

TRANSMEDIA STORYTELLING AS THE NEW GENERATION STORYTELLING FORM ON MEDIA: “RAFADAN TAYFA” CASE STUDY

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ABSTRACT

This study has been conducted through a case study to show how transmedia storytelling, a new media storytelling way, is performed on Turkish media. *Rafadan Tayfa* story was reported as the case study after giving information about the principles of transmedia storytelling with some successful Hollywood and Turkish examples so that they stand for how transmedia projects have reached success. In this paper *Rafadan Tayfa*, a very popular fiction story among children and even parents, was studied to show what ways Turkish media uses to perform a transmedia project successfully. In the analysis part, all the platforms across which the story unfolds were analysed in detailed and with illustrations. It is seen that Turkish producers conducted *Rafadan Tayfa* transmedia project as both a marketing and social responsibility strategy, which makes the story a Turkish media brand.

INTRODUCTION

Storytelling is an ancient art which has been used to pass down histories, rituals and traditions. From past (a war, a folkloric dance, ancient people's way of life, etc.) to present (having something in a restaurant, sharing a good time with friends on holiday, the moment to buy a new bike for a child) people experience many stories everyday. And reseraches say that people can get a message from a story and keep it in mind much longer than any other way of communication (Buckner&Rutledge, 2011). As it is thought people left some illustrations of their lifestyle on cave walls, statues of great epic heroes, biograhies and autobiograhies of famous people in history, it can be said that people have always wanted to be immortal or a model for the rest of next generations perhaps with a naristic instinct. So, storytelling has been seen as a need to survive for many cultures, societies, empires through history. If a story does not spread, it dies (Jenkins et. al, 2013). As communication exists the story can also exist. So for five generations, communication technologies have evolved starting from “speech”. But oral storytelling tradition cannot be permanent for the survival of the story because it ends when a listener report it to another listener. Then “writing” has arisen as the second generation, which is more permanent to give a longer life chance to the story. After “printing press” was invented, a new generation of communication technology had the opportunity to spread more easily and faster. However, it was not enough. With fourth generation “broadcast” stories could be narrated on TV and the radio. Both visual and audial memories of people could keep stories in their mind much longer. At last, a brilliant child was born and called “internet” which gives a more living communication chance among many senders and recievers (Konzal, 2011, p.36). And this new communication technology has given birth to a new era storytelling way, “transmedia storytelling”. According to this new storytelling, a story can unfold across many platforms (Jenkins, 2006) which can expand its lifespan. And in this storytelling strategy, the audience has the chance to give a shape to the story as a user by participating in the activities on the entertaining platforms they like. Using both previous generation communication technologies and latest internet technologies (TV, the radio, novels, comics, magazines, social media, online settings, mobile applications, ARGs, video games, interactive real-time organisations, etc.) transmedia storytelling is today used by many producers in advertising and marketing areas to promote their brands and products to a larger mass, educators to get students involved in the learning process, politicians or social responsibility representatives to spread their campaign by attracting their audience and so on. So, what ways should a storyteller follow to give a longer life to his or her story?

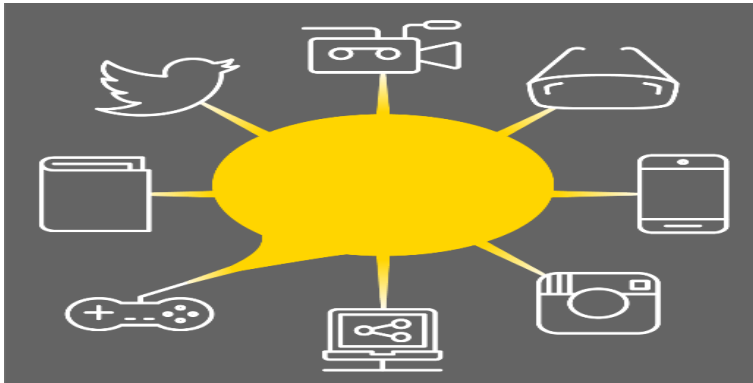
TRANSMEDIA STORYTELLING CONCEPT and EXAMPLES

Transmedia storytelling is said not to be a recent concept although it seems to be a brand new term. It can be called as a multi-platform storytelling on a basic level. Actually, that ancient Greeks took the orginal *Odyssey* story from the oral tradition to statues and from there to new platforms rising in the course of time such as novels, cinema, drama can be shown as the starting point of multimedia storytelling, now called transmedia storytelling. The rising of multimedia tools since 20th century has exhilarated the flow of storytelling. In this sense, transmedia storytelling term started to arise together with the term “multimedia” (Dille, 2016). Multimedia storytelling became interactive when story audience did not only watch it as a film but also started to use the computer actively. The rising of smart phones, social networking sites, etc. has involved audience in storytelling and given them an active role. What has turned multi-platform storytelling into transmedia narrative

is giving this entertaining interactive experience into the hands of the audience. The term “transmedia” was firstly uttered by Marsha Kinder in 1991 (Gambarato, 2013, p.82). The one who made this term stronger and more spreadable can be seen as Henry Jenkins. Jenkins used “transmedia” as a term in *Technology Review* in 2003 and made its definition in his work, *Convergence Culture*, in 2006 (McDonald&Parker, 2013, p.27).

