images, videos, sound files, sketches, diagrams, tables, website design.
Reflect and review	What is working? What isn't working? What else could I consider? Where can improvements be made?	Analysis, brainstorming, formal feedback from supervisors.	Notes, sketches, journal (blog) entries.
Adapt and revise	Where to now? What needs to be changed first?	Editing, writing, re-drafting.	Writing drafts.

Table 1: Action Research stages and questions, activities and outputs

In the practice and theorising stage, the critical research activities were conducted simultaneously with the creative practice (writing). Graeme Harper describes a range of methodological practices associated with creative research including: drafting and editing; reading, note-taking, annotating, graphically depicting using doodles, sketches or charts; action research; workshopping; comparisons with other works; and modelling techniques (2008, p. 164). All these, he states, produce evidence relating to the acts and actions of creative writers where the concentration is on the process or processes (Harper 2008, p. 166). I found the Action-Research method allowed me the flexibility and the freedom to explore the research questions in a more organic manner, whilst keeping the research questions and desired outputs at the forefront of my research practice.

Self-Bricolage

Claude Levi Strauss first defined bricolage as a 'means at hand', and bricoleur as someone who uses the methods or systems available to them, irrespective of the usage they were typically used for (Cited in Derrida 1967, p. 360). Bricolage is considered to be a methodology, as well as the resulting artefacts; or in other words, both the research undertaken and the research outputs. As such it can be viewed as 'a kind of performance, and enactment of a multidisciplinary and diverse or plural positionality' (Baker 2011, p. 40). In order to completely understand and articulate the idea being investigated, the approach must be multidisciplinary (Cixous & Sellers 1994). Dallas J. Baker was the first to consider PLR as *performative bricolage*, drawing on Queer Theory, in particular Butler's (1990, 1993 & 1997) theory of performativity, stating:

> This joining of performativity and bricolage, within the context of a multidisciplinary approach, can be seen to produce pathways to knowledge about the performative nature of gender and sexual subjectivities and the ways that subjectivities or identities are produced in the process of self-construction. (Baker 2011, p. 40)

The creative artefacts produced within a Queered PLR could be seen as 'examples of how Queer Theory informed (performative) sexual and gender subjectivities might be expressed in an accessible way for both professional (academic) and general audiences' (Baker 2011, p. 42). It can be concluded then that a 'queering of the self', using Queer Theory in the context of PLR, could enrich and inform writing practice and research; in effect bringing them into operation as mutually interconnected self-bricolage (Baker 2011, p. 46). Self-bricolage through writing is a practice of liberty or 'practice of the self' that, as an aspect of the queer cultural environment, informs and alters the way subjects actively constitute themselves (Baker 2011, p. 45). As a self-identified queer person, I found this notion of self-bricolage to be an appropriate method of research practice.

In his article, *Creative Writing Praxis as Queer Becoming*, Baker explores how the processes and practices of reading and writing constitute queer subjects (2013, p. 359). He states that 'the representation (or writing) of sexual and/or gender difference is significant because sexuality and gender are often perceived as the most significant "norms" or components of subjectivity' (Butler 2007). The very act of writing about a queer character was a subjective practice in itself. There is a significant body of research within psychology, poststructuralism, and Queer Theory, that contends that subjectivity is better

conceived as a set of performed and repetitive behaviours, which rely heavily on socio-cultural and group conditions (Butler 1990; Mansfield 2000; Weiten 2007). Baker suggests that a 'Queering of the self – facilitated by exposure to Queer Theory in the context of an aesthetics of existence – can enrich and inform writing practice and research, in effect bringing them into operation as a mutually interconnected self-bricolage or Queer self-making' (2013, p. 372).

Through the reading experience, or what Foucault calls the 'practice of the self', aspects of the queer cultural environment inform and alter the way we constitute ourselves. Baker's 'Queer becoming' (or Queer self-bricolage) is adapted from the work of Deleuze and Guattari (1987) on becoming as a generative or repetitive process. Repetition is also at the core of Queer subjectivity and has been articulated more ardently by Foucault's (1997), and Butler's (1990) notion of the subject and subjectivity as a repetitive or performed practice. Baker describes the Queer becoming as a generative process, as 'a new way of being (a new way of practicing subjectivity or identity) that is the outflow of social and cultural influences...' (2013, p. 361-362). He states that:

> Engagement with the notion of Queer becoming in the act of producing texts can lead to new understandings of the relations between subjectivity, gender and sexuality and the practice of writing itself. In addition, the creative texts arising from this (Queer) practice can demonstrate how gender and sexual subjectivity can be *re*written in ways that foreground alternative notions of sexuality, gender and subjectivity and that facilitate more open narrative trajectories. (Baker, 2013, p. 362, original emphasis)

My creative component, *Artemis*, demonstrates how a mainstream industry text (screenplay) might foreground gender and sexual subjectivity to present and facilitate a more open reception of an alternative representation. Through the process of writing, my own queer subjectivity has folded into the storyworld and narratives. As an example of contemporary transmedia practice, *Artemis* suggests where opportunities for more complex and nuanced representation of queer culture may lie in the future. This will be discussed further in Chapter 4.

Reflective Practice

Reflection is a crucial component of Action Research (Dick 2009; Schön 1983), Practice-Led Research (Arnold 2005; Nimkulrat 2007; Scrivener 2000) and Self-Bricolage (Baker 2013). In his book *Material Thinking*, artist and writer Paul Carter writes that 'creative research is, in itself, an act of reflection and invention' (2005, p. 191). Baker (citing Rose 1997) argues that in a queered PLR, the term 'reflexivity' is preferable over 'reflection' as it 'encapsulates the experimental aspects of creative practice and knowledge production and foregrounds the way in which both are dependent on and intersected with the creative researchers' positionality and difference' (2011, p. 39). The practice of reflexivity, according to Baker, draws out the performative aspects of the writing practice as a research output, as well as the ways that 'subjectivities genders and sexualities are performatively constituted in and through discourse' (2011, p. 39, citing Butler 1993 & 1997). He further suggests that queered PLR projects would typically gather 'data' through traditional research, practice, and reflexivity (2011, p. 39, citing Arnold 2005).

As reflective practitioners, there is a clear desire to improve our own practice, but there is also a need to share this reflection to effect positive change in our creative fields. Reflective practitioners engage and reflect on creative work and share these stories with others to enable wider reflection, 'to learn from our mistakes but also to develop an epistemology of practice that enables us to apply rigorous academic inquiry… and establish new methods for dealing with uncertainty…' (Cake et al. 2015, p. 473). Throughout the course of my research, I kept a journal and also blogged about my process and progress. The journal enabled a more reflexive practice and provided a critical approach to both the theoretical research and the creative work. The blog, on the other hand, provided a more interactive and outward reflection of the doctoral project. It involved posting about issues, questions, obstacles and challenges I faced, in order to receive feedback from fellow Higher Degree Research students, and other academics and professionals. Both of these practices provided insight into the direction of the doctoral project and assisted in the ongoing development of the research questions, ideas, and outputs. The conclusion of this thesis includes a formal reflection of the creative practice and research outputs.

Archival Research

The archival research ventured into four main fields of theoretical study: gender, sexuality and media representation; transmedia theory and practice; audience studies and participatory culture; and screenwriting practice. The texts I engaged with included text-based, film-based, and technology-based texts. In most instances I began with the most recent texts in the fields, wanting to ascertain the most current thought in the fields. Using these texts, I then conducted archival research, moving further and further back into the theoretical history of each field of study, until I reached the beginnings of the research. I then reconnected with the most recent research, as transmedia is still quite an emergent field of study.

Textual Analysis

Textual analysis is an indirect research approach that investigates cultural production through an analysis of cultural outputs such as print, visual or audio texts (Davis 2008, p. 56). In analysing texts, researchers seek to identify the common terms, codes, ideologies and discourses that dominate cultural outputs. The researcher investigates the texts in order to build arguments about those who construct cultural products and wider social, cultural and linguistic conditions (Davis 2008, p. 56). Foucault (1973) and Said (1979), for example, analysed a number of texts to deduce social discourses concerning 'power' and 'the Other' (Davis 2008, p.56).

I began my research looking at key transmedia case studies where I sought to identify the common representations of gender and sexuality. I conducted case studies on mainstream media properties including *The Hunger Games*, *Divergent*, *Orphan Black*, *Buffy the Vampire Slayer*, *Lost*, *Firefly*, *Stargate*, *Heroes*, and *Battlestar Gallactica*. I was interested in exploring the commonalities of gender and sexuality representation across the various media platforms utilised in these transmedia works. However, it became apparent quite early on, that whilst there were female characters leading (or co-leading) these transmedia texts, there were very few queer characters. I realised that this was not the direction I wanted to take the thesis, as there were simply too few texts that presented queer identities to make any real judgments. These texts became less of the focus, and more of an inspiration, to suggest why my research is necessary. The textual analyses are briefly used in my chapters on transmedia and participatory culture, and users and networked spaces, to exemplify the current media practices from both a practitioner/production perspective and an audience/user perspective.

Conclusion

By exploring theories across multiple disciplines, this research project adopted a transdisciplinary approach. The methodologically utilised the theoretical disciplines of feminism and Queer Theory and these frameworks provided complementary insights into the research question. The primary methodological approach taken was Queer Practice-led Research using Action Research, self-bricolage, reflective practice and archival research as the main methods of investigation.

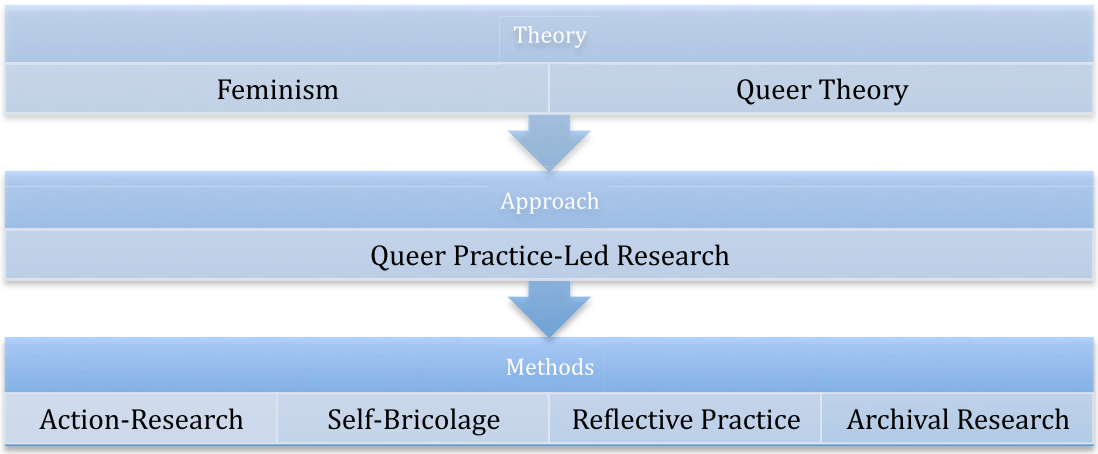

Table 2: Methodological Approach to the thesis

The Queer PLR methodology, developed by Dallas J. Baker, combines the creative practice-led research traditions of modern arts practice with the key theoretical and philosophical positions of feminism and Queer theory. By taking a Queered PLR approach, I was able to ensure that the outcomes remained accessible to general audiences. This was a crucial research objective. It is hoped that the creative work derived from this project will be developed further and produced either as a feature film or long form television drama. It is also hoped that the scholarly research will invite further screenwriting research and practice in transmedia. But as Arnold (2005) states: 'to see only the artefact as creative work and only the exegesis as scholarly is to miss out on the opportunities offered to open up our concepts of the dynamic and lively nature of research' (p. 43). The aim is to also promote Queer Practice-led Research as an effective methodological approach for queer creative practice researchers. By using non-theoretical ways of communicating the knowledges produced in such research and practice, queer creative practitioner-researchers are given a voice in the broader public domain (Baker

2011, p. 46). The thesis as a whole can be seen as performative research, using performativity as an analytical tool and methodological framework.

Creative practice researchers have been able to borrow certain research strategies and methods from the humanities qualitative tradition, including reflective practice, action research, and grounded theory (Haseman & Mafe 2009, p. 212). I eventually settled on a mix-methods approach utilising a combination of action research (non-linear, cyclic process), self-bricolage (practice of the self), reflective practice (reflexivity), and archival research (textual analysis, case studies). However, through the course of this project, I have come to see the benefits of using additional qualitative methods and tools such as interviews, focus groups, questionnaires, and surveys. These methods could be used to obtain data from contemporary screenwriters who have worked, or are working on transmedia narratives. Doing so will assist in ascertaining their unique approaches and processes of writing for multiple mediums, thus providing additional insight into creative practice.

Chapter 3
Situating My Creative Practice

> The changes in traditional patterns of media production and consumption brought about by digital technologies in their networked form pose challenges to both practitioners and theorists. (Dovey 2008, p. 243)

This chapter contextualises the creative component within the exegesis and situates this doctoral project within my larger body of work. I am particularly interested in exploring the media behaviour of marginalised minorities; and examining how they seek out media, create their own content, and build online communities around this content. My research lies at the intersection of media practice (screenwriting/transmedia), feminism, and gender and Queer theory, within the broader field of cultural studies. This chapter discusses not only my previous research and creative practice, but also the relevant functional and philosophical approaches underpinning it. It will illustrate the creative practice-led research that initiated the doctoral project, and how this prior work impacted the research conducted within the doctorate. It will define some key terms, explore key issues and concerns, and explain how they are understood in the literature.

Due to the inter-disciplinary nature of the work, the concepts are varied but centre around key themes. I will firstly discuss the feminist writing traditions in science fiction, as my creative practice is influenced by dystopic themes explored in this genre. I will then outline convergence culture and the rise of collaborative media to demonstrate how my writing projects have become focused on collaboration with the audience. Following on from this, I will explore popular culture, genre fiction and how I became an active member of the participatory culture. Finally I will discuss how these relevant positionings culminated in my previous project *The Newtown Girls*, and how this project influenced my doctoral creative component, *Artemis*.

Feminist Dystopic Science Fiction

Why science fiction?

As a storyteller, I am continually engaged in the act of speculation, asking the 'what ifs' and posing potential answers through my creative projects. At the beginning of my doctoral candidature, I read an article by Alexis Lothian entitled *Speculating Queerer Worlds* (2012c). The title immediately jumped out at me as it encapsulated the premise of my own creative practice research. In the article, Lothian discusses her own experience reading Samuel R. Delaney's 1974 science fiction novel *Dhalgren*, noting, 'being led, through fictionalized speculation, away from the presumption and regulations of dominant space and time opens up a different set of futures and worlds' (Lothian 2012c, para. 4). Delaney emphasises that science fiction never presents the future, but rather 'a significant distortion of the present' (Delaney cited in Lothian 2012c). Speculative fictions, therefore, can be seen to create alternative places where new prospective worlds are designed to orient away from the contemporary. Science fiction sits as a sub-genre within speculative fiction. Darko Suvin's seminal definition of science fiction claims science fiction to be:

> …a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment. (Cited in Shippey 2005, p. 15)

Science fiction utilises genre to 'create narratives that explore the implications of the intersection of science and humanity' (Betz 2011, p. 136). The use of the science component of the genre falls into two broad categories – "hard" and "soft" science (Betz 2011, p. 136). Soft science fiction places the narrative within a scientific environment, but the science is presented as a given, where hard science fiction texts often use the story to explain the science and show it at work. In soft science fiction the emphasis is on the dramatic tensions between characters and the adventures they encounter, where the science is either omitted or only briefly touched on in the service of character conflict or development (Betz 2011, p. 137). Betz suggests that women writers are found more prominently in this area of science fiction, as their narratives often focus on a range of issues involved with gender, including sexuality, reproduction, family, and work. She asserts that women writers find speculative fiction appealing, as they are able to position

women as the protagonists and explore their character's social experiences and challenges within a patriarchal culture (Betz 2011, pp. 137-138). She proposes:

> Speculative approaches also explain the large number of utopian and dystopian novels that are sometimes categorized within the genre… depending on the stance taken by the author, these works either posit a new consciousness about society and its inhabitants – one that pushes for the establishment of a world that has conquered the biases and limitations that allowed for the degradation of members of a community – or describe an inevitable outcome of practices and beliefs that reinforce traditional and hostile conceptions about certain groups. (Betz 2011, p. 138)

Many critics and theorists note that the number of women authors of science fiction noticeably increased by the late 1960s, reflecting the growing nature of the feminist movement, which offered writers a new platform from which to re-examine society. Joanna Russ's *The Female Man* (1975) is a prominent work from this time that presents an imagined world where the concepts of gender and sexuality are described as more fluid. Feminist science fiction 'addresses questions of subjectivity, identity and differences, and challenges the dual definition of the "alien" as other and of the other as always being alien' (Wolmark 1994, p. 2). Wolmark further notes that this difference causes marginalisation and 'the dominance of the centre over the margin' (Wolmark cited in Betz 2011, p. 140). In her study *The Battle of the Sexes in Science Fiction*, Justine Larbalestier discusses the confrontation between the male hero's patriarchy and the female alien's flawed matriarchy in "traditional" science fiction and how this recurring dynamic reinforces not only patriarchy but heterosexuality as well (2002, p. 41). A key aspect of lesbian science fiction has been to reconceptualise gender and gendered behaviour, and to examine the 'creation of societies free from the limitations of a heterosexual determinism for relationships' (Betz 2011, p. 144). A central focus in examining homosexuality in science fiction, then, becomes how the inclusion of homosexual characters extends science fiction's key thematic and narrative stresses. She suggests that 'the obvious connections are how homosexuality helps frame the representation of and engagement with science fiction's concern with difference and the conception of the alien' (Betz 2011, p. 143). It is no wonder then, that considerable analyses of feminist and lesbian science fiction have been conducted within the framework of Queer theory.

> Queer theory also tends to be skeptical about epistemologies which see sexual orientation as a fixed identity, so that sf which describes bodies, genders, sexualities as fluid is much more in harmony with approaches that celebrate fluidity, liminality and other radical tactics for deconstructing the rigidity of binary identity categories. (Pearson 2003, p. 157)

Feminist science fiction offers alternative representations to the dominant patriarchy of literature and screen media and speaks to the disenfranchisement of minorities. Feminist dystopic fiction, an area of particular interest, explores the contemporary world through speculative storytelling. The contrasting of the present day world with an idealised society can present gender and sexual inequality by disrupting our social and political preconceptions. Themes of reproduction, sexuality, social roles, workplace inequality, and the binary of maleness and femaleness, are prominent in both my creative writing and research practice. Feminist science fiction is often considered a disruptive or adversarial act against dominant beliefs. Baccolini suggests that feminist scholars question the politics and practices of genre that have been historically harmful for women, choosing, rather, to examine the 'intersection of gender and generic fiction' (Baccolini 2004, p. 519). By acknowledging that genres are cultural constructions that often rest on the 'binary between what is normal and what is deviant', feminist reappropriations of generic fiction 'become a radical and oppositional strategy' (Baccolini 2004, p. 519).[19] *Artemis* explores both a dual-gender city where the roles of women are traditionally determined, and those living in a single-gender secret township where gender roles are irrelevant.

Why dystopias?

Dystopias foreground future suffering to compel readers to think carefully about where our ideologies may lead, suggesting that these 'undesirable societies can and will come about, unless we learn to question the authority of those in power' (Sambell 2004, p. 248), emphasising predominantly social concerns. Utopian and dystopian literature 'encourages people to view their society with a critical eye, sensitizing or predisposing them to political action' (Hintz & Ostry 2003, p. 7). Dystopian themes touch on many

[19] Along with Baccolini, the use of science fiction as a form of political resistance by women, has been studied by scholars including Marleen Bar, Anne Cranny-Francis, Lee Cullen Khanna, Carol Farley Kessler, Sarah Lefanu and Joanna Russ (to name but a few), with the primary interest being the ways in which gender can inform speculative fiction.

divisive issues we face as a society today, from the conflict in the Middle East to domestic terrorism, from corrupt governments to corporate greed and misuse of power.

Many scholars working within utopian/dystopian literature ground these perspectives in Karl Mannheim's influential work in the sociology of knowledge entitled, *Ideology and Utopia* (1936), wherein Mannheim asserts that ideologies are imagined fictions whose function is to veil the true nature of a given society. Margaret Atwood's *The Handmaid's Tale*, along with George Orwell's *Nineteen Eighty-Four* and Aldous Huxley's *Brave New World*, explore imagined future societies. Orwell and Huxley's didactic novels and their socio-political commentary show possible consequences of today's actions in the future. The primary purpose of these novels was to 'puncture old myths and dreams' and demonstrate what 'human aspirations and ideals are *really* likely to mean for the future of mankind' (Sambell 2004, p. 247, original emphasis). The novels are meant to teach by 'negative example' in order to shock readers into seeing the potential outcomes of our current actions. Margaret Atwood's *The Handmaid's Tale, Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, as well as Ursula Le Guin's *The Telling*, and Octavia Butler's *Kindred* and *Parable of the Sower*, all resist closure and allow the readers (and in turn the protagonists) to hope. As Baccolini attests:

> Their ambiguous, open endings maintain the utopian impulse *within* the work. In fact, by rejecting the traditional subjugation of the individual at the end of the novel, the critical dystopia opens a space of contestation and opposition for those groups – women and other ex-centric subjects whose subject position is not contemplated by hegemonic discourse – for whom subject status has yet to be attained. (Baccolini 2004, p. 519, original emphasis)

The Handmaid's Tale is referenced in the *Artemis Town* screenplay, and Atwood's texts were often consulted throughout the development of *Artemis* as they exemplify how dystopian settings can aid in the intersecting of contemporary politics and sexuality. In *The Handmaid's Tale*, Atwood explores the consequences of the return to conservatism (or "religious right") in the West from a strongly feminist perspective.[20] The rights that women fought for in the previous decades – access to birth control, the legalisation of

[20] Attwood explores her fears that the women's rights gained in the 1960s and 70s would be reversed. In her novel, a group of religious extremists takes power and society returns to one shaped by conservative values, including gender roles and the subjugation of women by men.

abortion, equality in the workforce, and increased political efficacy – are all reversed. Atwood's novel also comments on the socio-political concerns of the 1980s of nuclear power, environmental destruction, and declining birth rates. In one of the final scenes in my screenplay *Artemis Town*, the protagonist returns a book with the page marked out where it reads:

> It's strange to remember how we used to think, as if everything were available to us, as if there were no contingencies, no boundaries; as if we were free to shape and reshape forever the ever-expanding perimeters of our lives. I was like that too, I did that too. (Atwood 1985: 35.22)

This transitional space between naivety and worldly awareness is explored in *Artemis Town* as we follow the young protagonist, Dylan's journey between two contrasting worlds. Targeted at all ages, but centrally a younger adult demographic, the transmedia experience follows in the successful footsteps of previous young adult (YA) dystopic works. While I did not set out to write young adult narratives, the more I explored dystopian literature and screen media, the more I realised that this genre was particularly suited and relevant for younger audiences. Dystopian literature is popular amongst adolescent readers due to its ability to create new worlds, its addressing issues that have relevance in young adult's lives and its direct comparisons to current events in today's world. Dystopian novels (and their film or television adaptations) 'have apparently now surpassed the vampire and fantasy genres in the young adult fiction market' (Hall & Slade cited in Ames 2013, p. 6). The most prominent example is Suzanne Collins's *The Hunger Games* series, with more than 36.5 million copies sold in the United States alone, and surpassing the sales figures for J.K. Rowling's *Harry Potter* series (Ames 2013, p. 6)[21].

The success of *The Hunger Games*, and the YA dystopias that were released around the same time including *Tomorrow When the War Began*, *Ender's Game*, *The 5th Wave*, *The Giver*, *The Divergent Series* and *The Maze Runner Series*, 'indicate that this is more than just a mere marketing achievement' (Ames 2013, p. 6). Similarly the success of television series including *Revolution*, *The 100*, *Black Mirror*, and *3%,* further the claim of popularity. YA author Julie Bertagna posits that teenagers have become "disaster junkies", having 'fed on an everyday diet of terror—war, recession, floods, hurricanes, earthquakes, swine flu' (cited in Ames 2013, p. 6), and Goodnow suggests that the genre has become increasingly

[21] Ames poses the questions: 'why are these young adult dystopias so popular? Why are they so popular at this exact moment?' (2013, p. 6).

popular with youth because it 'mirrors a world beset by some of the most frightening problems in recent memory, from climate change to terrorism and the shredding of privacy and free will' (2008, para. 4). YA dystopias featuring queer characters have been popular in literature over the past few years.[22] *Artemis* joins a strong movement in YA queer storytelling, but extends the experience of these stories to visual and interactive mediums. The stories in *Artemis* could have been told in novels, but the ability for users to interact with the world and become part of the storytelling experience sets it apart.

It is important to recognise the producer-audience and audience-audience relationships within these varied works. Users are not consuming these works in isolation, but rather are forming powerful communities around these works and contributing to social awareness projects stemming from them.

Popular and Participatory Culture

I first became interested in transmedia through my own consumption of media as a fan of television shows like *Xena: Warrior Princess*, *Buffy the Vampire Slayer*, *Battlestar Galactica*, *Lost*, *Firefly* and *Heroes*, and through film franchises from *Star Wars* to the *Marvel Cinematic Universe*. As a fan, you want to extend your experiences of the storyworld in any way you can, whether it be by reading the books, playing the game, listening to the soundtrack, buying merchandise, or participating in fan creations. My first taste of being a part of a fandom came in the early 2000s when I was reintroduced to *Xena: Warrior Princess* as an adult. As part of the new online remix/read/write culture, I made fan videos where I cut together video montages to my favourite songs (vidding); I wrote fanfiction (albeit poorly); and participated in online discussion boards where all aspects of the show were debated by like-minded fans. I even attended a Xena convention in Los Angeles where I met Xenites (Xena fans) from all over the world. This active engagement in fandom extended beyond simply enjoying the television show, but led me to become involved in various equal rights movements, and ultimately led me down the path to become a creative practice researcher.

