

WORLD BUILDING INTO BRANDS

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Introduction

The project displayed in this document addresses recent-talked-about themes such as the Metaverse, Creator Economy and digital campfires as contexts where the “who” works upon, World Together, a creative global movement founded in Singapore which connects the digital and physical worlds.

Within World Together’s business ecosystem, there’s a variety of stakeholders it has relation and has communicated with: Small and Medium Enterprises, Community Projects, Governmental entities, schools, Multinational Corporations and like-wise allies. Nevertheless, there’s lack communication to a key population, creatives themselves who remain clueless and this is when Graphic Design intervenes.

Throughout the document the different phases to the development of the project will be covered until getting into the building of the design proposal and its solution to the formulated problem.

Subject Delimitation

World Together is a global creative movement that's held by the company Together (founded in Singapore). Its main mission is to serve and build communities together with passionate people, by providing an ecosystem (world building) for People-Private-Public partnerships (3P), something that will be always present and be taken into account.

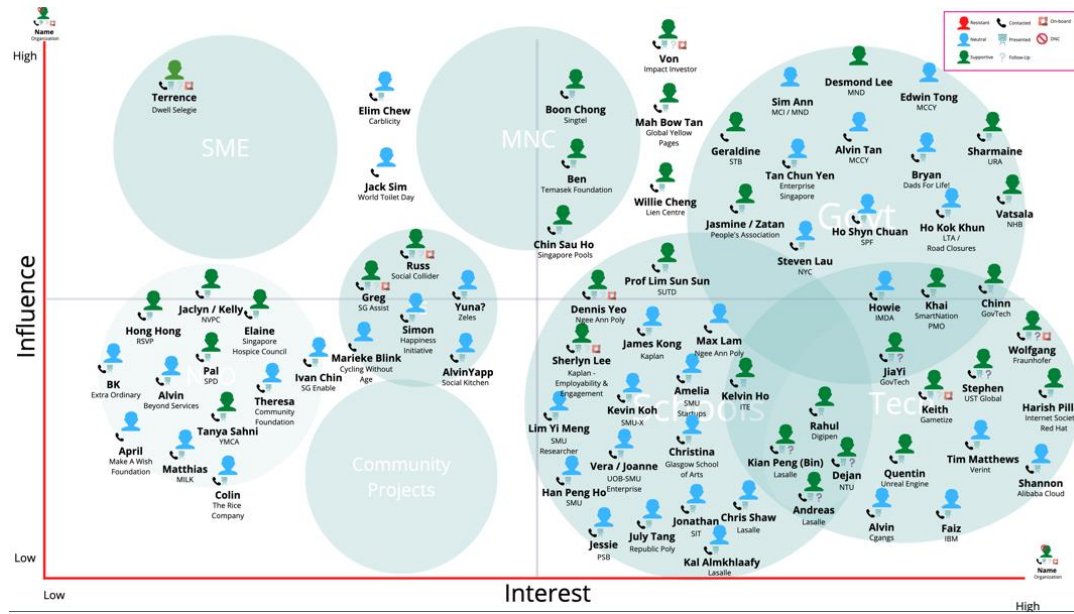
According to World Together's statements (2021), "People" are young underrepresented creatives (aged 20 to 25, Gen Z), who're single/unmarried, are full-time studying, their spending power is about \$1,000 USD/month and their expenses for basic needs are covered by their household. Their main needs are looking to start passion projects and find learning and job opportunities, but they face lack of resources and career clarity to develop and launch those projects in the Metaverse's Creator Economy (opportunities to be monetized for their user-generated content, create shared value with existing resources, seek opportunities in metaverse niche and co-create with the community). On the other hand, the "Private" and "Public" enterprises and organizations are the ones who can help cover the needs of the "People". A network who works with the idea and purpose of "Togetherness" in mind.

More in depth, the ecosystem of stakeholders goes like this:

- Founders / Investors / Grantmakers / Sponsors
- Consumers / Clients / Customers / Users
- Creators / Start-up entrepreneurs / Self-employed individuals / Service providers
- Many more actors who are within the ecosystem and who come from different parts of the world, meaning all 7 continents (Asia, Africa, Europe, North America, South America, Antarctica, Australia/Oceania).

Figure 1

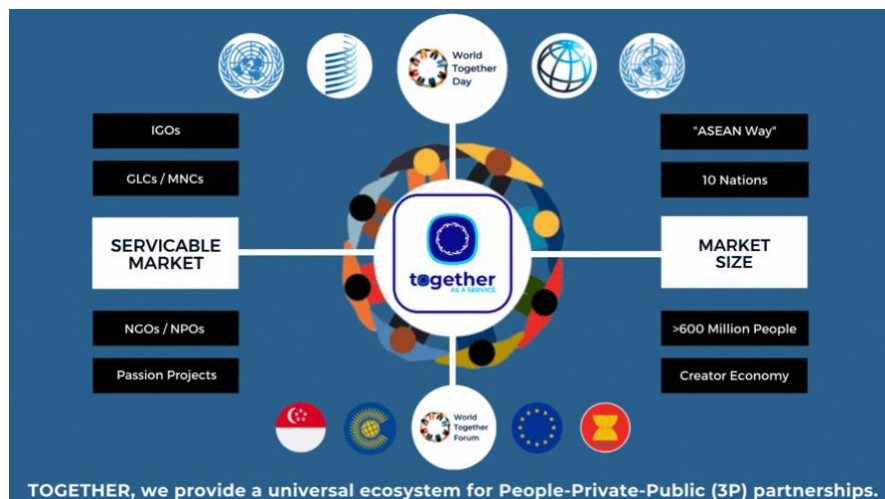
Map of Partners of Together



Note. From Map of partners, by Together. Copyright 2021 by Together.

Figure 2

Together's Business Model



Note. From TOGETHER, we provide a universal ecosystem for People-Private-Public (3P) partnerships, by Together. Copyright 2021 by Together.

Even though it has structured business model, has built up a strong web network of partners/allies (following the SDG#17 Partnerships for the Goals from the United Nations) and made its first creative outdoor showcase project on the 31st of December, 2021 featuring 23 creators from different countries, this is not the only aspect that makes today's social movements engaging and successful.

According to activists Jeremy Hermanns & Henry Timms (Apr. 27, 2018) in their article called "Build a successful movement in 4 steps". These steps are characterized by the presence of a brand and the participation of its people: 1. Find connected connectors, basically, building a network of partners, stakeholders, users, clients and much more; 2. Build a power brand and refine its voice/tone; 3. Lower the barrier, flatten the path, meaning one builds a crowd and uses relatability (according to the target audience's behavior) as a tool to make them increase their participation level); 4. Move people up the participation scale by making unique content, assets and look&feel, keep them engaged.

Furthermore, Hermanns and Timms (2018) explain that the new power is present in every long-lasting movement and should be that one that leads to people's active participation and involvement by complying, consuming, sharing, affiliating, adapting, funding, producing and at last, shaping.

This means, World Together has gotten past the first step, "find connected connectors" ("Private" and "Public"), however, has difficulty getting to the second phase, "build a new power brand", which allows the third and fourth points to happen, build a crowd (mainly consisting of "People") and move them in a participation scale. Thus, that "power brand" is the one that grants access to the creation of that long-lasting successful movement that World Together (2022) states as

a long-term SMART goal, reaching the point of being able to table a UN resolution for World Together Day (31st of December) to be commemorated officially as part of UN's International Days.

Visual communication, awareness and engagement of World Together and reaching out to the "People", the main beneficiaries and participants (who're able to share, affiliate, volunteer, produce and shape) makes the first step to the construction of a digital campfire of "Togetherness" (Harvard defines it as "People" gathering around the fire sharing stories, values, dreams and aspirations but digitally) if the movement plans to officially launch mid-year 2022 (in the months of June and July) to the public and reach long-term 1'000,000 young people from 30 countries, as well as start activities from December 2022 onwards, according to World Together's target numbers and long term SMART goals (2022).

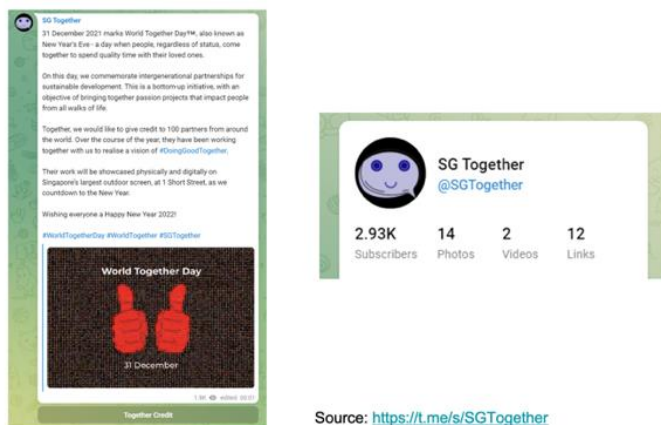
The founders and co-founders of World Together Derek, Yijie and Lumin (2022) expressed their interest in multiple interviews and personal talks in not only officially launching their brand to be seen by creatives around the globe, but doing so both in the social media space with their branded hashtag #WORLDTOGETHER and shown in Ten Square's biggest outdoor screen located in Singapore (a building called ABM Motors and one of World Together's partners).

Furthermore, when asking World Together, as of March 16th of 2022, about their social media channels, all of them stated that LinkedIn (has around 500 followers) is emphasized on building professional relationships with partners, sharing and providing news such as jobs for young people; Instagram (with around 200 followers and two posts as of April 2022), is used more to understand other brands content creation; Twitter has been used more for retweeting than tweeting and in between its followers are Canadian singer Justin Bieber and Japanese fine artist Yoko Ono; Telegram (with 2.93K subscribers) for announcements and news for partners; And finally, it's

planning on opening Discord exclusively allowing young creatives to co-exist with World Together’s partners, allowing the 3P ecosystem to commence its shaping.

Figure 3

Together Telegram Insights

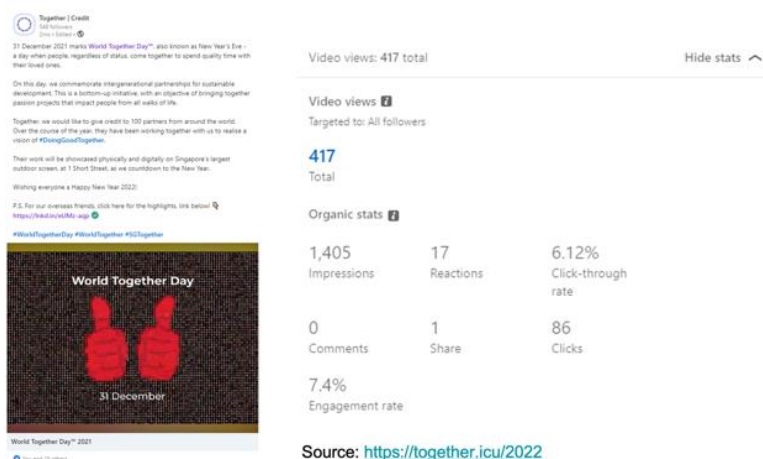


Source: <https://t.me/s/SGTogether>

Note. From “Telegram Insights”, by Together. (<https://t.me/s/SGTogether>). Copyright 2022 by Together.

Figure 4

Together LinkedIn Insights

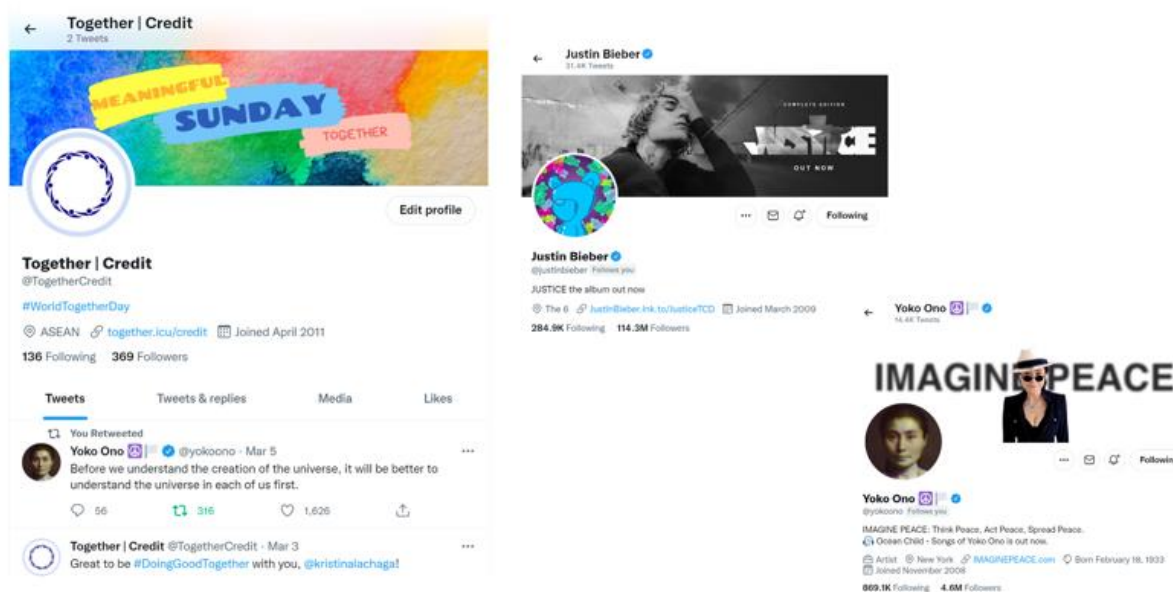


Source: <https://together.icu/2022>

Note. From “LinkedIn Insights”, by Together. (<https://together.icu/2022>). Copyright 2022 by Together.

Figure 5

Together Twitter Insights



Source: <https://twitter.com/TogetherCredit> (Followed by celebs!)

Note. From “Twitter Insights”, by Together. (<https://twitter.com/TogetherCredit>). Copyright 2022 by Together.

Towards their communication to their target audience (young creatives) in their social media channels the following was said:

We believe our posts are inconsistent, not visually engaging and these don't talk approach our manifesto of pursuing aspirations, leading conversations towards action and purpose of passion projects, following hopes and dreams equaling to empowering young creatives with their vision of change... It's not speaking to youth that is interested, will be or is already in the metaverse. (Cheung, 2022).

Problem Statement

World Together has a structured business model and ways of partnership networks and it's planning to launch in mid-year, furthermore, hold events in the month of December 2022. It's been focusing on the first step of the article "Build a successful movement in 4 steps" (2018) established by activists Jeremy Hermanns & Henry Timms (which applies to today's world movements, including those happening in the metaverse), which is "find connected connectors" in both "Private" "Public" sectors. However, it has difficulty getting to the second phase, "build a new power brand", the step that would allow World Together to build a crowd consisting of "People" and move them in a participation scale (complying, consuming, sharing, affiliating, adapting, funding, producing and shaping).

Apart from the network of intergenerational partners, the main participants, which are the underrepresented young creatives (mainly 20 to 25 years old, Gen Z), are the ones that have yet to discover (outbound and/or inbound) World Together because there's no brand presence/communication, nor graphic unity towards world building, creator economy and highlighting passion projects, leading to a no creation of a digital campfire (as expressed in World Together's interest for opening Discord, this year 2022, a platform where communities with different interests hang-out) where the "Private", "Public" and "People" reside in (be it real people from the "meatspace" or physical space interacting in the metaverse).

Problem Question

How to design World Together's power brand through digital storytelling in gamification around the concepts of Togetherness, Passion Projects and Creator Economy in the Metaverse, that enables young global underrepresented creatives, aged 20 to 25, to discover and first approach the movement?

General Objective

Design World Together's power brand through digital storytelling in gamification around the concepts of Togetherness, Passion Projects and Creator Economy in the Metaverse, that enables young global underrepresented creatives, aged 20 to 25, to discover and first approach the movement.

Specific Objectives

1. Apply the Design Council's 2019 Double Diamond Design Thinking methodology into the design proposal.
2. Co-create, along young global creatives, in the making of a visual representation that portrays aspired passion project visions.
3. Translate World Together's brand keywords and Gen Z's social media behavior into relatable brand assets for community building across social media platforms.
4. Gamify the participatory process of young creatives with digital rewards and incentives using digital campfire Bonfire.

Referential Framework

This section will not only include the state of the art, but elements that're part of the Creative Industry, social movements, young creative population studies and data and analysis applying the respective hybrid methodology, which will be covered afterwards. The information was obtained overall from primary sources such as interviews done to experts and events/live webinars, as well as secondary sources, such as articles, research papers and others, due to most of the information being of recent-nature. Every piece of information is taken into consideration for the design project realization.

Theoretical Framework

The topics that're going to be covered, even though most of them would be considered non-disciplinary (except from digital storytelling in gamification in the metaverse), they create the path and provide hints towards the design project realization, as they do have disciplinary relevance.

An example is that the metaverse (which will be talked about next) incentivizes the creation and use of user-generated content (content creation with the use of all sorts of tools and mediums, such as Augmented Reality) from those who are part of the Creative Industry (including Graphic Designers); Bonfire has functional aspects of system of communication and use of gamification and so do campaigns, possessing the ability to communicate and entertain, to only name a few disciplinary components.