Transmedia storytelling can be introduced as a concept of which practice area is continuously making progress (McIntyre, 2016). On one hand, there is not a consensus on what transmedia storytelling means (Gambarato, 2013, p.82); on the other hand, it can be remarked that the first and most common definition came from Henry Jenkins. Jenkins defines transmedia storytelling as the unfold of storytelling across different media platforms making an independent and valuable contribution to the whole story just as puzzle pieces building a whole storyworld (2006b, p.95-96).

Figure-1. The Dispersion of Storytelling on Multi-Platforms



<https://www.coursera.org/learn/transmedia-storytelling>, 2016.

As it is seen in the figure above, an independent piece of the story arises on each platform consisting the whole story. However none of these pieces is disconnected to the whole story. On each platform a different entertainment experience expects for the audience or consumer. Different experiences coming together provides the audience with the chance to get involved in a pleasant communication process in total. Here comes a parallel approach with Jenkins from Scolari. Scolari (2009) states that each story part which is narrated on a different platform such as cartoon, cinema, TV is presented by making a difference fitting that platform. By this style, transmedia narrative differentiates from adaptation (p.587). In this sense, stories directed into one another across various platforms should catch harmony between each other to serve for the overall storyworld however they arise as stories different from each other at the beginning (Gomez, 2010).

The approach that see transmedia storytelling as a practice of “worldbuilding” also stands out. This approach accepts transmedia storytelling as a deeper structure. Therefore, this structure in which the pieces of the story break up across different platforms and the audience follows these pieces by passing from one platform another reaches a depth that the audience gets involved in the story. As a result, the audience participates in the storyworld achieving a hunter-gatherer role (Long, 2007, p.28; Jenkins, 2009). In this respect, it can be seen the principle that the audience should be the “user” with an active participation lies under the roots of transmedia storytelling. In such a condition that the consumer or audience is asked to be involved in the transmedia project to be created, the primary thing to do is to create stories which will be able to firstly attract the attention the audience or consumer and then motivate them to spread it to some other consumers across many channels (Zalucuzskowski&Robinson, 2013, p.262). So, the question how the audience or consumer will participate in the transmedia story springs to mind. Many actions can be shown as examples which the consumer participates in the storyworld: to create a new content for an ongoing transmedia story on the network like blogs, social networking sites, video channels; to forward and share an existing content, to rank a content by giving a like on an official networking profile; to socialise online or outside with followers or fans whose likes conform to yours (Gomez, 2010).

A transmedia project should follow some necessities so as to achieve success. Foremost among these comes planning the platforms which the pieces of the story unfold across each other from the beginning of the project to the end. Here it is recommended to use at least three platforms across which the story can break up and flow. Each platform will make a new and valuable contribution on its behalf in order to execute the story dispersion in sync, algorithmically and addressing to the overall story (Zalucuzskowski&Robinson, 2013, p.269). Besides, five basic achievement fundamentals to be underlined strike: “cost”, “accessibility”, “functionality”, “relevancy” and “entertainment”. So that a transmedia project is able to be realised exactly, the audience or consumer should

participate in the process. Moreover, it is prior that they can afford the platforms to participate in the story in order that they can benefit from this participation process and the project can achieve its aim. So, this is the cost principle. The consumer will be able to be a part of the story actively just in this case. As the second principle, accessibility can be ranked: the platforms (social networking sites, TV, websites, mobile applications) to be accessed easily and everywhere should be selected. Thanks to accessibility the consumer will be able to participate easily. The platforms across which the story flows should not go out of order in case the consumer's motivation is not prevented. Otherwise, frequent faults will detract the motivation, which should be kept in mind as the functionality principle. Then, the part of the story which the consumer is involved in should be *related* to the overall storyworld; or else, disconnected story parts will lead the consumer to be confused about what he or she is doing. As the last principle, entertainment is shown: it is quite important to the consumer to enjoy the activity in which he/she is participating in (playing games, sharing on social media, chatting in forums, etc.) so that the transmedia project presented to the consumer's use can be successful (McDonald&Parker, 2013, p.30-31).

To look at the entertaining and successful transmedia storytelling examples it can be seen that most of them are famous fictions. Transmedia storytelling examples both in the world and Turkey might appear as either an advertisement of a product or a media fiction brand:

Figure-2. Superman Film



<http://www.rcinet.ca/en/2016/06/01/history-june-1-1938-superman-introduced-to-the-world/>.

Figure-3. Superman Video Game



<http://www.mobiletisim.com/haberler/superman-man-of-steel-iphoneoyunu-app-store-da-yerini-aldi>.

Figure-4. Star Trek Film



[https://www.vanityfair.com/hollywood/2016/09/star-trek-50th-anniversary.](https://www.vanityfair.com/hollywood/2016/09/star-trek-50th-anniversary)

Figure-5. Star Trek Animated Series



<https://fantazya.net/star-trek-the-animated-series/>.