Fandoms function as alternative social communities that generate their own genres and develop alternative institutions of production, distribution, exhibition, and

[22] Popular titles include *The Culling* by Steven Dos Santos, *Proxy* by Alex London, *Lizard Radio* by Pat Schmatz, *Swans and Klons* by Nora Olsen, *Twixt* by Sarah Diemer, *Coda* by Emma Trevayne, *Willem of the Tafel* by Hans M. Hirschi, *The First Twenty* by Jennifer Lavoie, *Ashfall* by Mike Mullin, and *Stranger* by Rachel Manija Brown.

consumption, and act as a site for constructing alternative culture.[23] Fandoms also provide spaces wherein fans can express their 'concerns about sexuality, gender, racism, colonialism, militarism, and forced conformity' (Jenkins 2016b, p. 283). Participatory culture provides fans with 'low barriers to artistic expression and civic engagement' and fandoms or communities where experienced individuals can pass on their knowledge to novices in a shared safe space (Jenkins 2009b, p. xi). Participatory culture emerged as the culture absorbed and responded to the explosion of new media technologies that made it possible for 'consumers to archive, annotate, appropriate, and recirculate media content in powerful new ways' (Ibid. p. 8). Appropriation can be understood as a process of taking culture apart and putting it back together – a key aspect of the remix/read/write culture that sees fans appropriating texts for their own creative expression (Ibid. p. 55).[24]

The accessibility and literacy of these storytelling tools provide pathways for users to display their agency over their media. 'Media history suggests that people have always used media technologies for purposes at the time unintended by the manufacturers or corporations that marketed them' (Deuze 2006, p. 696). Historically, lower economic individuals were restricted from obtaining the means of production, as it was too expensive and inaccessible. Individuals, however, have always managed to find a way to appropriate the tools and technology of the day and subvert modes of storytelling. In post-WWI Russia, Esther Shubb created 'compilation film', a new genre of filmmaking made exclusively from editing together existing film to create her own (usually documentary) films (Petric 1978, p. 429). With digital media becoming increasingly more affordable, and the digital divide presumably narrowing, access to storytelling tools and channels make it possible for the everyday person to tell their stories.

Jenkins argues that in a participatory culture, the majority of fans only dabble, but some will dig deeper into the storyworld, while others will master the creative skills, demonstrating a shift of focus from individual expression to community involvement (2009b, p. 6). Additionally, he acknowledges that this cultural appropriation or these kinds of production practices are not new concepts, but that they must be examined in light of the media landscape that is polarised by a mass media industry at one end and amateur cultural productions at the other. This new participatory culture is one wherein both parties are reliant on the other and industry relies on the consumers to create value.

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[23] See Stein 2015 and Jenkins 2016b.

[24] Appropriation is not a recent digital media phenomenon however, it has been taking place for centuries, with Homer remixing Greek myths to create *The Iliad* and *The Odyssey*, and Shakespeare sampling from other playwrights (Ibid. p. 56).

More recently, with the release of film adaptations of *The Hunger Games*, the audience's engagement was with not only the ancillary media elements such as the games, websites and fan-creations, but also with the social activism that took place. The online communities (fandoms) that formed around this fictional dystopian storyworld transferred the socio-political environments of the films into the today's world by creating real world movements. Many websites and social media-based communities and organisations were created in response to the film franchise, but existed separately from the franchise owners and producers. *The Hunger Games: Catching Fire – Ignite the Fight Against Hunger*[25] was one of the first fan-created communities formed around the franchise. It is a sanctioned charity/food drive supporting 'Feeding America and the World Food Program', aimed at raising awareness about world poverty and hunger. It gives fans an opportunity to contribute to programs designed to help others in need. Fans can learn and share facts on national (USA) and global hunger through their social networks using the hashtag #ignitethefight. *Odds In Our Favor*[26] is an online community of 'citizens' concerned with the growing economic disparity between the wealthy and the poor. Their campaign to 'Join the Resistance' focused on organising fans to rally at cinema screenings of *Catching Fire*, to hand out stickers (of the three fingered salute featured in *The Hunger Games*) and provide movie-goers with information about economic inequality.

The transmedia franchise of *The Hunger Games* has continually positioned its audience as 'citizens', to the point where audiences are becoming their own real-life "Mockingjays" (Krikowa 2015). What we are seeing as a result is that participatory culture is leading to participatory politics, with outcomes of political mobilisation, discussion, and expression, and the development of civic identities (participatory politics will be explored further in Chapter 6). We are seeing the civil uprising witnessed in fictional Panem, cascade into the real world with many websites and social media-based communities and organisations created in response to the franchise, but which exist separately from the franchise owners. These movements including *Ignite the Fight Against Hunger*, *Odds In Our Favor*, *We Are The Districts*, and *Imagine Better*, in their own ways, aim to raise awareness and effect change on social issues of economic inequality and injustice (Krikowa 2015). This is not a new concept, however it has become elevated due to the moving of fandoms to the online-networked environment. The power of fandoms cannot be underestimated and the

[25] *Ignite the Fight Against Hunger* can be found on line at <http://www.hungergames.com/>.
[26] *Odds In Our Favor* can be found online at <http://oddsinourfavor.org/>.

need to rethink the producer-audience relationship is paramount in the contemporary media landscape if producers wish to remain relevant.

Convergence Culture and Collaborative Media

Convergence culture can describe the technological, industrial, cultural, or social changes at play in the media landscape, depending on the speaker. Convergence culture is understood as the 'flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences' who will seek out the kinds of entertainment experiences they desire (Jenkins 2006, p. 2). Convergence, therefore, represents a cultural shift, as consumers seek out content and make connections among dispersed media content across multiple media platforms (Ibid. p. 3). Due to the changing relationship dynamics between professional content producers and the more participatory audiences, professional producers have to reconsider how they design, produce and distribute their work to ensure its longevity. In 1998, cultural anthropologist Grant McCracken commented on consumers' demands to participate in their media and how the media industry must adapt to this participatory culture or risk losing their more active and passionate consumers in an already over-crowded media marketplace. McCracken argued that 'the very distinction between "producer" and "consumer"… is blurring' (1998, p. 88). He also discussed an "economics of plenitude" wherein companies will be pushed to open more spaces for grassroots participation and affiliation – starting perhaps with niche companies and fringe audiences, but eventually moving toward the commercial and cultural mainstream (1998, p. 88). He stated:

> Corporations must decide whether they are, literally, in or out. Will they make themselves an island or will they enter the mix? Making themselves an island may have certain short-term financial benefits, but the long-term costs can be substantial. (McCracken 1998, p. 86)

The legal issues are still being contended with both in the legal system and in the cultural discourse, where distinctions between 'commercial competition and amateur appropriation, between for-profit use and the barter economy of the Web, between creative repurposing and piracy' are still heavily debated (Jenkins 2006, p. 167). These issues are the focus of many governments as they struggle to maintain applicable policies in the changing media landscape. In 2012, the Commonwealth of Australia released the *Convergence Review* report. The review committee was tasked with examining 'the operation

of media communications regulation in Australia and assessing its effectiveness in achieving appropriate police objectives for the convergent era' (Commonwealth of Australia 2012, p. vii). They recognised that due to developments in technology and increasing Internet access and connection speeds, various new emergent services, platforms, and technologies have impacted traditional media platforms such as television and radio. The report acknowledges that convergence presents significant opportunities and threats for traditional media, 'creating a need to transform both business and delivery models to keep up with the changes in user behaviour' (Ibid. p. vii). The report further suggests, 'Australia's creative industries are well positioned to seize the opportunities offered by this new environment, and to ensure the development of our digital economy' (Ibid. p. vii). Lastly, the review recommended changes to the Australian screen funding, noting:

> The government should create and partly fund a new converged content production fund to support the production of Australian content [and that] interactive entertainment, such as games and other applications, should be supported by an offset scheme and the new converged content production fund. (Commonwealth of Australia 2012, p. xviii)

The resulting Screen Australia funding streams included Multiplatform Drama and Multiplatform Documentary. The report accepts that the media content production is 'no longer the exclusive realm of professionals and large organisations… anyone can do it and increasingly Australians are grasping this opportunity to tell their stories' (Commonwealth of Australia 2012, p. 62). The recipients of these new funding streams, however, still remain largely those individuals and companies already well established in the professional apex of the Australian screen media industry and there is a strong desire within the industry to find ways to differentiate between those products and content producers that are "professional" and those that are "amateur". Jenkins illustrates how amateur filmmakers are producing commercial – or near-commercial-quality content on micro-budgets – yet remain amateur in the sense that they do not profit from their work (2006, pp. 143-144). Industry professionals, on the other hand, are less experimental and are struggling with how to extend their film or television properties into new digital mediums. In the development of *Artemis*, I took on board the focus on characters and relationships seen in smaller online projects, like *The Newtown Girls* (2012), and *Starting from Now!* (2014) over special effects and action. It was important to meet the genre expectations and write

for commercial distribution, however maintaining a modest budget increases the likelihood of the project receiving financing in the future. So although the feature film/television pilot remained relatively high budget, the alternate reality game and interactive web experience (including the web series) would be less expensive platforms to produce and maintain.

In 2011, the Writers Guild of America, West revised their guide on New Media to ensure that professionals working in a screenwriting capacity for digital mediums were covered under the Guild's structure. They define new media as including 'all writing for the Internet and mobile service' (Writers Guild of America 2011, p. 2).[27] Similarly, in 2012, the Producers Guild of America created a Transmedia Producer credit, which is given to the individuals 'responsible for a significant portion of a project's long-term planning, development, production, and/or maintenance of narrative continuity across multiple platforms, and creation of original storylines for new platforms' (Producers Guild of America 2012).[28] In Australia, the Australian Writers Guild (AWG) does not have a guide around new media, but in recent years there have been initiatives to include new media writing in their contracts, pay rates, competitions, and seminars. Mike Jones suggests 'writers guilds build their strength as a collective voice to speak for, and work on behalf of, writers by venerating high standard work and having clear definitions of professional practice' (Jones 2012). He further highlights how 'the digital world is a complex place and for screenwriters the complexity is wholly apparent… the challenge for writers and their professional bodies lies in how to define professional work in a hugely diverse ecosystem of multi-platform and interactive media' (Jones 2012). In order to obtain AWG full membership for "interactive/multimedia":

> The applicant may be required to have a number of screen credits or a range of interactive projects to gain accreditation… 10 small platforms (1-5 minute) or 5 large platforms (more than 5 minutes of produced work or at the discretion of the Membership Committee, subject to specialist advice. Such material must be accompanied by a declaration from a producer that

[27] The guide was developed as a result of the 2007-08 television writers strike, as a way to ensure that those writers working in emergent platforms complementing television productions (such as web series or games) would have their work acknowledged by, and be protected under the guild and wider industry.

[28] Whilst the Guild has limited its definition to only fictional narratives utilising three or more unique storylines/platforms, the inclusion of non-traditional producing roles was instrumental in the visibility and viability of these new realms of production.

> the writer was integral to the development of the story/script). (Cited in Jones 2012)

The concept of a converged, participatory culture, as outlined by many theorists[29], and substantiated by industry and Governmental bodies, has clearly impacted our understandings of media production and consumption and the relationships between media producers and consumers. Historically, in traditional mass media, the relationship between media production and consumption was straightforward. There were a small number of producers who produced the media texts that were distributed to the vast consumer population. Consumers would discuss the texts, but they would not produce media in response (Löwgren & Reimer 2013, p. 16). Since the emergence of digital technologies, audience studies within academia have examined this changing relationship between producers and consumers. Alvin Toffler in his work, *The Third Wave* (1980), reflected on the changing nature of consumerism in the industrial age (1970s-80s), coining the term 'prosumer' (producer and consumer) as a professional consumer who assists commercial producers in the production. As the digital economy emerged, terms such as 'prosumption' (production and consumption)[30] and 'produsage' (production and usage)[31], reconsidered again this relationship, and what production and consumption entail. Axel Bruns built on Toffler's work, applying this concept to contemporary media production, suggesting that a 'produser, as a productive user, becomes active in their own right in content creation, replacing producers altogether or at least working with them on an equal basis' (Bruns 2009). In more recent years, the discussion of prosumption has been centred on capitalism[32], where the roles of production and consumption have become indistinguishable due to amateurs distributing content via channels such as YouTube, Vimeo, and iTunes.

Löwgren and Reimer (2013) write about collaborative media – the contemporary media that sees the process of production and consumption being one of collaboration between different groups of people. Collaborative media constitutes an ongoing design process, which consists of creating frameworks with components that both producers and consumers can use in different ways (Löwgren & Reimer 2013, p. 142-143). Collaborative media are forms of practice that offer a framework with components to

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[29] Apperley 2007, Atkinson 2014, Jenkins 2006, Martens 2011, McCracken 1998, and Scolari 2009.
[30] Tapscott & Williams 2006; Ritzer & Jurgenson 2010.
[31] Bruns 2007a, 2007b, 2008a, 2008b, 2009.
[32] Piketty 2014; Rifkin 2000; Ritzer 2015.

combine and appropriate in different ways, and make possible three forms of practices: design, production, and consumption. When designing and producing collaborative media, where the former 'audience' now takes on a shared producer role, issues around intellectual property and product quality, for example, become areas of concern and great debate. Writers and producers of content need to be aware of the "dark" and "light" sides of this collaborative media landscape, and recognise how to not only actively engage users in the design process, but also protect their ownership over their work (if indeed that is of concern). It is therefore of vital importance that media practitioners, such as screenwriters, adapt to this new collaborative media culture, or risk becoming redundant to both potential industry employers and their future audiences.

From *The Newtown Girls* to *Artemis*

As a screenwriter and producer, I have become increasingly aware of, and intrigued by, digital media technologies. It has made me curious about how we write stories for new mediums, and utilise these mediums for their storytelling capacity. Having only previously studied film and television screenwriting, I was particularly fascinated about writing for the web. While undertaking a course in web series development at the Australian Film Television and Radio School in 2011, I co-created, co-wrote and produced the web series, *The Newtown Girls*. The series was set in the real-world suburb of Newtown, Sydney, but centred on fictional characters and narratives. The web series consisted of 10 episodes averaging 10 minutes in length. It was produced using minimal cast and crew and a budget of less than AU$10,000.

In creating *The Newtown Girls*, we used a similar format to television writing and whereby we utilised a writer's room with the two screenwriters and two other creators. By developing the story with a group, the creative input was increased and potential for each episode and the overall series arc was improved. We also used four different directors over the 10 episodes to ensure we could produce them in time for online release (a period of 4 months). This meant that the filming could remain ongoing with each director focusing on her individual episodes without feeling the pressure of time. The cast and crew remained fairly consistent over the six-week filming period and allowed for the easy exchange of directors.

The main aim of the series was to engage users on a weekly basis with episodes, but continue the storylines between episodes using the social networking platform Twitter, to allow users to connect with fictional characters on a personal level. This was an

experimental approach in designing points of user interaction and participation. We had users post photos to Twitter of where characters could find vegan groceries in Newtown. We had users comment on characters' new outfits, interpersonal relationships, and more generally on their interest in the series. The web series was highly successful, with over 3million views between April 2012 and April 2015.[33] It was this level of engagement that I aimed to replicate and expand on in the development of *Artemis*. It was clear from the response of *The Newtown Girls* that the audience was varied in their level of interaction. Most users just watched the series and moved on to the next, but there were quite a few who were excited to engage in the opportunities for interaction. It was clear that when presented with opportunities for interaction, many took that option and welcomed the deeper relationship they developed with the storyworld, the characters, and the creative team.

Artemis, was also influenced by how audiences received the relationships depicted on *The Newtown Girls*. Both the friendships and romantic relationships were discussed and debated online, with many viewers becoming devoted to their choice of romantic pairing. The friendship between the lead characters Scarlet and Alex was a complicated and messy one, with many viewers torn between wanting to see them romantically entwined or just remaining friends. The web series had a large lesbian following but the audience was significantly more diverse that anticipated with heterosexual women and men, and gay men actively watching as well. The complex female relationships were central to the storyline, and were notably what retained audience interest over the 10 weeks/episodes. It was important for me, when creating *Artemis* that both platonic and romantic love was explored and given equal importance in the storyline. I wanted Dylan and her best friend Sienna's friendship to be central to the storyline of *Artemis Town*, but unlike Scarlet and Alex, I did not want to complicate the friendship with hidden romantic feelings. It was clear from the response of *The Newtown Girls* that the audience is searching for portrayals of all kinds of complex female relationships.

Artemis is the result of experimenting with writing and with the transmedia design processes. I initially set out to write a feature film screenplay with a clear idea that it would be written as speculative fiction, set in a dystopic future, combining science fiction, action

[33] In November 2012, I presented my preliminary research from this web series project at the iImmersive Worlds and Transmedia Narratives conference in Salzburg. In that paper I outlined how transmedia design can help predict narrative gaps for the users to engage in as participatory spaces (Krikowa 2014b). In a follow-up article published in *Transmedia Practice: A Collective Approach*, I discussed both the transmedia design process used in the development of *The Newtown Girls* as well as an analysis of user data collected to discuss the level of engagement (Krikowa 2014a).

and adventure genres. Film genre typically refers to categorisation commonly used by theorists, critics and the film industry wherein categories of setting, plot structure, theme, types of characters, style and tone or mood, are considered recurring conventions (Danielpour 2012, p. 108). Dancyger & Rush argue that until a genre is chosen, a writer can only stumble around in the writing process, and understanding genre enables a writer to choose the right genre to suit their narrative (2013, p. 91). It was helpful to understand genre as emotional expectations, where audiences are genre experts with a set of anticipations. [34] Science fiction provides opportunities to explore the effects of contemporary issues such as government corruption and environmental destruction. Audiences engage with the 'what if's' of pushing the boundaries of humanity. Solomon suggests that science fiction allows for the analysis of broader social concerns, where humans are often pitted against a societal force or a technology that represents this force in a future context (1976, p. 136). *Artemis* sits within 'soft' science fiction as it focuses on characters reacting to a societal force, rather than hard technological science. The feature film *Artemis Town* focuses on dystopic science-fiction issues and themes in an action-adventure genre. Whilst it meets many of the conventions of these genres, purposeful efforts were made to avoid particular tropes, particularly the expectations of the genre as being male-dominated for predominately male audiences.

Jule Selbo suggests that audiences are attracted to action films 'because, for the most part, they feature iconic and relatable characters, the story turns on action rather than dialogue and many feature life and death stakes' (2015, p. 229) – which does not suggest that the genre lends itself to one gender over the other. Action films show the protagonist struggling against incredible odds with victory only being achieved after physical feats are executed in support or advancement of the story (Ibid.) where the action follows the stages of conflict, struggle, suspense and resolution (Bordwell 2007). Again, these conventions of physical feats are not limited to male characters only. Action is commonly combined with other genres such as adventure, as it is follows the protagonist's journey or quest to find something or someone. This quest seems unobtainable in the beginning and the protagonist is challenged physically and mentally before obtaining their goal.[35] Selbo suggests audiences are attracted to adventure because they want to identify with the daring, brave and confident protagonist. She suggests that many action-adventure films are designed to provoke exciting and energetic feats of

[34] For more on genre as emotional expectation see McKee (1999) and Jones (2015b).
[35] See Campbell (1949) and Vogler (2007) for more on the Hero's Journey in adventure films.

physicality, with the focus less on violence and more on the protagonist's journey (p. 249-250). Protagonists in these genres are most often men, and on the rare occasion they are women, they are heterosexual women. *Artemis Town* twists these genre conventions by making a lesbian the protagonist of the story, with a cast of predominantly women surrounding and supporting her.

Artemis Town also embraces supporting genres including the coming-of-age genre as it explores Dylan's search for self. Dylan is at odds with her purpose and place in life, and experiences a moral dilemma with her familial responsibilities. In films about young lesbians, these stories usually focus on the protagonist 'coming out' to her family and friends, but Dylan's sexuality is never questioned by those around her, or herself. By the end of the journey, she experiences a self-revelation about where she feels she belongs. The buddy genre is used to show true friendship between Dylan and Sienna, where we see their relationship tested, but ultimately strengthened. Again, in stories featuring two lesbian characters, the focus is usually on their hidden feelings for one another, but value is placed on their platonic relationship and this trope is avoided. The romance genre is also included, but again twisted to suggest that love can be experienced for more than one person at one time. Further, the notion of 'one true love' is resisted. *Artemis Town* has been conceived as a feature film for the cinema or as a pilot for long form television drama. Science fiction, action and adventure genres are popular among young adult audiences across literature, television and film. The screenplay has been written in a way that would make it suitable for either film or television, with special effects and action kept to minimum, and the focus on character and relationships.

Conclusion

This chapter situated the creative component, *Artemis*, within my broader research and creative practice. It discussed the feminist writing traditions in science fiction, and the important role that dystopic themes play in feminist speculative fiction, highlighting the specific influence it had on the conceptualisation of *Artemis*. It outlined convergence culture and the concept of collaborative media to demonstrate the changing relationships between producers and consumers. It discussed participatory culture, fan appropriation and creative expression, and how these came about in my own life and impacted the collaborative intentions of *Artemis*. Lastly, it discussed the relationship between my previous work, *The Newtown Girls*, and *Artemis*. By extrapolating the various intersections of my research interests, I was able to discover how they came together to inform the

final creative output. By recognising the importance of the intersections of feminist writing, media culture, genre, and creative practice, I hope to shed light on important issues of gender and sexuality representation. The following chapter outlines my creative practice research as chiefly situated within Queer and gender studies, where gender and sexuality are considered socially constructed paradigms. I will provide some foundational feminist film theory and then discuss representation of gender and sexuality in Australian media, as well as internationally, to highlight the current barriers between mainstream and niche media and the subsequent marginalising consequences.

Chapter 4
Gender and Sexuality in Entertainment Media

> How social groups are treated in cultural representation is part and parcel of how they are treated in life… (Dyer 2002, p. 1)

This chapter provides a brief canvas of feminist film theory demonstrating the historical and contemporary struggle for quality representations of women on screen. It aims to present a current view of screen representations of gender and sexuality, and the disparity of gender equality in production roles. It illustrates the current media landscape with respect to the representation of queer women in Australia, suggesting it is indicative of a wider global problem. Lastly, it demonstrates how the marginalisation of queer women from mainstream media has created a highly engaged niche audience (and market). This has encouraged independent creators to share their stories using global digital platforms outside of the mainstream industry and away from the gatekeepers who establish barriers to representation. Using *Artemis* as an example of contemporary transmedia practice, this chapter suggests where opportunities for foregrounding the representation of queer culture may be found in the future.

Foundations of Feminist Film Theory

Since the 1970s, feminist film theory has revolutionised the ways in which mainstream films and their spectators have been understood and this, in turn, has had a significant impact on filmmaking. In 1973, Claire Johnston's polemical essay *Women's Cinema as Counter-Cinema* argued that female images in film did not reflect women's reality, but rather were myths constructed by patriarchal ideology and manipulated to satisfy male desire (Hollinger 2012, p. 10). Since the mid-1970s scholars and creative practitioners alike have sought to critique the representation of women on screen. Influenced by pioneering feminist literary works such as Simone De Beauvoir's *The Second Sex*, Betty Friedan's *The*

Feminine Mystique, and Kate Millett's *Sexual Politics*, feminist film scholars analysed how film texts worked to instil patriarchal ideology in female viewers. Laura Mulvey's iconic 1975 essay *Visual Pleasure and Narrative Cinema*, discussed the male gaze from a psychoanalytic perspective. Kaja Silverman's *The Acoustic Mirror* (1988) extended the feminist critique of narrative cinema away from the male gaze and into the area of voice. Teresa de Lauretis' work on lesbian desire in *Alice Doesn't* (1984), *Technologies of Gender* (1987) and *The Practice of Love* (1994) sparked a dialogue between feminist and queer theory, which continues today in discussions on gender and sexuality. Adrienne Rich's *Compulsory Heterosexuality and Lesbian Experience* (1980) challenged feminists to see heterosexuality as a patriarchal and political institution and inspired change in the visibility of lesbian sexuality. These scholars illuminated key concepts including the male gaze, the female voice, technologies of gender, and queering desire, which have influenced this creative doctorate. They demonstrate the core of my methodological approach to feminist film, which was (and still is) striving to change the power structure of patriarchal society where men's values were/are privileged. Alongside this critique of mainstream cinema, women were creating a counter-cinema, presenting alternative representations of women (Hollinger 2012, p. 7). Feminists position women at the centre of their concerns, and today often focus on groups that are subordinated, oppressed, exploited or marginalised from wider society.

As noted in *Women's Gaze and the Feminist Film Archive*, 'women's cinema' was a product of the second-wave feminist movement, which swept the world in the 1960s and 70s, offering an analysis of male power and female subjectivity. Women filmmakers 'wanted to create alternative images of women to those offered by the dominant white male patriarchy' (Nash & Krikowa 2015, p. 18). Scholar Karen Hollinger suggests that feminist film theory is characterised by dualism. She highlights, for example, the duplexity of theory, where the focus is on critical analysis of mainstream texts, and filmmaking practice, where there is a clear activist agenda to promote female filmmakers offering alternative feminist cinema (Hollinger 2012, p. 7). There have been many approaches to feminist film critique and practice, and whilst this thesis acknowledges the various and often contradictory approaches, it aims to present a pathway to understanding how a feminist analysis is still relevant and, indeed, imperative today. By recognising that women have traditionally been presented as objects for the male gaze[36], deprived of any real voice

[36] John Berger asserts that the ways in which women have been 'seen' in visual arts and media has not changed over time and that the 'ideal' spectator is always assumed to be male and the image of the woman is designed to flatter him' (1972, p. 64).

and devoid of complex gender and sexuality, we can identify how the role of women in film has seen little change in contemporary screen media.

Much has been written about feminist influences on filmmaking, as well as the presence or absence of feminist themes and characters in film. Determining whether a film qualifies as 'feminist' has a long complicated and controversial history.[37] According to Press and Liebes-Plesner, aside from the occasional independent film, Hollywood has not been very successful in delivering feminism on the modern screen. Hollywood, as they attest, 'pays lip service to feminism' by inserting stronger women characters as sexist stereotypes (2004, p. 16). Allen (1998) introduced the concept of the interrelated triad of domination (power-over), empowerment/resistance (power-to), and solidarity (power-with). Drawing on Allen's tripartite conceptual framework in their analysis of feminist films, Sutherland and Feltrev found that all the films they studied depicted stories of women's lives where power is manifested through "action, decisions, hopes and dreams, and relationships" (2016, p. 5), see Figure 2 below.

