# RECREATING TRANSMEDIA STORYTELLING FOR CULTURAL HERITAGE

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***ABSTRACT***

It is essential to acquire knowledge through an experience that does not exhibit any boundaries or limitations about the topics of learning, as this type of learning is essential. To learn in a manner audience that does not exhibit any boundaries or limitations about the topics of learning. The form of learning also comes from feature movies. Audience in today's world comes from a diverse range of family situations, and many educators are now faced with the reality that their pupils are armed with a wealth of knowledge that has been primarily accumulated via the use of digital media, social media, and audio visual. Using qualitative and content analysis, this article examines movie and documentary that filming location in Yogyakarta. The content to gain new information and experiences, the pace at which revisions to the approach of teaching are implemented is orders of magnitude slower. It is without a doubt one of the areas of lesson planning that presents the most difficulty for teachers, and it is highly likely that this is the most significant hole in the subject that our audience gets. On the one hand, integrating corporate storytelling and Cultural heritage could cause tension between the making of meaning through movies. These debates are challenging the way that we think about teaching Cultural heritage using transmedia storytelling. On the other hand, between Cultural heritage facts as entertainment, it is possible to present the subject matter in a variety of forms of media that are already well known to the audience.

## A. INTRODUCTION

Yogyakarta as a city of heritage is advised to employ audience to enhance visitor contact with cultural heritage. According to the context "little is understood about how emerging technologies relate heritage to people's lives and contexts" (Giaccardi, 2012). Silberman and Purser (2012) argued that audiences have exploited digital technology to strengthen the dominance of official narratives that have eroded and, in many cases, superseded individual and community memory.

Audiences are rich sources of cultural heritage content and have enhanced public access utilizing digital media. Audiences are producing databases of digitized books, documents, artworks, and 360-degree photographs of artifacts, virtual museum tours as webpages or films, and mobile-based customized experiences for the public to experience history and culture (Ardissono, Kuflik, & Petrelli,

2012). City as location of heritage enable the experiences of communities to digitally duplicate historical environments and generate communal narratives and spatial visualisations (Silberman & Purser, 2012, p. 14). In social media, people able to upload supplement objects with maps tagging, photographs in the social media account, pictures of documents, and short video to create a range of stories about an object. This supplement object used by the filmmakers to place as production design and art directing. Audiences are increasingly considering the public by talking about heritage through social networks and offering chances for public participation.

Visitors who travel to investigate history, tradition, and culture are a crucial audience for many cultural heritage institutions providing transmedia experiences. After the movie release, the understanding travellers and their sub-communities can enable audiences and the tourism sector build complicated, digital visitor experiences. As the tourism industry evolved in recent decades, it began subdividing travellers into groups or communities to better focus communications, marketing materials, and visitor experiences. 'Cultural heritage visitors' are transmedia's target audience. Heritage is "what we inherit from the past and utilize today," whereas cultural heritage tangible material such as old architecture, landmarks, landscapes, artifacts and intangible form, such as music, beliefs, rites, and folklore (Timothy, 2011). Cultural visitors "visit cultural attractions away from home to satisfy their cultural demands" (Richards, 1996). The concept of cultural heritage tourism was used in the 20th century to describe travel to an area to experience its history, landscape, and culture (Ungvarsky, 2017). United Nation World Tour Organization (2018) defines cultural tourism as people motivated to learn, discover, experience, and consume tangible and intangible cultural attractions/products.

According to the spectators of 'Ada Apa Dengan Cinta 2', associated the movie locations to visual arts, buildings, architecture, story behind historical and cultural heritage, local culinary, original literature, local music, industry of creatives, and living cultures with their lifestyles, value systems, religion, beliefs, and traditions. Cultural tourism includes heritage and modern cultural practices. Cultural heritage tourism relates to both the venues people visit and why. These broad criteria indicate a desire for experiencing the history and culture, but studying prior studies on cultural heritage visitors can assist determine their demographics, interests, and user model or target audience for transmedia tales.

Cultural Heritage in Yogyakarta, since legacy is built by many, not just professionals, the public should be able to participate. Digital culture narratives are institutional and managed well by funded, for engaging the public with cultural heritage. The end products are database-like websites with searchable artifacts. Cultural-heritage websites often become "ghost websites" (Grabowska, 2017) or

"dead" after debut and publicity, when visitors have no reason to return. The creators are focused to measure user comprehension, immersion, and satisfaction. Warwick (2012) states user testing is generally left too late in academia and industry, and consumers are asked for comments when the product is built and audience are evaluating the prototype (p. 4).