The Metaverse and Creator Economy

Before understanding what the "Metaverse" is and will be as it's under still construction, there needs to be an explanation on the Web 3.0, a type of web capable of interconnecting and interpreting data through Artificial Intelligence, personalizing a user's navigation experience through behavior and patterns and is characterized for being open source and decentralized, meaning there's no need for a third-party authorization to for example, post something in the World Wide Web, nor does any organization own the web (AI Network & MetaSeoul, 2021).

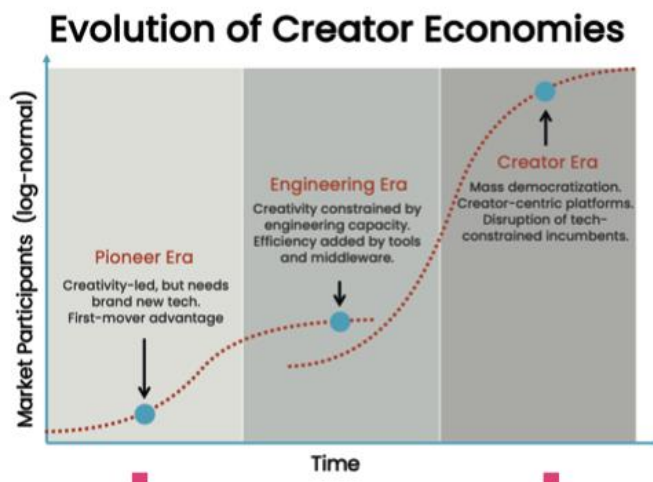
In the Web 3.0 resides what's called the Blockchain, where people own immutable ledgers to make and record transactions of diverse types of assets in the network, from tangible ones like a house or car, to the intangible, for instance, branding, intellectual property and others; NFTs (Non-Fungible Tokens), assets generated by creators which cannot be replaced and remain in the

Blockchain; and DApps or Decentralized Apps, open to the public to use. These elements are a small part of what the Metaverse contains in itself (AI Network & MetaSeoul, 2021).

Therefore, the Metaverse, that term created by Neal Stephenson in his novel "Snow Crash (1992), in which the word "meta" means beyond and "verse" is universe, not only nowadays works under the same functionality Web 3.0 has, but is a new place where humans interact with each other and connect the physical world to the virtual one. How? Through the building of digital experiences, immersive worlds and collective virtual shared spaces that self-manage, are adaptative and caring towards creators (Radoff, 2021). This means that this is one huge ecosystem which is meant to highlight the social or networking aspect of it, working under contribution of groups, individuals and organizations who are community driven and get to do what they love; Is synchronous, everything happens real time; Permits adoption between virtual worlds and one can travel between these virtual spaces; everyone has a strong presence in the virtual space; and the people can create, own, invest and be rewarded in what's called the Creator Economy.

The Metaverse is the synonym of the Creator Era (Creatively-centered processes) and the evolution of decentralized creator economies and marketplaces who have available tools like: Assisted Reality, 3D printing, AI, Augmented, Virtual, Mixed Realities, drones, sensors and many more used in diverse sectors in particular the economic, cultural, entertainment and products or services. Some companies and individuals contribute to the Metaverse creation by engaging with experiences in videogames, through Creator Economy help and growth, others providing specialized 3D software and engines and access to hardware and infrastructure in the telecommunication and cloud computing are some of the many examples.

Figure 6

Evolution of Creator Economies

Note. The Creator Era is where we're at and it's a time that allows more participants to enter the Metaverse Market. From "Evolution of Creator Economies" by Radoff, J., 2021, *Building the Metaverse*, p. 64 (<https://www.slideshare.net/jradoff/building-the-metaverse-248941223>). Copyright 2021 by Radoff, J.

But what're Creator Economies specifically? Jon Radoff in the years 2021 and 2022 (entrepreneur and adventurer) has written articles around "Building the Metaverse", including megatrends, market maps and creator economy, he defines the creator economy in the metaverse and ownership of economy as the millions of independent content creators, community builders (digital campfires, which according to Harvard in 2020, are smaller, private and interactive communities where brands and consumers build intimacy, trust and engage. They collaborate, customize, moderate content and regularly interact with one another) and curators who need help with growth and monetization of their passions and want to be able moderate and have control over it. Get paid and benefit from what you love to create.

Creator economy relates to the Metaverse's future of work in order to monetize one's work. It has to be balanced, accessible and work along support systems. 1. Advancing digital reliance for work and well-being. 2. Cultivate a deeper understanding of ourselves, our capacities and our support networks. All according to Nancy Giordano in her webinar "The Metaverse and Future of Work" (Nov 4, 2021).

Once comprehending what both the Metaverse and Creator Economy for the Creative Industry are, when related to World Together's speech goes as follows: "Together, globally, we co-create and build a movement who supports and promotes underrepresented young creatives to pursue their passions into the Creator Economy of the Metaverse." (World Together, 2021).

Bonfire and Digital Campfires

Bonfire (<https://www.trybonfire.xyz>) is a platform where one can create a custom web 3.0 native home powered by own social tokens and NFTs. It's meant for brands to build own-branded platforms (your brand, custom domains and BYOT or bring your own token) and provide incentives and rewards to their community from their own inventory (merchandising, content, events and experiences or airdrops and bounties, which are sending money and gifts to users). It not only resides in the Web 3.0, but Metaverse working with the ownership of economy, where brand can give assets, a utility caring about its community (for example, for social causes). However, not only is it a way to engage an audience, but takes into consideration that not everybody has capital to invest in the Metaverse, but the majority can invest time, skills and attention to earn rewards and other benefits. At the time, the platform is invite-only.

Having a conversation and guided tour with Matt Alston (2022), co-founder of Bonfire and one of World Together's partners, explained the current available usages for the platform: Bounties

for incentivized action (e.g., people who contribute to a newsletter or a campaign will get an NFT or crypto in exchange), airdrops (e.g., giveaways that promote awareness for a new currency), the store (e.g. featuring NFTs published on other platforms like Open Sea and Ethereum and embedding them in Bonfire) and page builder (where one can embed content, promote, publicize, inform and/or communicate about a brand and its soon-to-be incentives, enrich a campaign, and redirect as if it were a landing page). Meanwhile, Alston and his team will figure out by June, a more effective way for NFTs to be sent easily and directly to a person's virtual ledger.

It's worth to bring up and point out Bonfire is meant to work for digital campfires and is a digital campfire itself, understood as the concept Harvard (2022) created referring to the idea of tribal life, people gathering around the fire to share stories, dreams and aspirations but digitally and is a sign of around 84% (Wilson, 2021) of young people migrating from standard social media into platforms like Discord, Facebook Groups, Reddit, Twitch and many others for the sole reason of wanting a brand to have more intimacy or connection with consumers, equal to an increase in brand awareness and customer retention. This small communities are keen to private message, be part of micro-communities and have share experiences with those with common preferences and interest.

Moreover, for a brand is important to take into account components (Wilson, 2021) of how to build trust with 5C's: Caring for MVPs (offering perks), collaboration, customization, content moderation (rules for engagement) and consistency (acknowledging and rewarding participants).

Digital Storytelling in Gamification in the Metaverse

The metaverse and its possibility of bringing brands and communities into the digital world where interaction and proximity between actors can actively happen, highlights the creatively-centered processes as a crucial part of how it has to be shaped (World Building) and how people

(including brands) can contribute to it and leader with: digital experiences, building own immersive worlds which connect to the “meatspace” (or physical world where people reside in), have collective shared spaces and much more. The best example of a market that applies all these layers the metaverse refers to (functioning creator economy, presence in a virtual space, doesn’t ever reset, travels between virtual spaces, serves as a bridge between those ecosystems, happens real-time and has contributors and communities), including being creatively and user-centered, is the videogame industry, specifically, its gamification strategy and storytelling being its most important feature.

Gamification is the strategy where gameplay elements (fun features and dynamics, such as, challenges, points, stickers and badges, leaderboards, constraints and journeys) are applied in non-gaming settings to incentivize the audience to act on their own and achieve goals while overcoming the negative, find their intrinsic motivations and add social aspects to their journey.

However, features aren’t the only intrinsic characteristics in gamification, there’s the game, play, pretending (in another reality, an individual chooses what they’ll show to others), rules, (sequence of play, challenges, semiotics, main goals, termination condition and “metarubs” or elements used to not confuse the user), goals and cooperation and competition (adding easter eggs or surprise elements, collaboration and social networking). Nonetheless, strategic storytelling (the creation of compelling stories that generate motivation to play, share, learn and/or explore) is key to allow the preceding to occur.

The bases of storytelling come from “Aristotle’s 7 elements of Good Storytelling”, mentioned by Interaction Design Foundation (n.d.) and take into account World Building: 1. Plot, what is the character doing, what’re the goals it’s trying to achieve and how does it achieve these; 2. Character(s), representing the audience, how they dress, act, interact and make choices according to

their needs; 3. Theme, how does that character behave and what situations happen and how does it have a trustworthy presence that sets it apart from the competitors; 4. Dialogue, tone of voice and communication; 5. Melody, distinction and uniqueness, emotion and pattern; 6. Décor, visually appealing; and finally, 7. Spectacular, has impressive details, surprise elements and puzzles if required.

Moreover, Teresa Mira (2017), product designer, generates five pillars to craft a memorable story alongside Aristotle's key elements, being the first one to research (tell a story from the audience's perspective, addressing pain points and empathizing); second, giving up one's power, co-creation exercises, exposing facts and letting the audience be the character of their own narrative, them being the main hero; third, connect by displaying a human-side of the narrative, where the story comes first and the product, second (authentic and emotional); fourth, captivate by adding surprise elements that inspire, create awareness and/or trigger questioning, focusing on the journey and achieving emotion through playfulness, energy and joy; lastly with the fifth pillar, be minimal and synthesize (leaving the relevant information, making it easier to communicate and retain).

What's more, Albert van der Meer complements both Teresa and Aristotle with his article "Structures of choice in narratives in gamification and games" (2019). Storytelling by itself only lists four types of narratives (linear, non-linear, quest and viewpoint, falling short in comparison to what the number of narrative networks the metaverse and gamification provides.

These are listed as: 1. Basic-Linear Narrative that's borrowed from role-playing games because there's only one chosen path; 2. Trial Narrative, has certain splits or branches (optional side stories that lead back to the main story) where someone can choose their own adventure and that someone has a sense of being allowed to control actions, experiment and reflect. However, it's finite

and there's no way to go back on the storyline; 3. Open-World Tree Narrative, has multiple endings, it's open-ended, has a fixed starting point and from there, the user can make diverse choices and can replay as much as they want; 4. Branch and Gate Narrative, similar to the linear structure but player can make several choices; 5. Adventure Narrative, where each node has at least one path that connects to another node, making small modular packets that belong to the same storyline (for example, World of Warcraft and Dungeons and Dragons make one go to small adventures to later go back to the big narrative); 6. Sandbox Narrative, very similar to the Open-World Tree grants freedom and freeform.

On top of the key elements, pillars and types of narratives, Dhaneesh Johnson (2020), experience design producer, in his article "The 3 indispensable elements of successful Gamification", takes notice of another relevant task, identifying the Player Persona (a model of target user but for gamification, collecting data through surveys, interviews, field observation, etc.) to know how to communicate, how to tell those stories. That method includes its pinpointing the background, gaming motivations, player experience goals, needs, devices used, social media preferences and archetypes in Bartle's taxonomy set in the year 1996 (achievers, explorers, socializers and killers).

In between those archetypes are the: 1. Achievers, the ones that like to accomplish and show concrete measurements of success through obtention of points, badges and even more; 2. Explorers, who love exploring the virtual world by clicking everywhere and going through every path available; 3. Socializers, interested in social aspects of the game; 4. Killers, like action, competition and challenges.

Subsequent to the Player Persona, The Hero's Journey by Joseph Campbell (1990) adapted by Dhaneesh (2020) in a matter of eight steps to boost gamification, takes into consideration the user

story or customer journey: 1. The ordinary world or when a game's introduced, discovered; 2. Compelling reason, when a game's goal resonates with someone's motivation to participate; 3. The journey begins, so the player decides to act because of a call to action and wants to "test the waters"; 4. Face challenges, that player crosses the doorstep and is now confident in the game; 5. Covering milestone(s), in which one has allies and enemies and is close to achieving the goal and earning rewards; 6. Completes final goal, the biggest challenge has come and the player wins; 7. The return, this time the winner feels fulfilled with what it overcame and gets back to the ordinary world; 8. Transformation, the player has gathered enough experience and knowledge throughout the journey, discovering a new-self. In the long run, these steps end up repeating themselves over again.

One method that serves structure that digital storytelling building is The Story Canvas from Digital Storytellers Australia (n.d.), based upon the structure Business Model Canvas, but replacing the sections to purpose, audience, key messages, story, people and places, outcomes, indicators for measuring success, style and tone and campaign.

Pete Jenkins (2022), gamification expert in the interview held by Amy Burchill, agreed that videogames are the peak of storytelling and are the birth of modern digital user experience, thus, one can borrow or be inspired by aspects that work well on games and apply it to other areas. Adding to that statement, he said that gamification and its storytelling encourages brand awareness (the level of knowledge through the power brand), engagement which facilitates connection with the customer and lastly, brand loyalty. It's about knowing your brand's story (narrative) and keep it consistent through and through.

Brands that have been inspired by videogames in the Metaverse, have gamified with AR filters and tracked down impressions, gamified e-learning and ads, try before you buy with virtual

closets, interactive video usage, collectible NFTs and Virtual Reality worked with virtual concept stores like Machine A (2021) did with a contemporary fashion AR filter show and open virtual gamification events and in better cases, digital campaigns according to Casey Campbell, managing director Gameloft for brands (2021).

Accordingly, Knit's "Gen Z Insights" as of September 18th, 2021 showed: "That same research illustrates that 87% of Gen Z plays video games on smartphones, gaming consoles, and computers weekly if not daily", at about 7:20 hours average time per week and adds the fact that Gen Z's are familiar and feel comfortable in spaces that have potential to appear on the metaverse, because there's little distinction between physical and online worlds (Generation Kinetics, 2021) and gaming can fill the gap of social experiences. "Gaming itself is now more than just action-adventures or first-person shoot-em-ups that take place strictly on consoles produced by Nintendo, Sony, or Microsoft." (SMACK, n.d.).

Adding to the above information, that virtual space is where 87% of Gen Z's use social media to learn about new products from different brands (Hootsuite, 2019) and have a big appetite for short-form moving-image content according to Sprout Social in June 27, 2021 (81% preference for Instagram, 38% for Youtube and TikTok is also involved), since Gen Z's tend to have a short attention span.

Campaigns

First off, a campaign is defined in dictionaries like Merriam Webster as "a connected series of operations designed to bring about a particular result" (n.d.). A launch campaign would be that set of actions, messages and emotions shown through content creation to communicate to an audience

about a brand and its story so they can be aware of it, further engage and set their expectations. (Wynne, 2022).

Anna Lundberg (n.d) says that digital campaigns in social media has many advantages, for instance, engaging and attracting consumers and getting responses in real time and personalizing. Adding-up the fact of knowing the “why”, “who”, “what” (if video, long-form content, stories, etc.), “when” and “where” will it be distributed and “how” (engagement over reach, personalization, authenticity and transparency).

While interviewing Shaun Wynne Jones (2022), campaign creative director from England and working with his team in Lucozade (see Appendix B), he stated the normal process from which a digital campaign starts with: 1. Client brief, establishing details, what they would like to achieve and requirements; 2. Write strategy, study of market places, barriers, objectives competitors and how to overcome circumstances, both making studies and using existing research papers; 3. What that might look like, what concept are you trying to sell or convince people of (e.g., lifestyle); 4. The strategist makes a creative brief so the designers know the way-ins for rough visuals (tissue section, distinctive brand/core assets, key visual distinctiveness for brand awareness), roots or territory (who’s the brand speaking to) and indicators of what exactly to materialize (e.g., banners); 5. Creative response and feedback, commencing with a pre-flight (having a small amount of people from existing groups in the online community to react and comment on posts and/or react in-person) and inflight (increasing exposure for testing, showing the campaign to many more individuals). Those reactions based off what’s called System-1 (How do you feel and connect?) and System-2 (did you understand the message?).

The previously mentioned steps are found inside launch campaign phases (one phase contains it all and iterates the process), further insights were given in the interview with Luisa Paola (2022), Colombian expert in campaign creation (see Appendix C): 1. Expectation, when the brand talks about itself (what is it, what does it do and will do, why does it do it and why is it important) and provides knowledge so consumers can connect right away; 2. Launch, shows all the material compiled and informs of its benefits (for example, showing creatives submissions and allies); 3. Sustenance, why was that done and expressing how long will it last (e.g., every year); 5. Closure and rewind (e.g. This will be done annually, so call other creatives to join next time, this was done in the year 2022 so wait for what is to come).