Power	Defined	In film
Power-over	An actor can carry out his/her will over another; Domination, empowerment	(1) Women become powerful by the adoption of masculine characteristics (2) Masculine women often engage in the exploitation of others (3) When women are physically strong, they are often highly sexualized
Power-to	Sense of personal control; Self efficacy; mastery	(1) Women experience life, culture and traditions as restrictive (2) Women find some agency where there was none (3) Women find they no longer need to be dependent upon men
Power-with	Coalition building that is necessary to address oppression and inequality	(1) Women struggling within the constraints of oppressive system (2) Women come to realize the extent of their oppression (3) Women work together to confront an oppressive system

Figure 2: Power and powerful women in feminist film (Sutherland & Feltrev 2016, p. 2)

Power-over (dominance) occurs when women use traditionally masculine forms of 'power, control, revenge, and/or protection' (Sutherland & Feltrey 2016, p. 5).[38] These manifestations of power, traditionally the property of white, heterosexual men, can be seen in film when women 'exhibit masculinity in their embodied presentation and

[37] In a more detailed analysis of how films qualify as feminist or not, Press & Liebes-Plesner (2004) identify four key features: (1) women are present in central roles; (2) there is variation in age-range, size, sexuality, race, and appearance of women on screen beyond the usual narrow parameters; (3) women are seen in roles with power and status, and (4) there are variations from the hetero-normative depictions of family (p. 14).
[38] Otherwise known as 'the master's tools' (Lorde 1984, p. 180).

interaction with others' (Sutherland & Feltrey 2016, p. 5). Paradoxically, physical strength is often coupled with overtly (hetero) sexual imagery, and a physical toughness and aggression in women (Ibid) that remains tolerable when the women are 'resolutely heterosexual'[39]. The stories of young women confronting inequality, violence and sexual oppression, appeared throughout the 1990s and 2000s in mainstream film and television. These stories of 'strong' women such as Xena, Buffy, and Dark Angel, using their physical attributes (among others) to overpower (typically-male) villains, dominated my own media consumption in my formative years and continue to influence my creative practice. In *Artemis Town*, the characters of Dylan and Sienna, present as 'power-over' characters as they physically overpower villainess men and embody traditionally masculine traits such as aggression, confidence, and self-reliance, exemplified in the scenes where they fight the drunken men in the alley and defend themselves against the patrol officers.

Power-to (empowerment and resistance) occurs when women overcome obstacles and defy social norms 'as they struggle to establish an independent, autonomous identity outside of institutions like marriage and the pink-collar labor force' (Sutherland & Feltrey 2016, p. 8). Films like *Bend it Like Beckham* (2002) and *Girlfight* (2000) depict themes of empowerment and/or resistance to patriarchal power, where women challenge and defy the traditional domains of men (such as professional sport) and call into question social relations of power (Sutherland and Feltrey 2016, p. 10). In *Artemis Town*, the characters of Kallie, Myra and Teresa, represent empowerment and resistance in their work for AURA (Allied Underground Resistance Army).

Power-with (solidarity) occurs when women (and men) work together to enact some form of social change (Sutherland and Feltrey 2016, p. 10). Most representations of power-with tell stories of strength and resilience. While power-over and power-to are both preferred over images of powerless women, power-with films hold the promise and potential of communities forming in solidarity and working towards societal change. In *Artemis*, the various narratives (alternate reality game, film, and interactive web experience) all revolve around women's communities, building solidarity either through fighting oppression or resisting it through setting up alternative communities and assisting refugees fleeing oppression. Hollywood favours the single protagonist's heroes journey of empowerment, 'where challenges are resolved through individual perseverance, strength, and exceptionalism' (Sutherland and Feltrey 2016, p. 11. In *Artemis Town* the audience does follow a single protagonist, Dylan, but the portrayal of women's power in *Artemis*

[39] Halberstam (1998) argues for the importance of studying female masculinity.

manifests through the actions, decisions, hopes and dreams, and relationships of each of the characters. Sutherland and Feltrey's study suggests that stories of collective struggle for social justice and stories about women's collaborative efforts to challenge patriarchal social structures are exceptionally rare (2016, p. 11). The goal of *Artemis* was to present a variety of narratives (including a single protagonist long form film) that each explore the theme of 'safe spaces' for women – particularly queer women – and their collective struggles against sexual and political oppression.

Representation of Gender and Sexuality

Gender Representation

In 1985, comic strip writer Alison Bechdel commented on the way female characters were portrayed and situated within many popular media narratives, formulating what is now referred to as the Bechdel Test. This test assesses the involvement of, and priority given to, female characters on-screen, (Sarkeesian 2009; Adams 2013; Derr 2013) where in order for a film to pass it must have at least two women in it, who talk to each other, about something besides a man. This test, whilst being a popular way to analyse films, does not necessarily discuss the film in terms of it being a 'feminist' film, but it does provide a starting point from which the representation of women (or lack thereof) can be discussed.

A similar test of female representation was created in response to the 2013 film *Pacific Rim* (Romano 2013). Named after the female character from the film, to pass the Mako Mori Test, a film must have at least one female character who gets her own narrative arc that is not about supporting a man's story. The Mako Mori Test was devised out of criticism of the Bechdel Test's supposed limitations in determining if the film is "feminist-enough". It is designed to be used in conjunction with, and not in replacement of, the Bechdel Test to provide a more comprehensive look at the feminist-trends (or lack thereof) in the film industry.

At a comic writer's panel in 2013, Kelly Sue DeConnick discussed The Sexy Lamp Test, which asks whether or not the female character can be replaced with a sexy lamp and have the plot remain unchanged. She claimed that if an inanimate sexy lamp could indeed replace the female character, then the writer is a 'hack'.[40] More recently the Furiosa Test was proposed by a *Mad Max: Fury Road* fan who commented that a film (or other

[40] DeConnick's speech at the *From Victim to Hero* panel can be viewed from 36:35 – 39:00, FlipON.TV, <https://www.youtube.com/watch?v=7WAayUExbc8>.

media) passes the test if it 'incites men's rights dipshits to boycott' (Puckett 2015; Powers 2015).[41] Whilst these tests are popular among film viewers and critics to shine a light on the issue of gender representation, additional data is needed on the overall state of the global film industry.

In a recent study led by Dr. Martha Lauzen from San Diego State University, the top 100 grossing films of 2015 coming out of the United States of America were analysed for gender representation. The report revealed that females comprised only 22% of protagonists, 18% of antagonists, 34% of major characters, and 33% of all speaking characters. These figures represent a slight increase from the past couple of years, which were considerably low, and only a 7% increase in female speaking characters since 2002 (See Figure 3).

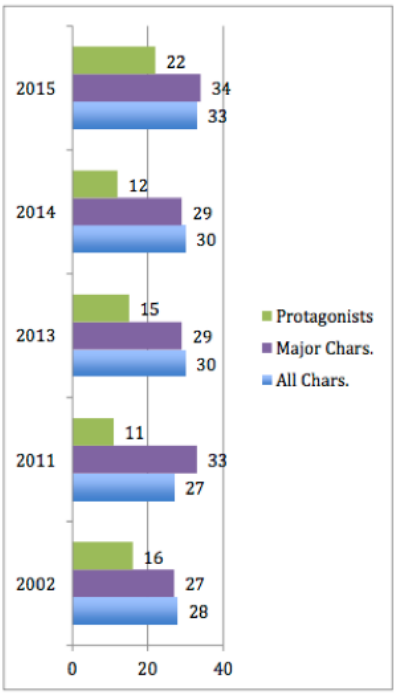

Figure 3: Historical comparison of percentages of female characters (Lauzen 2016)

When we consider the representation of power and, more broadly feminism in film, one concern is the presence of women directors, writers, and producers in Hollywood. Clearly to have a woman's story told, the number of women behind the scenes needs to increase dramatically. It is the aim of *Artemis*, as a feminist and queer project, that women are employed in the key creative roles not just as the writers and actors but also as the producer and director. With regards to the key production roles of

[41] The controversy over including "strong" female characters in traditionally male-dominated genres has continued with the release of television shows such as *Supergirl* and the recent "all-female" film reboot of *Ghostbusters* (2016).

directing, writing and producing, the study showed that in films with at least one female director and/or writer, females comprised 40% of all speaking characters compared to that of male directors/writers where females comprised only 30%. With a female writer/director, 50% of female characters were protagonists or leads, compared to that of male directors/writers where females comprised 13% of leads. Figure 4 below shows a comparison of representation of female characters in films where there is at least one female writer *and/or* director versus films with exclusively male directors *and* writers. Again, when we see women in key production roles of writer, producer or director, we see an increase in the representation of women on screen.

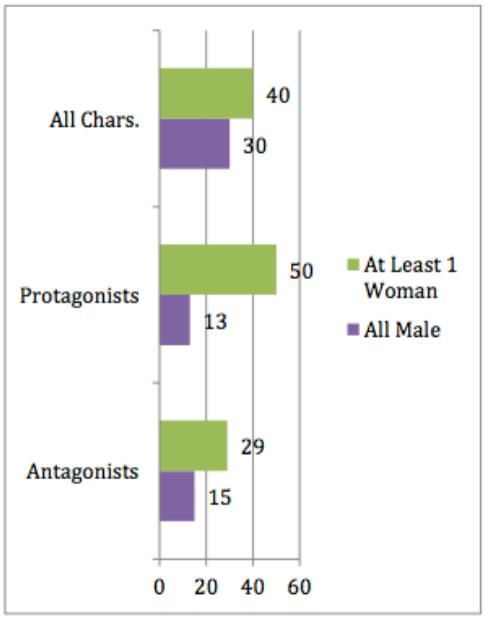

Figure 4: Female characters in films and key creative roles (Lauzen 2016)

The Status of Women in the U.S. Media 2015 report by the Women's Media Center, revealed that of the 200 most profiting films at the box office in 2012 and 2013 and all broadcast TV, cable TV and digital entertainment shows of the 2012-13 seasons, women were outnumbered by men 8 to 1 among film directors; about 4 to 1 among screenwriters and 2 to 1 among film leads. Men writing for film accounted for 85% of all screenwriters in 2012, outnumbering women film screenwriters by a 3-to-1 margin (p. 8). The report also commented on the San Diego State University (SDSU) study of women employed in key creative roles, showing that despite Hollywood's claims, there has been no improvement in representation.

Stephen Follows' 2014 report on Gender Within Film Crews (from the United Kingdom) showed that 22.6% of the crew members on the 2000 highest grossing films of

the past 20 years were female, and women only accounted for 22% of crew members on the 100 highest grossing films of 2013 (2014, p. 2). Figure 5 shows women remained highly employed in the roles of costume/wardrobe, casting, and make-up department (all over 50%), and minimally employed in camera/electrical, special effects, stunts, sound department, and art department (all less than 20%). Follows' report highlights that there has been no significant improvement when it comes to the representation of women on screen or behind the scenes in production roles.[42]

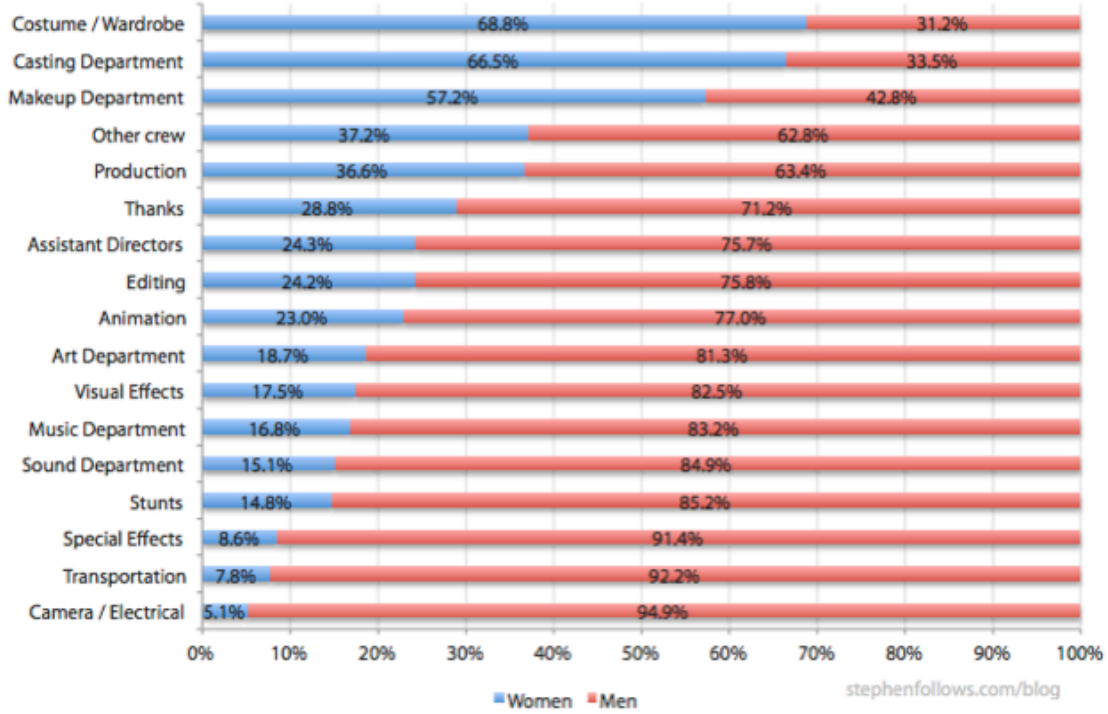

Figure 5: Crew Role Representation in top grossing films 1994-2013 (Follows 2014)

In a pivotal 2014 study by The Geena Davis Institute on Gender in Media and the University of Southern California, gender roles were analysed in 120 popular films across the ten most profitable territories internationally, including Australia.[43] This study, unlike the previous study by San Diego State University, compared the top 10 territories of which Australia was included, along with Brazil, China, France, Germany, India, Japan,

[42] Catherine Des Forges, director of the Independent Cinema Office in the U.K., has stated that audiences need and deserve a film culture that 'reflects the diversity of audiences that exist and that won't be forthcoming until the people who make films and contribute to their delivery reflect that diversity' (Ellis-Petersen 2014).

[43] To be included in the data set, the films had to be theatrically released between January 1st 2010 and May 1st 2013 and with a rating of PG-13 or less (family-friendly). The findings of this study showed that 23.3% of the films had a female protagonist or co-lead.

Korea, Russia, the UK, the US, and UK/US co-productions. Australia had an overall representation of 29.8% of female characters, and 40% of these were leads or co-leads. This was around the global average. Similar to Dr Lauzen's study, the Geena Davis Institute report showed films with a female director attached had 6.8% more females on screen than those without a female director. A similar increase of 7.5% was observed for films with female screenwriters. The study shows that in these most profitable territories, females comprised only 7% of directors, 19.7% of writers, and 22.7% of producers. In Australia, females comprised 8.3% of directors, 33.3% of writers, and 29.4% of producers.

In May of 2015, Screen Australia updated their statistics on key screen production role credits to include the gender of the filmmaker. Of the 21 Australian films released theatrically that year, women directed only 14%.[44] A clear connection between the gender of feature filmmakers and their protagonists was identified by Lisa French in her analysis of projects supported by Screen Australia, with films directed by men featuring a lead female character only 24% of the time, compared to 74% for films with women directors (2015b, p. 142). This suggests that the gender imbalance in key creative roles has a significant impact on the way in which women are represented in Australian feature films.

Statistics like this led Screen Australia to make significant changes in how they distribute their funds by implementing their Gender Matters initiative. In July 2016, a series of initiatives were launched to bring about gender equity in Australian including the Brilliant Stories and Brilliant Careers funding programs. This short-term initiative aims to recognise, celebrate and support storytelling by women (Screen Australia 2015a, p. 11), with 45 story ideas and 13 industry projects led by Australian women sharing in around $3 million of funding (Screen Australia 2016a). In relative terms, this minimal one-off funding is likely to have little impact on the state of gender representation in the Australian screen industry. Similarly, the Screen NSW initiatives included supporting more projects led by women and career opportunities for women[45]. Much of the discourse by industry professionals suggests these initiatives are knee-jerk responses, and a more long-term sustained solution should be introduced – one that addresses the root causes.

Outside the studio system, one would imagine that the lower budgets and more flexible employment structures in the independent film arena might make way for women filmmakers to thrive (Lauzen 2012b). Sundance Institute and Women In Film's new

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[44] Additional statistics and information can be found in the *Gender Matters* report from Screen Australia (2015b).

[45] For a breakdown of Screen NSW initiatives for gender parity as of July 2016 see <http://www.screen.nsw.gov.au/news/screen-nsw-steps-up-gender-parity-push>.

Women Filmmakers Initiative focuses specifically on women behind the camera in independent film in an effort to broaden an understanding of the statistics, barriers, and opportunities in this sector of the field (Smith, Pieper & Choueiti 2015, p. 5). Of the 1,163 content creators working behind the camera on 82 U.S. Films at SFF in 2013, 28.9% were women and 71.1% were men. The presence of women differed by storytelling genre: 23.8% of content creators were women in narrative films, whereas 40.4% were women in documentary films (Smith, Pieper & Choueiti 2015, p. 9). Females were far more likely to direct (42.2% vs. 19%), produce (49.2% vs. 24.9%), and shoot (28.6% vs. 11.5%) documentary films than narrative ones (Smith, Pieper & Choueiti 2015, p. 15). If more narrative films were written and directed by women, then more stories about women from a female perspective would be told.

Sexuality Representation

As lesbian theorists have made abundantly clear in the past few decades, contemporary portrayals of lesbians have emerged from a long history of negative mainstream lesbian representations. Until recently, lesbianism was either omitted from mainstream cinema, or, if represented, was portrayed as distasteful, depressing or deviant. This absence is referred to as 'symbolic annihilation' (Gerbner & Gross 1976, p. 182). George Gerbner (1972) first introduced the concept of 'symbolic annihilation' to describe the absence of representation (or underrepresentation) of a group of people in the media (often based on their race, gender, sexual orientation, or socio-economic status), as a means of maintaining social inequality.[46] Gaye Tuchman (1978, 1979) used the concept to explore the treatment of women by the mass media, expanding on Gerbner's simple definition of 'absence' to include 'condemnation' and 'trivialisation'.[47] Queer women in mainstream film and television have been shown to have fixed, stable identities – straight, lesbian or bisexual[48] (as opposed to fluid and permeable) – thus perpetuating stereotypes. Often these trivial or tokenistic portrayals of queer women are created as a way for writers/producers to appear to be inclusive of queer women, so as to appease the queer audience.

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[46] As Gross writes, 'those who are the bottom of the various power hierarchies will be kept in their places in part through their relative invisibility' (1991, p. 406).

[48] For further discussion of fluid vs. stable identity see B. Ruby Rich's *New Queer Cinema*, Glyn Davis & Gary Needham's *Queer TV*, and Martin Manalansan's *Queer Love in the Age of War and Shopping*.

In 2016, GLAAD – America's lesbian, gay, bisexual and transgender media advocacy organisation – released the 2015 Studio Responsibility Index, the fourth annual quantitative research report illuminating the current state of LGBT representation in the mainstream film industry. The reports examine the onscreen presence of LGBT people in the films by Hollywood's six largest studios[49]. The total number of LGBT characters was recorded, as well as characters' race/ethnicity, sexual orientation/gender identity, and identification as either a major or minor character (as determined by screen time and importance to the plot). In 2015, the report analysed 126 films, compared with 114 films in 2014, 102 films in 2013, and 101 films in 2012. The reports showed minimal improvement in representation; however, this was not evidenced in the value of representation in and of itself. Out of the 126 films released in 2015, only 22 contained LGBT characters; that is a mere 17.5% (see Figure 6).

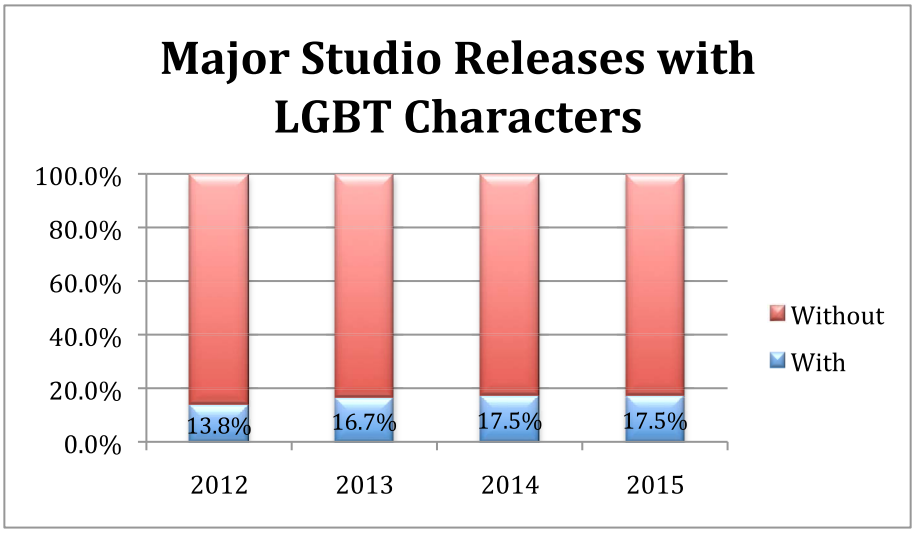

Figure 6: LGBT characters in major studio releases 2012-2015 (GLAAD)

Whilst these studies do not account for the quality or authenticity of the performances, they do provide an indication of the prevalence of queer identity in Hollywood film and television that suggests ongoing symbolic annihilation of queer identity. There has been a steady increase in the representation of bisexual characters, a significant decrease in lesbian characters, and still a lack of transgendered characters (see Figure 7).

[49] The Hollywood big 6 are 20th Century Fox, Paramount Pictures, Sony Columbia, Universal Pictures, The Walt Disney Studios, and Warner Brothers.

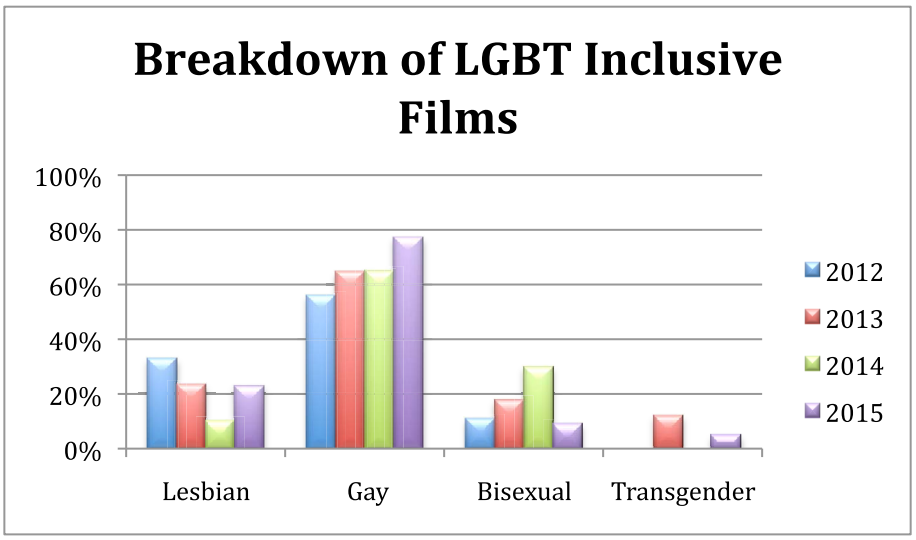

Figure 7: Breakdown of LGBT inclusive films 2012-2015 (GLAAD)

GLAAD developed its own set of criteria to analyse how LGBT characters are represented in film (and in 2015 included television for the first time). Named after the GLAAD co-founder and historian, in order for a film to pass the "Vito Russo Test" the following must be true: the film contains a character that is identifiably lesbian, gay, bisexual, and/or transgender; the character must not be solely or predominantly defined by their sexual orientation or gender identity (that is, they are made up of the same sort of unique character traits commonly used to differentiate straight characters from one another); and the LGBT character must be tied into the plot in such a way that their removal would have a significant effect (they are not there to simply provide colourful commentary, paint urban authenticity, or, perhaps most commonly, set up a punch line).

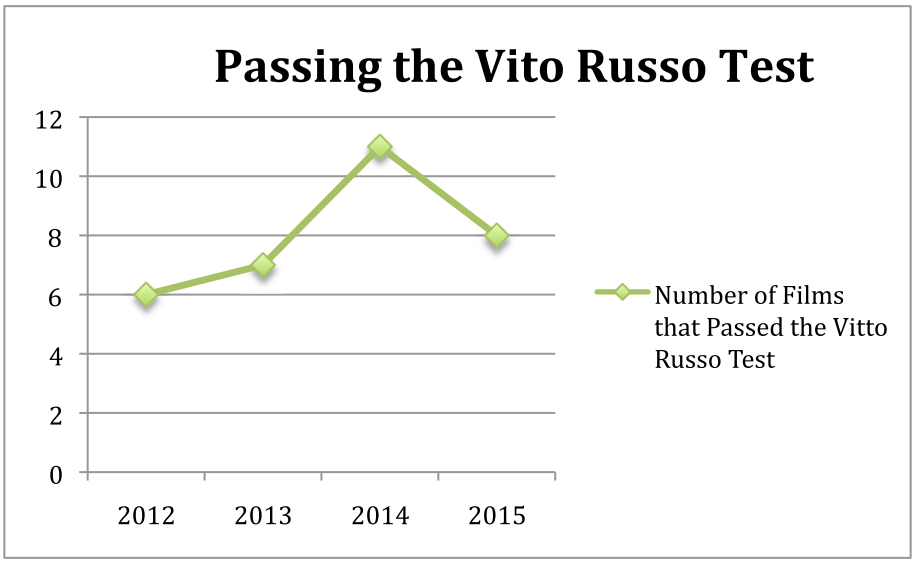

Figure 8: Number of films that passed the Vito Russo Test 2012-2015 (GLAAD)

When put through the Vito Russo Test, the quantity of films that passed was slowly improving over the years from 6 out of 14 in 2012, to 7 out of 17 in 2013 and 11 out of 20 in 2014, but has since fallen again to 8 out of 22 (see Figures 8 and 9).