In 1930s stories such as *Superman* and *Star Trek* firstly appeared as films on TV and comics in print but since then they have been presented to the audience across new platforms with technological developments (Sezen, 2014, p.45). Even today many fans from the young to the old play PC games, watch new versions on theatre, follow on Facebook or Twitter. So, they do not give up participating in these successful stories.

Figure-6. Star Wars Film



<http://time.com/4788422/best-star-wars-moments/>

Figure-7. Star Wars Video Games



<http://lol.disney.com/games/disneyxd-star-wars-rebels-strike-missions>

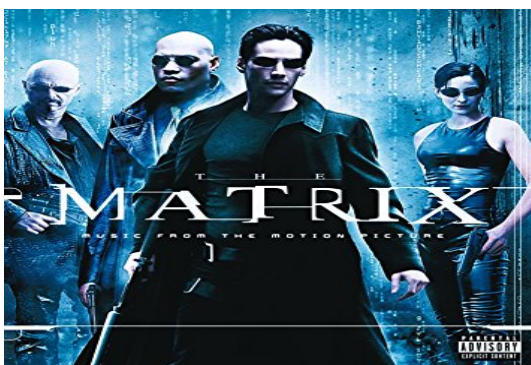
Figure-8. Star Wars Costumes and Toys



<https://frugalfun4boys.com/2016/02/26/star-wars-costumes-to-make-kids/>

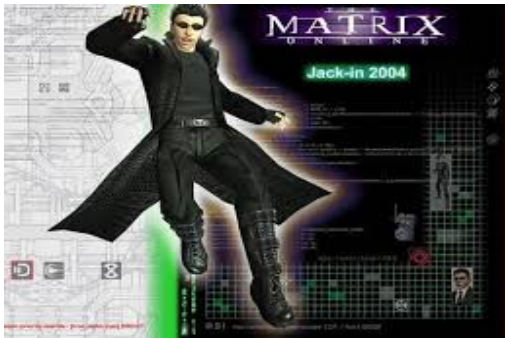
In 1977 the first *Star Wars* film was released. Within 26 years its story has lasted across multi media such as films, books, comics, cartoons, animated episodes, video games, costumes and accessories (Sezen, 2014, p.45). It is also known that thanks to the rapid communication network that the internet brought *Star Wars* have been involved in the storyworld across social media, online forums and mobile apps. The audience has made some comments about different parts of the story, shared another part on their official profiles and attended some organisations held on *Star Wars* (parties, conferences, film demonstrations, contests, etc.) dressing up like some characters such as Darth Vader, Luke Skywalker, Yoda, Rey, etc.

Figure-9. The Matrix Film



<http://cinemachoc.canalblog.com/archives/2017/03/24/34450293.html>

Figure-10. The Matrix Video Game



<https://www.ipetitions.com/petition/return-of-matrix-online>

The Matrix can be shown as another marvellous transmedia example. The story, which Wachowski Brothers started in 1999 as a film, has evolved into an interactive story in which the audience has taken the role as the user through web cartoons, other film series, PC games, animations in order to satisfy the audience' s hunger (Jenkins, 2006b, p.95).

Figure-11. A.I. Film



<https://www.sinemalar.com/film/1068/yapay-zeka>

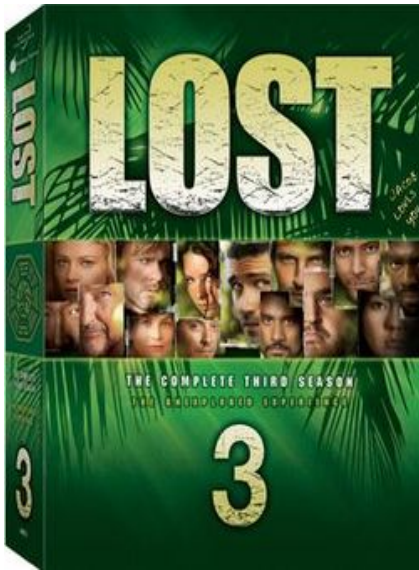
The Beast, which promoted the film *Artificial Intelligence* in 2001, has achieved over 3 milyon filmgoers and involved thousands of websites, phone calls to actors and real-time social organisations. In this sense, it has become the first alternate reality game (ARG) using massive interactive game.

Figure-12. Lost Online Game



<https://www.trustedreviews.com/reviews/lost-the-video-game-review>

Figure-13. Lost Episodes



<https://www.amazon.co.uk/Lost-Season-DVD-Matthew-Fox/dp/B000RHKG6E>

The *Lost* story presented as TV episode in 2004 captured the audience with its confusing and thrilling plot. The audience impressed with this story has founded online societies and even created the website *Lostpedia*. Besides, video games, a novel by a character in the story, websites created for the characters and a series of mobile apps have been included in the storyworld.