State of the Art

From the categories of investigation stated above which have to do with the metaverse and creator economy (even though it's non-disciplinary, because it's creatively-driven and has content creation at its core, it's related to the Design field); Bonfire and digital campfires as the main aspects of gamification applied to Graphic Design; Digital storytelling into gamification in the metaverse and campaigns, which offer hints of functional aspects for the design project, now are stated more in depth. The State of the Art containing part of the Player Persona interacting with games and social media, stating a specific type of campaign and types of mediums that best work for the design project.

The Community Gamers

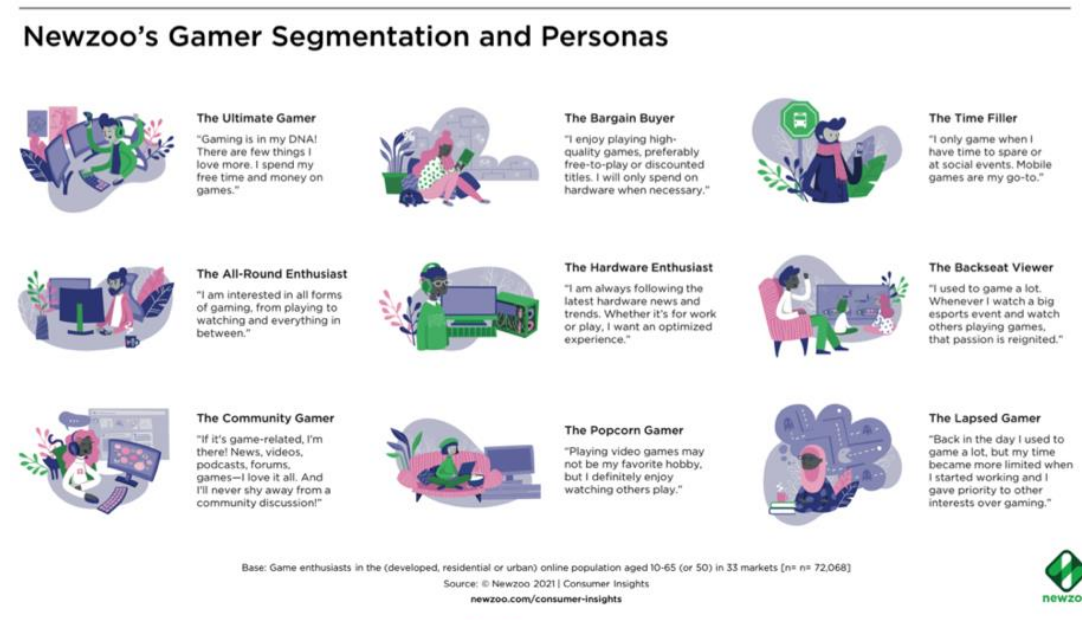
Gen Z (Zoomers), a generation of digital natives that were born between 1997 and 2012 and according to Anmol Dhalla (2022) have a strong sense of belonging, tend to connect with like-minded people in a global scale and for them. What provides them a sense of belonging with brands? 1. Clear

values and mission; 2. Be transparent and accountable; 3. Establish a brand's personality (not minimal, but bold); 4. Be entertaining; 5. Builds community.

As stated before, gaming is a great way of socializing because they expect to hang out in game worlds without playing the main game, they're more social community based, value social elements and relaxing. Newzoo's 2022 consumer insights (<https://newzoo.com>, they're emphasized on giving tools from brands so they can confidently segment, profile and complement their persona to a player persona. Their studies are made in 33 countries/markets worldwide) shows various gamer segmentations and personas: The ultimate gamer, bargain buyer, all-round enthusiast, time filler, backseat viewer, lapsed gamer, popcorn gamer and the one which will be talked about, community gamer.

Figure 7

Newzoo's Gamer Segmentation and Personas

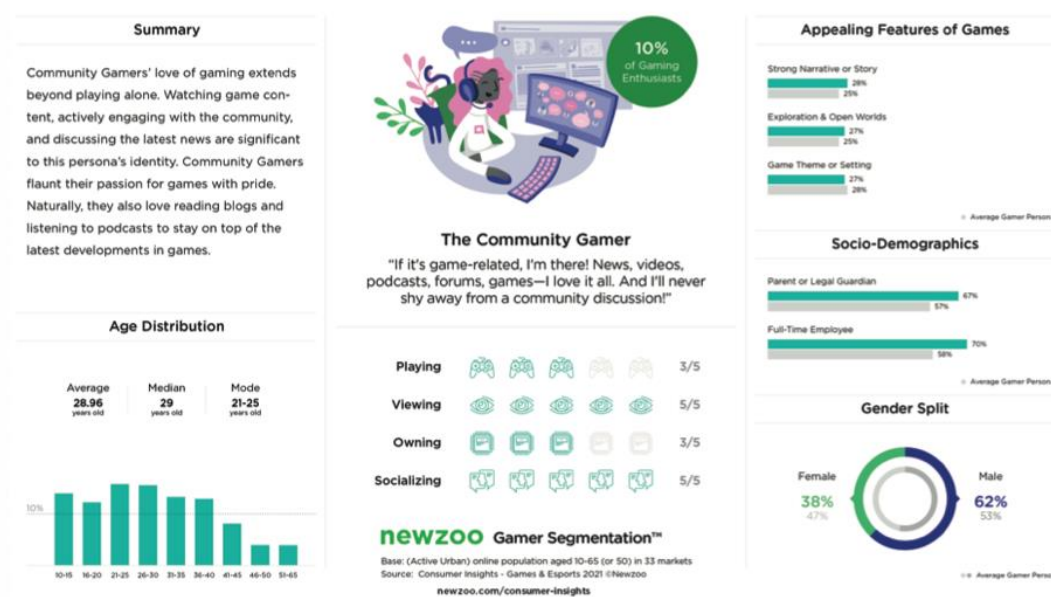


Note. From "Newzoo's Gamer Segmentation and Personas" by Newzoo, 2021, *Consumer Insights* (<https://newzoo.com/consumer-insights>). Copyright 2021 by Newzoo.

Gen Z’s aged 21 to 25 surpass 10% of the Community Gamer segmentation (Newzoo, 2021), they’re those who mostly enjoy viewing and socializing first, then playing and owning and prefer when games have strong narrative, allows exploration and open-world narrative and give importance to game themes or settings. In Bartle’s archetypes (1996) they’re considered socialites and explorers.

Figure 8

The Community Gamer



Note. From *The Community Gamer Gamer Segmentation* by Newzoo, 2021, *Consumer Insights Games & Esports* (<https://newzoo.com/consumer-insights>). Copyright 2021 by Newzoo.

The Community Gamer in Social Media

Following-up, Gen Z’s expects certain things from brands in social media channels, 64% agree they should bring personalized experiences through a user generated-content strategy onboard and 78% expect to learn and be aware about brands in this space (Sprout Social, n.d.).

Some strategies Katherine Kim (2021) in her article establishes as crucial, subsequent to the user generated-content strategy are: 1. Emphasize eye-catching visual content taking into account 81% of Gen Z's would rather use Instagram and Youtube and 56% prefer brands to use Instagram with an appetite for short-form video content; 2. Experiment with interactive content; 3. FOMO (fear of missing out); 4. Leverage tags with branded ones; 5. Showcase your brand's sense of humor, such as cool and fun; 6. Respond to followers in a timely manner; 7. Amplify brand's beliefs and values by getting "real"; 8. Embrace customer feedback and reviews to build reputation; 9. Meet your audience where they live; 10. Give consumers what they really want.

Reward-Branded Mini Game Launch Campaigns

There're multiple types of campaigns, such as gamified story-lined mobile, teaser, organic meta, mixed reality game experience and a particular one which is named reward-branded mini game launch campaigns, new to the Metaverse niche and mentioned by Shn Juay (2022) in a The Drum article.

Reward-branded mini game launch campaigns are those that focus on telling a brand story and building excitement (it's human-centered and produces an emotional response to a target audience), are able to work across social media, has gamification paired with rewards, encourages open dialogue, World Building and empowers personalization.

Some examples are Wendy's (the fast-food restaurant in the United States) partnership with Fortnite, Karl Lagerfeld's use of a nostalgic-retro campaign, Gucci's "Archetype" collection partnering with Roblox and Nivea's "Nivi's World", AR narrative storytelling for families and kids to spend time together (see Figure 9 and 10 for Nivi's World and Wendy's examples).

Figure 9

Wendy's- Keeping Fortnite Fresh

SAVING FORTNITE FROM FROZEN BEEF

After claiming dominance over brand Twitter, @Wendys has moved on to take over Twitch

I just seen Wendy's playing fortnite and all they were doing was smashing freezers imao. That's pure genius.

Oh my god. THIS IS THE KIND OF FORTNITE CONTENT WE NEED

CHALLENGE:
Reach gamers through the biggest game in the world - Fortnite - a cultural phenomenon. Brands are either left tweeting about it from the sidelines or paying big bucks for in-game sponsorships.

IDEA:
When Fortnite announced a new game mode called Food Fight, pitting Team Burger against Team Pizza, Wendy's found an organic way in.

Join Team Pizza. Because Team Burger stored their beef in freezers.

AND, WENDY'S DOESN'T DO FROZEN BEEF.

So we picked up a controller, but instead of killing other players, we killed freezers. Again and again. And we streamed it all on Twitch, where hundreds of thousands of gamers watched us wage war on Fortnite's frozen beef.

1.5M **119%** **752**

WHY WENDY'S SPENT 10 HOURS KNOCKING FORTNITE'S DURRR BURGER

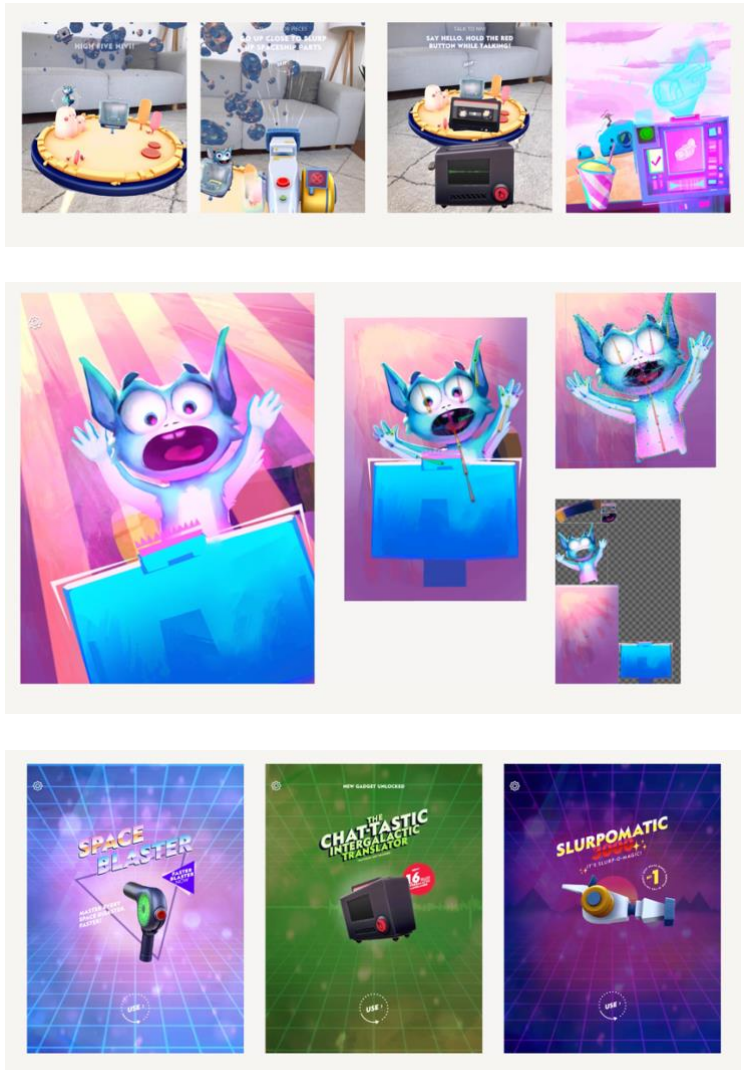
WENDY'S IS WAGING WAR ON FROZEN BEEF



Note. Advertising the fast-food restaurant as well as bringing entertainment to the audience. From *How Wendy's and VMLY&R reached the adblock generation by smashing freezers in Fortnite*, by Awards Analyst, 2019, (<https://www.thedrum.com/news/2019/11/28/how-wendy-s-and-vmlyr-reached-the-adblock-generation-smashing-freezers-fortnite>). Copyright 2021 by Wendy's.

Figure 10

NIVEA- Nivi's World



Note. It has from character design, to storytelling, settings, props, assets, 2D and 3D graphics, gadgets and audio storytelling. From *Nivi's World - AR Storytelling App*, by NIVEA, n.d, (<https://demodern.com/projects/nivea-nivis-world>). Copyright 2021 by NIVEA.

Multimodal Content

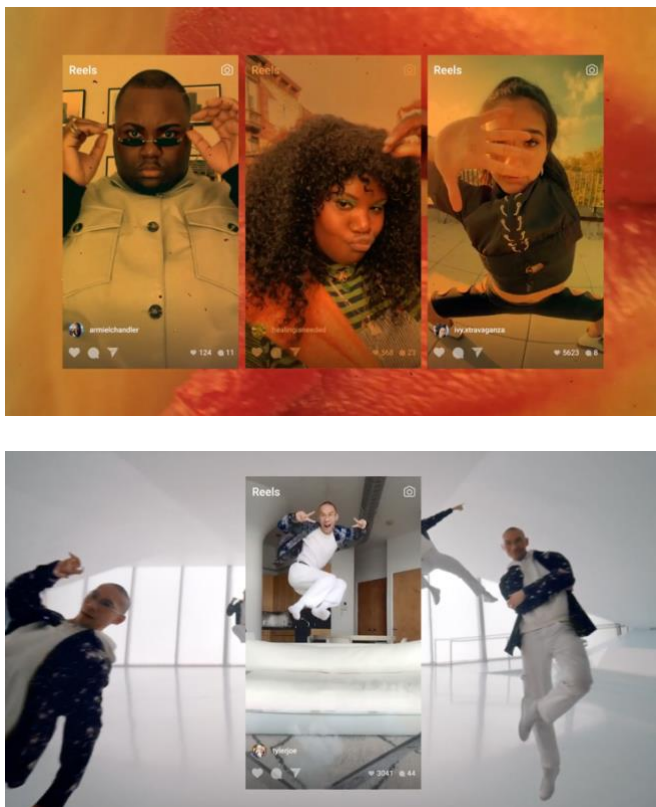
Campaigns directed to Gen Z's have diverse methods and means for approaching a theme and telling a story out of it. There's those that focus on showing real people or non-staged reportage

footage (in short-format and fast-paced videos) such as: AXE’s #YOUNGOTSOMETHING (2017) on how to praise up a friend and instructing how to share it on socials (see Figure 12) and Instagram’s “We Make Today” (2021), adding voice over, a fun and cool tone and inclusivity into the narrative and footage (see Figure 11).

Whereas Louis Vuitton’s “Louis the Game” campaign (2021) tells their brand story through graphics only (animation, illustration, videogames and sound), use of World Building through concept art, character design and environment (see Figure 13); And Coca Cola’s “The Friendship Box NFT” (2021) to support the Special Olympics centering around 3D graphics sold as NFTs (see Figure 14).

Figure 11

Instagram-We Make Today



Note. From *Instagram-We Make Today*, by 1stAveMachine, 2021, (<https://vimeo.com/499837649>).

Copyright 2021 by 1stAveMachine.

Figure 12

AXE- #YouGotSomething

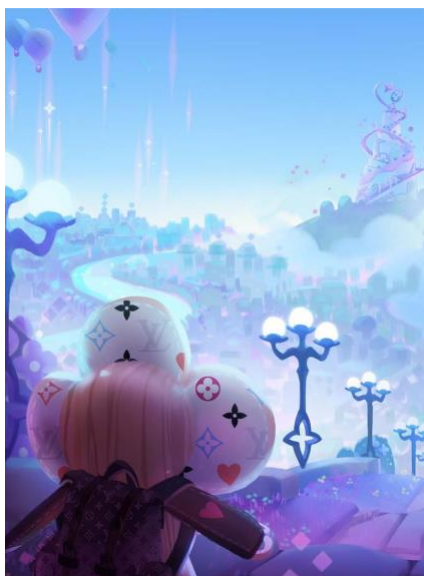


Note. From If you're reading this, I nominate you to #PraiseUp a friend. Watch me and @MStrooo6 show you how it's done! #YouGotSomething @AXECanada, by Lowry K., 2017, (<https://twitter.com/Klow7/status/865692169897738242?s=20&t=sCbiGl3h4T9Eev-913Ck2w>).

Copyright 2017 by AXECanada.

Figure 13

Louis The Game





Note. From Louis Vuitton has launched a game as part of its founder's birthday celebrations by Klerk, A., 2021, (<https://www.harpersbazaar.com/uk/fashion/fashion-news/a37218196/louis-vuitton-game/>). Copyright 2021 by Louis Vuitton.

