"ANIMADISH"

CAVE – ANIMATION, GAME AND MOVIE TRANSMEDIA STORYTELLING AND THE SCREEN MEDIA INDUSTRY POTENTIAL.

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Summary

The "Animadish" report investigates the synergy between immersive media technology, transmedia storytelling, and the hospitality sector in animation, gaming, and movie enthusiast communities, primarily centred in Japan, influenced by the experience economy. The Animadish project is an innovative initiative combining cinema, animation, and culinary arts, providing users with a distinctive transmedia experience using a CAVE system. As of late, the fandom culture market has become a highly profitable and rapidly growing industry, and this paper aims to showcase how integrating real-world culinary experiences and media immersion can foster digital industry development within the experience economy context, with an emphasis on potential marketing opportunities in the animation, gaming, and movie markets, ultimately impacting the movie and exhibition industry.

Introduction

"Animadish" explores the intricate interconnections of immersive media technology, transmedia narrative, and the hospitality industry within the contexts of animation, gaming, and movie fandom communities. The Animadish project is a pioneering initiative that combines the domains of film, animation, and gastronomy to provide a distinctive transmedia encounter within a CAVE (Cave Automatic Virtual Environment) setting. The communities predominantly reside in Japan and are susceptible to the impact of the experience economy.

The Animadish project is an innovative endeavour that integrates the domains of film, animation, and gastronomy, offering consumers a unique transmedia experience by utilising CAVE technology. Furthermore, the market for fandom culture has emerged as a very profitable sector with significant potential for growth in recent times.

The primary aim of this study is to demonstrate the potential influence that can arise from integrating real-life culinary encounters with immersive media in fostering the development of digital enterprises within the experience economy.

Background

Immersive

The term "immersive" refers to an event or situation that strongly absorbs and engrosses the participant, frequently to the point of feeling completely immersed in the sensory and emotional aspects of the experience. According to Ryan (2001, pp. 99-100), The primary constituent is perceived as the tangible realm, whilst the encompassing satellites symbolize potential yet non-actualized realms. For a world to be deemed feasible, it necessitates a connection to the central world via an accessibility relation. The demarcation between possible and impossible worlds is contingent upon the specific definition of this relation.

Immersive experiences usually involve many senses, including sight, sound, and sometimes touch, to produce the sensation of being entirely encompassed by or immersed in a specific scenario or location. These experiences are intended to make the participants feel like they are a part of the story, environment, or activity, blurring the border between reality and the simulated world. McMahan (2013, p.68) points out that immersion is a metaphorical concept based on the impression of being completely immersed in each experience, and it can be sought psychologically through many media. This involves feeling wholly immersed in a different reality, like switching from water to air, and this deep state of absorption catches all our attention and perceptive faculties.

Immersive and screen

The historical trajectory of cinema, a captivating odyssey that has endured for more than a century, has been witness to a multitude of technological innovations, artistic progressions, and shifts within the industry. Cinematography, which originated from scientific inquiry in the 19th century, has undergone significant development and now constitutes a lucrative sector generating billions of dollars in revenue. It serves as a very influential medium for both popular entertainment and communication purposes.

Since the late 19th century, The introduction of moving images can be attributed to notable inventors such as Thomas Edison and the Lumière brothers. The inventors developed technological apparatuses such as the Kinetoscope and Cinematography, enabling the production of concise films with a duration of approximately one minute (Science Media Museum, 2020).

Additionally, Loiperdinger and Elzer (2004, p.89) state that Lumière's film "Arrival of the Train" has achieved significant recognition in the realm of film history, serving as a prominent example of the medium's early origins as an immersive and impactful experience for audiences. This

iconic film, with a duration of according to fifty seconds, has garnered importance and solidified its place in the history of cinematic art.

Screen and cinema industry

Science Media Museum (2020) points out that by 1914, multiple national cinema industries had already been created, with Europe, Russia, and Scandinavia emerging as prominent contributors. However, the United States held a comparatively minor position. During this particular era, there was a noticeable shift in the length of films, with a greater emphasis placed on the art of narrative. The film business experienced a significant transformation during the 1930s, known as the Golden Age of Hollywood, primarily due to technological developments such as the implementation of colour separation and sound.

