

# Chapter 10

## Survive in Rating Battles

**Ufuk İnal**

*Ondokuz Mayıs University, Turkey*

**Elif Şevik**

*Ondokuz Mayıs University, Turkey*

### ABSTRACT

*Television has never lost its popularity since the day it entered our life, unlike other mass media. One of the only reasons why television should maintain this feature is that the masses do not give up using it actively. Another thing that should be mentioned together with this is that this vehicle has been able to keep up with the changing media structure. Changing and evolving computer-based information tools and environments force communities to adapt. Media tools along with the communities have also taken their place. In this study, the program named Survivor, which is broadcasted on TV8 channel, will be questioned about the structure created by using transmeditative narrative strategies. Supported by two television channels, websites, social media tools, forum sites, and smartphone applications, Survivor will be linked to the audience.*

### INTRODUCTION

Means of communication have never been seen sufficient enough to meet the needs of individuals. There has always been a fault in mass communication devices such as the buzzing of radios, the flickering images of televisions, and the size of computers. Therefore the devices used are constantly updated with new versions each day. But after a while, the updates also seemed inadequate and radical changes were needed. The groundbreaking developments of an era became ordinary and dysfunctional soon after. New communication devices have made the old ones traditional, and have abolished others.

New developments are revolutionary. Computer-based developments, along with internet connectivity, integrate our life in a speed that couldn't have been predicted. Developments have changed not only the devices but also the minds and habits of individuals. As an alternative to traditional media, the new media concept was introduced. New media covers everything from widely used social media platforms to digital media, from music players with digital features to tablet computers, video games, and game consoles. The presence of new media features such as fast access, interactivity, and multimedia have cre-

DOI: 10.4018/978-1-5225-5357-1.ch010

ated a transmedia storytelling format that embraces new media tools. Transmedia storytelling has worked up the appetites of producers who have a long-winded story on their hands. The idea of transferring the same story to the audience with features unique to different tools has led to increased product diversity in a commercial sense. Our source of inspiration for this study in this context is Survivor, a TV program that has broken records in Turkey. Survivor, which is the hottest topic whenever it airs, implements the transmedia storytelling method. In this study, the success of the storytelling method used in the Turkish version of Survivor was questioned through the 6 key components proposed by Robert Pratten in his book *Getting Started In Transmedia Storytelling*. In Transmedia storytelling experience, these components are experience, story, recognizing and understanding the audience, platforms, business model, and execution. In this respect, Pratten's work is considered to provide an objective approach to measuring the success of transmedia storytelling practices.

## **TRANSMEDIA STORYTELLING**

As we all know, the millennium has created an environment for new production and consumption habits in the age of new possibilities. Especially between 1975-2000, with differentiated advertising strategies, product, and customer oriented advertising and marketing methods took the center stage. The consumer is now involved in the production process, due to producer and consumer interaction. The combination of producer and consumer roles allows the marketing literature to meet the concept of prosumer. This process points to the voluntary participation of the consumer in the production process. Thus, individuals can now contribute from the form of product and service to its design and even to the channel in which it will be consumed. With the changing of the advertising narrative, the channels used in this sense have been diversified and this change has created an environment that allows the story to continue in different channels. Along with these developments, the first examples of transmedia storytelling began to emerge (Yılmaz, 2017 p. 263, Resuloğlu & Yılmaz, 2017, Erdem, 2017, p. 252, Yılmaz, Çakır & Resuloğlu, 2017). It was Marsha Kinder who first used the term Transmedia in 1991. In her study titled "Playing with Power in Movies, and Video Games", the concept of transmedia was used to refer to "multi mediaplatforms". In addition, Kinder used this concept in conjunction with Julia Kristeva's concept of "intertextuality" (Kinder, 1991, pp. 39-46).

"Transmedia Storytelling" is a concept introduced by Henry Jenkins. According to Jenkins, "Transmedia Storytelling" is basically telling a single story across multiple media platforms. At this point, each medium is expected to contribute to the story with its own characteristics. In his book *Convergence Culture*, Jenkins explains this concept using the movie *The Matrix* as an example. As we all know, *The Matrix* is a film written and directed by the Lana and Lilly Wachowski sisters in 1999. The film has received positive reviews from the audience. The film, which was very much liked by viewers, was followed by *The Matrix Comics*, which was published online. *The Matrix* enthusiasts were served with comic books and after, the story continued with an animated film. This production named *Animatrix* consists of 9 different episodes. In the meantime, the fan base of *The Matrix* project increased, and soon a computer game, as well as the sequels *The Matrix Reloaded*, and finally, *The Matrix Revolutions* was released. The project was completed with the online game created shortly after the film. In this process, the film created a huge fan base that has remained faithful to the project and taken a stand to consume the products over all channels (Jenkins, 2006, pp. 95-96).

17 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage:

[www.igi-global.com/chapter/survive-in-rating-battles/207429](http://www.igi-global.com/chapter/survive-in-rating-battles/207429)

## Related Content

---

### Challenging the Concept of Infinity Retention of Collections in Selected National Museums in Zimbabwe

Nyasha Agnes Gurira (2018). *Handbook of Research on Heritage Management and Preservation* (pp. 408-427).

[www.irma-international.org/chapter/challenging-the-concept-of-infinity-retention-of-collections-in-selected-national-museums-in-zimbabwe/196859](http://www.irma-international.org/chapter/challenging-the-concept-of-infinity-retention-of-collections-in-selected-national-museums-in-zimbabwe/196859)

### Stadium Design in Digital Age: Automatic Bowl Generation Tools

Vito Sirago (2018). *Handbook of Research on Form and Morphogenesis in Modern Architectural Contexts* (pp. 432-463).

[www.irma-international.org/chapter/stadium-design-in-digital-age/198100](http://www.irma-international.org/chapter/stadium-design-in-digital-age/198100)

### How the New Paradigm of Environmental Philosophy and Heritage Create a Tourism Scientific Corpus

António dos Santos Queirós (2020). *Examining a New Paradigm of Heritage With Philosophy, Economy, and Education* (pp. 20-47).

[www.irma-international.org/chapter/how-the-new-paradigm-of-environmental-philosophy-and-heritage-create-a-tourism-scientific-corpus/257434](http://www.irma-international.org/chapter/how-the-new-paradigm-of-environmental-philosophy-and-heritage-create-a-tourism-scientific-corpus/257434)

### U.I.R.D.A. – Unbuilt Italian Rationalism Digital Archive: Piero Bottoni and Luigi Vietti

Francesco Maggio and Starlight Vattano (2017). *Handbook of Research on Emerging Technologies for Digital Preservation and Information Modeling* (pp. 450-482).

[www.irma-international.org/chapter/uirda--unbuilt-italian-rationalism-digital-archive/165630](http://www.irma-international.org/chapter/uirda--unbuilt-italian-rationalism-digital-archive/165630)

### Digital Preservation of Cultural Heritage for Future Generations

Ashwani Kumar Aggarwal (2019). *Digital Curation: Breakthroughs in Research and Practice* (pp. 295-308).

[www.irma-international.org/chapter/digital-preservation-of-cultural-heritage-for-future-generations/209336](http://www.irma-international.org/chapter/digital-preservation-of-cultural-heritage-for-future-generations/209336)