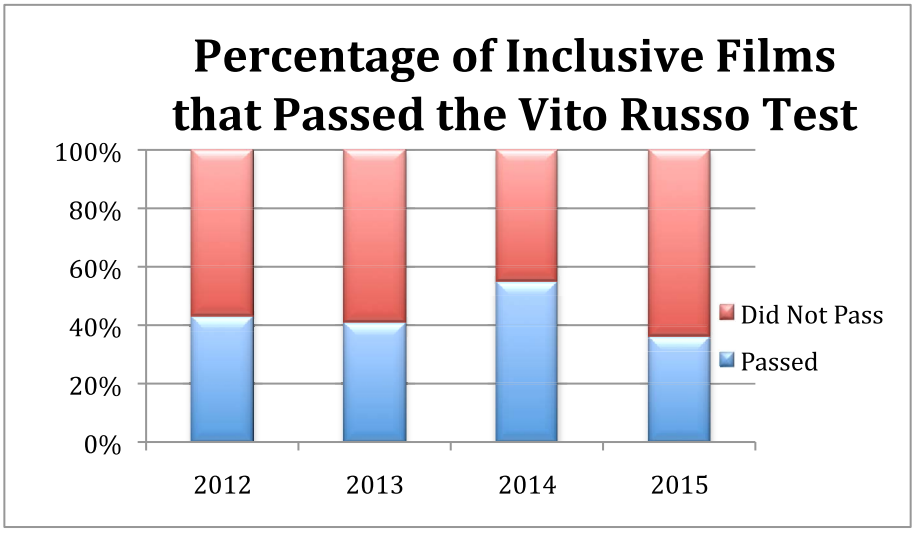

Figure 9: LGBT Inclusive Films that passed the Vito Russo Test 2012-2015 (GLAAD)

When LGBT people or couples are simply part of a larger ensemble cast, the audience is reminded that those characters are a part of the film's world and, by extension, our own. However, when minority characters, such as those in the LGBT community, are marginalised or made invisible within these films, it not only reminds those being underrepresented that their social position is less than others in their communities, but also makes it more difficult for the majority to see them as part of that film's reality.

These studies were limited to the Big 6 studios and are not representative of the film (or indeed the screen) industry as a whole.[50] Last year, GLAAD also examined the film releases of four smaller, affiliated studios (Focus Features, Fox Searchlight, Roadside Attractions, and Sony Pictures Classics) to draw a comparison between the mainstream studios and their perceived "art house" or "independent" wings. However, of the 47 films released under those studio imprints, only 5 were found to be LGBT-inclusive, or 10.6% (2015a, p. 6). This suggests that the argument that queer stories are being told through independent or art house systems is not actually the case.

[50] Some of these studios have independent studio divisions, such as Fox's Searchlight, or Sony Pictures "Classics" which were excluded from the report. These subset production studios are thought to be the very companies through which the major studios typically channel the "niche" projects in which we might expect to find a higher proportion of LGBT representation.

Representation on Television

Over the past decade, there has been a significant difference in the representation of queer characters from film to television. Ellen DeGeneres's public announcement of her homosexuality came via the broadcast of three episodes of her ABC sitcom, *Ellen*, in 1997, in which her character, Ellen Morgan, came out as a lesbian. Ellen was the star and creative force behind the show, and whilst the initial reaction was positive, landing her on the cover of *Time* magazine and *Entertainment Weekly*, the show was cancelled the following year. It has been said that the show – and its namesake – changed the face of television forever. Many critics and academics argue that Ellen's coming out paved the way for primetime network shows like *Will and Grace* (which debuted with a gay lead character in 1998) and *Dawson's Creek* (which included the coming out of a gay teen in 1999). The 2000s saw a significant increase in queer characters on American television, which was incredibly impactful on queer audiences who, for the first time, were seeing their lives reflected in mainstream stories.

Since 2006, GLAAD has released *The Network Responsibility Index*, an annual report that canvases the American television landscape for LGBT characters. In 2015, GLAAD graded the major broadcast and cable television networks based on the overall quantity, quality and diversity of LGBT representation.[51] In 2015, GLAAD also launched *Where We Are On TV* (2015c), a new reporting format that forecasts the representation of LGBT characters on television. The inaugural 2015/2016 study tracked and calculated the presence of LGBT characters in scripted primetime programs across broadcast and cable networks in the US as well as streaming services like Netflix, Amazon and Hulu. The report found that out of the 881 regular characters expected to appear on broadcast primetime programming (the most widely viewed) in the 2015/2016 year, 35 (4%) were identified as LGB, with an additional 35 recurring LGB characters. It was found that, unlike film, there was an increase in the representation of women, with 43% of regular characters on broadcast primetime programming identified as female. Cable television saw an increase in regular LGBT characters from 64 in the previous year to 84. Additionally there was a rise in recurring LGBT characters from 41 to 58, bringing the total LGBT representation to 142, double that seen on broadcast television. Similar to that seen in film, the representation of lesbians has dropped on both broadcast and cable television.

[51] They awarded an "excellent" rating to FOX and ABC Family; a "good" rating to ABC, The CW, FX, HBO, MTV and Showtime; an "adequate" rating to CBS, NBC, TLC, TNT, and USA; and a "failing" rating to A&E and The History Channel.

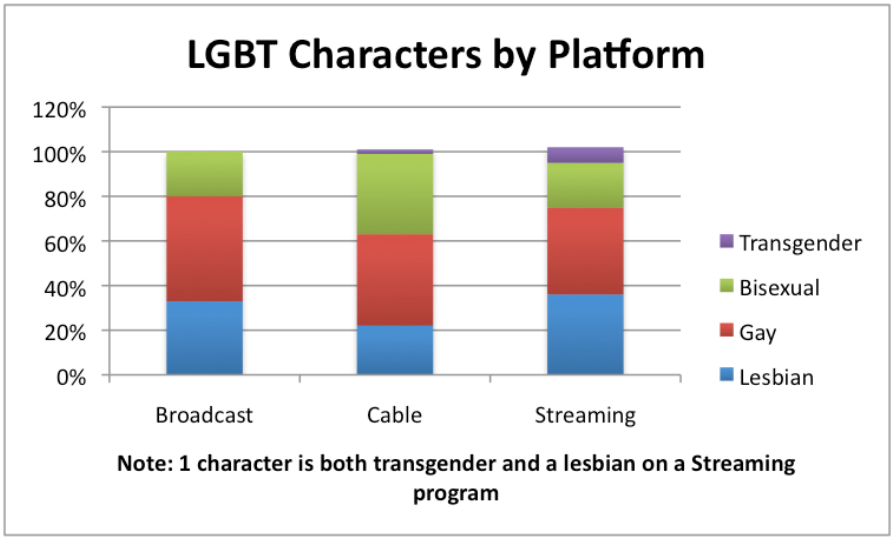

Figure 10: LGBT Characters by Platform for the year 2015/2016.

Since the mid-2000s, the diversity and breadth of queer characters on television has increased.[52] Television shows like *Glee* have been analysed for their LGBT representation from a transmedia perspective, to show how audiences engage with the show across the various social media platforms. *Glee*'s distributed and networked texts, as an example of transmedia television, offer fans and casual viewers multiple methods and motivations for engagement. Marwick, Gray & Ananny's 2013 study suggests that transmedia texts such as *Glee* promote self-development, (using the show to experiment with adopting queer identities), foster personal political awareness (critiquing the show's depictions of bullying), or cultivate group identity exploration (using the show's appearance on a Facebook profile as a marker of sexual orientation) (Marwick, Gray & Ananny 2013, p. 17). It can, therefore, be inferred that the visibility of complex queer characters allows queer people to see themselves in a more affirmative light.

Unfortunately, so far in 2016 we have seen a total of 21 lesbian or bisexual women die on television[53]. Whilst this statistic may not seem initially disturbing, the alarm bells begin to ring when examining how these women died. Lesbians and bisexual women are

[52] On network television, *Grey's Anatomy, Modern Family, The 100*, *Gossip Girl*, *The New Normal*, and *Ugly Betty,* among others, have prominently featured LGBT characters and themes, as have cable shows like *United States of Tara, True Blood, The Wire*, *The L Word*, *Orphan Black*, and *Lost Girl*. LGBT-focused cable channel Logo, which launched in 2005, produces original programming like *The A-List* and *RuPaul's Drag Race* and commissioned series on streaming services like Netflix, such as *Orange is the New Black*, have received high acclaim for their prominent inclusion of lesbian, bisexual, and transgendered characters.

[53] Statistics correct as of August 5th 2016. AfterEllen has counted a total of 163 lesbian or bisexual women deaths in television's history. For updates on TV lesbian deaths as they happen see <http://www.autostraddle.com/all-65-dead-lesbian-and-bisexual-characters-on-tv-and-how-they-died-312315/>.

not dying of old age after living happy lives; they are being violently killed. Out of the 21 deaths, 14 of those characters were murdered.[54] Lesbian and bisexual women represent a mere 1.75% of characters on scripted US network television shows, but made up 10% of the overall deaths in 2015. During the period June 1, 2015 to May 31, 2016, a total of 35 main/recurring characters were lesbian or bisexual women across the 118 scripted primetime television shows, and 38% of those characters have since been killed off (GLAAD 2016). While we are seeing an increase in lesbian and bisexual characters on our screens, many of these representations contain the unspoken message that lesbians and bisexual women cannot live long and happy lives. Given this trend in mainstream media (and the perpetuation of the 'Bury Your Gays' trope) it was important to create lesbian characters in *Artemis* that face danger and death, but overcome and survive. The web series that forms part of the Interactive Web Experience showcases ten women characters that audiences meet as minor characters in the feature film, but whose stories are never followed. The web series allows these women to tell their survival stories – how they came to Artemis and why.

Australia: A Reflection of a Global Problem

It might be surprising to some that the first openly gay characters appeared on Australian television back in the 1970s. There were 'internationally significant instances of lesbian and bisexual women, both fictional and non-fictional, on television in Australia in the 1970s' (Beirne 2009). In the Network Ten program *Number 96*, which aired between 1972 and 1977, the character of Don Finlayson came out as gay and was portrayed in several romantic relationships. In 1972, the first gay kiss was shown on the series *Checkerboard*. At the same time, another Network Ten program, *The Box*, which aired between 1974 and 1977, showed both a gay character and a lesbian character. It also included the first lesbian kiss in 1974. The representation of queer female sexuality in *The*

[54] Characters including Root (*Person of Interest*), Bethany Mayfair (*Blindspot*), Felicity (*The Catch*), Pamela Clayborne (*Saints & Sinners*), Lexa (*The 100*), and Ash (*Janet King*) were all shot. Poussey Washington (*Orange is the New Black*) was strangled and crushed by a prison guard; Bridey (*The Family*) was left dead in a ditch on the side of the road; Cara Thomas (*Marcella*) was hit by a car and run over; Mimi Whiteman and Camilla (*Empire*) were poisoned; Denise (*The Walking Dead*) was shot by a crossbow bolt through the eye; Zora (*The Shannara Chronicles*) had her throat slit, and Sarah Harvey (*Pretty Little Liars)* was found dead in her bathtub, presumably murdered. Other non-murderous deaths include Nora and Mary Louise – *The Vampire Diaries* (sacrificial suicide), Carla – *Code Black* (cancer, shortly after giving birth), Kira – *The Magicians* (paralysed and kept in a vegetative state), Julie Mao – *The Expanse* (infected by an alien pathogen), Allie Novak – *Wentworth* (drug overdose), and Bea Smith – *Wentworth* (stabbed herself to ensure a dangerous inmate was not released) (Autostraddle 2016a).

Box wasn't just a one-off event either. Throughout the 1970s and 80s, female gay and bisexual characters appeared and attained starring roles in popular TV series such as *Number 96* and *Prisoner*, although neither portrayal could exactly be described as affirming. *Prisoner* was based in a women's prison, which set the scene for a full range of queer (and psychopathic) female characters, while *Number 96* featured a lesbian witch who attempted to sacrifice her housemate. *Prisoner* did, however, introduce an early television representation of a butch lesbian character in Franky Doyle, and went on to inspire various international spin-offs over the years.

It would be almost 20 years until Australian television would include lesbian characters again, but these representations proved disappointing due to the lack of complexity and care given to the characters and their storylines by the shows creators. Lesbian audiences hungry for images that might reflect their lives often received these representations uncritically.[55] Bisexuality and sexual fluidity was portrayed on several adult drama programs in the naughties such as *The Secret Life of Us*, *All Saints*, *Water Rats*, *Raw FM*, and *Stingers*. *Rush* maintained an openly bisexual character that had relationships with men and women. The situation was a little different for daytime soap operas. In 2009 there was an outcry over the kiss between Charlie and Joey on *Home and Away* leading to close-ups of the kiss being cut from the telecasted episode. The five-week story arc received mixed reactions from Australian viewers and controversy over the characters kissing began before the kiss even aired (Rowe 2009).[56] It was not the first lesbian kiss on the show, even in recent years, but it dealt with two women being involved romantically. The relationship didn't last and Charlie quickly went back to having relationships exclusively with men.

In 2007, the series *Kick* launched on SBS[57]. It was a show about a Lebanese-Australian woman coming to terms with her feelings for another woman. The show made an effort to cast a Lebanese actress in the role to be true to that culture, and dealt with

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[55] *Pacific Drive* in 1996 starred an out lesbian character, but she was never seen in a sexual or romantic relationship. *Breakers* in 1999 portrayed a lesbian relationship between characters Lucy and Kelly, but again they were never shown to be romantic with each other. Almost 10 years later, in 2008, *Out of the Blue* portrayed a lesbian relationship (and even a wedding) between the characters Peta and Poppy. Yet the two women barely touched and had one of the tamest wedding kisses in television history.

[56] Most of the outrage came from conservative Christian groups who felt that showing homosexual relationships on primetime TV would have adverse effects on the "vulnerable" viewership of teens and pre-teens.

[57] SBS is one of the public broadcasting channels in Australia. <http://www/sbs.com.au>.

issues of family and cultural clashes, as the two women grew closer.[58] It is interesting that the more successful and open portrayals of sexuality have occurred on SBS – with programs like *Kick*, and on the ABC – with programs like *Dance Academy*. Network television is still keeping homosexuality censored, either through not having queer characters, or keeping them asexual (that is not showing them in any sexually intimate relationships). Lesbian representation in Australian television today is unfortunately sparser than in previous generations. Since 2010 we have seen a few shows portraying lesbian and bisexual characters from *Wentworth* on Foxtel, to *Please like Me* and *Janet King* on ABC, however most of these queer female characters have since been killed off (in violent and tragic ways).

Marginalisation and the Niche Market

The lack of lesbian and bisexual representation on Australian television resulted in the lesbian community looking to the Internet for lesbian content. Queer audiences are now seeking out queer narratives and characters online, with media aggregators such as YouTube having few restrictions on what content can be uploaded. This shift to the online space has resulted in many Australian lesbian filmmakers turning to self-produced, independent production models designed specifically for online digital distribution. Web series such as *Generation L* (2011), *QueersLand* (2012), *The Newtown Girls* (2012), *I Luv U But* (2014), and *Starting From…Now!* (2014-2016) tell episodic lesbian stories using hybrid television production models that allow for engagement with audiences over a long period of time.

Niche audiences, such as queer or lesbian audiences, are large and influential. If creators can cater to an advocating and enthusiastic audience, they will champion the story and be participators and sharers. Then creators will have a loyal fan base in a time when audiences are time-poor and looking to connect to content they relate to. Traditionally, niches were difficult to sustain in local populations, but in a globalised world, the niche audience becomes much larger in scale. In an online, connected world, creators can now have all the benefits of a niche audience (productivity and engagement)

[58] The filmed kiss was a lot more intense than anything on network television, and it was shown in full without any cuts to other people watching, therefore removing the voyeuristic approach normally shown with lesbianism on television. In contrast, the first lesbian kiss on *Home and Away* in February 2009 (prior to the Charlie and Joey storyline) saw Freya kissing Nicole in the schoolyard in front of all the other students. Once the kiss is initiated, it cuts to other students watching in shock and ends the kiss on a long shot (with no close ups that would portray intimacy).

without sacrificing volume and scale. In a 2011 interview with Latitude – a research centre undertaking an innovation study on the future of storytelling – Brooke Thompson wrote:

> An important area for me is understanding the opportunities in niche versus mainstream; is it worth a company's money or will they get a strong return by going after niche versus going after mainstream audiences? Personally, I think there's a lot of value in going niche – and that it's something transmedia is natively prepared to handle. We're asking for an audience that is very heavily invested, whereas a mainstream audience is more casual. (Gaskins 2011)

Through making *The Newtown Girls* I was able to develop and reflect on my own production processes from developing the storyworld through to evaluating user engagement. This light-hearted comedy series was created to tell a story that the lesbian community of Sydney (and other lesbians around the world) could relate to, and see themselves represented in. A community formed around *The Newtown Girls,* allowing participation by individuals of countries where lesbian content is deemed socially unacceptable or even illegal. Audience analysis showed Saudi Arabia to be the seventh highest country in viewership, and at one point (August 2013) to be the third highest in overall views. The current audience analysis shows that the United States is still the highest ranked country for viewership, although this is not surprising given their position as leading producers and consumers of online and digital content. Australia currently stands as the 5th highest viewership behind France, the United Kingdom, and Brazil. Not surprisingly, the viewership is 80% female/20% male with the largest viewership between the ages of 18-34 (see Figure 11), making up, on average, 65% of the viewership.

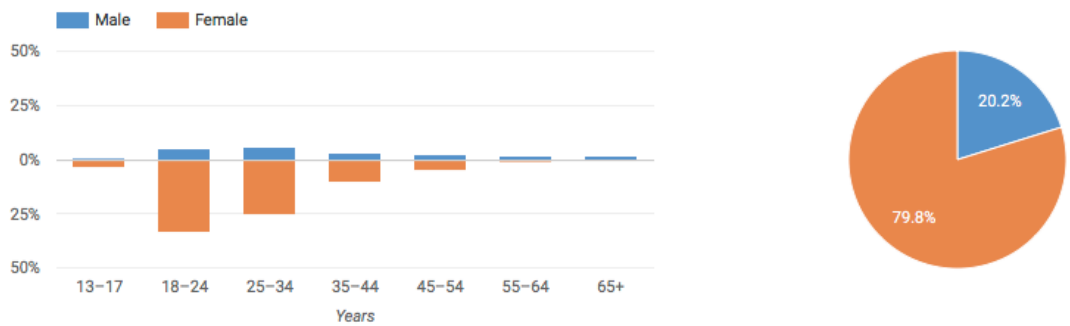

Figure 11: *The Newtown Girls* YouTube viewership by demographics

Sharing ideas and stories is easier now, with digital technology and accessible online distribution platforms. Despite clear advances, creating a lesbian webseries today is still a political statement: the technology may have changed, but cultural and political prejudices are still present. The representation of women in the media has been a concern for feminists, media and industry critics, and academics for many decades now. The aspiration for more nuanced representations of queer women, and providing spaces for participation and dialogue, continually encourages contemporary filmmakers to seek out new opportunities for production and distribution.[59] The current digital revolution continues to be a significant period in modern history and is providing many marginalised individuals (minority ethnicities, classes and sexualities) with the opportunity to share their voices in increasing numbers. What continues to be the focus, however, is building communities and opening up avenues for dialogue.

The relative success of *The Newtown Girls* substantiates Thompson's claim that transmedia production is highly suited for niche (e.g. lesbian) audiences due to the level of participation they seek in the media they consume. This project confirmed the research that suggests the majority of viewers will only watch an episode once, or do not have the time to actively participate in or contribute to the storyworld. However, there are a small percentage of viewers that will extend their engagement across the multiple platforms. This small but powerful user group is what inspired this doctoral research. *Artemis* aims to improve the representation of lesbian and bisexual women by situating these narratives and characters across multiple media platforms and in the online space. The feature film's protagonist, Dylan, is a young lesbian who has been raised by two adoptive mothers and whose best friend is a bisexual/pansexual woman. Whilst their sexualities or sexual relationships are not central to the plot, it was important to have their sexuality visibly present

Conclusion

Australia has a strong and proud history of feminist filmmaking, which continues even today. Women filmmakers in the 1970s used the medium to express themselves and voice their opinions on social and political issues of the time, and to tell their stories – the stories of the marginalised. Historiographers such as Mary Tomsic suggest that filmmaking was produced outside of mainstream media production, but still significantly

[59] The desire for opening up spaces for participation and dialogue is also seen in the games industry. The Gamergate controversy in 2015 over the rampant sexism and harassment of women continues to be an issue debated in games culture.

aided the recognition and inclusion of women filmmakers within the industry and wider society. The second-wave feminist slogan of the 'personal is political'[60] asked the women of the 1970s and 1980s to question the choices they made in every aspect of their life, and proposed that these choices (whether conscious or not) were a political act. Women's use of film has been crucial in personal and therefore political expression. The public nature of film was one way in which the feminist slogan of the 'personal is political' was practically enacted. Tomsic (2007) suggests that many women who were involved in film production, distribution and exhibition organised themselves into a variety of collectives and groups with the aim of establishing filmmaking environments in which women could work together with shared political ideals and goals. In response to the new Screen Australia's *Gender Matters* report and subsequent initiatives, producer of *The Dressmaker*, Sue Maslin stated:

> I've been in the business now a long time, for over 30 years, and I've seen women programs, women training courses, women film funds come and go, and we've not seen any impressionable change, (because) you can't just approach it at the supply end, you have to look at the business end. That is, the marketplace that is dominated by male exhibitors, distributors, and broadcasters. We've got to get them into the conversation and into the solution. (Bizzaca 2015)

One has to be careful to avoid the claim that simply having more women in key creative roles or as lead characters equates to improved quality of representation. McLaughlin & Carter stress that it is imperative to 'complicate the assertion that women's increased mobility within and across spheres of culture, politics, and economics necessarily will transform these into democratic spaces where difference no longer makes a difference' (2004, p. 235). Passing the Bechdel test, the Mako Mori test, or determining whether the film was written, produced and/or directed by women, for example, are all helpful in deciding which films you might want to see, or which stories you may support. Evaluating the feminism or sexism evident in a film, however, is very much a personal choice that requires us to see the films and decide for ourselves.

Unfortunately, limited research has been conducted on sexuality representation in the Australian screen industry (both on screen and behind the screen in key creative roles) and this is an important gap that needs to be addressed. It would be interesting to know

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60 Susan Oliver on *Betty Friedan: The Personal is Political* (Pearson Longman, 2008) p. xii.

what the representation of queer characters is like in Australian films, and screen media more broadly, and what the differences are between those projects supported by Australian government funding bodies and those that are independently produced. Additionally, it would be interesting to gauge how current representation compares to the films of the 1970s, 80s and 90s. The little research that has been done regarding lesbian representation in Australia's screen media has been centred on television, as this is where, historically, the representation has occurred. Particularly for young people, the encouraging and diverse representation of minority characters, such as LGBT, in media, not only validates their own existences but also exposes them to the experiences of others (Bond 2011; Evans 2008, 2011; Marwick et. al. 2013). Monika Bartyzel (2014) suggests five ways films can be as diverse as television: hire diverse directors, support projects with leading female characters, depict women with professional power, push female-to-female interaction, and offer character diversity. These suggestions may not seem radical but as the evidence of the previous studies show, these simple steps may in fact create positive change in both gender and queer representation.

Artemis takes on board these suggestions as challenges to improve the representation of lesbian and bisexual women. *Artemis* furthers the diversity seen in television and applies it to film, ensuring the lead characters are not just female, but are complex and diverse women via their sexuality and ethnic backgrounds. It is hoped that by creating a storyworld of distinctive, dynamic characters, marginalised people will see themselves reflected in their media. By extending the storyworld across platforms and opening it up for user collaboration, it is further hoped that the world becomes one wherein individuals can share their own stories and find and build communities based on acceptance of difference, and appreciation of common humanity.

Chapter 5
Transmedia and User Engagement

> The shift from distribution to circulation signals a movement towards a more participatory model of culture, one which sees the public not as simply consumers of pre-constructed messages but as people who are shaping, sharing, reframing, and remixing media content in ways which might not have been previously imagined. And they are doing so not as isolated individuals but within larger communities and networks, which allow them to spread content well beyond their immediate geographic proximity. (Jenkins, Ford & Green 2013, p. 2)

This chapter examines some of the key concepts underpinning transmedia, particularly media convergence, participatory culture, and the subsequent changing roles of producers and consumers. It highlights how this shift from perceiving audiences as passive consumers to a more active and participatory community encourages a collaborative and experimental approach to transmedia storytelling. It affirms the importance of 'experience design' in the contemporary digital media landscape, exploring the various modes of user engagement including interaction, participation and collaboration. It examines the importance of designing user-centred experiences in the current 'experience economy'. Lastly, it discusses how young adults engage with media with reference to theories of collective intelligence and participatory politics, and how these concepts influenced the creative direction of *Artemis*.

Media Convergence and Participatory Culture

Theorising media convergence and participatory culture began in the early 2000s, with scholars investigating the technological and cultural effects that new media, in particular, had on society. In *The Language of New Media*, Lev Manovich held a highly

technological perspective of new media, proposing it involved the convergence of computing and communications technologies (2002, p. 25). Similarly, from a political economy perspective, Tim Dwyer defined media convergence as 'the process whereby new technologies are accommodated by existing media and communication industries and cultures' (2010, p. 2).[61] Jenkins emphasised the importance of understanding convergence as a cultural phenomenon, arguing 'against the idea that convergence should be understood as a technological process bringing together multiple media functions within the same devices' insisting, rather, that 'convergence represents a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content' (2006, p. 3).[62] Verstraete sees the most important consideration of convergence as being the 'new modes of audience participation and consumption' (2011. p. 536), where the distribution of media production offers users an unprecedented range of choices, interaction and participation.[63] A popularly-held position today is that convergence does not imply the replacement of old media by new media; nor does it point to a single media device through which all content can be accessed, but rather greater diversity of digital technologies in our culture (Bolter and Grusin in Flew 2014, p. 33). What scholars have agreed on is the undeniable impact that digital media has played in the changing modes and interrelationship of media production and consumption.