Figure 14

Coca Cola- The Friendship Box NFT



Note. From The Friendship Box NFT, by Coca Cola, 2021, (<https://maketafi.com/coca-cola-nft>).

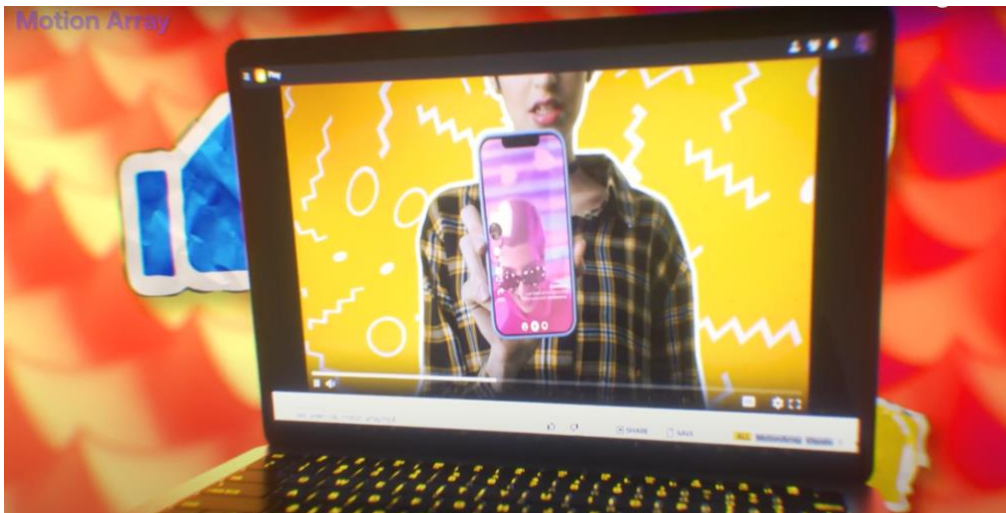
Copyright 2021 by Coca Cola.

In particular stand out the campaigns that combine graphics and real people, a mixture of the above. Motion Array's "So Easy" (2022) communicates about the brand and its possibilities of platform use through fast-paced song narrative and footage edition with typefaces, symbols and vibrant colors (see Figure 15); And Bodyform's #Wombstories (2020), an emotional 3-minute campaign that incorporates multimodal animation to tell the different types of situations women and girls experience with their periods (see Figure 16).

Multimodal content comes from what's known as, multimodal texts (Victoria State Government, 2022), which is dynamic combination of spoken, written, visual, audio and acting languages to convey meaning. A campaign can unite user-generated content (be it graphics and non-stage footage) of all sorts, with different styles and approached through different mediums as part of its story.

Figure 15

Motion Array - So Easy



Note. From *Motion Array – So Easy*, by Motion Array, 2022,

(https://www.youtube.com/watch?v=Sh7VimKMI_8). Copyright 2022 by Motion Array.

Figure 16

Bodyform: #wombstories



Note. From *Bodyform: #wombstories*, by Bodyform UK, 2020,

(<https://www.youtube.com/watch?v=JZoFqlxlbk0>). Copyright 2020 by Bodyform UK.

Methodology Proposal

The Double Diamond Design Thinking methodology (adopted from the Design Council and last updated in 2019, with its first version in the year 2004) was built up taking into account their definition of what “design” is and what it’s composed of: creativity, iterative divergent and convergent processes based on feedback for project adjustments, is human-centered, communicates

visually and inclusively, iterates and values collaboration and co-creation (leading up to an increasing engagement between citizens, stakeholders and partners).

Overall, it's composed of two diamonds and four phases, from challenge to the outcome, however, it's not a linear process, it steps forward and returns when necessary. The first two are focused on the problem space or problem/opportunity definition and main characteristics (Inspiration and Ideation as IDEO's Human-Centered Design states) and the last two on the solution space (Inspiration and Implementation). The framework goes as follows: 1. Discover (divergence occurs), when all ideas and information found are considered and/or taken into account; 2. Define, narrowing down ideas and getting them down to earth; 3. Develop, involves no more theory but practice and implementation; and lastly, 4. Deliver, the final product and it's testing and measurement.

This methodology can be used as a way to categorize a process and contains digital storytelling (compelling visual communicative stories), which is as well contained into gamification. Storytelling can be used for brand campaigns and launches into the metaverse as it consists of world building (authenticity, story, audio, environment, theme and characters) which creates an emotional bond and engagement (more participation) of once audience to a brand.

Thus, the Double Diamond Design Thinking methodology (2019 update) from the Design Council is meant to be used hybrid as a way of categorization of steps (or making of clusters according to its framework: 1. Discovery, 2. Define, 3. Develop and 4. Deliver) that will be taken in the Project Roadmap, which is the one based in the design proposal's objectives, information found in the Reference Framework (it has information result of the use of the methodology as well). The

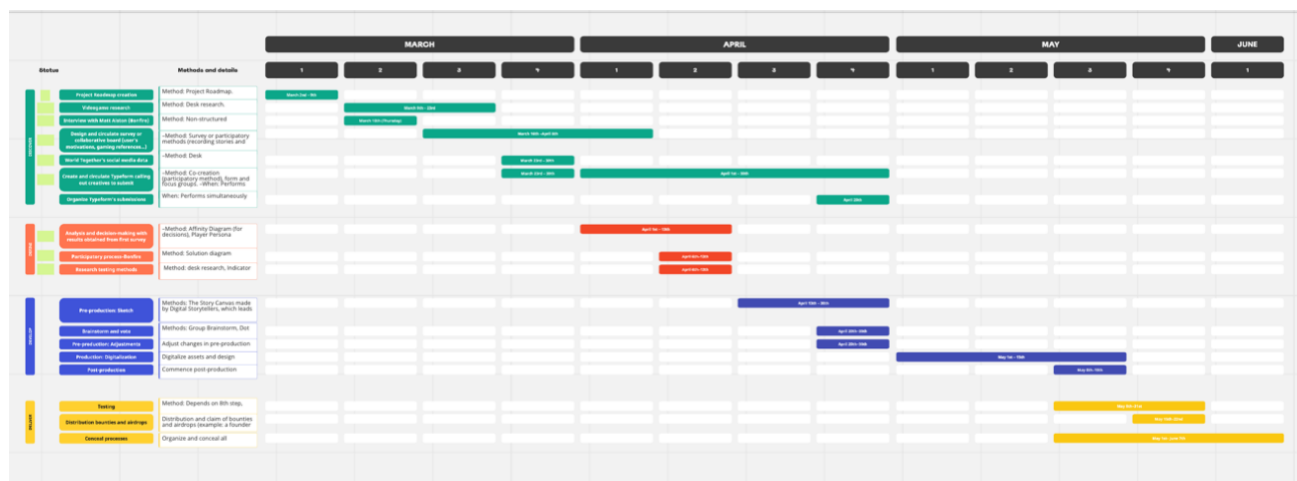
process commences at the start of March and end in the month of May (covering the first days of June 2022) and throughout it has design concept, symbolic and functionality blocks of guidance.

Discover

1. Making of the Project Roadmap (see Figure 17) adding timeline, status (with sticky notes saying “done or in progress” and usage of methods and taking into account the Double Diamond Design Thinking methodology for categorization, along the design project’s general and specific objectives. **Method:** Project Roadmap made on Miro.

Figure 17

Project Roadmap



Status	Methods and details
Done	Project Roadmap creation Method: Project Roadmap.
Done	Videogame research Method: Desk research.
Done	Interview with Matt Alston (Bonfire) Method: Non-structured interview.
Done	Design and circulate survey or collaborative board (user's motivations, gaming references...) -Method: Survey or participatory methods (recording stories and dot voting). -Number of global participants
Done	World Together's social media data -Method: Desk research. -When: Performs
In progress	Create and circulate Typeform calling out creatives to submit -Method: Co-creation (participatory method), form and focus groups. -When: Performs simultaneously with the 4th and 5th step, while waiting to obtain the
	Organize Typeform's submissions When: Performs simultaneously with the



2. Researching gamification and storytelling in gamification usage in brands and mediums used for to convey messages to a public. In addition to finding insight Gen Z behavior in both videogames and social media and converting World Together's persona into a Player Persona. **Method:** Desk research, Player Persona.

In this part of the process, data was acquired and findings were constructed. The fact that digital campaigns, specifically reward-branded mini game launch campaigns are ideal mediums or ways to convey a brand's story through storytelling in gamification and reward-oriented, emotional experience and awareness and major engagement across social media. This type of campaign has potential to divide a message into multiple graphic pieces to be posted certain times a week using the branded hashtag #WORLDTOGETHER.

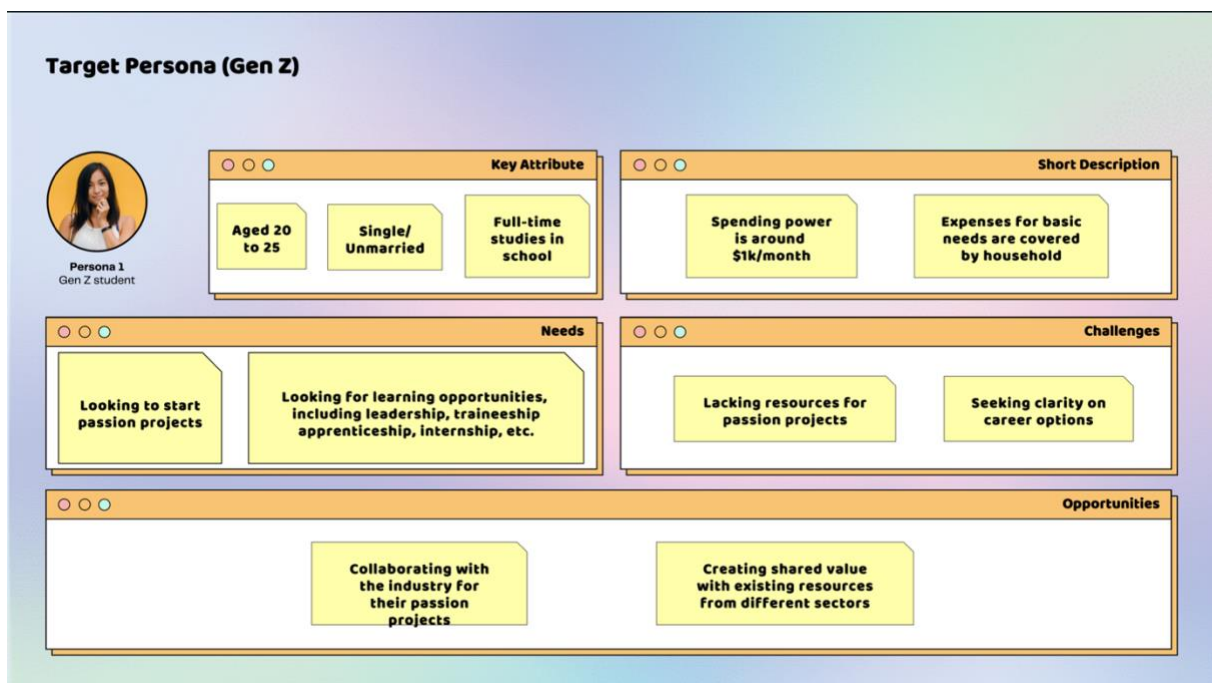
That campaigns consist of multiple phases but the first two, expectation and launching will be taken into consideration for what World Together wants to transmit and has to offer to global young Gen Z creatives. The first one, expectation, will be connecting creatives to who World Together is, what does it do and why does it matter. The second half (launch), is where co-creation

takes place by showcasing and bringing more exposure to creative global talent by following the theme of Passion Projects and Creator Economy in the Metaverse and using World Together’s signature, the two thumbs up which in sign language signifies “Together”. This follows the interest for having user-generated content and having creatives be implicated into the process.

On the other hand, to be able to build a Player Persona that complements World Together’s current persona (see Figure 18), Gen Z social media and gamer segmentation insights and documentation was researched. Finding out Instagram, Youtube and Tiktok are mostly preferred for brand interaction and discovery, eye-catching visual concise content is highly requested, branded tag use recommended, amplification of brands beliefs and values encouraged and finally, feedback/reviews are compulsory.

Figure 18

World Together’s Current Persona



Note. From World Together Persona, by Together. Copyright 2021 by Together.

Indeed, Gen Z's live for brands that bring forth a sense of belonging (you're talking to young creatives) through transparency, clear mission and values, bold personality, entertaining content and sense of community/unity. They're at the pyramid for being socialites and explorers in the Metaverse, they're Community Gamers (Newzoo, 2021), viewing and socializing is what they're looking for and their priorities come in strong narratives or story, exploration and open worlds (key element for type of storytelling in gamification) and theme or setting.

3. Have a non-structured second interview with Matt Alston, founder of Bonfire, a decentralized platform (DAO), to discuss the possibilities, scope/reach that digital space can offer for both the design proposal and World Together itself. Furthermore, know how does it work when building it. **Method:** Non-structured interview (See Appendix A).
When: Performs simultaneously with the 2nd step.

Bonfire has four available features for brand use as of March 18th, 2022: bounties for incentivized action, airdrops (giving away currency), the store and page builder. The first three have requirements and outsourcing, investment and time from World Together's side, in aspects like creating a token with Rally, minting an NFT requires to pay gas fees, etc. Meanwhile, the page builder was highly recommended to work along social media, redirecting Gen Z's from one platform to another, enriching the campaigns content by informing about rewards and grants that will be distributed in the month of December 2022, talking about partners and embedding the reward-branded mini launch campaign pieces. Focusing on what to expect from World Together and what benefits it provides the community in the Creator Economy.

- Design and circulate a collaborative board on Miro (making use of stickers, post-its) that measure user’s motivations to discover and engage with a brand (specially movements) on social media. Direct questions towards digital storytelling, types of narratives in gamification, as well as on videogames. For instance, put game examples to identify Gen Z’s preferences towards aesthetic, narrative, pain points, interactivity and user’s power in decision-making. **Method:** Focus group in collaborative board and participatory methods (recording stories, dot voting and affinity diagram), Player Persona. Have it posted in different portals where creatives gather.

The collaborative board was made in Miro and was meant to compile more information on Gen Z’s to make the final Player Persona (see Figure 19) by adding sections related to brand campaigns and to co-create during different Zoom meetings which were hold from April 7 up to Sunday April 10th , 2022 at 7 pm GMT (see Appendix H).

Figure 19

New Player Persona for World Together



A quick google slide presentation was made and shown to guide the collaborative and co-creation sessions (see Figure 20). Starting with a World Together introduction, a networking space, Miro board work, break times, information about the campaign (themes, design specifics upon project submission), data base of participants and upon finalizing all sessions, sending of emails to the 8 global participants as reminders of the key information to take into consideration and further updates.

Figure 20

Presentation for Collaborative Board Sessions

together

Creator economy + Passion projects *(in the metaverse)*

★

Deadline submissions: Thursday May 8, 2022

together

Design specs

Files that weight no more than 20 MB.

****Include the thumbs up gesture in creation****

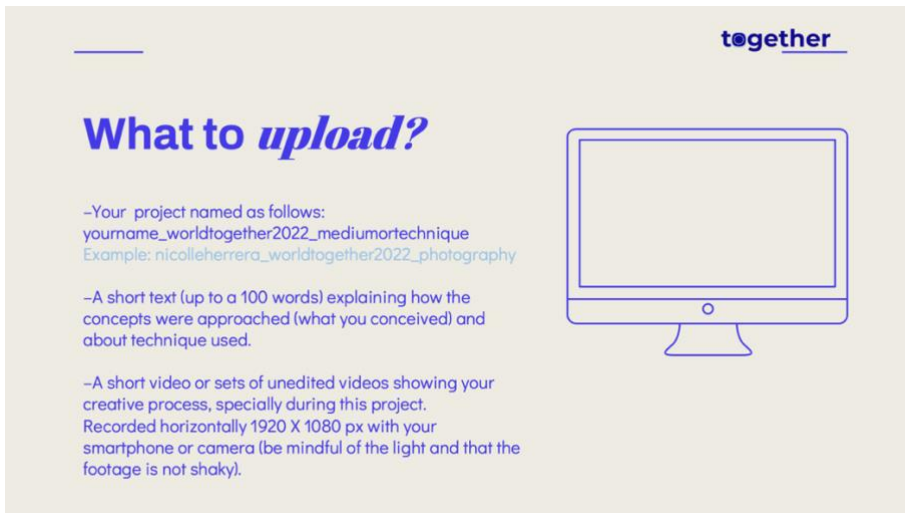
Video: mp4 format | 10-30 seconds | 1080 X 1920 px (9:16) ; 1080 X 1080 px (1:1) or 1080 X 1350 px (4:5)

Image: JPEG | 150 ppi | 1080 X 1920 px (9:16) ; 1080 X 1080 px (1:1) or 1080 X 1350 px (4:5)

Text: PDF file | 100-300 words | A poem, short story, song, etc.