Figure- 14. The Dark Knight Film



<https://tr.pinterest.com/pin/334744184779587333/>

Figure-14. Why So Serious ARG



<http://batman.wikibruce.com/Whysoserious.com/ComicCon>

The *Batman* storyworld welcomed its audience in cinema with the new story part *The Dark Knight* in 2009. I has reached over 10 million participants with web pages, mobile interactive games, press, e-mail services, organisations and video chares. The audience participation has reached the peak with the ARG *Why so Serious?* fictionalised on Joker character (Berelowitz, 2011, p.6).

Figure-15. Survivor&Coca-Cola OlsadaYesek Campaign on TV



<https://bigumigu.com/haber/bigumigu-ozel-coca-cola-survivor-entegre-projesi-sonuclari-ve-analizi/>

Figure-16. Survivor&Coca-Cola OlsadaYesek Campaign on Twitter



<https://yaratidsnce.wordpress.com/2013/04/17/coca-cola-survivor-yemek-odulunu-olsadayesek-hashtagiyle-belirliyor/>

To look at the transmedia examples in Turkey, the project *OlasadaYesek* co-operated by *Coca-Cola* and *Survivor Turkiye* can be seen as one of the most striking examples. *Survivor* is a very popular TV reality show watched in the prime-time and the speaker and producer Acun Ilıcalı presents the next week prize by directing the audience to Twitter to give their favourite Turkish traditional dish name with the hashtag “#olsadayesek#” (meaning “I wish we could it now”). The most tweeted Turkish dish would be the next week’s prize with Coca-Cola drink in the programme. It reached to be worldwilde trend topic in ten minutes after Acun’s announcement (Karcı, 2018, p. 141).

So, from the definitions, explanations and examples it can ve inferred that the phenomenon, transmedia storytelling, is built on a tripod structure: “the story”, “technology” and “the audience/consumer” (McIntyre, 2016).

STORYTELLING FROM PAST TO PRESENT

Storytelling has become a part of human nature and culture throughout history. It is a very well known fact that all cultures tell stories eventhough they are told in different cultures in different ways (Boyd, 2009). As stories are *narrated*, they fundamentally depend on communication. But for communication, stories will not be able to be told. So, history has depended on storytelling all along. Here it can be shown as a signal that French *histoire* and German *Geschichte* words do not diffrentiate between the meanings of the words “history” and “story” (Peters, 2008, p.28). After four generations of communication technologies “speech”, “writing”, “print” and “broadcast”, storytelling has passed to a new generation with the rising of the internet. It is known that the new generation storytelling has evolved and skipped into show business (Konzal, 2011, p.36). Transmedia is seen as a suitable communication technology strategy so that the story does not end and spreadable.

It is known that communication technologies basically depend on storytelling (Konzal, 2011, p.36). What makes transmedia storytelling from traditional storytelling is the person who experiences the story can change the story flow in a way (Snibbe, 2016) because within the framework of transmedia narrative the audience can become a user by participating in the story. What important is that the story should never end; then, it needs to be a really profound and valuable one. A good story is seen as the backbone of a successful transmedia experience. The storyworld is the spine of the basic narrative from which new stories can be created, shared and grown with addings. New stories to be bon inside of the overall story belongs to the main storyworld forming the spine (McIntyre, 2016).

TECHNOLOGY REGENARATING THE STORY

Since the rising of the internet the size of mass media has started to expand. Within that period in which conventional media (TV, newspaper, radio) fails to satisfy the audience, a new comunnication medium has started to arise. New era media platforms (smartphones, tablets, websites, social networking sites, video channels) has sprung up as internet has expanded its network. Each new communication tool has accelerated and made informatin flow easier. So, new generation consumers adjusted to this acceleration has got used to the irresistable lightness of the speed of accessibility. And this has brought the need for new platforms which they can access gradually faster and easier.

On one hand it cannot be presumed the condition of the latest generation communication technology internet in the future; on the other hand, it can be said that it is much more developed than the previous four generations (Arthur, 2009, p.186).

Table-1. The Comparison of the Communication Technologies

Communication Technology	Medium Agnostic Communication	Diologue/ Monologue	One/Many Senders	Egalitarian/ Hierarchy	Potential Reach per
Speech	Yes	Dialogue	One	Egalitarian	5
Writing	Yes	Monologue	One	Egalitarian	4
Print	No	Monologue	One	Hierarchy	3
Broadcast	No	Monologue	One	Hierarchy	2
Internet	Yes	Dialogue	Many	Egalitarian	1

Konzal, 2011, p.52.

Konzal (2011) explains some terms on this table in such a way: *Medium agnostic* means that a communication technology is free from the use of a physical technology like broadcast depending on a radio or TV. Next, *dialogue/monologue* indicates whether this communication line proceeds on only one party or between two parties. As it is known, a dialogue is performed by two parties while monologue is practised by one party. Then, a communication technology can be uttered by *one/many senders*. When it is looked at whether one of the parties is privileged over the other, the privileged version shows *hierarchy* whereas *egalitarian* means that both parties are in equal positions. Lastly, the *potential reach per communication* is the number of communication parties in one communication. According to this ranking between 1 to 5, 1 is the highest reach while 5 is the lowest (p.52).