'New' and 'Digital' Technology

Many scholars and creative practitioners embracing digital technology have welcomed the arrival of a new participatory culture. Deuze asserts that 'digitization, broadband, the internet and other more or less contemporary technologies' have amplified participatory media culture 'to the extent that major corporations cannot ignore it anymore' (2006, p. 696). Jenkins proposes that convergence is both a top-down process directed by media corporations and a bottom-up process generated by media consumers in media culture (2006, p. 18). Deuze asserts that the assumption grounding Jenkins' work remains: 'that people are becoming more engaged and creative with their media and that somehow this empowers the average citizen or consumer' (2006, p. 696). Terry Flew, also

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61 Meikle and Young (2011) adopted an interdisciplinary approach, proposing that media convergence operates across technological, industrial, social and textual dimensions.

62 Basset (2008) and Verstraete (2011) both extended Jenkins' argument to suggest that this focus on technology produces a level of naivety to the way in which future developments will depend on cultural usage, participation, social intelligence and legal battles over property rights.

63 Verstraete discusses the importance of not remaining trapped within the old utopian vs. dystopian dyads and Van Dijck (2009) and Müller (2009) similarly argue that these oppositions prevent us from seeing the complexities of contemporary cultural participation.

remarking on Jenkins' proposal, posits that participatory culture suggests a shift away from the 20th century media communications system of one-to-many message transmission, towards a 21st century system in which both media producers and consumers increasingly interact with one another within a new set of rules (2014, p. 79). Web 2.0 technologies and social media have aided this shift significantly.

The concept of participatory media has typically had two distinct elements: firstly, the forms of media that are consciously structured to be different to that seen in mainstream media, and secondly, the development of participatory cultures around mainstream media such as fan culture and active audiences. Media scholars David Gauntlett (2009, 2011) and William Merrin (2009) use the term 'Media Studies 2.0' to describe the convergence of media industries, platforms and content, and the influence of the Internet in transforming the media at all levels. It illustrates the blurring of distinctions between media producers and consumers, where more people are becoming 'creators, curators, arrangers and re-mixers of digital media [increasing] the everyday participatory and creative possibilities of media, as compared to the focus of traditional media studies on professional media' (Gauntlett 2009, p. 149). Merrin proposes that Media Studies 2.0 'is a call for every part of media studies to recognise and open itself up to the changes caused by digital media' (2009, p. 27).[64] The expansion of new media and the advent of Web 2.0 resulted in dramatic changes in consumers' roles, turning them into 'prosumers', 'produsers', or 'co-participants' in cultural production.[65]

The emergence of technologies such as computers and the Internet has led to new relationships between the production and consumption of media, whereby the two have become less polarised and distinct. The people 'formerly known as the audience' (Rosen 2006) increasingly began creating their own media texts (becoming media producers in their own right) and sharing (distributing) their content online. Some academics believe that using media has always been both a productive and creative practice (Livingstone 2003; van Dijck 2009), whilst others believe that the majority of consumers are satisfied with products the professionals produce and do not become producers themselves (Bird 2011). Others have looked at the consequences of these new relationships and suggested that the work they produce (often collaboratively) provide exciting alternatives to traditional media (Benkler 2006; Jenkins 2006; Gauntlett 2011). Australian media researcher Axel Bruns, who engages in 'user-led content creation' suggests that the power

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[64] These views have received criticism, notably from Lister et al. (2009) and Ruddock (2008) with one of the key issues being the relationship between media studies and media practice.

[65] Prosumers (Toffler 1980), Produsers (Bruns 2009), Co-participants (Sokolova 2012, p. 1565).

relations between producers and users are asymmetrical (2008b).[66] This perspective's critics, however, point out the limitations of user contributions.[67] Bolin claims that the opportunities for audience participation afforded by digitisation does not necessarily mean that audiences will accept the offer (2010, p. 74-81), which suggests the highly engaged user is the exception rather than the rule. Most scholars agree, however, that new digital technologies and access to significantly more media content has resulted in more engaged users, who are moving away from single-text experiences to transmedia experiences. Hernández-Pérez & Rodriguez suggest that transmedia consumers take on a variety of roles, depending on their relationship and level of engagement with the media content, including 'distributors of narrative products', 'interpreters of entire texts', or 'creators of new stories' (2014, p. 46-47). Bolin, however, asks 'when is one a producer in [transmedia] environments and when is one a consumer' (2010, p. 74), further affirming the collapsing of the long-held binary of the active producer and the passive consumer. This boundary blurring creates a liminal zone between producers and consumers that challenges previous demarcations and encourages experimentation and transition.

Understanding Engagement

Interactivity and participation in entertainment experiences has generated increased academic interest in modes of engagement and types of activity. This focus is often examined alongside 'user-generated content' and 'social media' (Sokolova 2012), supporting the instrumental role of users in transmedia projects. This was certainly evident in the mainstream case studies conducted in the course of this research including film projects such as *The Hunger Games*, and television series such as *LOST* and *Heroes*, as well as the practice-led research project *The Newtown Girls*. Both the high-budget Hollywood franchises and microbudget web-based projects saw proportionately significant user engagement across social media with users creating content and sharing it with online communities. Terry Flew notes that theorists of fan cultures have drawn attention to the ways in which fans of popular media actively and productively engage with media beyond mere consumption, including 'the forming of communities around these media and developing their own practices of interpretation and meaning generation (2014, p. 79). Jenkins maintains that allowing users to interact with the story(world) under a controlled set of circumstances is one thing, but allowing them to participate in the

[66] It is a position shared by other Australian researchers including Banks & Humphreys (2008), Hartley (2005, 2009), and Potts & Cunningham (2008).
[67] This perspective's critics include Miller (2004), Garnham (2005) and Örnebring (2008).

production and distribution of content within that story(world) is something else entirely (2006, p. 133). Transmedia scholar and practitioner, Christy Dena suggests that this type of inclusive transmedia practice will affect not only the story you end up telling, but also a user's experience of that story (2011, para. 11). User participation in the development of a transmedia experience is a core issue and it is important to understand the differences between interactivity, participation and collaboration. Understanding how engagement works at varying levels is crucial for writers working in transmedia storytelling, as there is an expectation to provide multiple experiences that cater to both passive users and highly engaged users.

Interactivity, Participation and Collaboration

Interactivity

Media users now have an expectation that they have a right to participate in their media beyond passive consumption. Terms such as 'interactivity', 'participation', and 'collaboration' have been used (often interchangeably) to describe how users (or fans) engage with their media at varying levels of intensity. One of the most widely touted features of new media, convergence culture and participatory culture, has been the scope for 'interactivity' (Levy 2001; Bauman 2002; Deuze 2006). In his seminal work, *Interzone*, Darren Tofts espoused that 'if the last decade of the 20th century is to be remembered by one word, it would have to be 'interactive' (2005, p. 7). Tofts states that interactivity 'is the name we can give to the contribution made by computer based media arts [which shifted] the emphasis away from contemplation to participation' (Ibid. p. 13). Interactivity can be seen as a continuum where variables such as the ability to personalise the message received, the reciprocity of communication, and the extent to which interaction is enabled in real time, will impact the experience (Levy 2001, pp. 64-67). Interactivity can also be usefully viewed as a spectrum encompassing different media and different forms of interactivity, rather than a binary of what is or is not interactive (Evans 2008, p. 200). Narrative theorist Marie-Laure Ryan describes two types of interactivity: 'selective' – activities such as evaluating or interpreting a text, and 'productive' – a more active participation in the construction of a text (2001, pp. 211-212). Deuze argues that the media industry is 'the most directly affected by the consequences of interactivity' (2006, p. 691), suggesting the need to explore 'the theoretical possibilities and pitfalls of understanding new media and society by framing media consumers and audiences in a symbiotic relationship with producers and industries' (Ibid. p. 692). Klaus Bruhn Jensen identified the different levels

of interactivity and its broader socio-cultural impact, arguing that there are three levels of interactivity: interactivity with the media itself, interactivity with others through the medium, and interactivity as engagement with social institutions (2010, pp. 83-85). Designing a transmedia experience that engages users through these varying levels of interactivity ensures that both passive and active users are catered to.

It is hard to estimate, of course, how many people will engage with the entirety of a transmedia experience, or with each individual narrative or component for that matter. Transmedia practitioner Andrea Phillips appropriated the 80/20 rule, which states that 80 percent of your outcomes come from 20 percent of your inputs, to suggest that 20 percent of your users will be responsible for 80 percent of your story, and most of the participation will come from a small, highly-engaged segment of your audience (2012, p. 104). Phillips further suggests that a quarter of the engaged 20 percent are highly engaged 'superfans' (see Figure 12 below). It is this group of users that the transmedia experience is ultimately designed for. The highly-engaged superfans are those who will participate by not only interacting with the media, or interacting with others around the media, but also by actively contributing to the transmedia experience by way of production of user-generated-content, online community formation, and deeper engagement with socio-political issues within the broader community.

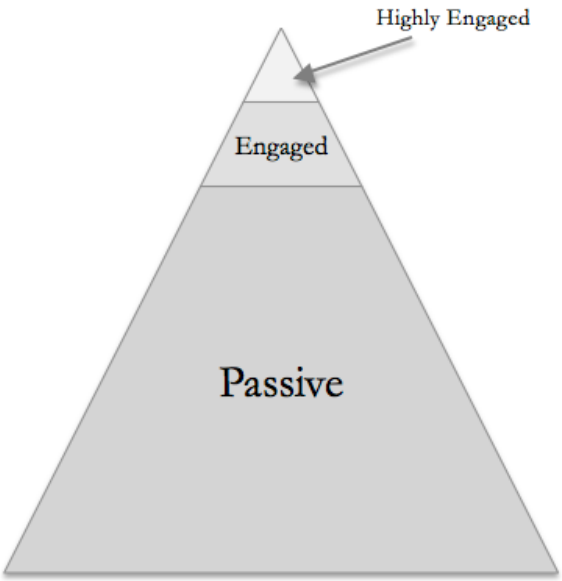

Figure 12: Transmedia User Engagement Pyramid

Interactivity has been studied alongside concepts of agency and affordance, as it implies responsiveness – users acting upon, participating in, or interacting with the work in order for it to be experienced. Affordance is related to agency, but it specifically relates to the possible actions the user perceives as achievable – and likely – within the environment.[68] The affordances of digital technologies enable new levels of interaction and participation. Interactive narratives are stories 'where the audience has some level of agency to influence, effect, steer, control, manipulate, tell or progress the story' (Jones 2014a).[69] Jones asserts that agency is predicated on the active user's role-playing such as 'to Fight, Find, Assemble, Help, Escape, Create, and so on', arguing that users need to be motivated or compelled to play the defined role and be rewarded for taking action, claiming that action, motivation and reward are the foundations of any good interactive narrative (Ibid.). Quantifying interactivity is problematic, but what is clear is that digital technologies enable and encourage diverse reciprocal opportunities.

Participation

Participation – the act of taking part – requires not just interaction but additionally asks users 'to react and interact, to share, promote and curate, and to be commentators, collaborators, contributors and co-producers' (Edmond 2014, p. 13). Maura Edmond suggests that this more active audience participation is integral to transmedia production and theory, stating that 'scholars and producers agree that transmedia content gives audiences 'agency', solicits their 'input', 'participation' and 'contribution', and on occasion might even allow audiences to 'impact the narrative itself (Ibid. p. 13-14).[70] When developing *Artemis*, I was looking to provide an experience for passive users that would allow them to dip in and have a one-off experience in the storyworld. Based on the research conducted of successful transmedia experiences, I decided early on in the development process that the tentpole (main) narrative component would be a feature film. As a medium, the feature film would be highly accessible and require minimal interaction on the user's part. But it was also important that the user would feel compelled

[68] Donald Norman coined the term in 1988 to describe how human beings interact with objects and systems and how the design of an object, as well as the user's possible knowledge, past experiences and needs, influence how they ultimately interact with that object. Janet Murray later appropriated the term in 2011, identifying and extrapolating four affordances of digital environments that provide the core palette for designers across applications: computational procedures, user participation, navigable space, and encyclopaedic capacity.
[69] Agency is understood to be the 'satisfying power to take meaningful action and see the results of our decisions and choices' (Murray 1998, p. 126).
[70] See Davidson 2010; Giovagnoli 2011; Jenkins 2007, 2010; Phillips 2012.

to engage in the transmedia experience beyond the feature film and be rewarded for their participation. It was important to identify openings in the feature film narrative where expansion could occur. For more engaged users, the Alternate Reality Game (ARG) and Interactive Web Experience offer opportunities for deeper engagement through active participation and collaboration. Ultimately, it is hoped these experiences would provide previously marginalised individuals with opportunities to share their ideas, feelings and stories, and encourage further dialogue between the mainstream and marginalised audiences.

Collaboration

It was important to me to provide spaces where it would be possible to foster a sense of agency and collaboration, with the users contributing to ongoing expansion of the *Artemis* storyworld. Dowd et al. note that the old notions of 'writer' and 'reader' are giving way to the idea of 'co-creator' or 'collaborator'. They indicate that not all transmedia properties are created equal in this regard but the challenge for transmedia writers is to identify and plan how the narrative fragments of the storyworld can be best experienced as a collaboration or dialogue with users – where 'ideally engagement is a type of relationship' (2013, p. 30). Interactivity has been the gateway to user participation, with technology innovations that allow users to interact with content, alter it and share it with others. Derek Johnson points out that media theorists 'have worked to rethink what the production of culture has become, reconceptualising creativity not as the realm of authors, but as the province of a more dispersed group of collaborative participators' (2013, p. 135). Axel Bruns' theory of 'produsage' suggests that users participate in 'the collaborative and continuous building and extending of existing content in pursuit of further improvement' and engage in creative processes that are perpetual and socially ongoing (2008, p. 21). Johnson maintains that collaboration between users and professional industry producers 'has not evacuated media authorship of its power of distinction and its claim to hierarchy, authority, and power within the creative process' (Johnson 2013, p. 136). He argues that 'we should be concerned not just with whom collaboration occurs (between professional producers and amateur consumers, for example), but equally with what kind of cultural formations, social hierarchies, and patterns of value that collaboration is complicit' (Ibid. p. 137).

These more collaborative relationships between producers and consumers enables the development of social networks where people can find kindred spirits, share

knowledge, debate these media properties and exchange media content. Johnson suggests that 'fan audiences are economically important to the industry but they must be *managed*' (2007, p. 64). This process of managing user interaction/participation/collaboration is one that would need to be considered in all stages of development and distribution. As transmedia projects are often open-ended and ongoing, there is an inherent responsiveness on the part of the producer to not only manage the user experience but also adapt to the emerging needs of the users. To this end, transmedia must be considered a user-centred experience; meaning the user must always be at the forefront of the writer's mind throughout all stages from initial development through to distribution and beyond.

User-Centred Experiences for Niche and Marginalised Audiences

Having been through the industrial and post-industrial ages, the claim that the 21st century is marked by the rise of the 'knowledge economy' points to the increasingly important role played by information, technology and learning in wealth creation and economic competitiveness (Flew 2014, p. 27). Some scholars argue that we are in (or are moving into) an 'experience economy' (Toffler 1971; Pine & Gilmore 2011; Sundbo & Sorensen 2013). In 1971, Alvin Toffler examined the evolution of consumers and products in a commodity-driven capitalist society, predicting that we would move on from the 'service-driven economy' (mid-1900s) into one focused on delivering experiences. Originating in Scandinavian countries, the concept is gradually being more widely assimilated, as evidenced by the growing sense that creative businesses must orchestrate memorable 'events' for their customers. Certain brands would, therefore, be associated with particular experiences. This approach recognises the difference between the pleasure and experience of going to watch live music versus listening music at home. The desire for emotional experiences is linked to the consumption of creative products and services and the experience economy looks at the evolution of these products in a commodity-driven capitalist society.

Moving on from a service-driven economy, Pine & Gilmore argue that businesses must orchestrate memorable experiences for their customers and that the 'product' that they are purchasing is, in fact, an 'experience' or memory (2011). Furthermore, they suggest that these businesses should be aiming to provide transformational experiences, where customers or 'guests' receive benefits from the experience. Some scholars have suggested that this has led to a 'trust' economy (Hayes 2013b, slide 25), wherein consumers need to trust the provider before taking the experience. The argument that the

experience has to be transformational can be seen in the way businesses are marketing their products today across the various industries, not just entertainment, but hospitality, tourism, architecture, design, and education; these products are being sold as must-have experiences. Pervasive media theorists suggest that experiences such as transmedia, 'bridge multiple connected media and environments into ubiquitous ecologies. That is, one single unitarian process where all parts contribute to the final, seamless user experience' (Resmini & Rosati 2011, p. 53). Resmini and Rosati state:

> When different media and different contexts are intertwined tightly, no artifact can stand as a single, isolated entity. Every artifact becomes an element in a larger ecosystem. All of these artifacts have multiple links or relationships with each other and have to be designed as part of one single seamless user experience process… Users are now contributing participants in these ecosystems and actively produce new content or remediate existing content… (Resmini & Rosati 2011, p. 52-53)

Transmedia storytelling feeds into this desire for more experiential media. As a transmedia writer and producer, I am essentially creating an experience, and so it is imperative that users trust me in order to 'buy into' the storyworld. Research shows that users want deeper engagement with their media and more participatory experiences.[71] This can be seen in the top-down Hollywood transmedia franchise model as well as more bottom-up, web-based and social media inclusive projects developed by independent artists and media producers.

Experiential Media and Consumer Culture

A vast number of media projects are still produced by large media companies. Using the top-down system, they are focused on capitalist logics and are not always interested in the maximalist approaches towards participation and democracy (Carpentier 2007, p. 111). In his analysis of the industrialisation of consumer culture in early 20th century America, Matthew Freeman argues that transmedia practices developed from the industrialisation of consumer culture, rather than convergence culture (Freeman 2015, p. 631). He further claims that 'entire media industries, along with their technologies and practices, have become increasingly aligned, branded, and networked' and media

[71] See Giovagnoli 2011; Jenkins 2007, 2010; Phillips 2012.

phenomena such as transmedia have begun to occupy systems of production in the contemporary media landscape (Ibid. pp. 629-630). Deuze states:

> In terms of business praxis, we will see a bewildering variety of top-down, hierarchal and extremely closed-off types of corporate enclosures of the commons existing next to and in a symbiotic relationship with peer-driven forms of collaborative ownership and creative industries… (2006, p. 697)

Andrea Phillips indicates a divide existing in American transmedia. She maintains that whilst West Coast-style transmedia is grounded in big-business commercial storytelling, given its nearness to Hollywood, East Coast-style transmedia tends to be more web-centric, interactive and social media focused, with its roots in independent film, theatre and interactive art (2012, p. 13-14). This is evident in Hollywood's obsession with the 'reimagined, rebooted and serialised transmedia text' that is deliberately structured and marketed to certain niche (fan oriented) communities (Taylor 2014, p. 191) such as *Star Wars, Marvel Cinematic Universe, DC Universe, The Hunger Games*, and the more recent *Ghost Busters*. The East Coast-style of transmedia storytelling that Phillips describes lends itself to a more user-centred transmedia experience; one where the true affordances of participatory culture – that of participation and collaboration – can be actualised.[72]

Australian writers and producers are more likely to produce web-centric, interactive and social media focused transmedia projects, given the smaller scale of our industry and lack of funding. My approach to writing *Artemis* was certainly a more East Coast-style. Whilst it centres on a high-concept, action-adventure feature film, it is surrounded and supported by more affordable socially interactive web-based media forms, the Alternate Reality Game and Interactive Web Experience. These ancillary digital media forms and narratives suit a more highly engaged, young adult audience whose primary mode of media engagement is with computers, smart phones and tablets.

Young Adults and Participatory Politics

The *AURA* game is designed to be playable on computers as well as via smart phone app. The app allows for the location-based component of the game to be

[72] Projects from transmedia creators such as Lance Weiler, Nuno Bernardo, Jeff Gomez, Christy Dena, Andrea Phillips, Alexandra Edwards, Caitlin Burns and Max Giovagnoli have been pushing the boundaries of what can be conceived and achieved in transmedia storytelling from large-scale Hollywood projects to independent micro-budget projects.

integrated using GPS technology. For Sydney locals, the mobile app uses Augmented Reality technology to allow users to locate, view and share hidden messages left by the AURA network and other users. By allowing these messages to be shared via users' social media platforms using the #JoinAURA, users can socialise with other users at the same time. Their smart phone App data and media content can then be accessed on their desktop or laptop computers when returning home, and the experience can be continued. *Artemis: Seeking Asylum*, the Interactive Web Experience, is designed for desktop and laptop computers as it allows the user to explore the Artemis township.

Young adults' use of, and dedication to digital technology is highly theorised and debated, as teenagers and young adults have traditionally been early adopters of new technologies and therefore have become indicators of shifts in the technological climate (Botterill, Bredin & Dun 2015, p. 538). Lenhart et al. note that 'we often look to younger generations to see where technology use might be heading in the future' (2010, p. 188). In a recent study by Ofcom, the U.K. media regulatory board, millennials were found to be engaging with some form of media on average seven hours a day. Whilst the numbers of hours in a day has not changed, millennials appear to be engaging in more media experienced in time by stacking devices (Ofcom 2013). Researchers identified that 'the computer and the mobile phone are the two devices that tend to drive media multitasking as well as overall media consumption' (Ibid. para. 14). This report suggested a growth in users' media multitasking, either concurrent or sequential. When used concurrently, media multitasking was split into media 'meshing' and media 'stacking.' Media 'meshing' indicated the simultaneous use of other devices to undertake associated media activity related to television viewing such as tweeting, voting, or searching for information about the show. Compared to this, media 'stacking' indicated the practice of engaging unrelated material or activities such as browsing the Internet, checking emails, texting, or perusing social networking (Ibid. para. 11). From these concurrent practices, one might align media 'meshing' to the deepening of a user's engagement with the media, and media 'stacking' as demonstrating a less immersive or engaged user practice. Producers of media content, with an understanding that a significant amount of concurrent media consumption is occurring on computers, might prefer that the users practice media 'meshing' over media 'stacking'.

The *Millennials Media Use* study documented the students' use of a range of devices and platforms as well as online and offline media during a typical day – all of which was tracked using a transmedia diary. The study suggests 'media are used for entertainment,

but also predominantly for socializing' (Botterill, Bredin & Dun 2015, p. 537) and reports the most common media uses were engaging with digital content on computers or mobile phones, watching television, and listening to music. The study showed consistent media use on mobile phones throughout the day. By comparison, computer use was more concentrated in the late morning and early evening hours (Ibid. p. 545-546). The study also revealed that 92% of the participants were co-media users, cycling through anywhere between two and eight media devices in a 30-minute period. This "stacking" practice reduced slightly in the evenings with participants using fewer devices at any given time.

The Brock University study confirmed the findings of the Ofcom U.K. study demonstrating that watching digital media content on the computer, browsing the Internet, and using social media, conjoined more often with main media such as television or video games. Social activities such as texting and using social media were the most common activities to be cycled with main media. The study showed that media socialising was consistent and constant throughout the day and entertainment media was consumed more often in the evenings. 'The study found that young Canadian adults move across many devices during their day… [suggesting] that millennials use multiple media platforms to sequence and compress activities' (Botterill, Bredin & Dun 2015, p. 548). Whilst these studies have their limitations, combined they present an important shift in understanding how young adults consume their media – concurrently and socially.

Taking this knowledge of how young adults use technology, I was able to apply these ideas to the development of the ARG and Interactive Web Experience. Social media is again built into the experience, but rather than simply acting as a 'share the project with others' function, it allows users to share the content (including their own user-generated content) with their peers on their chosen networks. It is hoped that the Interactive Web Experience will flourish from user participation and become a space where individuals can come together and form a community. The anticipated flow-on effect is that community users will discuss and debate the various social and political issues at the heart of *Artemis Town*. This community-formation is reliant on engaged users using their collective intelligence.

Collective Intelligence

Both the ARG and Interactive Web Experience are highly dependent on user participation in order to spark discussion on the social and political issues raised in the feature film. It is hoped that these platforms encourage users to work collaboratively,

using their collective intelligence, to further the discussions, both online and offline, with the ultimate aim of effecting positive change in local communities and broader society. Collective intelligence is a result of our contemporary networked participatory culture whereby, 'networked communities can develop knowledge systems that are not only greater than the sum of their individual parts, but which also grow, evolve and collectively learn through ongoing interaction' (Flew 2014, p. 79). Pierre Lévy's 'collective intelligence' knowledge model argues that the Internet provides a more democratic and utopian promise of interactive digital media (Edwards 2012, p. 8). In his discussion of the *Power Law of Participation*, Ross Mayfield (2006) suggests that the spectrum model of collective intelligence associated with Web 2.0 shows users in varying levels of participation.

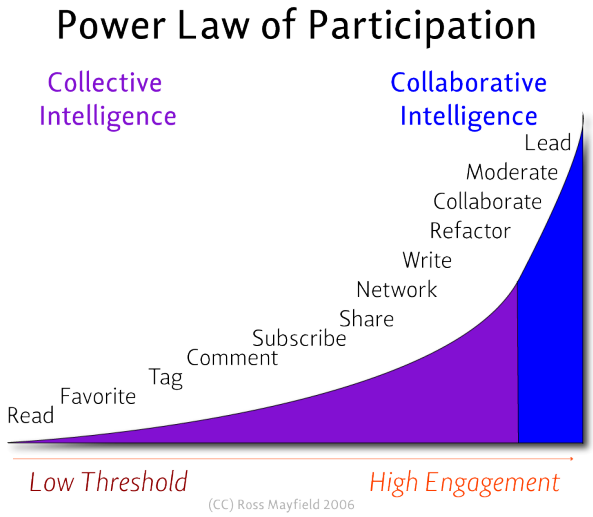

Figure 13: Power Law of Participation (Mayfield 2006)

The graph above (Figure 13) demonstrates the spectrum of participation from reading, favouriting and tagging activities on the lower end, to writing, collaborating, moderating and leading at the higher end of engagement. Edwards asserts 'audiences thirst for immersive online content as well as community-building, based on the idea that digital interactions via social networking websites can make consumers feel part of larger affinity groups' (2012, p. 8). Comparing this aspect of user engagement and participation to Pierre Levy's concept of collective intelligence, demonstrates how participants pool information as they work together (Dowd et al 2013, p. 30). Collective intelligence suggests that 'everyone knows something, nobody knows everything, and what any one person knows can be tapped by the group as a whole' (Jenkins 2009b, p. 72). When users learn to 'work and play in such knowledge cultures, they come to think of problem solving as an exercise in team-work' (Jenkins 2009b, p. 73). Verstraete extends this to

suggest that these knowledge cultures 'lead to collective creativity and community building' (2011, p. 534). For young adults, being a part of a collective or community is crucial to their social and personal existence. This can be seen in their avid consumption of, and interaction with social media and online networking.