Sound: MP3 and/or WAV | 10-60 seconds | Include album cover 1080 X 1080 px, 150 ppi (if any) | A track, instrumental, with vocals, etc.

Clarification: the sizes are based on Instagram ones. Vertical and square format



What to *upload*?

-Your project named as follows:
 youname_worldtogether2022_mediumortechnique
 Example: nicoleherrera_worldtogether2022_photography

-A short text (up to a 100 words) explaining how the concepts were approached (what you conceived) and about technique used.

-A short video or sets of unedited videos showing your creative process, specially during this project.
 Recorded horizontally 1920 X 1080 px with your smartphone or camera (be mindful of the light and that the footage is not shaky).

The board consisted of four different sections with questions and instructions, the majority of them open questions and collective dot voting with emojis and stickers: one for profiles (each participant filled out their information); the second section was about brands in social media (what they loved, hated about brands, digital campfires of preference, type of content consumed and others) and campaign specifics using a rating scale, if they agreed or disagreed with campaign-related statements; the third rectangle talked about the themes for the campaign, Passion Projects and Creator Economy, what they understood and the message they thought would be good for other creatives to hear; And fourth, a preliminary moodboard, featuring long-forgotten emotions that move young creatives, imagery and storytelling ideas (see Appendix D).

The results out of the sessions come after: countries from where people participated, Singapore, Colombia, United Kingdom, Nigeria and Malaysia, not including those who will submit through the Typeform, the second type of participants that will have less time of exposure; what's more, Gen Z creatives prefer Instagram when engaging with brands, Discord for community engagement, coming in contact with reels (short-format videos) and feed images and in third option, Augmented Reality; are fond of brands that speak bold and fun, hate when there's a narrow creative mind set (encouraging exploration); the sense of belonging comes when the target audience is

involved in some way in the message of a brand (basically this sessions and submissions allow that to happen); find compulsory for brands to trust their process and research, want the use of both graphics and non-staged reportage photography/videos.

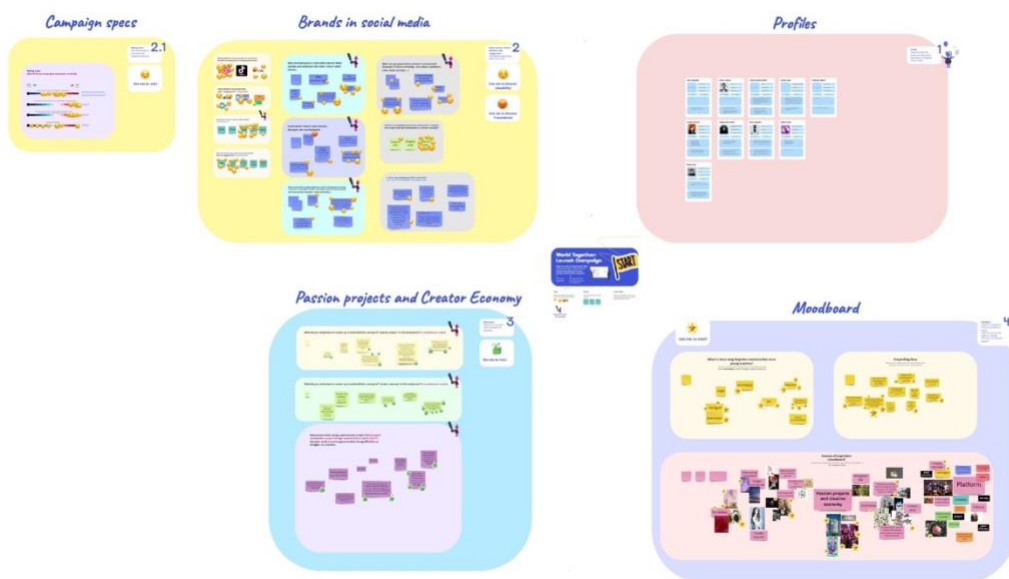
Towards campaigns in a rating scale of 0-14, they totally agree (12-14) for the campaign to be fast-paced and fun; emphasize in liking a good story accompanied by real people, worlds, characters and animation (totally agree. Punctuation 12-14); are skeptical on NFTs (disagree a little bit with a punctuation of 5-6).

Over and above that, the highly voted sticky notes that talk about a message to pass on for the Passion Projects and Creator Economy are: The understanding for Passion Projects is “no limitations to your creativity, you can build whatever you’d like as a creative person and take advantage of technology to experiment even more” and “treat as a piece of meaning work, why you get involved obviously because you love it and feels important for you”; Creator Economy won with “could be referring to finding new ways to pay creatives for their work. Bringing more value to the creative industry as a whole” (2022); and finally, the message for other creatives leaded towards “never stay in comfort bubble. Once you stay, you’ll do the same thing over and over again”.

For the design proposal, all elements mentioned above will take part of it, together with the moodboard section results: Set of emotions that move young creatives’ feelings top three set as, 1. Unity (not rivalry), 2. Nostalgia, 3. Inspiration; Storytelling ideas as two options: 1. “Breakthrough and reality universe by getting out from box to another box. Eventually we are stuck in a same paradox” and/or 2. Dreams are mementos of your life; while the sources of inspiration leaded towards images, phrases and words that represented a mix of 1. Visuals for nostalgia, 2. Tim Walker and 3. Rock music with a tone of techno (see Figure 21 for Collaborative Board results).

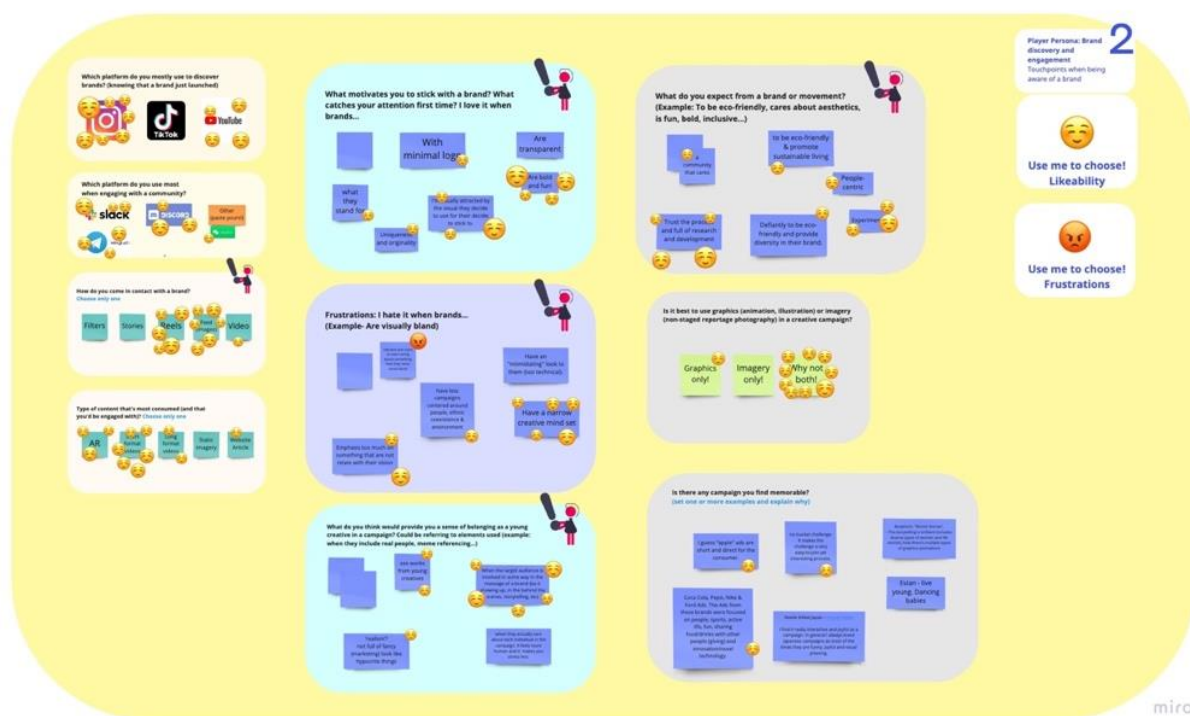
Figure 21

Results from Collaborative Board in Miro



miro

Brands in social media



miro

Campaign specs

2.1

Rating scale
See the examples to know what the phrase is relating to.

Rating scale
(Watch these campaigns examples carefully)

Cold
Disagree
Hot
Agree

"My attention span in social media is limited to 1 minute maximum"

Example of short format videos, 1
Example of short format videos, 2

"I like fast paced content. Funky rhythms, fun, visuals showing in a matter of seconds"

Example 1

"I love a good story that includes real world situations and people and gets accompanied by words, characters, settings and animation"

Example 1

"Give me an 10T right now"

Example 1

Use me to rate!

miro

Profiles

1

Profile
Copy and paste the format and fill out the information. Customize it if you want!

Alex (Example)

Derek Cheung

Shafiq Ahmad Rubin

Simran Kaur

Danielle Lobbien

Nicelle Herrera

Chiguo Etachi Igwe

Sean Adigun

Alkar Yunus

Zhang Yijie

miro

Passion projects and Creator Economy

What do you understand or comes up to mind with the concept of "passion project" in the metaverse? In a sentence or a word.

3

Brainstorm
Make use of the sticky notes to answer this question.

Use me to vote!

What do you understand or comes up to mind with the concept of "creator economy" in the metaverse? In a sentence or a word.

3

Brainstorm
Make use of the sticky notes to answer this question.

Use me to vote!

What do you think young creatives need to hear? Write a quick catchphrase as your message towards other creative Gen Z's. Example: words of encouragement when facing difficulties or struggles as a creative...

3

Brainstorm
Make use of the sticky notes to answer this question.

Use me to vote!

miro

Moodboard

What're those long-forgotten emotions that move young creatives?

4

The World
Collective moodboard creation according to voting.
*Take into account the topics of "passion economy" and "creator economy".

Storytelling ideas

4

The World
Collective moodboard creation according to voting.
*Take into account the topics of "passion economy" and "creator economy".

Sources of inspiration (moodboard)

4

The World
Collective moodboard creation according to voting.
*Take into account the topics of "passion economy" and "creator economy".

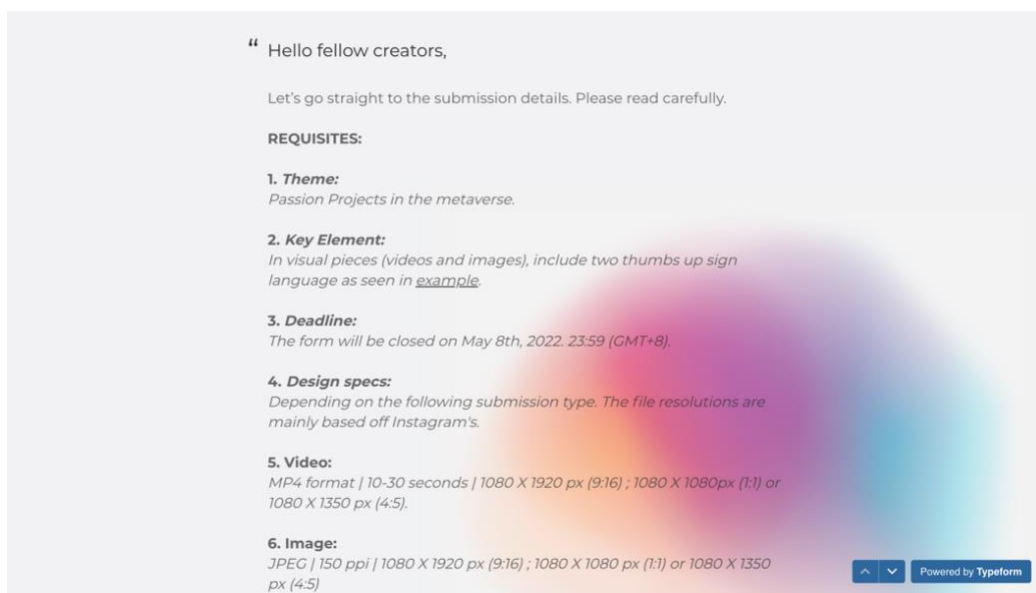
miro

5. Make a form using Typeform, calling out global creatives (20-25 years old) to submit their pieces to express their aspired passion projects or ideas. **Method:** Co-creation (participatory method through application form) and focus groups. See in Appendix M how the reference call made towards creatives.

Along with the first-line participants from the collaborative sessions, these creatives will have to fill out an application form (see Figure 22 and Appendix K for the entirety of the Typeform) that asks to deliver some information to add to the data base and final project results and for their submissions uploaded in Google Drive (see Figure 21). The difference is their work will be shown in a higher pace as it's a larger number of submissions. Once the call out for creatives form closes on May 8th, 2022. 23:59 (GMT+8), data and submissions will be organized.

Figure 22

Typeform for Work Submissions



Note. The Typeform has an introduction to World Together, states instructions for submission and has spaces for participants to fill out, such as their name, nationality, type of submission, creative expertise, Google Drive link containing their submission, Discord ID and email (see Appendix K).

- 5.1. Make alternatives for the Typeform which, calls out global creatives (20-25 years old) to submit their pieces to express their aspired passion projects or ideas. **Method:** Co-creation (participatory method through application form), focus groups and individual meetings.

This step was added afterwards to ensure having material to work with, the reason being, the first Typeform hadn't had any submissions the following weeks even when posting on different platforms and communities (see Appendix O) and arranging individual meetings with creatives to introduce World Together, possibly because 1 month was little to no time to upload newer projects following all requisites, people forgot about it, weren't sure whether to upload or not or many others could be the answer to it. The same was happening to the collaborative board participants in their respective Google Drive folders, which had to be contacted individually to confirm or not their participating, in which 2 out of 7 people responded with "it's in progress" or "I'm working on it".

Nevertheless, discussing with Derek (2022) about other possibilities for submissions (more like trial and error), we concluded a plan B, an option which is less time consuming, a call (see Figure 23) having creatives submit a photo of themselves doing the two thumbs up gesture, World Together's signature and the other information they had to fill out was their name, socials, creative expertise, nationality and contact information. On the other hand, plan C was to hold an event on Eventbrite (see Figure 24) during two consecutive weeks on May 2022 from Thursday to Sunday. This last one was to have live creation of passion projects from the event's attendees. Overall, there were 4 alternatives established along the way.

Figure 23

Typeform for Thumbs Up Submissions

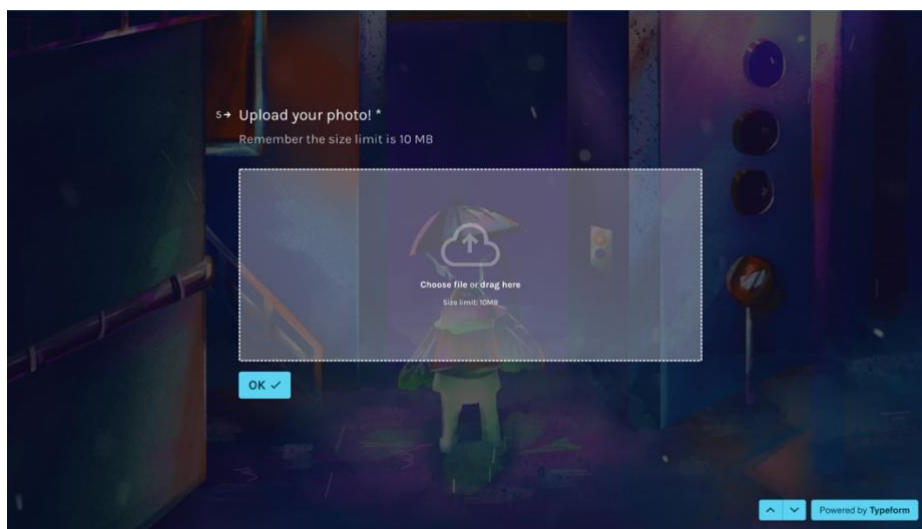
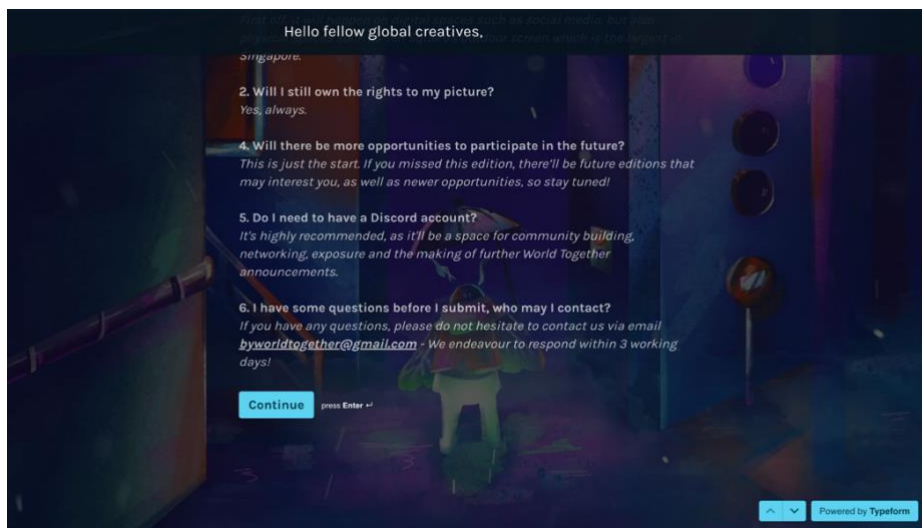
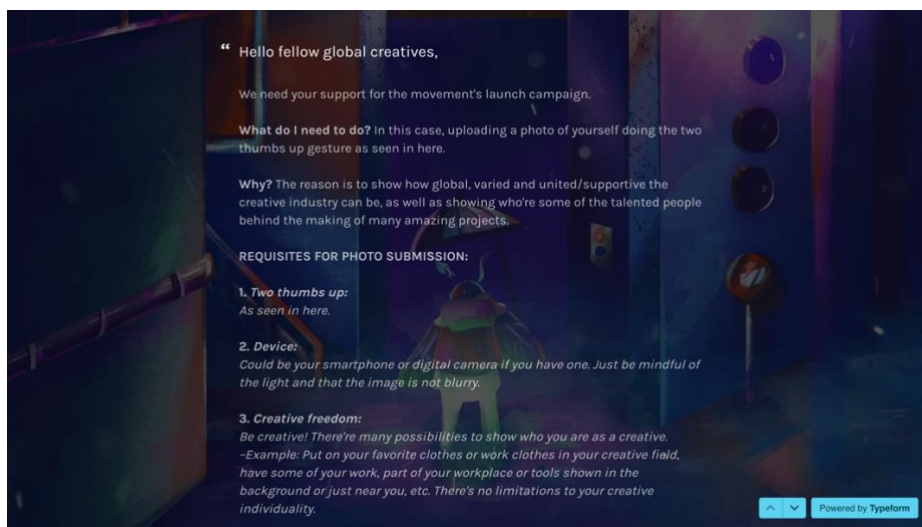