Transmedia narratives could help democratize the construction of cultural heritage narratives by including diverse views by combining expert-created content approaches. Analysing content to get historical perspectives and archiving (Adisaputra, 2022). Transmedia storytelling offers opportunities to broaden the social groups interested in heritage and the types of histories shared in the digital space in social groups and to provide a platform for evolving the interpretations and contributions of public to local heritage. Storytelling provides identity and unites individuals (Walker, 2010). People develop narratives about places, monuments, and events, contributing to communal memory (Walker, 2010). Public history research, which focuses on non-academic audiences, social media application, and collaborative methods, has been applied to storytelling.

There is a need for systematic methodologies for producing and analysing transmedia digital narratives for the scholarly, public, and commercial cultural heritage sector. Many public engagement programs focusing on narrative co-construction are difficult to establish, manage, and evaluate, especially across disciplines and sectors and considering non-expert inputs. Before creating and distributing a digital cultural heritage narrative, communication and engagement goals and quantifiable outcomes must be identified. Many digital archives are being established, but the audience is not extensively used by the public. Virtual exhibitions can become outdated rapidly, and some museums use the latest new media technology to engage the public, but audience lacks a narrative.

## B. METHOD

These papers are used in discourse analysis to refer the dialog between filmmakers and audiences. The information explosion has resulted in a rise in narrative publishing, suggesting that storytelling can build higher-level information patterns.
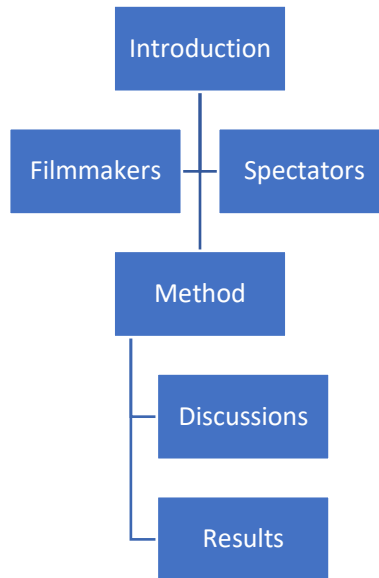
Figure 1. Research Flow Discourse and IMRAD

The research flow of this article is viewed from filmmakers and spectators, elaborate the method and get the discussions in order to get the results. The concept and data storytelling, point to the emergence of multiplication and its worldwide mashup of orality and literacy, power and knowledge apparatuses constructed on the mythos and logos, tale and logic (Santyaputri, 2019). The new patterns emerge as a result multiplication digitalization, when story and logic are two fundamental forms of pattern created. With critical design, we can form by think and action.

Filming Location in Yogyakarta, according to IMDB.com movies that took filming location in Yogyakarta recorded 117 titles since in between 2000-2022. 45 museums, 5 temples and 69 historical landmark.

Using IMRAD method, the Introduction, Method, Results, and Discussion framework used in this article to employ storytelling. Even though audience uses it frequently, most scientists are unfamiliar with the technical term IMRAD or its three stages narrative structures: I represented the beginning, M and R represented the middle, and D represented end. The most crucial revelation of Cultural heritage is that stories and arguments can be used to acquire formal knowledge and conceptual comprehension, in the traditional media and digital archives. Stories can convey basic research and learning activities such as discovery and interpretation.

## C. RESULT AND DISCUSSION

We consume media on our phones and laptops, but few of us develop the confidence to create media. Digital culture is shaping culture, which includes criticising media consumer as well as a creative medium. Screen and mobile devices have capabilities to edit and turn the visuals of media that most people overlook. The Internet are providing free apps platforms that many people are unaware of. Critical design examines and generates media, ranging from literature to picture to short videos, and it all begins with producing.

This research yielded three practical and application outputs: the Seven-Phase digital narrative Development Theoretical Framework. The following are included in the seven-phase framework for developing non-fiction digital narrative systems:
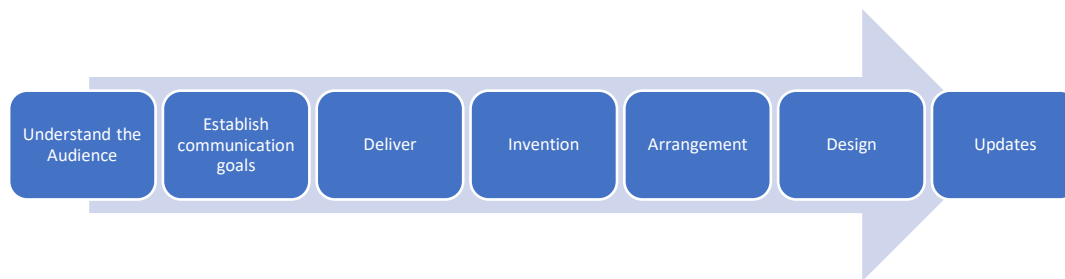


Figure 2. Seven Phase Digital Narratives systems

This was created by expanding digital narrative theory specifically for nonfiction by first reviewing the current state of the art in published literature across disciplines, and then drawing on rhetoric and transmedia narratology to create a development framework (or set of strategic guidelines) applicable to any feature digital narative and/or transmedia narrative project. The Creator-Producer Transaction Model, which represents the digital narrative process, could help rhetorical narratologists and other scholars interested in analysing the author-reader relationship, which has traditionally been studied in print media, to broaden their theoretical engagement to digital and transmedia narratives (Basaraba, Arnds, Edmond, & Conlan, 2021).