Participatory Politics

The goal of *Artemis* was to not only bring awareness to the issues raised in the transmedia experience – mainly asylum seekers, gender and sexuality politics, government corruption, the abuse of power, and environmental destruction, but also provide a space where young adults in particular could explore these issues with their online and offline networks. Young people have always engaged in dialogue, circulated various forms of media, and produced content to share with their peers, but this has been extended due to the participatory affordances of digital and social communication platforms. In the case of media and cultural studies, we are seeing sharper distinctions being drawn between different forms of cultural and political participation, as new digital and social media play an increasingly important role in civic and political life. Kahne, Middaugh & Allen suggest web sites and social networking 'serve as both a conduit for political information and a major public arena where citizens express and exchange their political ideas; raise funds; and mobilize others to vote' (2014, p. 3). Participatory politics is a relatively new field of study emerging out of participatory culture.[73] Kahne, Middaugh & Allen state:

> Our conceptualization of politics extends beyond the electoral focus that often dominates literature about political participation and includes a broad array of activities undertaken by individuals and groups to influence how the public sets agendas and addresses issues of public concern. (Kahne, Middaugh & Allen 2014, p. 3)

This conceptualisation of participatory politics suggests individuals and groups seek to exert both voice and influence on public issues through activities such as investigation (where members of a community actively seek out, collect, and analyse information from a wide array of sources); dialogue and feedback (the practice of weighing in on issues of public concern and on the decisions of civic and political leaders); circulation (sharing information about issues via posting or forwarding links or

[73] Jenkins (2012, 2015), Soep (2014) and Kahne, Middaugh & Allen (2014) have all discussed the role of participatory politics, noting that determining a single unified definition can be challenging.

content that have civic or political intent or impact); production (where members not only circulate information but also create original content such as a blog or video); and mobilisation (where members of a community rally others to help accomplish civic or political goals) (Ibid. p. 8-9). Elizabeth Soep notes how the research evidence suggests that these activities have become more prominent in civics due to the dynamics of digital and social media, and are operating at the level of the individual, the collective and the institution (2014, p. 10). Participatory politics research is interested in investigating these systems and the relationships between the individuals, groups and institutions.

Traditionally, audience participation was recognised as economically strategic – a way to extend the lifespan of a piece of media content, increase traffic, increase peer-to-peer marketing and ultimately increase affective value (Edmond 2014, p. 14). But the unique affordances of digital and social media technology also enable participatory politics. This was most evident in the wake of the *Harry Potter* and *The Hunger Games* series with organisations like the Harry Potter Alliance engaging millions of fans around the world to fight for equality, human rights, and literacy. They state their vision to be 'a creative and collaborative culture that solves the world's problems'.[74] Certainly the speculative fiction genre suits this type of fan community formation and the various issues and themes explored are current, common and controversial. The action-adventure and science fiction conventions and tropes are utilised to draw in the mainstream audience and provide more participatory experiences for the active marginalised community. *Artemis* may not spark a revolution, but by encouraging user interaction, participation and collaboration in the storyworld, particularly by young adults, new ideas, solidarity around political issues and active debate amongst young people will contribute to breaking down the isolation that many LGBT people currently experience.

Conclusion

This chapter outlined how the various theories surrounding media participation influenced the creative direction of *Artemis*. It analysed the core concepts at the heart of convergence culture and participatory culture and applied them to the creation of the transmedia experience. As scholars and creatives move away from the perception of audiences as passive, to a collective of engaged users, it becomes possible to exploit the concepts of interaction, participation, and collaboration and develop user-centred transmedia experiences. By including more opportunities for participation and

[74] See the *Harry Potter Alliance* <http://www.thehpalliance.org/>.

collaboration, young adult users will be able to enact on the fictional social and political themes, bringing them into contemporary political discourse. The ultimate goal of *Artemis* was to create an experience (and environment) where marginalised people could interact with the various stories and characters and participate in the ongoing construction of the storyworld. It was helpful to understand the changing relationships and roles of producers and consumers, how users interact and participate in their media consumption, and how writers can create more effective transmedia experiences by offering varying levels of engagement to suit individual user needs and desires. It is impossible to specify which media types users would engage in. However, by offering varying levels of interactivity, participation and collaboration across the different media platforms, I was able to create multiple potential experiences for the passive through to highly-engaged users.

Artemis was designed to ensure passive users are able to engage in a single-medium experience via the feature film. For more engaged users, the ARG offers more active participation, which can be done individually or as part of a community via social networking and location-based media. The Interactive Web Experience provides further opportunities to explore the storyworld, offering a more collaborative space for users to share their own ideas, creative works and personal stories. Providing opportunities for collaboration was one of my main objectives and one of the main challenges in creating *Artemis*. Knowing the stories I wanted to tell, and the different levels of engagement I wanted to create, I then had to consider the most effective way to tell those stories. As a writer, I investigated various strategies in order to create a user-centred transmedia experience. I decided that an ARG and Interactive Web Experience would provide the maximum number of opportunities for participation and collaboration. With the ultimate goal of dissolving traditional divisions between mainstream and niche audiences, I opted to utilise action-adventure and dystopian science fiction genres, as they would offer familiar experiences for young adult audiences.

Chapter 6
Storytelling and World-Building

> What's exciting is there are no rules in terms of how to develop, design and deploy transmedia storytelling experiences. In the end it comes down to what best serves the story that you're attempting to tell, what will make it travel the furthest and resonate the most. (Weiler 2010)

In this chapter I draw on my experiences and insights developing *Artemis* and discuss the various strategies implemented in attempting to create a transmedia experience that prioritises queer voices and stories whilst remaining appealing to mainstream audiences. This chapter examines the adaptation, extension and expansion opportunities in transmedia, as well as strategies and approaches used by previous transmedia storytellers. It discusses the art of 'world-building' and the use of storyworld bibles in the development and writing process. It illustrates new and emergent media forms that screenwriters may not be familiar with and demonstrates how they can be used as part of a transmedia experience. Lastly it suggests the importance of identifying openings and building story bridges to encourage user engagement.

Transmedia Storytelling and Writing For New Screens

The common understanding of storytelling is that it is centred on narrative events, where a story consists of plot (what happens), characters (who it happens to), and setting (where it happens). Storytelling is typically serial in nature, where the story unfolds over time, typically through a process of story fragmentation and dispersal, by breaking the story into interconnected instalments[75]. Historically, seriality occurred within the same text (single television episode) or medium (television series), but the concept has been recently

[75] For further discussion of seriality see Jenkins (2011), Jones (2013c), Mittell (2014), and Hernández-Pérez & Rodríguez (2014).

applied to transmedia due to the inherent fragmentation of story. Seriality or 'returnability'[76] requires the creation of a story hook or cliffhanger to motivate the user to come back for more of the same story. The familiarity of serial structure seen in literature and television helps prepare users for a transmedia experience. The only real difference between traditional seriality and transmedia is the need for writers to design patterns that 'compel audiences not only to return for more but also compel them to move across mediums… [and] interact in ongoing engagement' (Jones 2013c). Television has a huge advantage over other mediums because of its already established episodic nature. Users are conditioned to return due to their understanding of television's inherent episodic and serial structures. In television there is a need to create a 'sustained narrative setting, populated by a consistent set of characters who experience a chain of events, with all three factors combining to forge a coherent storyworld' (Mittell 2014, p. 256). Elements of the episodic (a procedural plot that is wrapped up each episode) and the serial (a larger plot developed over multiple episodes, an evolving character relationship, or an unfolding mythology) are combined in most television programs (Jenkins 2011), across both drama and comedy programming. Television screenwriters are generally more comfortable with episodic and serial structures than their film counterparts, and therefore might be less daunted by the transition to transmedia storytelling.

Although I had no experience in television writing prior to developing *Artemis*, I had experimented with episodic and serial storytelling on *The Newtown Girls* web series. As an experimental practice-led research project, the web series proved valuable in analysing how users engaged with the story and characters over time and across different platforms (YouTube, Twitter and websites). As the previous chapters have outlined, the success of the web series was less about the amount of views it received (which was significant with over 3million views across three online channels), but rather in how the users interacted with the storyworld by leaving comments, voting in polls, and engaging in Twitter conversations with the characters. The challenge of writing this series was not just in the production of ten episodes, but also in how producers 'write' story using interactive online and social media.

Artemis began its life purely as a mono-media, feature film concept. I had an idea for a character – a young queer girl – who was struggling with where she belonged in the world, not because of her queerness, but because of something more universal, her family. I wanted to explore the fragile mother-daughter relationships between three different

[76] For full description of 'returnability' see Jones (2013c).

women who all play that surrogate role in her life. I knew what story I wanted to tell, why I wanted to tell it and why it was an important story to be shared. It had personal resonance and cultural significance, but how would this story play out in the untested waters of transmedia? The feature film was always the tent-pole of my story and Dylan remained the protagonist, but the narrative extensions of the Alternate Reality Game and Interactive Web Experience emerged when I explored how the story could be adapted, extended and expanded.

The Changing Role of the Screenwriter

The field of screenwriting can no longer be limited to film and television, with the extensive adoption of digital screens including computers, tablets and smart phones. Screenwriter lecturer Jasmina Kallay discusses the changing role of the screenwriter noting that due to the increasing need for narrative in interactive mediums such as games and online drama, 'we need an in-depth and coherent grasp of all its facets to equip a new generation of screenwriters to move us and entertain us' (2010 p. 111). She extends on the concept of 'narrative architects'[77], suggesting that this approach to more interactive screenwriting is useful, especially for those coming from more traditional screenwriting backgrounds (Ibid. p. 104-105). Screenwriting can now be applied to any medium where the screen is the primary point of interaction, including films, television, web series, games, web comics, e-books or screen-based story experiences. Whilst not all stories are appropriately expressed as a transmedia experience, transmedia does open up a wealth of creative possibilities for writers. From a transmedia perspective, writers should think about how various forms of media might further extend or enhance the experience of the story, rather than simply replicating the same content across different platforms.

Transmedia is not merely adaptation. Whilst adaptation plays a role in the *trans* application of movement from one medium to another, it should not be confused with the adaptation of the same narrative to another medium.[78] A story must undergo some form of alteration to meet the requirements of the medium it is placed in. Extension draws from the narrative elements of the original source story and includes new narrative elements that build directly on the pre-existing material. Extensions can work by inserting new material into the existing experience, creating a richer and more defined text, or

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[77] In *Game Design as Narrative Storytelling,* Jenkins suggests games designers are more like 'narrative architects', not just telling stories but designing worlds and sculpting spaces (2004a, p. 121).
[78] For more on adaptation see Leitch (2003), Elliott (2004), Jenkins (2011), Murray & Weedon (2011), Hutcheon (2012), and Jones (2013c).

extending the universe and deepening the user's understanding and experience of the storyworld. It might provide character back-story or help us better understand secondary or minor characters. Similar to extension, expansion broadens the story by 'introducing parallel or companion narratives that often provide new perspectives, insight or clarity to the existing story' (Dowd et al 2013, pp. 22-24). It is a process for developing new story material that is inspired by the original narrative or storyworld (as seen in spin-offs, for example).

Transmedia, therefore, is highly conducive to narratives that explore multiple characters (each with their own stories) as this deepens the user experience and their understanding of the storyworld. A consistent storyworld is central to the charting of canon (the universally understood truths in the storyworld). For fans of serial projects – be it television or transmedia – the charting of canonical 'events, characters, and settings featured in a storyworld is a central mode of engagement, with viewers striving for both narrative comprehension and deeper understanding of a fictional universe' (Mittell 2014, p. 256). Adaptation, extension and expansion can all contribute to a better understanding of the storyworld, its characters, and themes. Hence, they are essential to user engagement.

Whilst there is no true and fast way to structure a transmedia experience and experimentation and innovation is encouraged by theorists and practitioners alike, there still needs to be a critical balance. Sawyer suggests that innovation lies at the edge of chaos and therefore we need to strike a balance between being 'not too rigid to prevent emergent innovations, but not too loose to result in total chaos' (2007, p. 169). The feature film screenplay *Artemis Town* was designed to be the tentpole/centre of the transmedia experience and as such was written before the ARG and Interactive Web Experience. Although the screenplay was written in constant consultation and collaboration with the storyworld bible, it remained the focus of my creative work, as a way to demonstrate how a single-medium text can be written to allow for extension within a transmedia experience.

Approaches and Strategies

There is no one correct way to create a transmedia storytelling experience. Prominent transmedia producer Jeff Gomez lists eight principles that guide his development of transmedia narratives (Golick 2009). The importance of a showrunner or central core group of creatives to guide the transmedia experience is foregrounded by Gomez, suggesting this is crucial to a project's success. Ensuring that the experience has

been well designed before release is given high importance as well as the importance of user engagement.[79] Similarly, Jenkins suggests seven characteristics of successful transmedia storytelling: storyworld, spreadability and drillability, continuity and multiplicity, subjectivity, immersion, seriality, and performance.[80] Other theorists and practitioners examining the creative processes of transmedia storytelling have adopted and extended upon these concepts. Jason Mittell suggests that spreadable media accumulates eyeballs but does not necessarily encourage long-term engagement, whereas drillable media 'typically engage far fewer people, but occupy more of their time and energies in a vertical descent into a text's complexities' (2009b). I do not necessarily see these 'programs' as oppositional, but rather as complimentary strategies that open up opportunities for both expansion and immersion in any given transmedia experience.

Transmedia producer Max Giovagnoli's four cardinal points of transmedia are: involve multiple media; make the project content available on different technology platforms; allow the media to tell different stories but explore a consistent theme or world; and agree to give part of the authorship over to the audience (2011, p. 17).[81] Alison Norrington, author and transmedia researcher, similarly suggests that transmedia producers should harness the 'e' - that is, they should work to create projects that *engage* with audiences, are *entertaining* and relevant, can be *experienced* and shared via social networking and *enhance* the experience by providing options and opportunities for deeper immersion (Norrington 2010, p.103-104, emphasis added).[82] Latitude's *4 I's of Storytelling* is a framework created after analysing themes present in the next-gen storytelling concepts, which represents more than just a desire to delve deeper into stories. It similarly proposes questions for the writer when developing stories: *Immersion* asks can I go deeper into the story-world, by learning more about it or by heightening my sensory experience of it? *Interactivity* asks can I change or influence elements of the story? Can I interact with other people around the story? *Integration* asks is a cohesive story being told across platforms? Can it interface with the real world in any way? *Impact* asks does the story inspire me to take action in my own life, such as making a purchase or supporting a good cause (2011a,

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[79] See Appendix 3 for full list of Jeff Gomez's principles and descriptions.
[80] See (2009c) <http://henryjenkins.org/2009/12/revenge_of_the_origami_unicorn.html>.
[81] For more on transmedia and authorship see Anderson 2011.
[82] In her previous literary work *Staying Single*, she desired to be innovative by using more interactive, episodic, hypertextual and serialised forms of storytelling. She did this by expanding the storyworld and blurring the fictitious and real worlds using Web 2.0 platforms. Notably, she asserts that it is important to create experiences that allow the user to 'step into the shoes of the protagonists' and consider ways to satisfy both the 'lean back' and 'lean forward' behaviours (Norrington 2010, p. 102).

p. 4-5)?[83] Gambarato offers a series of similar questions transmedia designers can ask themselves during the initial development stage, centring on what she sees as ten important conceptual areas: premise and purpose, narrative, world building, characters, extensions, media platforms and genres, audience and market, engagement, structure, and aesthetics (2013, pp. 90-95). As a writer, often stepping back from the work and analysing it more objectively can be helpful, and Gambarato's extensive questions were certainly helpful at various points in the development of *Artemis*.[84] Particularly when deciding on which platforms and narratives would be included to expand the transmedia experience, Gambarato's questions around 'extension' required me to consider how the extensions were adding to the overall user experience and how they were enriching the story or experience.

Andrea Phillips explains 'the more pieces you break a story into, the more likely it is that you're going to be entering a highly distributed structure and embedding pieces of story into the real world… through deep, immersive experiences' (2012 p. 16). Otherwise known as 'granular content', fragmentation contains an array of story material including 'character backstories; scenes that relate and inform directly to the main backstory; digressions and tangential stories that appear unrelated to the main backstory but have organic relevance' (Davies, Shotton & Stott 2010, cited in Zaluczkowska 2012). Phillips asserts that the more fragmented a transmedia experience, the more difficult it can be for mainstream audiences to follow and engage. But I argue that the mainstream audience is not the primary target for these experiences. Rather, it is the highly engaged 5% that will assume the role of hunter-gatherers to collect the fragments outside of the tentpole narrative, and piece them together for the full experience.

In *Artemis*, I decided that the tentpole would be the feature film, *Artemis Town*. The screenplay can however easily be put forward as a television pilot, given the rise of long-form television drama in the current post-broadcast television era.[85] The film acts as the main narrative that links the other paratexts to the storyworld. It is also the largest by way of production cost and mainstream user interaction. Social media and web-based content, however, allow for more interaction, participation and collaboration for the highly

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[83] The *4 I's of Storytelling* can be found at <http://futureofstorytellingproject.com/>.
[84] See Appendix 2 for a full list of questions offered by Renica Rampazzo Gambarato.
[85] Long Form Drama is a term coined to describe the recent shift of interest towards cinematic television series outside of typical network television structures (Turner & Tay 2009; Lobato & Thomas 2015). Success of long-form television from HBO, Netflix and Amazon, and BBC series such as *Sherlock* and *Top of the Lake* suggest the fewer movie-length episode structure to be rising in popularity.

engaged users. A 'tentpole' (also known as the mothership, cornerstone platform, central IP, parent text or central narrative) is the main (most often largest) narrative in the transmedia experience. This is usually what the mainstream, more passive user will likely consume. I like the imagery that a tentpole evokes – the central structure that raises the canvas – with space all around the tentpole for the writers and users to create and collaborate in. The tentpole is then surrounded by ancillary texts or paratexts (Genette 1997) that expand on the tentpole text (Bolin 2010, p. 75) and extend the user experience. Roberta Pearson (2008) made the distinction between those paratexts that directly contribute to the narrative and those that simply *point* to the text, but do not contribute (or contribute very little) to the progression of the narrative.

World-Building and Storyworld Bibles

A Hollywood screenwriter recently proclaimed:

> When I first started, (in the business) you would pitch a story because without a good story, you didn't really have a film. Later once sequels started to take off, you pitched a character because a good character could support multiple stories. And now you pitch a world because a world can support multiple characters and multiple stories across multiple media. (Anonymous screenwriter, cited in Jenkins 2006, p. 57)

Transmedia storytelling has often been referred to as the art of world making. Jeremy Bubb argues that most screenwriters and screenwriting texts acknowledge that 'a clearly defined world of the story is an important aspect of writing a screen narrative as it creates a solid foundation for building other essential story elements' (2010, p. 368). In narrative theory, storyworlds are often defined as 'worlds evoked by narratives, and narratives can be defined in turn as blueprints for world-creation' (Herman, 2009, p. vii). This definition is centred on the logical consistency of a story or interrelated stories (Van Leavenworth 2014, p. 332). Lisbeth Klastrup and Susana Tosca's notion of 'transmedial worlds' as 'abstract content systems from which a repertoire of fictional stories and characters can be actualized or derived across a variety of media forms' suggests that storyworlds are characterised by a mental image of the 'worldness' that is shared between the users and the creators. They further suggest that the 'world's worldness mostly originates from the first version of the world presented, but can be elaborated and changed over time' (2013, para. 2). So, whilst the transmedia creator might begin the

creation of the storyworld, the moment that users/fans begin to interact with that world, they add their own meaning, and bring their own interpretations of that world, thus the world is constantly in flux and ever-changing.

Turning to the content of storyworlds, Marie-Laure Ryan identifies several components: existents, setting, physical laws, social rules and values, events, and mental events. Existents are the characters and the objects that have special significance in the story; the setting is the space within which the existents are located; the physical laws are the principles that determine what events can happen in the story; the social rules and values are the principles that determine the existents' obligations; the events are the changes of state within the time span of the narrative; and the mental events are the characters' reactions to the events (Ryan 2014, pp. 35-37). Ryan argues that as media can only present selected aspects of the storyworld, these worlds are essentially incomplete entities. She notes that in works of fiction, the user who is immersed in a storyworld knows that it is fiction, but will pretend that it real.[86] A complex and well-designed transmedia storyworld should be big enough to sustain multiple interrelated characters and stories. Dowd et al assert that as writers we 'want to plan as thoroughly as possible but also be open to the surprises or alternative interpretations of events viewers/users might bring to the party' (2013, p. 31). In developing *Artemis*, the hope is that fans will not only interact with and participate in the storyworld but also collaborate in the ongoing development of the *Artemis* storyworld. The fans become essential in keeping the storyworld alive through their ongoing participation with the various narratives and their own user-generated content.

Fan studies theorist Louisa Stein suggests that transmedia storyworlds function as online fan communities, wherein users take stories in multiple directions simultaneously and 'create multiple character renditions, narrative lines, and incarnations of a given storyworld' (2013, p. 405). Stein notes that fans, potential fans, and casually interested users 'all engage with media texts with the expectation that they could at least potentially participate as author' (2013, p. 405). Sandvoss defines 'fans' as users who 'build and maintain an affective relationship with mediated texts' (2005, p. 8-9). The level of engagement among users can vary between passive lean-back behaviours to active lean-forward behaviours. The passive lean-back user (at least 80% of your participants) is less likely to engage in an immersive transmedia experience, but the more highly engaged,

[86] Noting David Lewis' 1978 article *Truth in Fiction*, Ryan calls this 'the principle of minimal departure' (1991; 2014).

lean-forward user (at least 5% of your participants) will likely engage in fan-creation and community-formation.

In their research, Stein & Busse demonstrate that fan created works 'testify to a key dynamic in our cultural moment: intertextual production […whereby…] developments in digital media technology facilitate easy reproduction, dissemination, and manipulation of media representations' (2009, p. 193).[87] They believe that many fans 'move from one source text to another, creating and enjoying fan artifacts in multiple fandoms [with this migration resulting] in similarities in both form and content across different fandoms' (2009, p. 194). They note that some fans create in isolation, 'but many, especially those who choose to share their work with other fans, are aware of and engage with already existing fan communities and traditions during their creative process' (Stein & Busse 2009, p. 196). In the development of any transmedia experience, it would seem prudent, therefore, to assume your fans would want to participate. Part of the story-building process then involves how one might develop structures and spaces for fans to occupy. This was a key focus when developing the storyworld for *Artemis* and was outlined specifically in the development of the Storyworld Bible.

Storyworld Bibles

In the Golden Age of Hollywood, movie bibles were compiled for the production of big budget movies (Custen 1999, pp. 136-137). Television producers created series bibles in order to keep track of the characters and storylines and maintain consistency among the rotating cast and crew including screenwriters and directors (Moran and Malbon 2006, pp. 60-65). The video game industry uses games bibles to enable more effective communication between the different creative, technical and business departments.[88] Transmedia storyworld bibles, which are creatures unto themselves, help maintain the consistency of the storyworld, working as a guide for the development and production of the transmedia project. Jeff Gomez (2011), founder of Starlight Runner Entertainment, a leading transmedia content production company, observes that writers must create transmedia bibles to be larger in scale and more in-depth than the average television series bible. Christy Dena also notes that:

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[87] Jenkins famously described fan production as 'textual poaching' (1992, 2013) asserting the consumer's theft of culture from the corporate producers that historically held power.
[88] For more discussion on games bibles see (Rouse 2004, pp. 311-316; Schell 2008, p. 385; Adams 2010, p. 58).

> Like a TV show bible, this document outlines all the essential elements that make up the world: characters, plots, style, themes, design, props, settings. Writers then draw on this continuity guide to ensure any expansion perpetuates rather than contradicts the rules of the world (or at the advanced level can happily and cleverly progress them). (2011, para. 8.)

Dena further suggests that a transmedia bible can be used as a development document that changes and evolves over time, a pitch document, and/or a continuity document (2011, para. 10). Andrea Phillips asserts that storyworld bibles are an integrated creative process and that it is crucial to the long-term health of a transmedia experience to make sure that every single user-facing component is consistent with the storyworld's themes and canon (2012, p. 113).[89] Just as there is no one method for creating a transmedia experience, so too there is no single way to create or present a transmedia storyworld bible (Dowd et al 2013, pp. 263-264). Dowd et al assert that the bible acts as 'a living document, flexible enough to grow as new people, new ideas and modes of expression or technologies come to the IP' (2013, pp. 264) suggesting it has to establish continuity, setting, character and the rules of the storyworld. Gary Hayes' (2011) Transmedia Production Bible, which was developed for Screen Australia, is more business-oriented, focused on developing transmedia projects beyond the scope of storyworld development and into the production and distribution of the transmedia experience as well. This business-first model would be helpful for attracting funding, but for the initial building of the world for creative purposes, most transmedia producers have suggested the focus of the storyworld bible be on the clear articulation of the world's rules, settings, characters, and audience. According to Phillips, the storyworld bible should detail the main characters, summary of the overall plots on each platform and how they connect, a timeline of significant events, and the relationship between the various narrative fragments and the secrets and lies that reveal twists (2012, p. 114).[90]

My transmedia storyworld bible combines aspects of a literary story bible, a television production bible, and a games design document. It has borrowed ideas and

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[89] Phillips further notes that the purpose of the storyworld bible, like the television series bible, 'is to make sure that teams of creators who may not get to communicate with each other directly are nonetheless on the same a page' (2012, p. 113). Similarly Dowd et al suggest it is a critical tool for communicating with not just current team members but future collaborators, archiving story developments and making sure that future story developments are consistent with the storyworld (Dowd et al 2013, p. 263).