Following the year 1952, The utilization of stereoscopic cinema and evolving media technologies prompted us to broaden our perspective beyond traditional movie theatre displays to include the tangible surfaces of diverse gadgets that can exhibit three-dimensional imagery. Ross (2013, p.406) states that these technologies can generate the perception of physical things and vast three-dimensional surroundings, albeit for a limited duration. IMAX, a global leader in the cinema industry, has achieved notable success by operating a network of more than 1,500 screens across the globe as of 2020. This achievement can be attributed to the company's unique approach of presenting specifically crafted films alongside digitally enhanced versions of popular mainstream movies, available in both 2D and 3D formats. Remarkably, these screenings often incorporate supplementary scenes and immersive three-dimensional effects, further enhancing the cinematic experience for audiences (Science Media Museum, 2020).

Disruption by steaming

The film industry has been significantly impacted by the emergence of streaming services, which have provided consumers with more accessibility, affordability, and a more comprehensive range of options. In Australia, the introduction of Netflix in 2015 marked the emergence of subscription-streaming video providers as disruptive entities inside the broadcast industry. The notable increase of 30% in the number of subscribers in 2018 demonstrates that over 40% of Australian households presently subscribe to multiple streaming video services (Balanzategui, 2019).

Escaping the screen

Not only is the film business utilizing technology to enhance its business processes. The utilization of digital scenography in theatre performances has shown significant growth in recent years. In contrast, performances in several art forms, including dance, theatre, and opera, present many creative and technical challenges (Vincent et al., 2017 p.155).
In outdoor media utilization, 3D projector mapping has undergone significant advancements, establishing itself as a very captivating off-screen media.
The technique referred to as 3D projector mapping, or projection mapping, is a form of outdoor media that offers a very engaging experience. It involves projecting images, videos, or animations onto tangible surfaces, typically three-dimensional objects, or architectural structures. This methodology encompasses the customization of projections for specific objects, the adjustment of focus, and the modification of information to align with the diverse qualities of the surface. Consequently, the surface transforms into an architectural platform facilitating various performances or exhibitions, engendering a harmonious and engaging encounter (Krautsack, 2011).

Screen and Theme Park

Despite the changing circumstances of the film industry, the tradition of theatrical presentation continues to hold considerable importance within entertainment culture. During the 2010s, there has been a growing emphasis in cinema exhibitions on offering a wide range of immersive cinematic experiences. This aligns with the prevailing cultural trend towards leisure activities prioritising experiential engagement.

Considering the perturbation experienced by the cinema business due to the development of home entertainment during the 21st century, theme parks have proactively used new developments in screens and technology to improve their tourist attractions. One such innovation is incorporating 4DX technology, which aims to provide a comprehensive and immersive multisensory encounter that surpasses conventional cinema or theme park rides. This particular option is widely favoured by those who are in search of a heightened and captivating mode of amusement (Ndalianis & Balanzategui, 2019).

Interactive cinema

Traditional media sometimes encompass forms of communication that facilitate one-way interaction when the audience has a passive role. Examples of such media include engaging in activities like viewing films, listening to music, or reading books. On the other hand, new media

adopts an active user role and facilitates two-way interaction through direct involvement, thereby combining elements of media with interactive features (Subasi and Parsa, 2022).

Interactive cinema, sometimes referred to as conversational cinema or participatory cinema, is a novel conceptual framework that facilitates bidirectional engagement between the audience and the cinematic medium. The system employs non-linear narrative techniques and tailors the user experience according to individual preferences, actively involving the user and integrating them into the storyline through the presented choices (D'aloia, 2020).

Analysis
Transmedia

Transmedia is a narrative technique in which a story extends across various interconnected media platforms. Cross-media refers to the creation of spin-offs and adaptations, whereas "transmedia" signifies the presence of essential narrative components that unfold across many platforms. According to Jenkins (2003), transmedia narratives should not be regarded as inherently inferior stories but distinct narrative forms. Based on Hollywood legend, an effective pitch commences with a captivating protagonist or a fascinating setting.

From this standpoint, one could posit the following assertion: The presence of a well-developed character has the potential to accommodate many storylines, thereby contributing to the triumph of a film series. A well-constructed "world" possesses the capacity to accommodate numerous characters and their narratives, effectively initiating a transmedia franchise. In addition, Transmedia storytelling incorporates a diverse range of platforms and technologies, as well as the active participation of fans, communities, and audiences, as highlighted by Klaebe and Hancox (2017).

Cave Automatic Virtual Environment (CAVE)

A Cave Automatic Virtual Environment (CAVE) is a virtual reality (VR) system known for its high level of immersion. It is typically composed of a large cube-shaped or multi-walled chamber that serves as a projection surface for visual content, encompassing walls, ceilings, and floors. According to Ishii et al. (2019), the interior surfaces of the environment are adorned with rear-projection screens, while specialised tracking and input devices are incorporated into the setup.