Figure 24

Event on Eventbrite- Live Creation of Passion Projects

The screenshot shows an Eventbrite event page for 'CALL FOR CREATORS #WORLDTOGETHER'. The header features a blue background with a colorful character illustration and the text 'CALL FOR CREATORS #WORLDTOGETHER'. Below this, it says 'Co-creation for Creatives:Networking event' and lists dates: 'April 28th, 29th, 30th | May 5th, 6th, 7th 7 pm GMT-5'. The 'together' logo is also present. On the right, there's a 'MULTIPLE DATES' section with 'CO-CREATION FOR CREATIVES: Networking' by World Together and a 'Follow' button. Below the header, there are two 'Sales Ended' buttons. The main content area includes a question: 'Are you someone from the Creative Industry? Then this co-creation networking session is for you!', followed by 'About this event' and a paragraph about 'World Together'. There are also 'Location', 'Online event', and 'Already have a ticket?' sections with an 'Access the event' button. At the bottom, there's a 'Put your event in front of more people' section with a 'Promote this event' button.

Define

- Find out the best ways of testing the solution (examples: metrics, number of clicks, sign-ups or registrations, Zoom calls with player persona to acquire feedback, reviews, surveys and much other methods to apply). **Method:** desk research, interviews.

By recommendation of Luisa Paola (2022) and Shaun Wynne (2022), for pre-flight testing it's best to join already-created digital campfires for creatives and look out for volunteers who would like to give their opinion (through a recorded Zoom meeting) on only three campaign fragments, while directing them questions using system 1 and 2, looking at both the apprehension of the message and emotional response. Then having their cameras turned on will be of help to seek out more information on sensory feedback.

Develop

7. Building the design project, applying processes of both sketching and writing, taking into account what was submitted by creatives in the 9th step. **Methods:** Creation of synopsis, script, moodboard, storyboard, animatic and others, depending on the project itself.
8. Adjust changes in pre-production in line with the 12th step. This is an iterative process, depends on how many revisions there are.
9. Digitalize assets and design proposal (production phase) with all design tools necessary for it.
10. Commence post-production (adding details, making further adjustments and unifying content).

Deliver

11. Once all assets are created, it's tested out. **Method:** Use of Pre-flight systems (1 and 2) community and Zoom focus group appreciation.
12. Organize and conceal all processes (this includes the pitch structure and digitalization) and state conclusions.

This information can be observed better in the visual roadmap (see Figure 17), as it shows both the timeline and how different tasks function simultaneously, for example, while waiting for survey results, desk research can be done. The develop and deliver phases of the methodology will be continued in chapter 5 due to it involving pre-production, production, post-production and testing practices of the design project.

Design

In this section, both the design concept and design specifics, proposal, pre-production, production and post-production processes will be explained, described, listed and/or analyzed, while showing diverse sets of evidences (sketches, digitalization, stills and more). In regards to the Double Diamond Design Thinking Methodology (2019), these steps are part of the “Develop” and “Deliver” phases, finalizing with testing the solution out.

Design Concept

Starting off, the design concept is defined as “Co-creative Open Phygital World Building”. The reason why it’s mentioned first instead of analyzing the rest of the categories talked about beforehand in the referential framework until getting to the design concept is because the Ecosystem Map (see Figure 25) was the best option to see how those categories are contained into one another, from general information to specific (it’s funneled, channeled and guided from top to bottom of the map).

The “Metaverse and Creator Economy” is considered the context of action for World Together as its long-term mission is build a digital campfire where People-Private-Public reside in and support each other for the sake of the Creator Economy. The Metaverse allows the creation of digital spaces and experiences, as well as communities (proximity between individuals despite their distance to one another), encourages the use of user-generated content strategies (the voice from creatives to the world) and creatives getting each one’s projects monetized.

Inside the Metaverse, brands make use of “Campaigns”, which refer to the materialization or the “what is going to be done” in the design project. Campaigns are based on having a set of actions to communicate messages and develop feelings on an audience, a way to tell personalize, be

authentic and transparent when telling World Together's brand story (as a global creative movement). In addition, it has the possibility to generate immediate reaction from the user, especially in social media.

Due to campaigns being a broad topic, it's narrowed down into "Reward-Branded Mini Game Launch Campaigns", a type of campaign which is not only used in launches but is the accurate exemplification of how communication and entertainment go hand-in-hand to build excitement concerning a brand. Because it's inspired by videogames, has the possibility for open dialogue and empowerment of the audience (meaning when a brand involves its people into the process and/or outcome) and it's paired with rewards through gamification.

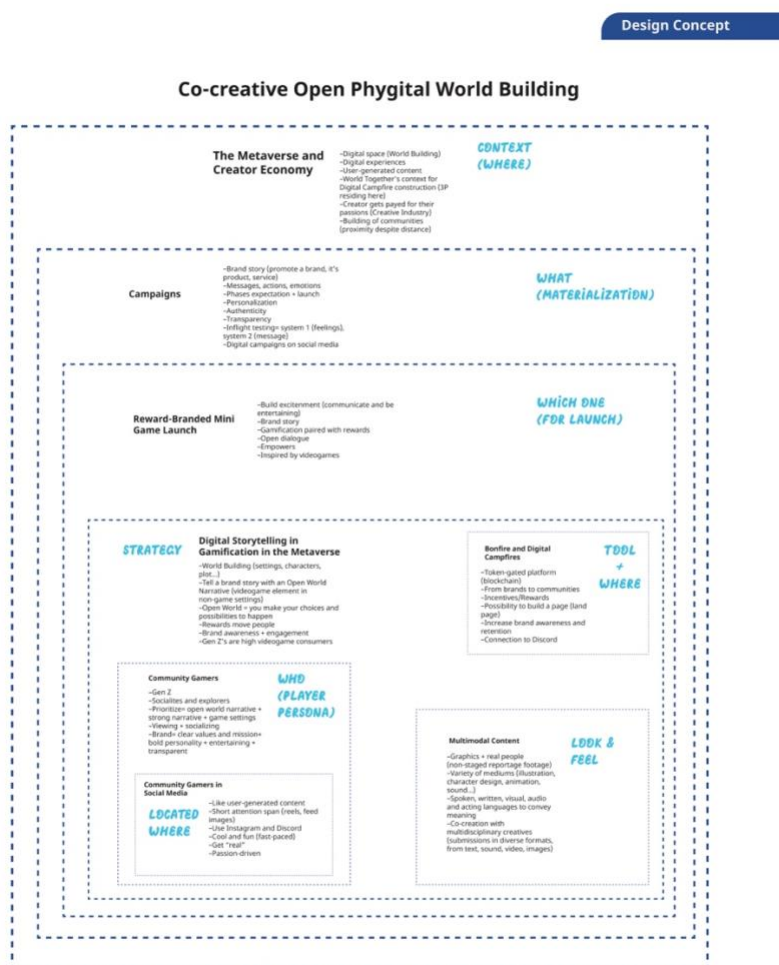
Furthermore, inside Reward-Branded Mini Game Launch Campaigns is "Digital Storytelling in Gamification" as the strategy for conveying message, emotion and action/participation. The Metaverse focuses of World Building (settings, characters and plot) and, so does this strategy through telling World Together's story with an Open World Narrative (a type of storytelling but inside gamification), hence, open dialogue. In World Together's case is when the audience has the possibility participate co-creative internal processes, be part of the final outcome and it's up to the rest of creatives who discover the movement to make their own decisions to get or not involved with a brand and ideate newer possibilities and projects for the future of World Together.

The Digital Storytelling in Gamification strategy contains in itself three other categories. One being "Bonfire and Digital Campfires" (a tool), a token-gated platform in the blockchain that increases contact between brands and communities through giving incentives/rewards, enhancing and increase in brand awareness and audience retention; The second is the use of "Multimodal Content" (look & feel), meaning implementing a mix of graphics (illustration, character design,

animation), non-staged reportage footage or real people, spoken, written, visual, audio and acting languages to convey meaning in the Reward-Branded Mini Game Launch Campaign (co-creation with multidisciplinary creatives); The third one mentioning the Player Persona (who is involved and/or will be), “Community Gamers”, Gen Z socialites and explorers who prioritize viewing and socializing in games and prefer Open World Narratives and settings; And in the middle of Community Gamers are “Community Gamers in Social Media” who when scrolling through social media have a short attention span (so fast-paced is considered better), an interest in brands that’re entertaining, transparent/real, bold and have a clear mindset.

Figure 25

Design Concept Ecosystem Map



All of this to get back into “Co-creative Open Phygital World Building”, where “Co-creative” resembles World Together’s essence looking for the construction of Togetherness in a supportive environment where creatives and partners gather both virtually and physically (“Phygital”) to materialize passion project visions (and suggestions) for the present and future (“Open”). “Open” also is understood within the “Open World Narrative”, how World Together communicates openly to an audience and invites them to co-create all sorts of passion projects and help shape the future of the movement. Additionally, “World Building” is not only the creation of the 3P ecosystem within the Metaverse, but World Together’s brand story utilizing multimodal content, the construction of stories along creatives (user-generated content).

Design Specifics

As mentioned beforehand, the design project is a Reward-branded mini game launch campaign under the first two phases of expectation and launch, directed towards Gen Z creatives, under the themes of Passion Projects and Creator Economy in the metaverse. The making of still images and short-format video content (reels) is divided in talking about World Together and showcasing co-creative work with creatives (user-generated content strategy plus projects being credited to their respective creators and use of multimodal content/texts, including animation, illustration and sound design assistance from Enrico de Lucia, a Sound Engineer from Italy). Storytelling in gamification will unify the graphic pieces to be used in Instagram, shown in Ten Square’s biggest outdoor screen and embedded in Bonfire.

File resolution is standardized according to Instagram’s vertical and square format (also informed to global participants for submissions):

1. Video: MP4 format | 10-30 seconds | 1080 X 1920 px (9:16); 1080 X 1080px (1:1) or 1080 X 1350 px (4:5).

2. Image: JPEG | 150 ppi | 1080 X 1920 px (9:16); 1080 X 1080 px (1:1) or 1080 X 1350 px (4:5).
3. Text: PDF file | 100–300 words | A poem, short story, song, etc.
4. Sound: MP3 and/or WAV | 10-60 seconds | Include album cover if any, 1080 X 1080 px | A track, instrumental, with vocals, etc.

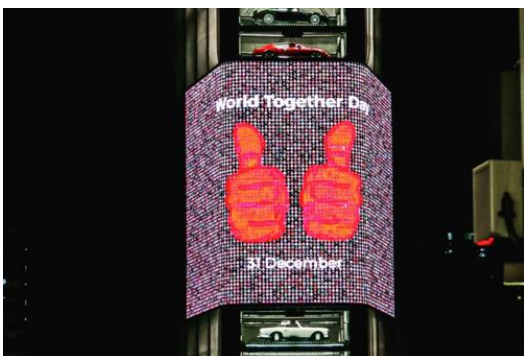
In addition, World Together’s symbolic and formal brand elements are compulsory to appear:

Two Thumbs Up

“To sign ‘together’ (see Figure 26), we begin by making fists with both hands and bringing them together. Once the hands are together meeting fist to fist, we do little circles as if we were mixing cake batter.” (Baby Sign Language, n.d.). This is one of the key elements that surrounds World Together in terms of inclusivity for those who have difficulty hearing and talking, while also adding the gesture to everyone’s daily use to unite the world and find elements in common apart from being part of the Creative Industry. Making connections stronger (Cheung, 2022).

Figure 26

World Together Day- 31st of December



Note. From *World Together Day*, by Together, 2021,

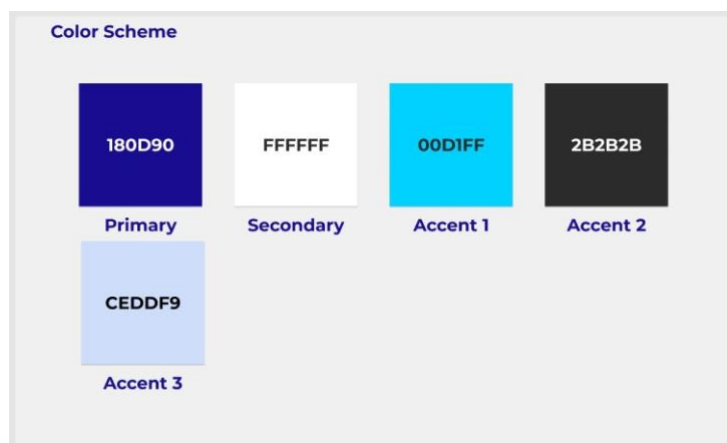
(https://www.instagram.com/p/CZd5_tkPWC1/). Copyright 2021 by Ten Square.

Color Scheme

Positive, negative and shades of blue (see Figure 27). The Primary color being #180D90, called ultramarine, “which is an aspiration for World Together to be an ultranet community instead of an internet community, because the most impactful community exists both online (internet) and on-site (ultranet) at iconic landmarks all over the world.”, as well as, being the most expensive color that symbolizes holiness and humility; “Secondary color #FFFFFF is white and symbolizes purity, peace, cleanliness, etc.”; and “Accent 1 #00D1FF and 3 #CEDDF9 are sky blue, and are conceived as aspiration for World Together to go beyond limits where sky is the limit. It also complements ultramarine's Latin meaning of 'ultramarinus', which literally means 'beyond the sea' and 'The sky is beyond the sea'.” Explanations made by Derek Cheung (2022), World Together founder.

Figure 27

Color scheme from Together



Note. Adapted from *Color Scheme*, by Together. Copyright 2021 by Together.

Type

Archivo (Regular, Italic, Bold and Bold Italic) and Archivo Expanded (Regular, Italic, Bold and Bold Italic). This is seen in Figure 28.

Figure 28

Typography from Together

Typography

Archivo and Archivo Expanded.
Brand's typography

Archivo

Archivo Regular
Archivo Italic
Archivo Bold
Archivo Bold Italic

Archivo Expanded

Archivo Expanded Regular
Archivo Expanded Italic
Archivo Expanded Bold
Archivo Expanded Bold Italic

Note. Adapted from *Main Typography*, by Together. Copyright 2022 by Together.

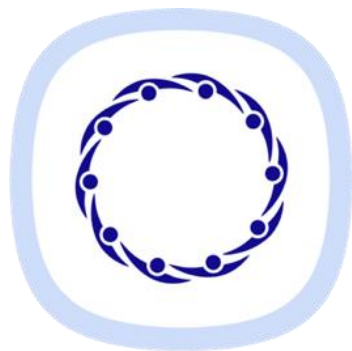
Logo Variations

Positive, negative and favicon (see Figure 29).

Figure 29

Logo Variations from Together

together





Note. From Logo Variations, by Together. Copyright 2021 by Together.

Brand Mascot

Firefly character. For World Together (2021) it means good fortune, carrying a great light inside you, a symbol of hope, inspiration and chasing one's dreams or in this case, pursuing your passions in the Creative Industry (see Figure 30).

Figure 30

Firefly Mascot from World Together





Note. From *Firefly Mascot*, by Together, 2021, (<https://www.instagram.com/p/CYKVQkbLTdm/>).