[90] Phillips further notes that 'visual reference materials, too, are useful. Photos of actors, sets, costumes, concept art, and other art assets can become a visual library for future reference and maintain visual continuity' (Phillips 2012, p. 114).

insights from the various discussions and examples of other transmedia writers and producers. In developing the storyworld and documenting this content in a central document, I was able to return to this content during the iterative writing process. It was an ongoing organic process, but a fundamental and crucial aspect of the overall transmedia development and writing process. It is currently structured into four sections: Building *Artemis*, which outlines the world, characters and settings; Experiencing *Artemis*, which outlines the three developed narratives and proposes future expansions; Creating *Artemis*, which discusses the production design, wardrobe and visual effects with visual references and concept art; and Delivering *Artemis*, which outlines the transmedia approach, the strategy for distribution and the technical requirements. I have specifically left out more business-oriented content to keep it focused on the creative process; however, I acknowledge that this could be an easily added section in the future. It is hoped that the storyworld bible could act as a central point of information for potential collaborators in the future, but until that time comes, it will remain an integral focus of the writerly process.

Media Types and Storytelling Opportunities

Film and television are long-standing storytelling forms and there are numerous books you can purchase and classes you can take to learn the tricks of the trade. There are many different types of media outside of film and television to consider when developing a transmedia storytelling experience. Each of these media types comes with their own particular structures, user expectations, rules and challenges. Table 3 below outlines some of the more known traditional media and some of the new media types being used in various combinations by transmedia producers today. I am not going to recount or analyse the traditional media as this has already been well documented. Instead, I will focus on some of the new media forms that I used in *Artemis* including web series, ARG, augmented reality, apps and websites.

Traditional Media		**New Media**	
Film	Books	Websites	Apps
Television	Magazines	Web Series	E-Books
Music	Newspapers	ARGs	Podcasts
Radio	Comics	Augmented Reality	Blogs
Video Games	Graphic Novels	Virtual Reality	Web comics
Animation	Posters/Billboards	Social Networks	Social Games

Table 3: Types of Traditional and New Media

Artemis consists of the tentpole feature film, *Artemis Town*, an Alternate Reality Game (ARG), *AURA*, which precedes the film chronologically and experientially, and an Interactive Web Experience (IWE), *Artemis: Seeking Asylum*, which follows the film experientially but is set prior to the film's events. The ARG and IWE use primarily web and mobile technologies, along with the real world, to engage users in social, participatory storytelling. These new media are in a state of flux, always shifting and evolving, so these considerations may or may not be feasible in the years to come and would be open to further development and exploration.

Alternate Reality Games

After much research and experimentation with different forms, I opted to include an Alternate Reality Game to establish the storyworld and introduce some of the key settings, plotlines, and characters seen in the film. I chose to use a character to act as a guide for users through the interactive experience, but I did not want her to be the film's protagonist. I decided to use the character of Myra, who we meet in the second Act of the film, as a new leader of the AURA resistance. It was important to give players something to care about, something that would encourage and motivate them to continue the experience by viewing the film, and Myra quickly became just that.

Alternate Reality Games (ARGs) require users (or players) to traverse websites, real world locations, social media and other media platforms in order to solve a fictional problem. Using real-world technology, devices, locations, and sometimes people, ARGs create an engaging story-driven experience for users. There are typically mysteries to solve, and a long, involved chain of clues scattered around real world and online spaces that, as unveiled, tell the game's story (Dowd et al 2013, p. 19-20), similar to that seen in scavenger hunts. The key element of an ARG is collaboration, as users must often cooperate to solve the mystery. ARGs are inherently transmedia, spreading fragments of story across multiple mediums, with all forms of media being used concurrently and synchronously.

Recent examples of science fiction transmedia demonstrate the effective use of ARGs in extending the narrative and a user's experience of, and participation in the storyworld. The first recognisable ARG was *The Beast*, a promotional tool for the 2001 feature film *AI: Artificial Intelligence*. Since this time, dozens of ARGs have been created

and experienced, many of them associated with a Hollywood film, television series, or AAA title computer games.[91] Abba states:

> In an ARG, the narrative reality of these source storyworlds is taken as genuine, and website material and real-world interactions combine with filmed media to produce a form that responds to player interaction, becoming, when employed successfully, both an adjunct to the original and a multimedia narrative experience in its own right. (Abba 2009, p. 60)

The entry points or 'rabbit holes' of ARGs resonate strongly with the defamiliarising process of 'conceptual breakthrough' in science fiction literature (Abba 2009, p. 64). Szulborski believes that rabbit holes should be realistic, where, 'if done right, the player doesn't even know that a game has begun, and that he is already playing it' (2005, p. 65). Studies by Szulborski and Abba both reveal a consistent structure in science fiction ARGs. Szulborski contends that the story of the ARG should be designed to subvert the player's perception of reality. ARGs have been successfully structured into 'explore – reveal – engage – complete' stages (see Figure 14).

Stage one	Explore	Players enter via the rabbit hole
Stage two	Reveal	Players realise things are not quite as they seem
Stage three	Engage	Players engage with the new world
Stage four	Complete	Players uncover truths and wrongs are made right

Figure 14: Four-stage ARG structure model based on Abba (2009) and Szulborski (2005).

In *AURA*, the players enter the rabbit hole via a series of tweets by the main character, Myra, being shared on social media. Players will gain access to a CCTV image of a brutal arrest of an unarmed citizen. The image will link the user to the main #JoinAURA website and Facebook page where they will be invited to download the app to communicate/rally with other AURA (Allied Underground Resistance Army) members. A series of media files are unlocked by entering codes found by players either online or in physical locations around the city of Sydney. The narrative of police and government corruption is explored as Myra, who is a citizen journalist, shares increasingly alarming information. The players must come together and solve the clues to help Myra identify where the AURA leadership is being detained. The ARG ends with Myra taking charge of

[91] These games were predominantly extensions of science fiction narratives and many have speculated (Ornebring 2007; Abba 2009) that the nature of a science fiction storyworld lends itself to expansion through immersive play such as that in ARGs.

AURA and sending out a call to action. In the feature film, *Artemis Town*, we see Myra and AURA execute their plan to rescue the leadership.

Jane McGonigal has been researching and developing ARGs since 2003 and argues that they represent an expression of collective intelligence behaviour as they require different players to work together to solve narrative-based problems. In ARGs like *I Love Bees* (2004), *The LOST Experience* (2006), and *MeiGeist* (2007), players help to uncover conspiracies and participate in the construction of a fictional world. In Ken Eklund and Jane McGonigal's ARG, *World Without Oil* (2007), players were asked to describe how their lives were impacted by a fictional sudden and catastrophic oil shortage. The game sought to encourage collective problem solving to find practical ways to adapt to a possible future without oil that could be passed on to academics, policymakers and the public. This game demonstrated the capacity of collective intelligence for creating solutions to real-world problems.

The ARG form offered an exciting opportunity to explore the fictional dystopic future of *Artemis* in an interactive and participatory way. It opened up the storyworld and made it accessible to users. *AURA* asks users to traverse websites, real world locations, social media and other media platforms in order to help Myra build the AURA resistance and bring to light the Government's hidden agendas. The ARG will be accessible online via the website or downloaded via a mobile application. For those who live in Sydney, the mobile app will utilise Augmented Reality (AR) to provide an additional layer of participation. Augmented Reality is the overlay of virtual content (images, text, audio, or video) on the physical, real world environment. Users will be able to interact with this digital content in the real world via their portable devices (smart phones or tablets), which will engage them in challenging real-world experiences that connect them with other users.

Andrea Phillips claims that 'multiple media are fantastic, but the ultimate platform is the real world' – both physical location and virtual (2012, p. 209). Hosting a live event or using the real world in an ARG can further immerse users in a transmedia experience. By bleeding the fictional story into the real world, users may feel a deeper level of immersion and emotional connection to the story and characters.[92] In *AURA*, users can view, create and share digital graffiti tags found at real-world locations using GPS. Using integrated social media networking, these tags and their related story content can then be shared to users' networks, creating a community of users coming together to help piece together the story. This same technology is shown in the feature film, where in several

[92] Recent games utilising this technology include *Ingress* and *Pokémon Go*.

scenes we see Kallie tagging digital coded messages in different locations. Users will see Kallie interacting with the same interface they did in the ARG, furthering their connection with the storyworld.

Web and Mobile Content and Beyond

The Interactive Web Experience, *Artemis: Seeking Asylum*, invites users into the storyworld to learn more about Artemis Town and the women who live there. The web series and digital archives offer users deeper engagement with the characters, settings and themes. The community forum is a space for user collaboration; a place where fans can share their own creative works, discuss the storyworld in open forums and share their own related stories. Whilst the ARG and film are one-off experiences, it is hoped that *Artemis: Seeking Asylum* will be an enduring space for ongoing storyworld expansion.

The multiplatform screen media landscape is transforming film spectatorship by way of mobile screens, or the 'screens, devices, networks, applications and cultures, associated with cellular mobile telecommunication networks, wireless and mobile Internet…' (Goggin 2012b, pp. 263-264). It is believed that mobile content offers a more personal engagement, intimacy, and proximity to users. In the past we defined our media experience by the device we consumed it on, however this is changing due to media convergence where we can access different types of media content on various devices, meaning that the old definitions no longer work. Television programs, for instance, can still be viewed on the television but they can also be viewed on computers and mobile devices. Goggin notes that rather than being a 'stand-alone, distinctive cinematic or televisual form, mobile screens work in tandem with other media forms – especially the Internet' (Goggin 2012b, p. 265). As the previous chapter discussed, for millennials, smart phones are now more important than laptops and computers when searching for information. A series of reports by Google indicated that 90% of all media interactions were screen based and on average Americans were spending 4.4 hours of leisure time in front of screens (2012, p. 8). In Australia, 88% of all media interactions were screen based and we were spending slightly less leisure time in front of screen with 4.1 hours a day (Google 2013, p. 8). It was also found that tablets were used mainly at home for entertainment and communication purposes and smart phones were used 62% of the time at home mainly for communication and entertainment purposes (pp. 14-15). The study also revealed that Australians were high multiscreen users, with another device being used while watching television 77% of the time (p. 25). Unsurprisingly, media content is

increasingly being created for distribution via the Internet and is accessible via portable devices such as laptop computers, tablets and smart phones.

This research was taken into consideration when developing the Interactive Web Experience (IWE) *Artemis: Seeking Asylum*. The online experience follows the feature film, and gives users the opportunity to explore Artemis Town, its inhabitants and their stories. The website contains an 8-part web series, a digital archive of the residents' histories and a community forum, where users can interact and share their own stories. Experiential accessibility on desktop computers as well as portable screen devices was an important consideration. Building in responsive HTML5 code ensures content is playable across all devices. The content on the screen needs to be large enough to ensure readability on smaller smart phone devices. Uploaded to YouTube, the web series becomes accessible to a global audience via portable devices and when embedded on the *Artemis: Seeking Asylum* website. The site links content to the users' social media networks, allowing them to cross-post and share with their peers. These interactive mediums were chosen for their storytelling potential and appropriateness to the young audience demographic, but also for their reasonable affordability.

Identifying Openings and Building Story Bridges in *Artemis*

In a series of blog posts, Scott Walker applied Scott McCloud's[93] concept of the 'gutter' to transmedia storytelling. McCloud's 'gutters' refer to the spaces between and within panels of comics the audience has to fill in, in order to comprehend the story. McCloud explains that what's *not* on the page 'is as important as the image it separates' (Walker 2010b).[94] The brain fills in the blanks; it infers that there is a logical connection between the two panels and creates narrative linkages to make sense of the story. In screenwriting, we often come into scenes late, and leave early. This storytelling strategy is designed to keep the action moving quickly, as with most feature films you only have one-to-two hours to tell your story. The 'white spaces' in the screenplay, in and between scenes, become points of entry for the user. This is where the user's imagination takes over to fill in the gaps.

Margot Nash suggests that narrative gaps within a screenplay are essential to the user's creative engagement. She argues that these gaps are 'transformative spaces' that

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[93] *Understanding Comics* (McCloud 1994).

[94] McCloud's work derived from Canadian animator Norman McLaren's understanding of animation where he suggests that 'what happens between each frame is more important than what happens on each frame' (Solomon 1987, p 11).

offer opportunities for directors, actors, and audiences to actively participate within the story. She believes that it is within the interaction of the 'known and the unknown' that creativity lies (Nash 2013, p. 150). The 'art of screenwriting' and, I would suggest, art of world-making, lies not just in the images and sounds that are created, or the various stories that unfold, but in the 'unknown spaces, hidden between the lines that lead to the active and imaginative participation of others' (Nash 2013, p. 159). This approach to thinking about the story as including 'unknown spaces' can also be used to find 'openings' or opportunities for narrative expansion. Part of the transmedia writerly process then, is identifying not just spaces where audiences will participate in active-creation, but also the possible openings where users can be transported across platforms. Geoffrey Long suggests that an important design feature of transmedia experiences is leaving breadcrumbs for the user to follow across media platforms. Long's focus here is on users and not the artefact, where the openings serve as rabbit holes for the user to jump off to other platforms (2007, p. 9). I argue that these openings can be utilised by the transmedia creator as jumping-off points, or what I term 'story bridges'. By taking that opening and creating a story bridge, the transmedia creator is encouraging the user to make that move to the new story space to find out more.

Creating Safe Spaces for Women

The idea of safety for women has been explored in science fiction film in titles such as *Born in Flames* (1982), *The Handmaid's Tale* (1990), *Tank Girl* (1995), *The Sticky Fingers of Time* (1997), which see female characters struggle against oppressive patriarchal forces. The name for this project, Artemis, was chosen as she was the Ancient Greek goddess of the wilderness, moon and childbirth and was a hunter and warrior. But Artemis also means 'safe place'. The theme of safe places is one that has underpinned the creative direction of this project. Throughout history women have banded together, whether out of preference, for protection from persecution, or to avoid poverty. These groups of women have historically situated themselves in communities outside of, or on the fringes of society. In a world where women have been stripped of their humanity and agency; and where the power of choice over their bodies, their relationships, and their roles in society are constrained by patriarchy; the need for safe places becomes imperative.

Concerns for the safety for women has led to refuges for women and children fleeing domestic violence and to the setting up of secret communities, like Artemis Town. The stories of the characters we meet across the various *Artemis* platforms all share the

theme of 'safe places' and what it means to not only feel safe in the world, but also to feel a sense of agency, purpose and control. Each of the characters explores the idea of safe places in their own ways. Dylan and Sienna grew up in Artemis Town with the full knowledge of why it exists – to protect and shelter refugees. Other women in the town have fled the city in search of asylum – which also means seeking safety and protection.

In feminist utopian literature, there is a history of presenting women-only communities and societies as utopic and peaceful. The Artemis Town audiences are introduced to in the feature film, is but one refugee town, acting as a processing centre for similar towns scattered throughout the countryside. This Artemis Town is a women-only community, but is inclusive of trans women, which was an important consideration. The inclusion of a transwoman character, Trace, in both the feature film and interactive web experience presented a different feminist utopia, one wherein all those who identify as 'woman' would find refuge. The history of women-only spaces, especially in terms of trans inclusion, is complex and problematic, as is the inclusion and exclusion of boy children. When the protagonist Dylan rescues a young boy and his mother, they are brought to Artemis Town for processing, however they will be moved on to another town for permanent settlement as the boy is deemed too old to live permanently in a women only community. There are structures in place to facilitate this process, but it is still a vexed issue. When Dylan and Sienna encounter men in the countryside and in the city, they are wary and on-guard. This is not the first time they have come across or had to deal with men, but they are certainly not comfortable with unknown men. When they meet Miles and the other Resistance Fighters, they are cautious and protective of one-another, but come to accept and befriend some of them, particularly Miles. It was important that these young women, although having grown up in a women-only community were open-minded to relationships with men, and not men-haters.

Topical issues such as asylum seekers and refugees, the sexual oppression of women, and the politics of urban spaces can be shared, not just by the creators, but by the users themselves. Situating the tentpole narrative as a feature film or long form television drama allows a mainstream audience to engage with the themes within a familiar structure. The paratexts (ARG and Interactive Web Experience) extend the experience to a more participatory one, where users both male and female can contribute their own ideas, experiences and stories.

Building Story Bridges

Part of the difficulty with transmedia is creating effective story bridges. As Walker points out: 'as soon as you decide to produce more than one piece of content, you have the artistic challenge of determining the relationship between those pieces and the audience' (Walker 2010b). The goal in developing Artemis was to identify opportunities for narrative openings within the core text and then build story bridges that might seamlessly enable multiple experiences across the various media platforms, delivery systems, screens and environments. This meant the development of a cohesive and consistent storyworld was essential – one that might appeal to both passive and engaged users, as well as queer and mainstream audiences.

When developing *Artemis*, I had to find ways to connect three unique narratives together that would encourage users to move across platforms and extend their experience. What I discovered is that it is our emotional connections to the storyworld that motivate us to make the move and experience more. When analysing my own media behaviour, I realised that if I felt something (love, empathy, intrigue) in one media experience, I was likely to pursue the extension of that experience. From a transmedia design perspective, emotional connections are important motivators of user engagement and returnability (through place, character, theme, emotional states, and unanswered questions) is key in encouraging users to extend their transmedia experience across platforms.

Users may feel a connection to the various locations explored in the *Artemis* storyworld – from the rural towns and hidden secret Artemis Town, to the futuristic dystopic city. Australians, in particular, might feel compelled to explore more of these places, as they are familiar to them while others may seek out these locations, as they are foreign and captivating. Users may feel a strong connection to one of the characters and want to follow their journey in other mediums. These users are often compelled to return to the storyworld to spend more time with those characters and see them deal with new challenges. Users may feel personally connected to one of the overarching themes explored in the storyworld: equality, social justice, morality and ethics, power and governance and class struggle. Others may feel closely connected to the more personal themes explored in the narratives: identity, individuality, belonging, acceptance and authenticity. Users may return to the Artemis storyworld because of how the experience makes them feel. Users may be motivated to discover what happens next.

The audience is introduced to Artemis Town in the first minutes of the feature film, as the main characters trek through dense bushland and arrive at the secret location. Audience members observe the residents and meet key characters that impact the unfolding of the narrative. Questions are raised. What is this place? Why are they hiding here? Audiences are only given a short time in Artemis Town before the main characters journey to the city, where the majority of the film takes place. Artemis Town is not explored any further in the feature film, but Interactive Web Experience extends the transmedia experience. *Artemis: Seeking Asylum* focuses on the untold stories of the town and its residents. It contains an 8-part web series, with each episode focusing on a character from the film, detailing their story of how and why they sought asylum. An interactive digital archive of the residents' histories can be explored, and users can engage in a community forum. Users might move across platforms and extend their experience for a variety of reasons, but curiosity and the desire for knowledge is always present. Returnability is crucial in determining where and how the story bridges emerge

Each of the narrative fragments in the online documentary, whilst being self-contained, also remain somewhat open-ended. Curiosity and the desire for knowledge can be created through leaving un-answered questions, acting like breadcrumbs dropped on the story bridges that connect the narratives. For example, in the third act of the feature film, we learn that Dylan was part of a program that has given her healing abilities and possibly more, and if she were discovered would put her and others in danger. The seeds of curiosity have been planted in the audience and narrative openings to explore her involvement in a eugenics program open up. In the final scene we see Dylan returning to the city and are left wondering: will she make it back without being caught? Will they find out who she really is? We are also left wondering about the other characters in Artemis. Will they be discovered before they can evacuate the town? Will Channer be cured? These questions are answered on other platforms in additional narratives.

Conclusion

This chapter analysed some of the strategies that might be used in the creation of transmedia experiences. It investigated adaptation, extension and expansion processes, as well as approaches used by some well-known transmedia storytellers. I illustrated the new media types utilised in *Artemis* and discussed the art of world-building, the use of storyworld bibles, and the need to include opportunities for user participation. Finally, I shared the creative processes used in the development of *Artemis* and discussed the main

considerations I focused on throughout the three-year-long practice-led research project, particularly in relation to identifying the points of emotional connection and building story bridges. Understanding what motivates users to continue an experience assists in identifying the narrative openings and creating effective story bridges. It was through this research that I was able to identify how using mainstream action-adventure and science-fiction genres, and building a transmedia experience around a medium such as a feature film, could not only attract a mainstream audience, but could also engage the marginalised queer audience in a participatory, collaborative experience.

I knew I wanted the feature film to be the tentpole of the transmedia experience, but it was significantly later in the world-building process that the other paratexts revealed themselves. There was a clear purpose in designing the storyworld with a focus on character, theme, and setting within the genre of science fiction. The writing process was an iterative, organic one. There were many barriers such as the lack of existing literature on transmedia writing, which resulted in restarts and reconfigurations of both the screenplay and storyworld bible. Other challenges arose such as being drawn back into conventional forms of storytelling that remain passive, lack of technical knowledge of how interactive media platforms were used, and getting bogged down in the minor details. It was sometimes a frustrating process, as writing can often be, but the end result was a transmedia experience that I am not only proud of, but would eagerly partake in myself. The aim was to break down the barriers that exist for queer stories to be told in the mainstream by creating a familiar experience for mainstream audiences and twisting the genre to include rather than exclude queer audiences. By adapting existing writing processes, employing transmedia strategies of world-building, exploiting new media, and utilising genre tropes, *Artemis* positions the mainstream firmly in the queer.

Chapter 7
Conclusion

When I was a teenager engaged in active participation in fandoms such as *Xena: Warrior Princess* and *Buffy the Vampire Slayer*, I eagerly immersed myself in participatory fan practices. It was not enough for me to simply watch a television series or film – I craved more from the experience. I bought into the fan extensions – I read the books and played the games, I created fan videos and wrote fan fiction, and I became active in online fan communities. Later when developing the different platforms for *Artemis* I began to realise that I was writing with a young adult audience in mind (much like my younger self), even though I had not consciously set out to do this. The science fiction adventure genres that had attracted me as a young woman were a perfect fit for the types of narratives I wanted to explore in this doctoral project, for they offered a way to depict adventurous young women actively involved in resistance to oppression and winning.

Transmedia extended this through offering inclusive participatory experiences for young adult audiences who now move swiftly and easily across different platforms. Developing *Artemis* as a transmedia project and working within popular genres (such as science fiction, action-adventure and drama), I discovered that employing conventions and structures that mainstream audiences were already familiar with provided a 'recognisable' experience at the same time as subverting heteronormative expectations. By foregrounding queer voices and stories in interactive and collaborative experiences, that engage both niche and mainstream audiences, I believe storytellers can create storyworlds that allow multiple experiences and stories to emerge, which have the ability to both, entertain and challenge audiences.

Many questions arose throughout the course of this doctoral project, which both influenced and guided the research. Questions such as: What is the current state of affairs regarding gender and sexuality representation in mainstream film and television media?

How does the changing role of the consumer and producer impact our understanding of collaboration and authorship? How can transmedia writers appropriate existing narrative forms, utilise multiplatform delivery systems, and adopt user experience design principles, to create engaging entertainment experiences and provide opportunities for audience participation? How can transmedia help to dissolve the divisions that exist between marginalised and mainstream audiences? How can transmedia be used to foreground the expression of marginalised voices? The research question emerged from the investigation of these multiple questions and ultimately became:

How can queer storytellers create entertainment experiences for young adult audiences that stay true to the needs of the marginalised queer community, yet remain attractive to the wider mainstream audience?

My objectives were to experiment with storytelling by writing for different mediums that referenced and informed each other, such as alternate reality games, interactive web experiences and the more traditional mediums of film and television. In Chapter 5 I discussed how these user-centred interactive platforms, might enable different users of *Artemis* to come together and share their own stories and experiences. It was through experimentation with emerging modes of storytelling and interactive media platforms that I found ways to build user participation. I strived to write an inclusive and immersive transmedia experience that foregrounded the complexity of queer lives while remaining accessible to a wider mainstream heterosexual audience. I wanted to address the marginalisation that queer audiences feel when their stories are omitted from mainstream film and television. The foregrounding of queer voices and the creation of complex and nuanced representations of queer sexuality was central to the project and is demonstrated through the portrayal of characters such as Dylan, Sienna, Kallie, and Jean. By writing *Artemis* into a mainstream market using familiar genres and conventions, queer voices are foregrounded and heteronormative expectations are subverted. Positioning the narratives within popular young adult genres, I hoped to demonstrate the capacity of transmedia to appeal to both mainstream and marginalised audiences. In Chapters 4, 5, and 6, I discussed how transmedia offers a) new forms of storytelling that create openings for queer voices to speak and be heard and b) experiences that encourage interaction, participation and collaboration between users.

The screenplay *Artemis Town* was created to appeal to queer audiences and provide a familiar experience to mainstream audiences. The ancillary paratexts, the alternate reality game, *AURA*, and the interactive web experience, *Artemis: Seeking Asylum,* were created to deepen the experience for the more highly engaged users. It is hoped that *Artemis*, as a whole, demonstrates the potential of transmedia to challenge young adults' ways of seeing and experiencing the world.

Reflecting on My Creative Practice

With *Artemis*, I wanted to a create spaces for the marginalised queer community and the mainstream audience to engage in open dialogue, feel safe to share their own stories, and collaborate with each other. For me, transmedia storytelling is about creating opportunities for engagement – sharing stories that people will care about and might relate to in some way. I have argued that the science fiction and adventure genres, with their history in both feminist and queer fiction, provided a strong foundation from which to explore the world of *Artemis*. With a young audience in mind the utopic setting of Artemis Town, remained possibly a little too simplistic, and if produced could be developed in more complex or exigent ways. However, experimentation with popular genres familiar to young adult audiences allows for the subversion of heteronormative traditions, so prevalent in mainstream film and television. This was not something I had set out to do initially, but during the writing of the screenplay it became apparent that I was adopting many of the characteristics and conventions of soft science fiction and adventure in the world-building, and this was allowing me to examine the intersection of gender and genre.