Entrepreneurs, innovators, and artists are no longer the only ones who can innovate, invent, and be creative. Digital media hasten democratization, and critical design guarantees that critical thinking remains an important component. Cultural heritage promotes critical thinking in multimedia format. Its significant design techniques make it possible to create transmedia knowledge. Critical design deals with why and for whom we generate to represent an idea, inspire others, or change the world.

Why creator need an audience? How effective the form apart of the critical design? Is it efficient and effective enough? Traditional versus emerging?

Critical design investigates what we produce, how sustainable it is, why we produce it, and for whom. Creating the medium according to the audiences introduces the forms, activities, locations, and design framework used cultural heritage to democratize digital media. We investigate some of content creator or influencer from many platforms in order to see how the creator becomes an agent of change.
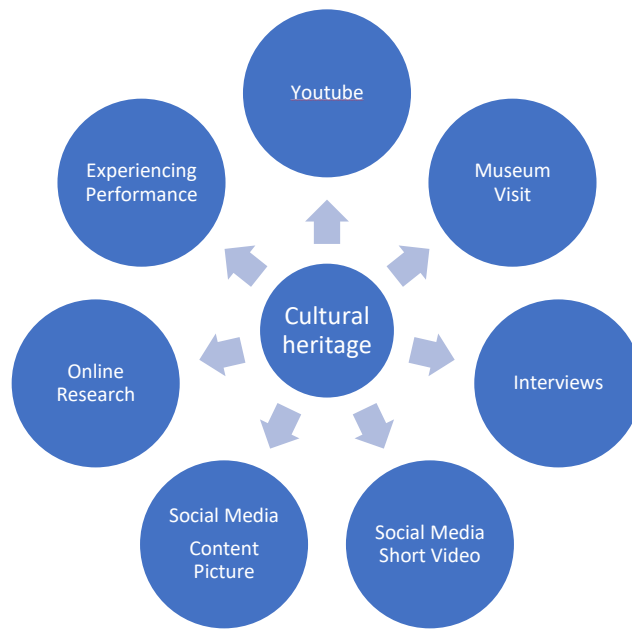
Figure 3. Learning Method of Transmedia

Through hypothetical but real goods and conditions, critical design provides a post-ideational and post-logical approach of concrete speculative reasoning. We can address ethical and societal challenges in everyday life by presenting abstract topics as hypothetical products.

Cultural heritage addresses creating a way of thinking and doing in the environment that engages the mind, body, and soul. It is necessary to create thought-action figures. Critical design pedagogy at Cultural heritage entails creatively developing products, events, or processes. Transmedia design necessitates thinking-acting across media, as well as engaging the senses and cognitive abilities. Cultural heritage's instruction includes speculative artifacts, counterfactual statements, and imagined worlds, all of which can become real, high-resolution, and concrete through iterative trans mediation. Doodles are transformed into books using diagrams. We could look at ways to connect literature and media through design in order to expand critical thinking into critical design.

From The Power of the Media to The Power of Social Media, analytical design thinking is integrated critical and creative thinking. Critical thinking encourages involvement, intervention, and leadership in his design thinking. Gender, power, and talent are all characteristics that influence who gets to construct our environment, according to design thinking. Cultural heritage's critical design promotes cultural, organizational and the effectiveness of technical approach by combining critical thinking, design thinking, and tactical media. Critical design thinking provides audiences with practical techniques for conducting of value. The earliest efforts at classroom involve reconsidering the college's work and learning facilities.

Cultural heritage thinks that democratizing digitality necessitates a shift in values is to reform the learning spaces, media, process and specific habit of media while also empowering the audiences to approach knowledge  critically and creatively.

Digital storytelling on cultural heritage through video, digital storytelling is a powerful tool to share ideas and experiences. Cultural heritage is a pioneer in the creation and distribution of digital storytelling to individuals, communities, and organizations. Storytelling has the power to change people's lives and communities. Ever since social media platform exists, it changes how people communicate and the medium as well.