Copyright 2021 by Ten Square.

Once getting into the creatively-driven processes (pre-production, production, post-production of the MVP), the results acquired and introduced from the Discovery and Define stages of the Double Diamond Design Thinking Methodology (2019), from the Design Council, will be used.

Pre-Production First Part

From this point on, the Develop phrase of the Double Diamond Design Thinking Methodology (2019) commences with the general moodboard (see Figure 31) that applies to all assets as a tool to compile all information (images and text) on what needs to be considered in the Reward-branded mini game launch game campaign creation according to results obtained throughout the last phases (the collaborative session, primary and secondary sources researched, World Together's key elements, etc.).

Figure 31

Moodboard Campaign

Moodboard Campaign

Type of campaign
Reward-branded mini launch game campaign

Feed images
*Square format
*Vertical formats

Type of animation
*Parallax + soft movements
*2.5D animation
*Scene inside another scene
*Visual detail
*Short-format (reels)-Loop animations

Long-forgotten emotions
1. Unity
2. Nostalgia
3. Inspiration
*Make it bold and fun!

Brand colors + based on previous animation: Aesthetic
-Shades of blue + white (brand)
-Blue, purple, pink, yellow, orange (Metaverse, futuristic)

Logo variations
Together's logo

Primary #180090
Secondary #FFFFFF
Accent 1 #00DFFF
Accent 2 #2B2B2B
Accent 3 #CED0F9

Archivo Expanded Archivo

Typography
-Archivo
-Archivo expanded

Concept/Theme-Dialogue
1. Passion projects:
-No limitations to your creativity. You can build whatever you'd like as a creative person and take advantage of technology to experiment even more.
-Meaningful work. You love it, it's important to you.
2. Creator economy:
-Finding new ways to pay creatives for their work. Bringing more value to the creative industry as a whole

Scenarios
-City at night, specs of light
Ref: sci fi or Japanese streets.
-Surrealism (different creative worlds and interventions of spaces), taking over physical and digital spaces

Character-Brand Mascot
*Futur, good fortune, carry great light inside you, hope, inspiration, chase your dreams.

Character design
Unknown entity. Represents creatives and will be later on defined by the community.

People- Thumbs up
Sign language
*Audience involved in campaign (brainstorm and after)

Multimodal content
*Combi graphics (animation, characters, world building)
*Non-staged reportage photography

Music
-Techno, electro-punk, synth pop
-SFX
-English dub

**<https://freemusicarchive.org/music/akmv-18/akmv-18-762x39mm-ep-ideum-noctur/>
**https://freemusicarchive.org/music/ShaoLin_Dub/preservation/06-still-no-consent/

Storytelling in gamification
*Open World narrative (for explorers and socializers).
1. Choose your character (personalize)
2. Non-linear gameplay (choose your endings, paths), Branches.
3. Living worlds (unscripted)

Storytelling (collab board)
1. Breakthrough a reality and universe by getting out from the box to another box. Eventually we are stuck in a same paradox.
2. Dreams are mementos of your life.

Note. For both the Reward-branded mini game launch campaign and assets.

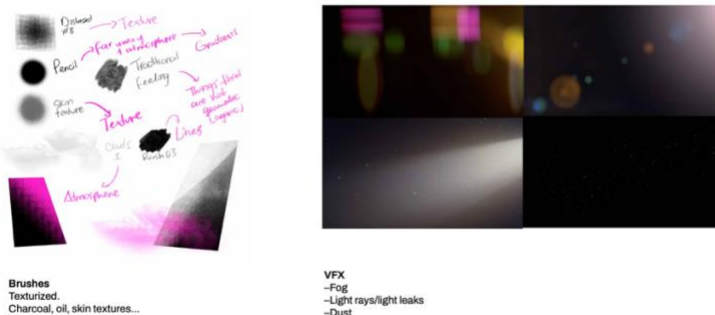
Figure 32

Color Palette

Color palette

Logo

Figure 33

*Brushes and Visual Effects***BRUSHES + VFX**

It includes elements from the brand (colors, logo, font, two thumbs up and character); color palette (see Figure 32) and aesthetic from World Together’s showcase the 31st of December 2021 (mixture of warm and cold shades of pink, purple, yellow and orange); multimodal content (use of characters, settings, animation, text, non-staged reportage imagery and types of mediums obtained from creative’s submissions); techno/electro-punk/synth pop/experimental music, including a few Sound Effects (SFX) and voice over; creation of a character accompanying the firefly; Creative world scenarios; long-forgotten emotions being unity, nostalgia and inspiration while being bold and fun; use of parallax 2.5D animation, soft movements, visual detail (using 6 different digital brushes and adding ambient-oriented Visual Effects which can be seen in Figure 33) and made into short-format (reels) loop animations at most (the main piece has the scene-inside-scene resource); the concepts being passion projects and creator economy; open world narratives as in non-linear gameplay and existence of living worlds (those that’re unscripted), emphasizing in the narrative “breakthrough a reality and universe by getting out from the box to another box”.

Thereafter, in a brainstorming session with Derek (2022), a document (see Appendix M) was made to establish World Together’s general information (talking about the 3 key supports World Together provides, specifically towards intervention of iconic landmarks/places), future dialogue, types of pieces, assets’ categories (one animation and around 12+ assets) and voice over script.

Figure 34

Together as a Service 3 Key Support



Note. From *3 Key Support*, by Together. Copyright 2021 by Together.

The first part is the introductory main animation’s voice over script (in first person, joyful and fresh tone, applying short direct phrases) separated in 4 sections, context (about the creative industry), World Together (introduction to the movement), call to action (invitation towards young creatives) and slogan/closure. It goes as follows:

1. Context:

As creatives, we do what we love.

Yet, our work is often undervalued and underpaid.

It’s time to show the world what we can do together.

Follow your passion, let’s take action.

2. World Together:

We are World Together, we bring passion projects to life.

Such as what took place in Singapore.

3. Call to action:

During the months of January and December, we invite you to co-create with us to take over more physical and digital spaces in the world through creativity.

4. Slogan: Closure

Your passion is our purpose.

All of us, both you and I are TOGETHERISTIC

World Together.

That was the earliest fraction in the decision-making participatory process. The second fragment had to do with the asset categorization and use the branded hashtag #WORLDTOGETHER:

1. Message along creators, consists of people's two thumbs up submissions (adding socials, names and nationalities), "Bring up your passion projects to life" (people's work submissions) and "Back in 2021" (talking about the 2021 showcase and the upcoming 2022 project); 2. What're the benefits of being part of the movement as a creative? States "an opportunity to take your work to a global level"; 3. Who're the partners? (Names and logos) telling World Together's "supported by"; 4. Call to action as in "join the World Together movement"; 5. What about the rewards? With "receive digital rewards" and "Join us on Discord".

Pre-Production Second Part

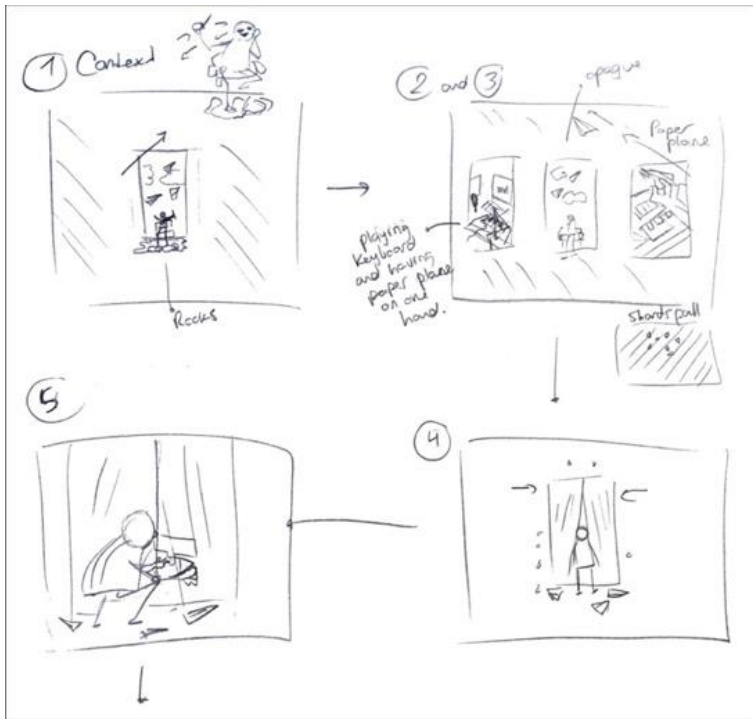
The voice over script was the basis for the creation of the animation script and synopsis (see Appendix N), contemplating where do the lines need to be said, the list of actions (14 scenes in general) according to the categories of the voice over script (context, World Together, call to action and slogan), VXF used, estimated times (from the overall animation and scene by scene), sound effects (SFX), camera movements and types of shot (example: long, close-up, etc.) and 1920 X 1080 px resolution, h.264 video codec rendering.

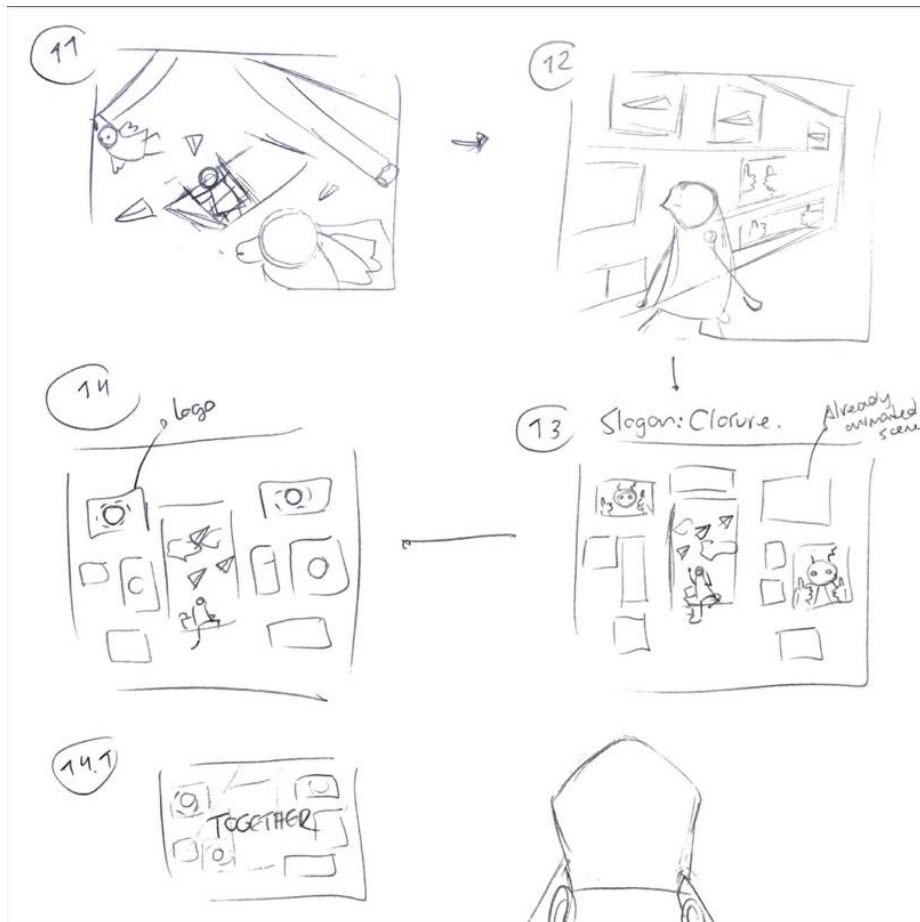
The storyline talks about a character (unknown at this stage of the process, but that represents creatives) who's alone creating but demotivated, until it has the possibility to breakthrough digital (metaverse) and physical worlds and creative spaces while co-creating passion projects with other creatives (the firefly character but multiplied), partners and World Together itself. It's no longer alone, it can look forward to achieving a bigger dream in physical and digital spaces with plenty of creativity. It not only talks about the past (2021's Showcase) but the near (coming 2022 activities in December and part of January) and distant future (annually increasing the number of supporters and taking over landmarks around the world).

Throughout the script and what would be visually transformed into the storyboard, has an added symbolic element to it, being the paper plane and its meaning of flying sensation, nostalgia, the bravery of searching for inspiration and ideas and travelling around the world where the wind constantly blows (Baltasar Tattoo, n.d.). It's a detail related to "Accent 1" and "Accent 3" (sky blue shades) meanings for World Together (2022), going beyond the limits where the sky is the limit and the sky is beyond the sea.

Figure 35

Main Animation Storyboard Drafts





Note. There're 14 scenes in total for a 2.5D parallax animation, in which scenes appear inside other scenes, situations and creative physical and digital spaces/landmarks.

The “unknown character” brought up in the script and animation storyboard was World Together’s request and it implied character design, which parted off their idea of including a penguin (see Figure 36). According to World Together (2022) and a co-creative project done at the start of May 2022, a document titled “Universe Together Day” was made featuring the penguin as an animal that isn’t centralized anywhere, has both black and white in its skin (no race specified), is non-human, tends to work in community (teamworking), symbolizes union, adaptability and victory. While this character represents creatives, the firefly is World Together and its diverse set of partners.

Figure 36

Penguin 360° View Sheet

Character design



After the 360° character sheet and distribution of color while searching for penguin references, the storyboard was transformed into the sketches of the scenes and the use of flaps to for element division (see Appendix L). It's worth to say the main animation and other assets will be shown on Instagram and on Ten Square's AMB Media PTE LTD outdoor screen, which has an ideal 3:2 ratio (though it can be used in 4:3, 5:4, 16:9, 16:10 and 17:9) and a folded led screen into 3 parts (ABM Media PTE, LTD, 2021), so the scenes are accommodated to prevent components to weirdly fold in the corners of the screen (see Figure 37).

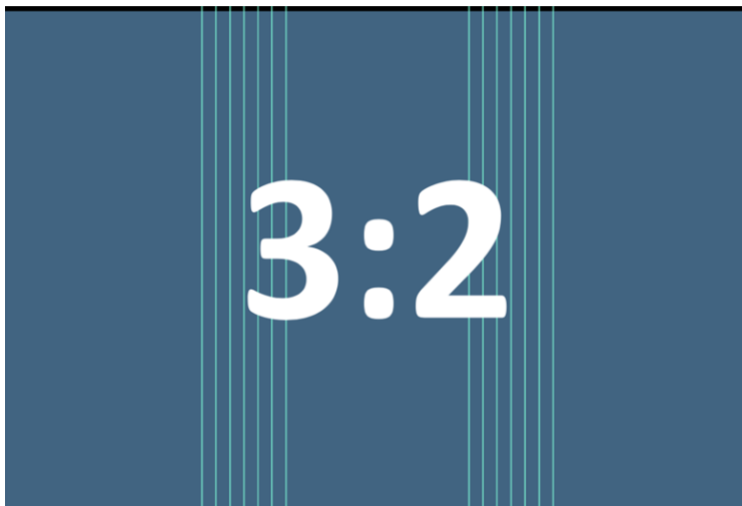
Those scenes made with pen, paper and adding butter paper, were digitalized (see Figure 38) in diverse layers to be animated into what's called the animatic, which in animation is the storyboard but with movement, adjusting timings (39 seconds in total), adding the experimental music and voice over timing reference. This method makes it easier to animate in the production phase, knowing

what needs to move, to what direction and pace and for post-production (sound and voice over) to ideate with.

After it the animatic, drafts and specifications for the assets were made taking into account storytelling gamification, videogame features and metaverse-beyond-the-sky- hologram characteristics: 1. Message along creators, two thumbs up submissions (videogame character cards with their EXP or Experience Points depending on each creative's expertise), "Bring up your passion projects to life" (featuring people's work submissions like an hologram and based off videogames homepages where the player starts the game) and "Back in 2021" (reutilizing items from the main animation); 2. What're the benefits of being part of the movement as a creative? Presented like a hologram; 3. Who're the partners? Loading game interface of abilities to choose from; 4. Call to action uses both the penguin and firefly; 5. What about the rewards? Represented with a treasure chest when someone has completed a quest (see Figure 39).

Figure 37

100 Selegie LED Specification v1.3



Note. From 100 Selegie LED Specification v1.3, by Ten Square, 2021. Copyright 2021 by Ten Square.