Compared to four earlier communication technologies it can be seen that internet shows a different, pattern from the earlier ones. It does not need another physical technology to perform because in today's technological opportunities many platforms (PC, laptop, tablet, mobile applications, TV, social media, etc.) can be used as internet provider. As it has many senders it makes dialogue much easier. So in such a democratic communication system internet technology is absolutely egalitarian.

Therefore, it can be clearly claimed that now the rapid advancement of internet technology has faced with a new communication strategy, transmedia, which regenerates traditional storytelling. Storytelling, which exists as communication exists, has evolved through five generations of communication technology. Today, when it reaches the upmost freedom, transmedia narrative gives a chance to storytelling to be perished in multimedia era. Through both traditional channels (TV, radio, newspaper, magazine, novel, etc.) and new media platforms (social networking sites, video channels, mobile applications, artificial reality games, etc.) storytelling manifests its independency and spreads really fast into one platform into another. In this way, as Jenkins (2013) says the story does not die.

So, why do people tell stories? Do all the media contents have to have a story?.. Stories are important to people so that they are able to understand life (Beinhocker, 2006, p. 126-127). One of the best ways to persuade people is shown as storytelling as it is accepted fixing into human neural system (Schank, 1999, p.12; Nigam, 2012, p.569; Tenderich, 2014, p.22). In transmedia storytelling understanding, audience participation is a principle (Jenkins, 2006; Gomez, 2010) because audience involvement in the story can reduce their persuasive resistance (Slater, 2002; Moyer-Gusé&Nabi, 2008).

MULTI-PLATFORM STRUCTURE DURING THE TRANSITION FROM OLD MEDIA CULTURE TO NEW MEDIA CULTURE

In old media understanding, one or two platforms, in which the story can be listened or watched, used to exist. In here what the storyteller narrated used to be granted by the audience with the passive role. However, according to today's new media perspective the audience can participate in the story on a platform that they enjoy, which takes them from their previous passive position. For example; within the old media culture *Star Wars* storyworld used to be presented to the fans by the film or comics but that didn't satisfy their hunger. On the other hand, internet has made it easier for the audience to access a new technological platform they like and participate in the story, which makes the users shaping it. So, the audience can be satisfied through 7/24-hour-accessibility (Sandler, 2009: 84; Hefner, 2016). When the audience gets involved in the story, they can shape it as well by sharing a part of the content on their Facebook, Instagram, Twitter profiles, making comments in chatrooms, sending an e-mail to a friend, going to a social real-time activity in a park, shopping mall, etc. As it is shown as an example before, *Star Wars* has become an immortal story because during years producers have used many different communication technologies especially print, broadcast and lastly and mostly internet. They have dispersed the different pieces of the story on different platforms such as cinema, TV, comics, PC and online games, magazines. They involve the audience in the story by giving a chance them to shape the story themselves. They could chat about the story on forum seven sometimes as spoilers for the next film, participating in *Star Wars* parties wearing the costumes, shooting short mocking video-films on YouTube, etc. In this way, the audience has become the user as well, which also makes them the hero.

As it is seen, the principle that the story flows from one platform to the other underlies transmedia storytelling. For instance; the plot of the story is firstly introduced in video games; then, another part is moved to TV as a film and the other part can flow as a mobile app and even goes on as a live performance on air. The critical point here is that all the pieces of the story flowing through different channels should gather under a single roof, the overall story. The story pieces continue on each other forming a meaningful whole within the same story structure (Paez, 2016).

In such a different media world, people have had the chance to get news from each other all around the world. TV and radio news have been giving news about people across the world. However they could not interact with them. In today's global life, more and more people can get in touch with each other through increasing media

platforms. When a man in a desert island in Africa shoots a video of his creative dance, all the other people in Europe, America, Asia, Australia even in Poles can see it on YouTube, Instagram, etc. and start to talk about it on different media channels. It does not only reported on TV or radio programmes and stop there but jumps into multi-media. So this man' s original story starts to spread all around the world giving it a long life.

TRANSMEDIA STORYTELLING CASE STUDY “RAFADAN TAYFA”

Rafadan Tayfa is a Turkish animation started to be on TRT Çocuk, the Turkish Governmental Radio and TV channel for kids, on 1st December 2014 (https://tr.wikipedia.org/wiki/Rafadan_Tayfa). The Turkish “rafadan” word means “soft-boiled”, commonly used for eggs, and “tayfa” means “crew”. So, the story is about the funny adventures of a group of children living in the back streets in Istanbul. To have a quick look at the characters and the story, there are four main characters in the crew: Hayri, Kamil, Mert and Akin. Hayri is a typical funny and gluttonous boy. Kamil is the tallest boy whose father runs a little grocery. Mert is a rational one and his brother Akin is the most intelligent (<https://eksisozluk.com/rafadan-tayfa--4617048>). The story is aimed to give some social messages to kids through the adventures of this crew. And many children in Turkey are real fans and follows the messages, which makes easier for parents to persuade their children about some lessons of life like consuming healthy products, behaving well to other people, leading a decent life and so on. Therefore, *Rafadan Tayfa* fans are not only children but their parents, too.