Utilising transmedia to deliver a Cave Automatic Virtual Environment (CAVE) immersive encounter presents a multitude of advantages, hence augmenting the overall calibre and influence of said encounter. The transmedia method employed in this context aims to enhance the narrative's internal happenings and create a sense of ambiguity between fiction and reality

inside the visual medium. This approach smoothly extends the immersive experience to encompass the fan community, while leveraging technology to intensify the overall sensation experienced by the audience. According to Ndalianis (2012, p. 165), the media is presented on a screen of considerable size, encompassing a whole wall. This experience is enhanced by the absence of light and the presence of a sound system that envelops the viewer, resulting in an immersive environment.

Recommendation.

Experience economy and experience service.

The term of "experience" has been well established in the field of marketing literature, with its roots dating back to studies on experiential consumption. According to Holbrook and Hirschman (1982), this concept underscores the importance of customer experiences in the fields of marketing and consumer behaviour.

Service experience can be defined as the comprehensive encounter or interaction that a consumer undergoes with a service provider during their engagement with a particular service. The concept of service experience spans the entirety of the customer's journey, starting from the initial contact or engagement, extending through the service delivery process, and in certain instances, including post-service follow-up. Service experiences play a crucial role in the success of service-based businesses and organisations, since they exert a substantial influence on customer happiness, loyalty, and the overall reputation of the service provider (Zehrer, 2009). According to Klaebe and Hancox (2017), transmedia storytelling incorporates a diverse range of channels and technologies, while also emphasising the active participation of fans, communities, and audiences.

Additionally, Pine and Gilmore (1999) expound upon a transformation in the dynamics of business-consumer interactions and the exchange of value. In the context of an experience-based economy, businesses prioritise the creation of impactful and enduring experiences for their clientele, rather than only providing goods or services. This objective is achieved by deliberately eliciting pleasant feelings, such as joy, excitement, or nostalgia, as integral components of the customer experience.

Moreover, Jaakkola et al. (2015) state A conceptual framework has been created to explore the phenomenon of "service experience co-creation," and many dimensions of this notion have been identified. The concept of service experience co-creation is hypothesised to have significant marketing consequences. This includes enhancing our understanding of how experiential value is created and the fundamental role of social interactions in modern marketplaces. Additionally, it has the potential to drive the development of new marketing strategies and metrics.

Marketing potential on Animation, Game and Game market with example (Japan)

The anime subculture on a global scale has shown continuous expansion since the launch of major series such as Astro Boy in 1963. In recent times, there has been a notable surge in the global popularity of East Asian items, particularly Japanese pop culture and anime. Roman (2023) point that the Cartoon/Fantasy Organisation during the 1980s and 1990s is a compelling exploration of one of the earliest and most extensive fan networks involved in the dissemination and circulation of anime content among enthusiasts worldwide. Fuelled by a robust culture of engagement within its community and the broader anime enthusiast population.

The fanbase for these items experienced additional growth during the COVID-19 pandemic, as streaming platforms such as HBO obtained the rights to stream Studio Ghibli films, hence enhancing their accessibility (Coleman, 2020).

The 2022 expected value of the worldwide anime market was at around USD 28.61 billion. It is expected that the market will experience significant revenue generation primarily through the global sales of anime content and associated items. Moreover, it is anticipated that the industry would witness expansion propelled by the growing inclination towards online distribution and application games, which represent a substantial portion of Japan's international sales. According to Grand View Research, Inc. (2023), significant contributors to market value encompass many professionals such as animators, artists, publishers, developers, and other entities involved in creative endeavours.

The concept of drawing inspiration for fine dining meal courses from films or films is not a novel idea in contemporary times. However, many businesses in the entertainment industry primarily concentrate on mainstream films, such as Fork n Film in the United States and Taste Film in the United Kingdom. These establishments offer combined dining and movie-watching experiences, but they do not provide an immersive encounter through technological means that can fully transport the audience into the realm of the film.

In contrast, Japan boasts a plethora of themed cafés and restaurants that provide patrons immersive dining experiences centred around popular animated series and video games, such as Attack on Titan, My Hero Academia, and Gundam.

Additionally, an exclusive The Final Fantasy Eorzea Cafe, located in Akihabara, offers a very immersive experience to enthusiasts of the gaming community through the provision of culinary delights that were previously exclusive to the virtual realm of the game. In addition, the organisation showcases a variety of captivating items that have been transformed from

two-dimensional visuals on a screen into three-dimensional objects (Truly Tokyo n.d.). While a small number of these establishments are considered permanent fixtures, the majority are transient in nature, providing temporary enjoyment to tourists.