Through a queered practice-led research approach, my own queer subjectivity folded into the creative work, and this was embodied in the characters and echoed in the politics of the world. It remained a priority to foreground queer voices, like my own, and present these characters with honesty and integrity. Using Action Research, self-bricolage, reflective practice and archival research as methods of inquiry, I discovered that *Artemis* was very much informed by my experiences of the current media landscape. The continued interest in dystopic adventure stories popular with both mainstream and queer audiences was evident with the success of franchises such as *The Hunger Games, The Divergent Series* and *The Maze Runner Series*. The popularity of these storyworlds is further evidenced by the audience's engagement with not only the films and the ancillary media

elements such as the games, websites and fan-creations, but also with the social activism that took place in fan communities.

The Challenges

There were numerous lessons learnt throughout this process from both a scholarly and creative perspective. The creative processes involved in the development of *Artemis* were influenced by my inexperience developing a storyworld bible. This was an ongoing learning experience and I began developing it very early on. I looked at other storyworld bibles and gradually began to put a document together that might act as an encyclopaedia of sorts for the fictional world I was building – a document that other writers and key creative crew could refer to for guidance when writing new episodes or physically creating the 'story world'. It included everything from the history and background of the world, to the current political, economic and social aspects of the world. Once I began writing the screenplay, I included character breakdowns, locations, and storylines. As I was writing the first draft of the screenplay, I would often bounce between the storyworld document and the screenplay with ideas for additional narrative expansions, or characters, or settings. This meant both documents were being developed in tandem and were influencing each other. This reflective and responsive practice allowed for a creative freedom that sat outside the strict writing paradigms I found in traditional screenwriting textbooks. But it also impacted my ability to focus on completing each component as I often became bogged down by detail. In developing *Artemis*, and in particular writing the screenplay *Artemis Town*, the challenge of integrating characters and plots from the various platforms, and moving between those platforms as the stories and characters evolved over time, was particularly complex. Unique challenges like this raised important questions about the writing processes required for multiple mediums, and specifically that of interactive, participatory or collaborative media.

The greatest challenge was trying to maintain an organic creative writing process whilst constantly engaging with emerging transmedia projects and theoretical literature. Due to the current popularity of transmedia in both industry practice and scholarly research, new texts continually emerged that impacted my creative process and/or helped shape new theoretical directions. At times this overwhelmed me and in turn hindered the creative process. Moving between the literature and creative work was haphazard and disjointed, but also rejuvenating and inspiring at the same time. Facing the challenges presented by new digital media platforms, I found it difficult to begin the design of the

Alternate Reality Game and the Interactive Web Experience as these were evolving mediums for which there is currently no standard, formalised model or formula. By experimenting in the mediatory space between literature and practice-led research, I sketched illustrations, created mockups and flow charts – plotted the user experience in and across the digital medium platforms, learning as I went.

As opposed to the more collaborative approach taken in the development of *The Newtown Girls*, the confines of the Doctor of Creative Arts dictated that *Artemis* remain very much a single-author project. Arguably, the most successful transmedia experiences have emerged when a single creator or creative unit maintained control over how the users interacted with the storyworld. This balance between maintaining creative control and giving users access to the storyworld for collaborative expansion presents a potentially challenging relationship between the 'authorised' or 'official' content and the fan-generated content. This paradox of transmedia storytelling was one of the main challenges I faced in creating *Artemis*. The goal was to create a transmedia experience, but one wherein users could find spaces for their own creative exploration. By identifying where the opportunities were for user participation, and where openings could be exploited as story bridges between the platforms, I was able to balance the official storytelling with the potential future participatory storytelling.

Other key challenges surfaced from my ingrained, long-established creative writing habits. I found myself consumed by minor concerns and unable to grapple with the core issues or points. Submersion in the intricacies of my storyworld was an ongoing issue (and a frequent supervisory discussion topic). There were times when my focus on the storyworld was impeding my ability to tell Dylan's story in the feature film. There were important elements of the storyworld that are explored further in the ARG or Interactive Web Experience that needed to be echoed or eluded to in the feature film, and these often felt forced when referenced in the film. Also, I often became so bogged down in the research literature and the vast theoretical implications and applications that I drowned in the detail. This was a topic often broached with my supervisor and remedied with the encouragement to "just write". I often had to force myself to put aside the theory and return to that creative space where I could enter the *Artemis* storyworld and search for the heart of my story.

The heart of the project was not the theory, nor was it the storyworld bible I had spent hours anguishing over. It was the characters I had created that live in the storyworld, and their desires and dreams. It was Dylan and Sienna and Kallie and Teresa and Myra

and Jean. These women were not just *what* I was writing, they were *who* I was writing for. They embodied the marginalised queer women that the story endeavoured to empower. It was *their* voices I was attempting to lift up and *their* stories I was trying to elevate. It was *their* lives I wanted to celebrate.

Research Outcomes

The key findings that arose from the research project were firstly, that the way to engage both queer audiences and mainstream audiences is by creating inclusive experiences that are familiar yet different. Secondly, there was the need to expand an understanding of the parameters of screenwriting to include all screens, traditional and digital, and look to how we might understand 'screenwriting' in the future. Thirdly, in order to further the equality of gender and sexuality representation, transmedia writers need to create experiences where diverse gender and sexuality are reflective of the world we live in, thus challenging the heteronormative assumptions of mainstream media. Lastly, it was revealed that there is an inherent queer potential in transmedia storytelling itself for it is inclusive not exclusive and it encourages multiple voices and opinions.

Focus on Creating Experiences

The constantly evolving media landscape, combined with emerging technologies and methodologies, creates a perfect breeding ground for innovation and experimentation. By utilising online and mobile platforms for sharing stories and collaborating with users, opportunities will arise for building and engaging communities. This is evident in the current alternative production models used in queer media production. Film and television industries are accessing alternative entry points (outside of traditional media) to capture and retain their audiences, but online digital storytelling has also impacted the way 'niche' audiences are accessing and engaging with their content. Transmedia storytelling is not just another potential revenue stream to maximise financial return in a large-scale franchise model (although it is this as well); it provides possibilities for forming communities for those who may feel marginalised or silenced. Transmedia also presents opportunities for writers and content creators to subvert traditional modes of storytelling. It is setting a new benchmark in participatory culture by enabling users to become active in navigating and negotiating their own media consumption.

This research project has demonstrated that new possibilities have emerged for more active participation in media, especially by those traditionally on the fringe, such as the queer community. With developments in digital technologies and access to global

communities via the Internet, there are increasing opportunities for engagement, collaboration, sharing, and grassroots activism. Digital technologies are also proving effective breeding grounds for creative talent, due to their accessibility. Transmedia, as a storytelling form, might still be trying to find its feet as a valued media form but the increasing levels of innovative and experimental transmedia practice are opening up new ways to both produce and receive stories that reflect the complex world we live in. A key research outcome was also discovering that in developing transmedia, ultimately the story, and how you invite the users to engage with that story, has to be the primary focus.

Screen Storytelling in the Future

With new platforms and channels arising every year, finding distribution outlets is becoming easier. For screenwriters, the mediums of cinema and television remain, and are what we are currently equipped to write for. What is important to recognise, however, is that there are new screens, which screenwriters could be considering alongside traditional mediums. Screenwriters must adapt to the use of new technology platforms, and see the potential for new storytelling opportunities if they wish to remain viable. Given the rapid development of technology, changes to media practice, distribution platforms, and audience consumption, it is expected that scholarly research in this field may rapidly be superseded by new information. Therefore, this exegesis did not concentrate on past and present screenwriting practices, but instead tried to present strategies and insights into potential practices for existing and emerging screenwriters. There is a new generation of screenwriters, who have grown up in a networked digital media landscape, who embrace a more elastic, cross-platform approach to screen storytelling. 'Craft elasticity', as I call it, suggests that one's craft (an art, trade, or occupation requiring special skill) requires a certain level of elasticity (flexibility, resilience, adaptability) to meet the demands of the evolving media landscape. Screenwriters are no longer simply writing for the traditional screens but for games, animation, websites, mobile applications, web comics, graphic web novels, and the combined audio-visual media that intersects with the Internet. Because transmedia utilises various, and often digital, platforms, I believe the traditional production roles of writing, producing, and directing, for example, are becoming increasingly blurred. In the process of developing *Artemis*, I took on various aspects of roles from screenwriting to user experience design, and games design to producing.

As more jobs in transmedia production are required, greater numbers of practitioners with interdisciplinary skills will be needed. Companies are looking for

candidates with cross-platform, multi-platform, and social, digital and online media knowledge, skills and experience. It would seem prudent, then, given the skills required for these positions, that we re-think how we prepare our industry professionals. Screenwriters, for example, will require a more balanced understanding of multiplatform narrative structures, as well as medium-specific production knowledge, to write effective transmedia experiences. Practitioners from low-budget production backgrounds already understand the importance of having cross-discipline skills, as many take on multiple roles in order to complete a project. Transmedia meets the demands of a more networked, connected and participatory media environment and there are increasing opportunities for screenwriters and content providers to experiment with interactive, multiplatform storytelling.

Equality of Representation

The diversification of cultural expression, the representation and expression of marginalised peoples, and a more empowered conception of citizenship continues to guide my research and creative practice. Marginalised communities, like the queer community, are engaging with media content like never before due to high-speed Internet access, digital media technology and the collaborative nature of social networking. They are seeking out independent films, web series, web comics and the like online, as there remain very few portrayals of queer people in mainstream media. Australian web series *Starting From… Now!* has received over 4million views in two years and five seasons. Canadian web series *Carmilla* (2014-15) has collected over 20million views in its two-year, two-season run. These series have catapulted the actors into mainstream media, and also given the writers and producers opportunities to create queer stories for mainstream media. Julie Kalceff, writer-director-producer of *Starting From…Now!* (and former writer-director on *The Newtown* Girls), is working on an 8-part television series, *Torn*, funded under the new Screen Australia Gender Matters initiatives. *Carmilla* producer Melanie Windle has gone on to produce another three successful web series, *V Morgan is Dead*, *MsLabelled*, and *Inhuman Condition*. Her YouTube channel KindaTV has garnered over 50million views.

Digital platforms are providing opportunities for queer writers and producers to tell queer stories, but they are also striving to break down barriers of entry into the mainstream and improve the representation of queer people in mainstream screen media. Non-queer writers and producers also need to reinforce and promote more constructive

visibility and diverse representation in mainstream television and film, as there is a vocal desire from queer audiences to see their lives and stories represented in mainstream film and television – lives that are not ended violently but are rich and creative lives that contribute to a better world.

Despite the fact that queer relationships are both legal and more accepted, the trend of lesbians dying in media is not slowing. Queer audiences want to see queer characters who not only live, but who are depicted with the same complexity as their hetereosexual counterparts. As a creator it is very easy to pretend that your works exist in a vacuum outside of any political context, and it may be tempting, especially if you are not part of a marginalised group, to put blinders on and remain ignorant to damaging trends. Everything is influenced by the context it is both created in and consumed in, which is why every piece of media is unavoidably political. It is unclear why destructive tropes continue in today's media or why established industry structures are fearful or wary of queer-led stories. What is clear is that with minimal inclusion of queer characters in mainstream media, the queer community remains feeling marginalised. It is not enough just to see more queer characters. Writers and producers need to represent the full diversity of the LGBT+ community wherein queer lives are shown be more complex and nuanced. Transmedia, with the inclusion of participatory experiences, seems to be a promising realm for the future of queer storytelling.

I acknowledge that the placing of queer stories in the mainstream is not the desired goal for many queer storytellers, however it was a goal of mine and stemmed from my observation of queer young adult discourse. These young people do not want to be pushed to the margins of society. They want to see themselves represented on mainstream film and television. They will no longer accept tropes like 'Bury Your Gays' or 'Dead Lesbian Syndrome' and are willing to fight for their rights and expose the industry's systemic homophobia.

While equality of representation is an important discussion that is taking place in screen media at the moment, focus also needs to be on the *quality* of representation. It is not just about creating more 'strong' female characters or more queer female characters that actually live, but rather the need to create complex, multi-layered, compelling female characters. Complexity implies strength, but also vulnerability, abilities and flaws, and individuality. Female-driven stories are produced when women are given more opportunities in key creative roles such as writers and directors. With many countries, including Australia, recently making policy changes regarding women's active participation

in the workplace, it will be interesting to track the results of these initiatives and determine if there are any advances in achieving parity of gender representation.

Queering Transmedia

There is enormous Queer potential in transmedia, as it decenters the authority of the creator and allows for open-world storytelling, beyond what is possible in the traditional closed screen mediums of film and television. By including more participatory and collaborative storytelling opportunities, transmedia can be used to challenge the homophobic structures that marginalise the queer voice in mainstream media. By building more inclusive worlds and offering users the opportunities to explore, interact and contribute to them, the argument can be made that transmedia has the potential to dissolve existing barriers to queer representation. What this thesis aims for is the queering of transmedia – to make strange, to counteract, to delegitimise, the heteronormative knowledges and institutions that pervade Western mainstream storytelling. Transmedia has the capacity to challenge the homophobic structures by placing the queer voice directly in the mainstream and through the building of more inclusive storyworlds and participatory experiences.

Further Research Directions

While *Artemis* remains conceptual, it has demonstrated that writing transmedia experiences with the intention of foregrounding queer voices whilst being accessible to mainstream audiences, is both feasible and urgently needed. The logical next step to this research would be to produce *Artemis* and analyse the findings. The obvious barrier to this is financial, as it would be extremely difficult, although not impossible, to obtain funding from mainstream industry sources. The project may take other forms initially, such as a web series or interactive online comic, in order to demonstrate viability through building an audience base.

One of the areas I would have liked to explore more in this thesis was the work of fans in the transmedia storytelling experience. Given the scope of the project and its focus on writing transmedia experiences, rather than the production and distribution of these experiences, it was not feasible to broaden the parameters. However, as Alexis Lothian asserts, 'online fan communities have transformed from marginal worlds, of interest only to members and scholarly admirers, into discursive landscapes at the heart of debates about digital media and intellectual property' (2012a, p. 544). Lothian adds that 'thinking

fan cultures through digital archives and digital archives through fan cultures can help us to unpack media theory's generalized assertions about what 'we' do in and with the digital' (2012a, p. 544). As a fan-scholar (aca-fan), if *Artemis* was to be produced, this is certainly an area of research I would be keen to explore. I also see it as the next step in understanding transmedia experiences from a creative viewpoint, through moving from a writerly process into a production process.

Final Remarks

Transmedia has been examined from many perspectives including creative, financial, organisational and cultural. This thesis furthers the discussion of transmedia in entertainment media from a creative perspective. It highlights the opportunities transmedia presents in dissolving the long-established division between niche and mainstream projects. As such, this creative practice-led research project can be seen to be making an original contribution to knowledge in that it has produced an original feature film screenplay and extended it into a transmedia entertainment experience by linking it to an alternate reality game and an interactive web experience that foregrounds queer identities rather than marginalising them. It addresses the lack of research in transmedia theory and practice that looks at the representation of queer identity by providing new knowledge of how transmedia can be used to invite both marginalised queer audiences and wider mainstream audiences to participate in shared entertainment experiences.

Although this thesis does not break new ground in feminist or queer theorising, it still offers a significant and important contribution to knowledge as a transmedia, transdisciplinary project informed by feminist and Queer Studies. This thesis presents media professionals and creative practice-led researchers with an example of practical writing applications and new understandings of transmedia storytelling in the era of convergence and participatory culture. Theorists in the fields of feminist and Queer studies may also find it useful to examine *Artemis*, as a transmedia project, and the effect it could have in challenging existing media representations. The creative component, *Artemis,* can be used as an example for teachers and students who are interested in developing transmedia experiences using multiplatform delivery systems. The core business of this thesis was to foreground the queer voice in preference to a heteronormative one. The aim was to guide young adult audiences through a process of re-imagining and asking questions relating to storytelling – questions about creating worlds and characters, about following and subverting conventions, and about engaging audiences in a participatory and collaborative experience.

There were a few texts released towards the end of the thesis writing process that would have been relevant and interesting, but were unfortunately too late to be included. These texts include Kinder & McPherson's *Transmedia Frictions* (2015), Pearson & Smith's *Storytelling in the Media Convergence Age* (2015), Harvey's *Fantastic Transmedia* (2015) and Zeiser's *Transmedia Marketing* (2015). These texts demonstrate an increasing academic interest in the field of transmedia and would undoubtedly add significant value to ongoing discussions about transmedia storytelling. Whitney Monaghan's *Queer Girls, Temporality and Screen Media: Not 'Just a Phase'* and Kara Keeling's *Queer OS* are being published later in 2016 and will likely break new ground on young queer girl representation. Sophie Mayer's *Political animals: the new feminist cinema* (2016) should also add considerable value to the discussion of gender representation in cinema.

It is an exciting time to be studying and creating transmedia experiences. We need more creative practitioners using transmedia to express unique, individualised, and alternative visions of the world. The potential of transmedia to break down the existing barriers between the mainstream industry and the traditionally under-represented marginalised community is still untapped. It is hoped that with more queer female-led transmedia experiences being created and experienced by both mainstream and queer audiences, the more normalised diverse sexuality might become. As Michael Bronski (2011) suggests, popular culture and entertainment have not only been a primary mode of expression for queer identity, but one of the most effective means of social change. Currently our media does not reflect our reality. But with projects like *Artemis*, I hope to give voice to the under-represented queer community. I maintain the importance of fighting for equity across all civic spaces to ensure that those marginalised from society are given the opportunity and platforms to share their voices with the world. A possible solution to the problem of inclusive representation lies with affording *all* people within our community the opportunity to tell their stories by utilising emerging digital platforms that are easily accessible and where participation and collaboration can begin to promote respect for others and dissolve deeply entrenched cultural barriers.

Appendix 1

Transmedia Terminology Timeline

The recent efforts to define and distinguish transmedia from other forms or modes of storytelling have not resulted in a unified understanding across industry or academia. There are still conceptual confusions and disagreements resulting from the various expressions (or synonyms) that have been used historically to discuss the changing nature of storytelling. Below is non-exhaustive list of the various terms that have been used to discuss this storytelling phenomenon.

Multimedia	(Goldsteinn 1966)
Intermedia	(Higgins 1966)
Intermediality	(Hansen-Löve 1983)
Very distributed storytelling	(Davenport 1998)
Transmedia Intertextuality	(Kinfer 1991)
Cross-media	(Zazzera 1999, Dena 2004)
Superfictions	(Hill 2001)
Multimodality	(Baber 2001)
Multimodal Discourse	(Kress & van Leeuwen 2001)
Multiple platforms	(Jeffery-Poulter 2003)
Screen bleed	(Hanson 2003)
Hybrid media	(Boumans 2004)
Intertextual commodity	(Marshall 2004)
Distributed narrative	(Walker 2004)
Networked narrative environment	(Zapp 2004)
Transmedia world	(Klastrup & Tosca 2004)
Cross-sited narratives	(Ruppel 2005)
Media mix	(Ito 2005)
Transmedia storytelling	(Jenkins 2006)
Media convergence	(Jenkins 2006)
Ubiquitous gaming	(McGonigal 2006)
Transmedia interactions	(Bardzell, Wu, Bardzell, & Quagliara 2007)
Playable media	(Wardrip-Fruin, 2007)
Web 2.0 Storytelling	(Alexander & Levine 2008)
Pervasive game	(Montola et al. 2009)
Transmedia Narratology	(Hart 2009)
Multimodal texts	(McGraw 2010)
Collaborative Entertainment	(Brain Candy 2010)
Tran-social-media-play	(Hayes 2010)
Deep media	(Rose 2011; Jenkins 2011)
Polymedia	(Madianou 2012)
Spreadable media	(Jenkins, Ford & Green 2012)
Transmedia franchises	(Dowd et al. 2013; Phillips 2012)
Transmedia branding	(Dowd et al. 2013)

Appendix 2

Transmedia Project Design

Renica Rampazzo Gambarato compiled the following list of questions based off her research into the theoretical and analytical considerations of transmedia project design and development. (2013, pp. 90-95)

1. Premise and purpose

1.1 What is the project about?
1.2 What is the project's core?
1.3 Is it a fictional, a non-fiction or a mixed project?
1.4 What is its fundamental purpose?

2. Narrative

2.1 What are the narrative elements?
2.2 What would be the summary of its storyline?
2.3 What is the timeframe of the story?
2.4 What are the major events or challenges offered by the narrative?
2.5 Does the project utilize gaming elements? Does the project involve winning or losing?
2.6 What are the strategies for expanding the narrative?
2.7 Are negative capability and migratory cues included?
2.8 Is it possible to identify intermedial texts in the story?

3. Worldbuilding

3.1 When does the story occur?
3.2 Which is the central world where the project is set?
3.3 Is it a fictional world, the real world or a mixture of both?
3.4 How is it presented geographically?
3.5 How does the world look?
3.6 What challenges, dangers, or delights are inherent to this world?
3.7 Is the storyworld big enough to support expansions?

4. Characters

4.1 Who are the primary characters?
4.2 Does the project have any spin-offs? If so, who are the spin-off's protagonists?
4.3 Can the storyworld be considered a primary character of its own?
4.4 Can the audience be considered a character as well?
4.5 Are there any non-player characters? If so, who are they and what kind of role dot hey play (allies, adversaries, helpers)?

5. Extensions

5.1 How many extensions does the project have?
5.2 Are the extensions adaptations or expansions of the narrative through various media?
5.3 Is each extension canonical? Does it enrich the story?
5.4 Does each extension maintain the original characteristics of the world?
5.5 Does each extension answer questions left previously unanswered?
5.6 Does each extension raise new questions?
5.7 Do the extensions open up new possibilities for additional expansion?
5.8 Do the extensions have the ability to spread the content and also to provide the possibility to explore the narrative in-depth?

6. Media Platforms and genres

6.1 What kind of media platforms are involved in the project?
6.2 Which devices are required by the project?
6.3 How does each platform contribute to the whole project?
6.4 What are the distinctive characteristics if each media platform?
6.5 Are there any problems specific to each medium?
6.6 Is each medium relevant to the project?
6.7 What is the roll-out strategy to release the platforms?
6.8 Which genres are present in the project?

7. Audience and Market

7.1 What is the target audience of the project? Who is the intended audience?
7.2 What kind of "viewers" does the project attract?
7.3 What kind of entertainment does the target audience enjoy?
7.4 What kind of technology/devices are people in this group involved with?
7.5 Why does this project appeal to them?
7.6 Do other projects like this exist?
7.7 What is the project's business model?
7.8 Revenue-wise, was the project successful? Why?

8. Engagement

8.1 Through what POV does the user experience this world?
8.2 What role does the user play in the project?
8.3 How does the project keep the user engaged?
8.4 What are the mechanisms of interaction in this project?
8.5 Is there also participation involved in the project? If so, how does the user participate in the open system?
8.6 Does the project work as a cultural attractor/activator?
8.7 How does the user affect the outcome? What do they add to the storyworld?
8.8 Are there UGC related to the story?
8.9 Does the project offer the user the possibility of immersion into the storyworld?
8.10 Does the project offer the user the possibility to take away elements of the story and incorporate them into everyday life?
8.11 Is there an important goal that the user is trying to accomplish?
8.12 What will make the user want to spend time accomplishing this goal?
8.13 What adds tension to the experience? Are there any ticking clocks?
8.14 Is there a system of rewards and penalties?

9. Structure

9.1 When did the transmediation begin? Is it a pro-active or retroactive project?
9.2 Is it possible to identify any consequences for the project caused by the fact that it is either pro-active or retroactive?
9.3 Is this project closer to a transmedia franchise, a portmanteau transmedia story, or a complex transmedia experience?
9.4 Can each extension work as an independent entry point for the story?
9.5 What are/were possible endpoints of the project?
9.6 How is the project structured? What are the major units of organization?
9.7 How could a map of the storyworld be presented?

10. Aesthetics

10.1 What kinds of visuals are being used (animation, video, graphics etc.)?
10.2 Is the overall look realistic or a fantasy environment?
10.3 Is it possible to identify specific design styles in this project?
10.4 How does audio work in this project?

Appendix 3

Principles of Transmedia Narrative

Jill Golick (2009) discusses Jeff Gomez's principles of transmedia narrative.

1. **Content is originated by one or very few visionaries.**
   I think of this as the Showrunner rule and I find it quite telling that Jeff gives this top billing. One person or a small team creates the vision and is responsible for maintaining and protecting it. Even though he or she or they might bring in a specialized team to take the narrative into a book or ARG or toy, it remains their vision and the showrunner has final creative approval. Financial partners like broadcasters, brands and distributors cannot make these decisions either. Committees can ruin narrative. One leader or team should take responsibility for all media.
2. **Cross media rollout is planned early.**
   Again, this rings true based on my own creative experiences. In order to have the best more creative most satisfying narrative experience for audiences, the multiple media should be part of the narrative plan from the beginning or as early in development as possible. Tacking on later doesn't work.
3. **Content is distributed to 3 or more platforms.**
   For transmedia, you need three platforms. Anything less is either bi- or mono-media. But why not aim for pan-media?
4. **Content is unique, platform specific and not repurposed.**
   The Harry Potter rule. Unique and not repurposed is not enough. It must also be platform specific. Each platform offers the audience new story elements, expanding the world, introducing new characters and/or telling parts of the story not found elsewhere.
5. **Content is based on a single vision for the story world.**
   One story, one world, many platforms. This is directly related to the first one visionary principle. There is one vision that is shared and parsed across multiple media.
6. **Concerted effort is made to avoid fractures and schisms.**
   Hopefully having a single visionary/showrunner will help with this. Audiences notice when there's a contradiction or mistake in your world. And it bumps them out of the world and back to reality. Audiences for these kinds of projects can be fanatical. They will find the mistakes if they are there. Be careful.
7. **Effort is vertical across company, third parties and licensees.**
   I'm not entirely sure what this means. I'll hazard a guess though. Everyone is working together on the same mission, no matter whether they are in the core team, people licensed to produce additional materials, brand sponsors or whomever. They all work from the same vision toward the same end.
8. **Rollout features audience participatory elements.**
   Essential is the opportunity for audiences to participate. Transmedia can have lean back elements to it, but it must have opportunities for audiences to solve puzzles, play games, create content and otherwise interact with the story.

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