Figure-17. A TV Episode of *Rafadan Tayfa*



Resource: <https://www.trt.tv/izle/213364/rafadan-tayfa-26-bolum>

The story firstly started on TRT Çocuk, the TV Channel. In a very short time it attracted a lot of children into the screen. It is shown on TV every day approximately at same hours changing from 14:40 to 14:55. It lasts for nearly 14 minutes. At the end of each episode the audience is directed to go online for more.

Figure-18. Theme Song and Other Songs



<https://www.youtube.com/watch?v=K7typ0STJU8>

Rafadan Tayfa theme song “İstanbul’ un Bir Yakasında” has been a kids’ hit in Turkey since 2014. All the children who knows the story sing and enjoy that song. Even in YouTube channel it has a karaoke version. Furthermore, in all Social Interactivity Organisations for *Rafadan Tayfa* children sing it aloud and by heart.

Figure-19. Social Interactivity Organisations



<https://www.youtube.com/watch?v=o0VNRhWd-3k&t=121s>

Watching it on TV, children want to join the organisations by *Rafadan Tayfa*. These organisations are performed in mostly in shopping malls, some schools and big parks of the cities all around Turkey. Children come together and make big crowds with parents watching, singing and dancing during the show. In the show four heroes, Hayri, Kamil, Mert and Akın and sometimes the other characters are on stage as huge mockups. During and at the end of the show, the story gives a message again. So, the children participating this activity turn back home both having a good time and learning something useful.

Figure-20. *Rafadan Tayfa* “Türkiye’dir Burası” Musical



<https://www.youtube.com/watch?v=3kVCM4h6ujc>

And the story does not end after TV episode, theme songs in the film and YouTube karaoke videos, shopping mall social interactivity organisations. Then, it goes on the stage as a musical, “Türkiye’dir Burası”, which means “Here’s Turkey”. This musical is shown stage in every city of Turkey on different dates. Hence, another part of the story continued on the stage via the musical of which children enjoy the songs a lot.

Figure-21. *Rafadan Tayfa* Social Responsibility Projects



<https://www.youtube.com/watch?v=LHcPGzJITsw>

This story has also been a useful way to attract children into a healthy life style. Turkish Republic Ministry of Health made some social responsibility projects using *Rafadan Tayfa* story. The first one is “Sağlıklı Tayfa Rafadan Tayfa”. Within “Sağlıklı Tayfa”, which means “Healthy Crew”, children are encouraged to do physical exercises, delivered some healthy food and drinks and acknowledged about a healthy way of life. Even many schools adapt *Rafadan Tayfa* songs and dances into their activities and demonstrations.

Figure-22. *Rafadan Tayfa* School Grapes Ads on TV



https://www.youtube.com/watch?v=4yn_5bDMYcA

Figure-23. *Rafadan Tayfa* School Grapes Introduction by a Fan on YouTube

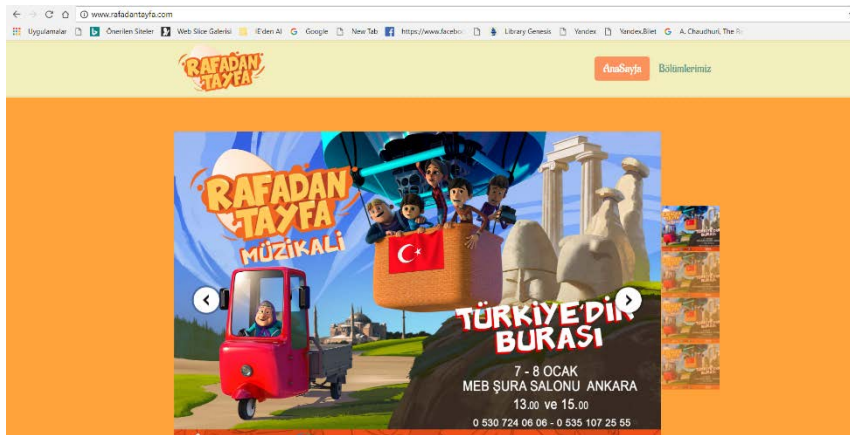


<https://www.youtube.com/watch?v=sRfAexmCggs>

The other one is “Okul Üzümü”, which means “School Grapes”. *Rafadan Tayfa* promotes the grapes, which is a healthy snack for children during school hours. So, by the support of the The Turkish Republic Ministry of Health and Ministry of Food, Agriculture and Livestock since 2014-2015 school terms *Rafadan Tayfa School*

Grapes has been delivered at schools twice a week. It is aimed to give a healthy and balanced growing-up understanding to children having the ages between the grades nursery and 4th grade primary school students (<http://tegm.meb.gov.tr/www/okul-uzumu/icerik/360>).