The branding strategy of the Animate Cafe entails capitalising on the widespread appeal of these franchises to allure enthusiasts and cultivate a distinctive encounter for patrons. This approach involves engrossing customers in the realm of Gundam and providing exclusive experiences that are not readily available elsewhere. By doing so, the establishment aims to foster a sense of camaraderie among fans and foster repeat visits (Beksh, 2023).

How experience economy works with CAVE Idea?

Furthermore, what distinguishes transmedia storytelling is not just the utilisation of multiple platforms and technology, but also the distinctive engagement of fan communities and the experiential aspect for audiences (Klaebe & Hancox, 2017). The integration of transmedia with a CAVE immersive experience offers a cohesive and captivating method for storytelling and fostering engagement. The assessment carried out by CAVE Media aimed to evaluate the degrees of attention, appeal, satisfaction, and potential for sharing that are linked to the utilisation of media in a public environment (Ishii et al., 2019). This approach leverages the unique qualities of each medium to enhance the overall memorability of the experience, rendering it an asset for the purpose of immersive media.

Future potential

In the realm of anime, a character is distinguished by a distinctive amalgamation of nomenclature and visual aesthetics that transcends the confines of any medium. Kopylova (2023) states that this characteristic enables the character to sustain its recognition and flexibility while transitioning between various situations and material formats, rendering it very suitable for transmedia development. In the context of a typical anime media mix, the primary role of characters necessitates the critical aspect of preserving visual consistency. The correlation between a character's representation and visual accuracy is intricate, encompassing a differentiation between fundamental design components and the overarching notion of graphic style, which impacts the visual depiction of the character (Kopylova, 2023).

This transmedia experience utilises an immersive CAVE environment to effectively merge the real world of audiences with food scenes from their beloved animations or games. Moreover, it incorporates a diverse range of well-regarded culinary arts dishes. The immersive experience

industry ecosystem model within the broader context of the experience economy pertains to the cultural and industrial ecology that facilitates the development of immersive experiences. Atkinson and Kennedy (2022) state that these hybrid forms encompass a convergence of nine distinct domains, namely film, festivals, theme parks and attractions, gaming, immersive technologies, brand agency, television, theatre and performing arts, and hospitality.

Furthermore, Pett (2021) highlights that the development of pop-up culture has seen substantial advancement over the last decade, leading to the formation of a hierarchical framework of exhibition patterns. The analysis of qualitative data and secondary sources explores how audiences engage with these events, emphasizing factors such as social interaction, emotional response, temporal trends, and economic factors, irrespective of the productions' artistic merit or financial constraints. Moreover, the researcher highlighted that the primary discovery suggests that these encounters offer prospects for familial bonding across generations, implying their attraction to a diverse array of age cohorts rather than being restricted to a particular demographic.

Challenges

Muhanna (2015) points out that enhancing CAVE-based projects is recommended in data-gathering techniques and conceptual models tailored for the CAVE environment. Exploring software engineering aspects and data interpretation methods specific to the CAVE is essential for developing applications optimised for this medium. Sketching, storyboarding, and low-fidelity techniques should be evaluated for their applicability to the three-dimensional CAVE environment, acknowledging the increased complexity of designing in 3D. Designers and developers should gain a deep understanding of the underlying structures of CAVE input and output devices to minimise delays and maintain the immersive experience.

Additionally, Subasi and Parsa (2022) state that the rapid development of digital and visual technologies in the 21st century has catalysed the advancement of structural applications and equipment used in immersive cinema. Nevertheless, the primary difficulty is in the ability to quickly adjust to technological advancements, as the immersive cinema sector operates inside a framework heavily influenced by technology and information. This industry undergoes transitions between conventional, contemporary, and postmodern aspects, all of which ultimately contribute to its advancement.

Conclusion

The Animadish project is an innovative endeavour that integrates components of cinema, animation, and culinary arts, offering users a transmedia experience within a CAVE environment. The primary objective of this immersive experience is to provide visitors with a thorough screen supper, incorporating the active involvement of our Otaku friends and community. Furthermore, it is imperative to investigate the difficulties associated with reproducing real-life movements and physical limitations within the CAVE environment. Additionally, there is a need to research the possibilities of including sensory aspects such as smell and taste into future input and output devices, which might be addressed through on-site culinary experiences. Nevertheless, it is imperative to promptly adapt to technological progressions, given that the immersive cinema industry functions inside a framework that is powerfully shaped by technology. Additionally, effectively managing information remains a persistent difficulty that necessitates careful consideration.

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