The basic method entails writing and recording a personal story, creating a simple and captivating visual track, and combining the audio and visual into a short, powerful video. At the same time, cultural heritage content has broadened digital stories by teaching a large number of followers. Storytelling has become a global social phenomenon, with creators and institutions using it to expose a variety of social relations and improve public relations. Creators uses personal stories to depict the city and invest in human circumstances. Businesses and organizations have constructed transmedia and strategic storytelling techniques, and they have incorporated stories into their communication strategies. Cultural heritage has become one of the creator's story's content. This highlights the impact of the humanities on individual lives as well as their relevance in contemporary culture.

With our blend of expertise and common discourses, cultural heritage embraces digital storytelling as a tool for incorporating mythos and imagos (story and images) into discursive practices dominated by logos and eidos (logic and ideas).

Digital storytelling exemplifies how experience and knowledge can be transferred across mediums, sectors, and organizations. Theorists subconsciously use stories and other storytelling in

their academic works and presentations. To engage the audience and introduce the topic, anecdotes are used. Any logical or rhetorical appeal to history or historical evidence, whether indirect or direct, refers to the unfolding of a time-based narrative, from a thorough explanation of a particular event to a series of related events to an embracing grand narrative—such as Enlightenment or Progress.

From Audience to Agent of Change, transmedia storytelling study has mostly concentrated on the fictional works since 2006, with the mothership or origin narrative typically being a novel or comic book series that has snowballed into various transmedia extensions of the storyworld. Transmedia narratives have incorporated numerous new types of interactive narratives lalain recent years, such as video games, interactive web documentaries, and mobile apps. This paper took a transdisciplinary approach to expanding current theory on interactive digital narratives, including a theoretical framework for evaluating and constructing distinct genres of interactive digital narratives for nonfiction themes, with case studies on cultural heritage. Existing digital narrative genres, a rising field of study, were examined utilizing methodologies and concepts from media studies, narratology, and ludology to better comprehend their technical composition and subject applications. These advancements give an additional theoretical foundation for developing smart and meaningful digital narratives that fulfill stated communication goals.

In summary, this paper supplemented existing digital narrative theory, and evaluated it using surveys disseminated to two user groups (creators and the followers), completing the three components of research; theory, practice, and evaluation. Following that was a second case study on the AADC2 the movie and Street Food Asia's on Netflix, which is still in the process of remixing and production from the spectators.

AADC2 the Movie and Street Food Asia's on Netflix is an example of the effort from institutional that well prepared to have the goal beside of entertaining but also educate the spectators. This remix was selected by a team of researchers, local project partners, a fiction writer, and technological experts rather than being remixed from a large-scale digital data analysis. The bigger transmedial network of connected narratives from Yogyakarta began to emerge as this mobile application was being built. Through the case study presented in this paper, the audience for a social media initiative highlighted how museums and monuments operate as physical venues where part of the macro-narrative existing and visibly indicates to story consumers that there may be more to learn. The Yogyakarta landmark, for example, now serve as tangible markers for digital tales within a smartphone application, and an accompanying printed passport allows tourists to monitor which spots audience has visited throughout the 165-kilometer path. This project includes many long-term

partners, and historians are still uncovering missing bits of the stories of the 1,490 tenants who emigrated. The museums serve as reference points for guests who want to walk in the footsteps of the 1,490 in a more sustainable slow tourism style. Both case studies demonstrated that there is significant potential to further connect associated sites using transmedia narrative methods (and cross-marketing) that consider the seven stages of creation. The audience also emphasized how multiple cultural heritage sites around the world can be linked through a digital narrative space for virtual exploration, how newly discovered semantic connections can become part of a larger transnational and multi-perspective narrative, and how this can contribute to increased visitor awareness.

## D. CONCLUSION

It should be noted that transmedia storytelling cultural heritage necessitates significant preproduction research time and eligible resources to review existing content and curate narrative. Feature films such as AADC2 The Movie and Street Food Asia, for example, benefit of viewers who become content creators across multiple platforms. Historians, sociologists, and culinary experts could identify historical and cultural moments from archives discovered artifacts for inclusion, and filmmakers and/or writers could help develop the protostories.

Recreating transmedia storytelling necessitates at least some level of multimodal discourse analysis, and project teams can use the seven-phase creation framework to guide the creative process and develop a strategy for recreating nonfiction narrative contents in the most appropriate media for the communication goals. Despite the fact that this paper only included two case studies, the seven-phase theoretical framework was intended to be applicable to any non-fiction digital narrative category, such as online games, virtual exhibitions, documentary, and other medium. The future creators of digital cultural heritage narratives could also use the trial and error method of recreate transmedia and an emergent structure to nartivize cultural heritage and increase public participation with history.

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