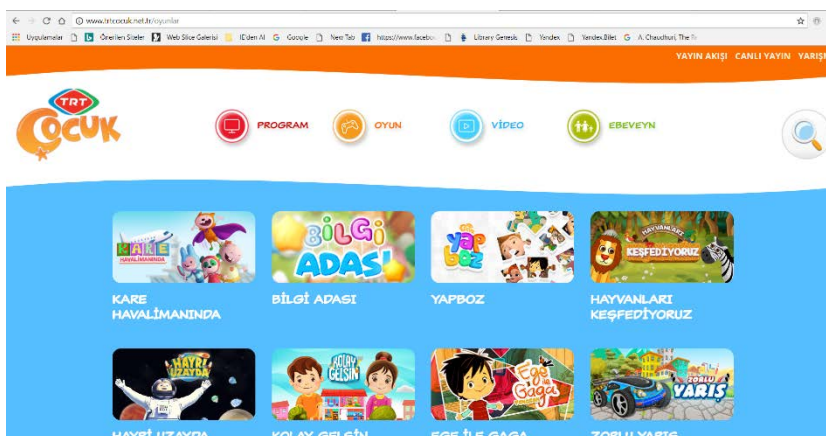
Figure-24. *Rafadan Tayfa* Official Website



<http://www.rafadantayfa.com/>

This is the official website homepage, which includes the announcements of organisations and some recorded episodes.

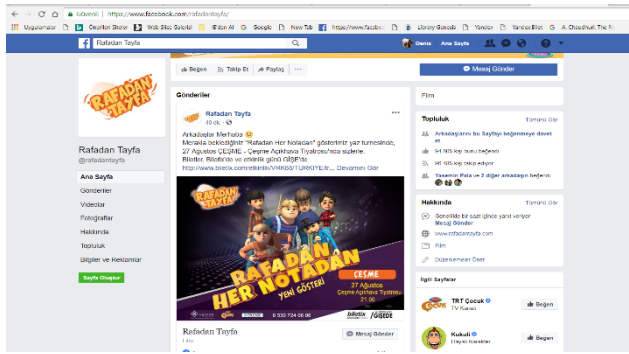
Figure-25. *Rafadan Tayfa* Official Website



<http://www.trtcocuk.net.tr/oyunlar>

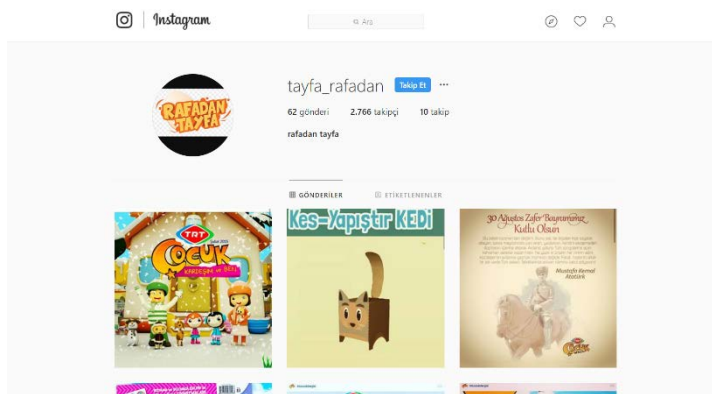
The other website is TRT Çocuk' s official one including the programme, games, videos and even parents tabs. After the audience is directed to go on the website, they can watch the time schedule for the next episode, play some online games, watch the previous parts and parents can be acknowledged about children.

Figure-26. *Rafadan Tayfa* on Facebook



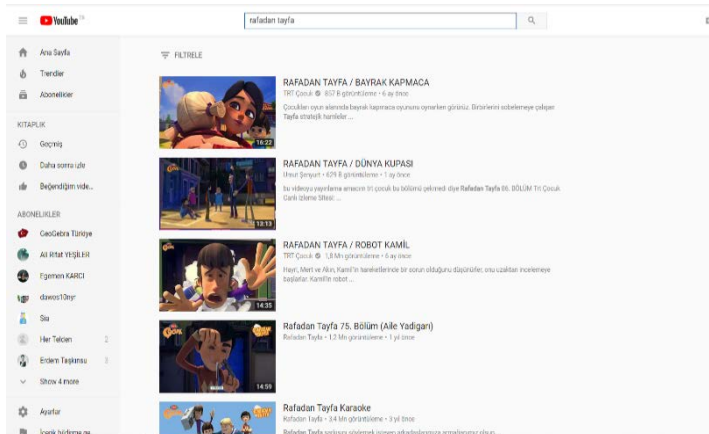
<https://www.facebook.com/rafadantayfa/>

Figure-27. *Rafadan Tayfa* on Instagram



https://www.instagram.com/tayfa_rafadan/?hl=tr

Figure-28. *Rafadan Tayfa* on YouTube



https://www.youtube.com/results?search_query=rafadan+tayfa

Many fans of *Rafadan Tayfa* participates in the story by sharing photos or videos, making comments, and even giving tricks about the games on YouTube, Facebook, Instagram platforms. Besides, they can even play many games and watch videos on mobile applications.

Figure-29. *Rafadan Tayfa* Franchise



http://www.misketpasta.com/tr/pasta_ozellikler.aspx?catID=1&catSubID=4&productID=3108

Figure-30. *Rafadan Tayfa* Mask



<https://www.youtube.com/watch?v=0bbCNZnr8hc>

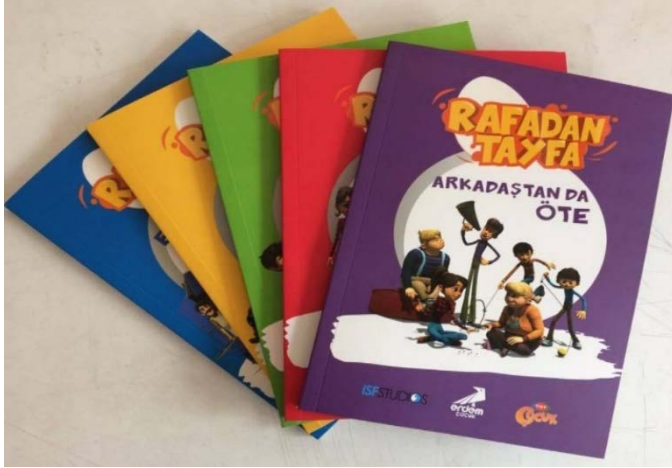
Figure-31. *Rafadan Tayfa* Coin-Box



<https://kumbaramerkezi.com/urun/ofset-baskili-teneke-kumbara-tipali-cok-kullanimli/>

Children get mad about buying *Rafadan Tayfa* franchises such as cakes, masks, coinbanks, and many others. As it is seen in Figure-30 the little boy even introduces how those masks can be used.

Figure- 32. *Rafadan Tayfa* Books



<https://urun.n11.com/okul-cagi-cocuk-kitaplari/rafadan-tayfa-5-kitaplik-set-trt-cocuk-P183060406>

Figure- 33. TRT Çocuk Magazine *Rafadan Tayfa* Issue



<https://cicicee.com/dergi/trt-cocuk-temmuz-2015/>

Other than new media platforms, old media platforms including print is still being used by *Rafadan Tayfa*. Book series and magazines can be found both in bookstores and online shopping sites.

CONCLUSIONS

After having a look at successful Hollywood projects with big budgets, a Turkish production *Rafadan Tayfa* was analysed as a transmedia project. The transmedia process which has been followed by TRT Çocuk producers was put in forward in detail as a case study. The questions such as which platforms were selected, who their audience were, what principles of transmedia storytelling were followed and whether they could achieve their aim were analysed.

Rafadan Tayfa addresses a large mass of audience consisting of many Turkish children and their parents. The story was shot firstly on TRT Çocuk, the Turkish Republic governmental TV channel, as an animation episode and directly after this an official website was created both under www.trtcocuk.com and www.rafadantayfa.com. While the episode on TV is about to finish it directs the audience to the website. On this website both children and parents can find activities to participate in such as playing video games, watching previous parts and gathering information about child care-education. On both website and official Facebook and Instagram *Rafadan Tayfa Musical* and other social organisations are announced, leading another part of the story to continue on another platform. Meanwhile, different parts of the stories on different characters go on magazines and book series, as well. The audience has been getting more and more channel to reach the story of which they are a fan. On social media they can make comments, share their experiences (so their own part of the story) and play online games. And when they go to real-time activities they have the chance to dance and sing their songs together with the mockup characters. There are some children as well who share videos like vloggers introducing the way how to buy and use *Rafadan Tayfa* franchises such as masks, money-boxes, etc.

While one aim is to promote more and more marketing tools leading to *Rafadan Tayfa* production it is also aimed to accomplish a social responsibility project. *Sağlıklı Tayfa* and *Okul Üzüümü* campaigns are cooperated by both TRT Çocuk Production and the Ministry of Health and the Ministry of Food, Agriculture and Livestock. Physical exercises and healthy nutrition were introduced to kids in social interactivity organisations and schools with the participation of the children, parents and educators.

As a result, *Rafadan Tayfa* story is one of the most popular media brands which children and parents are mad about. It is also one of the primary transmedia storytelling examples in Turkey. It can be found competent in transmedia project to be counted in its infancy period in Turkey because it can persuade its audience (especially children) to get the message such as good behaviours, studying hard, the importance of friendship, healthy lifestyle, etc. It can also be accepted as successful as it has reached a larger mass of audience and consumer participating in the project. And technically, *Rafadan Tayfa* producers are seen to follow criteria like “cost”, “accessibility”, “functionality”, “relevancy” and “entertainment”. All the platforms and activities are seen to be relevant to the overall storyworld, accessible for children easily and everywhere mostly free or with low costs and not giving big faults to function and children entertain participation in the story.

For next studies on transmedia, deriving from this study on children it can be researched how transmedia storytelling can be used in education by discourse analysis techniques or a survey, as well.

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