Figure 38

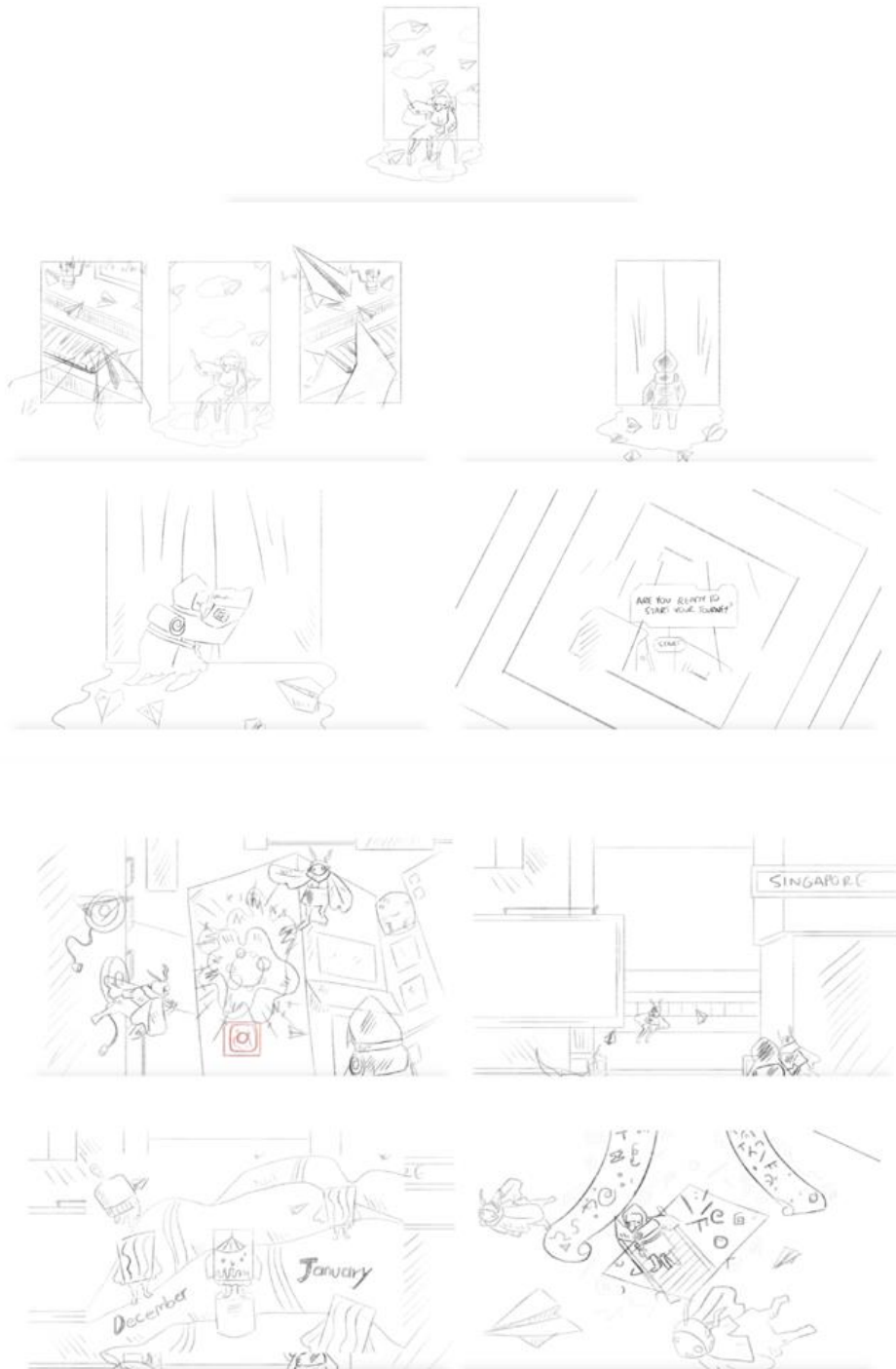
*Main Animation's Animatic Stills***Stills animatic**



Figure 39

Assets Drafts and Categories

Assets

WORLD TOGETHER CAMPAIGN. (TOTAL PIECES/ASSETS: 11)

Picard sketches.

Message along creator: Think up 2-3 pieces #WORLDTOGETHER

1st Loop

- #WORLDTOGETHER
- Think up
- Background: 4K/8K video, voice, & sound
- AS in background
- Slide to each other
- Statement
- Name
- @IG
- IG

2nd Loop

- CD Appearing
- 1
- 2
- 3
- 1st Loop
- 2nd Loop
- 3rd Loop
- 4th Loop
- 5th Loop
- 6th Loop
- 7th Loop
- 8th Loop
- 9th Loop
- 10th Loop
- 11th Loop
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- 91st Loop
- 92nd Loop
- 93rd Loop
- 94th Loop
- 95th Loop
- 96th Loop
- 97th Loop
- 98th Loop
- 99th Loop
- 100th Loop

Time per video: 10 seconds.

Message along creators

- Thumbs up compilation black background and submissions.
- =3 pieces

Message along creators

- Thumbs up compilation black background and submissions.
- =3 pieces

Resolution

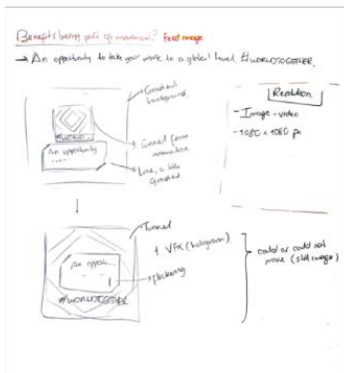
- Video - 1080 x 1920 (9:16)
- In: 4K/8K
- Sound: 48K/96K
- Sound: 48K/96K

Time per video: 10 seconds.

Secrets, name, country.

Light

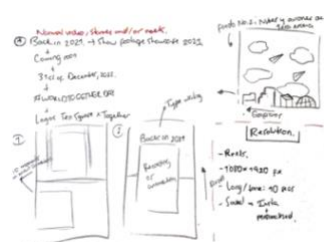
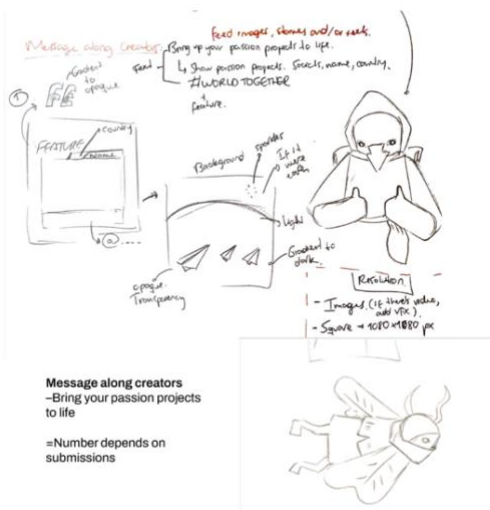
- Gradient to



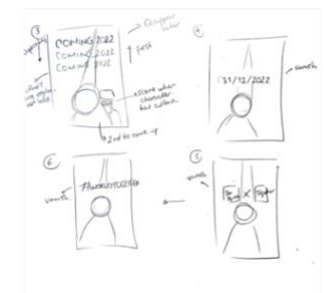
Benefits of being part of the movement
= 1 piece



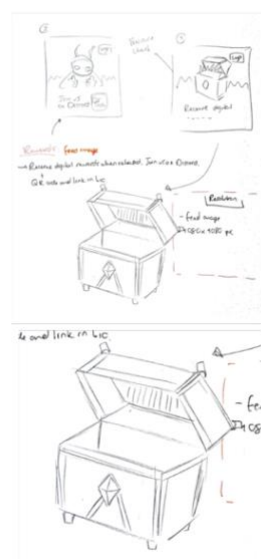
Call to action
-Join Discord
= 2 pieces



Message along creators
-Back in 2021
= 1 piece



Rewards
-Join Discord
= 1 piece



Production

The production phase entails digitalization and organization of elements, animation, text, video editing and downloading content submitted by creatives through the Typeform for the two thumbs up photos (including those sent by World Together on 2022), the one for passion project submissions and the Google Drive folders from the collaborative board participants. At the end, the event on Eventbrite didn't work out and didn't have as much traction (see Appendix E), two people booked their ticket for the week of May 7th, one could have possibly forgotten about it and the other one attended but suddenly left before even starting.

Hence, a total of 27 submissions (22 two thumbs up, 2 passion projects from the collaborative board participants, 3 from the passion projects Typeform and 0 from Eventbrite) coming from Japan, India, Lebanon, Croatia, Colombia, Singapore, Ethiopia, Malaysia, Nigeria, Russia, China, United Kingdom, Turkey, United States and Ukraine. All with a variety of professions from the creative industry: fine arts, acting, visual arts, writing, video edition, sculpture installing, painting, design, photography, fashion stylism, editorial, DJ, landscape architecture, illustration and creative technology. These submissions were distributed in 10 pieces from the "Message along creators" category.

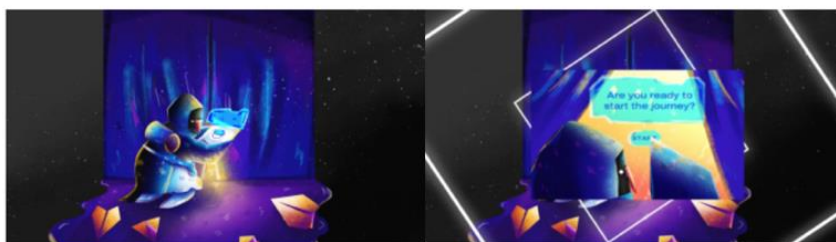
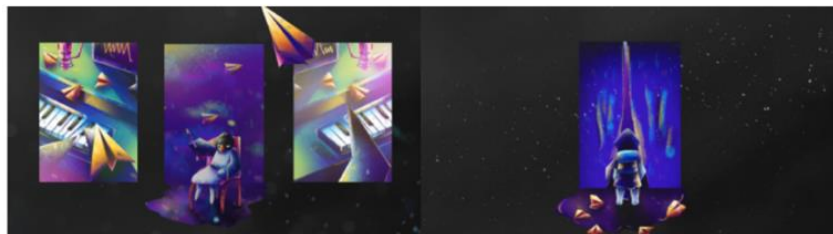
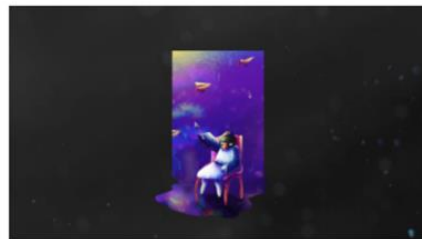
In general, one main 39 second introductory animation (see Figure 40) was made; 4 feed square format images (1080 X 1080 px) for "Rewards", "Benefits of being part of the movement" and "Call to action" category (see Figure 41); one square format 22 second video (1080 X 1080 px) featuring the Behind the Scenes (BTS) of two participant's passion projects from the collaborative board (they were asked to upload their projects, a short description and short unedited videos of their project creation). For the last one, see Figure 42.

Additionally, 12 reels (1080 X 1920 px) divided as explained: One for “Back in 2021” (15 seconds) in Figure 43; one for “Partners” (see Figure 44) featuring 23 of them (8 seconds); 5 reels for “Message along creators” for featured works (go from 8 to 30 seconds of duration) as seen in Figure 45; and finally, 3 reels for the two thumbs up (12 seconds each) and 2 black background photos thumbs up (10 seconds each) in Figure 46. The total of Reward-branded mini launch campaign pieces is 18 at that “Expectation” and “Launch” phase.

Figure 40

Stills from Main Animation

Stills - animation



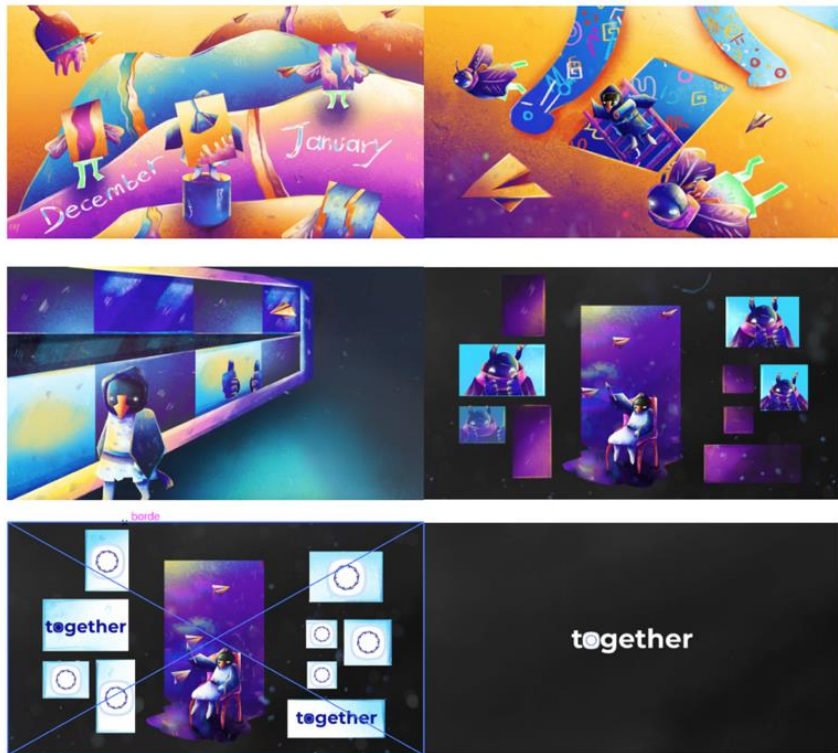
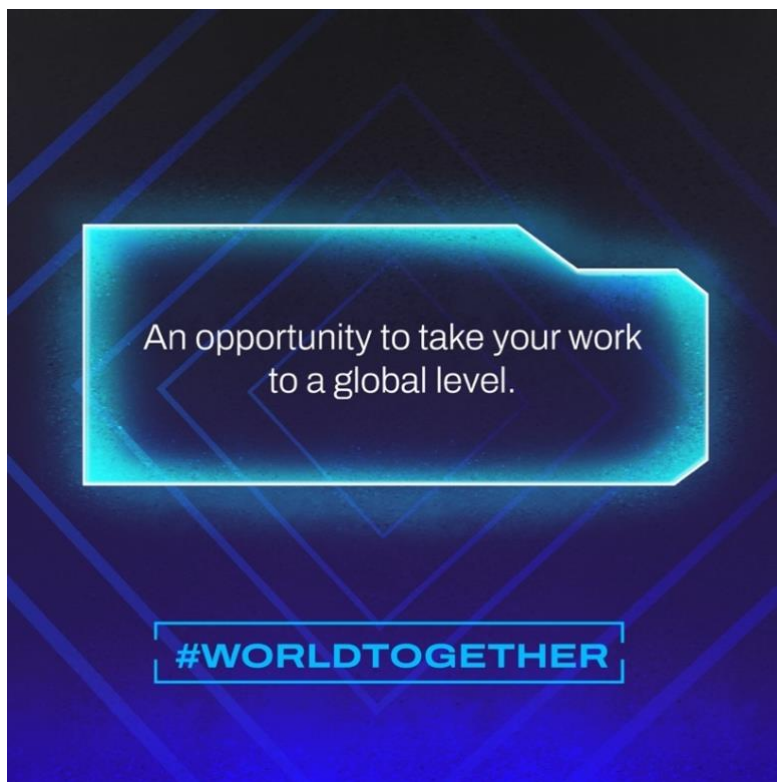



Figure 41


Feed Images






Join the **World Together Movement**

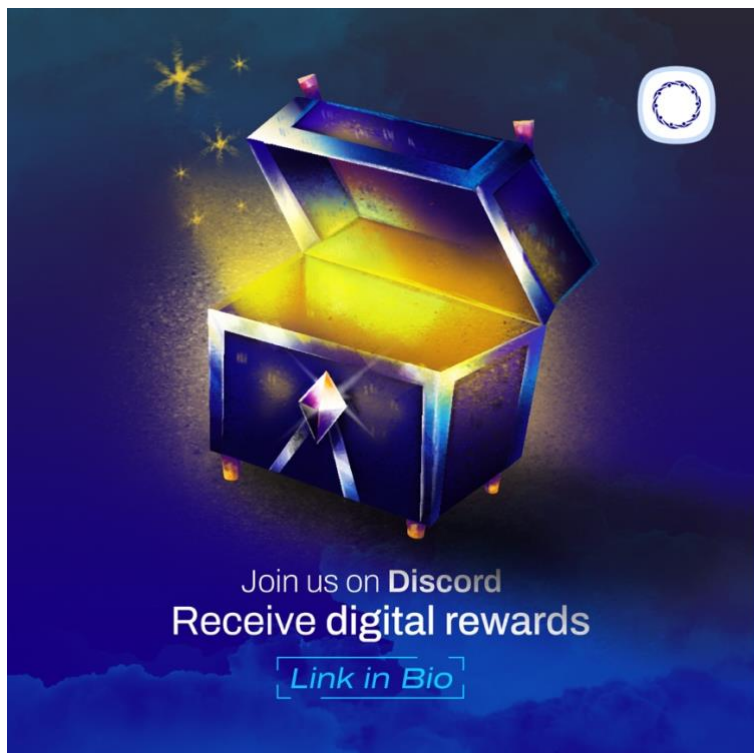
#WORLDTOGETHER

 discord.com/invite/smxXFgTYxX



Join us on **Discord**

discord.com/invite/smxXFgTYxX



Note. “Rewards”, “Benefits of being part of the movement” and “Call to action” category.

Figure 42

Passion Projects to Life

Stills - Bring passion projects to life



Note. Animation featuring two participant’s passion project submissions and their Work in Process.

Figure 43

Back in 2021 Reel

Stills - Back in 2021

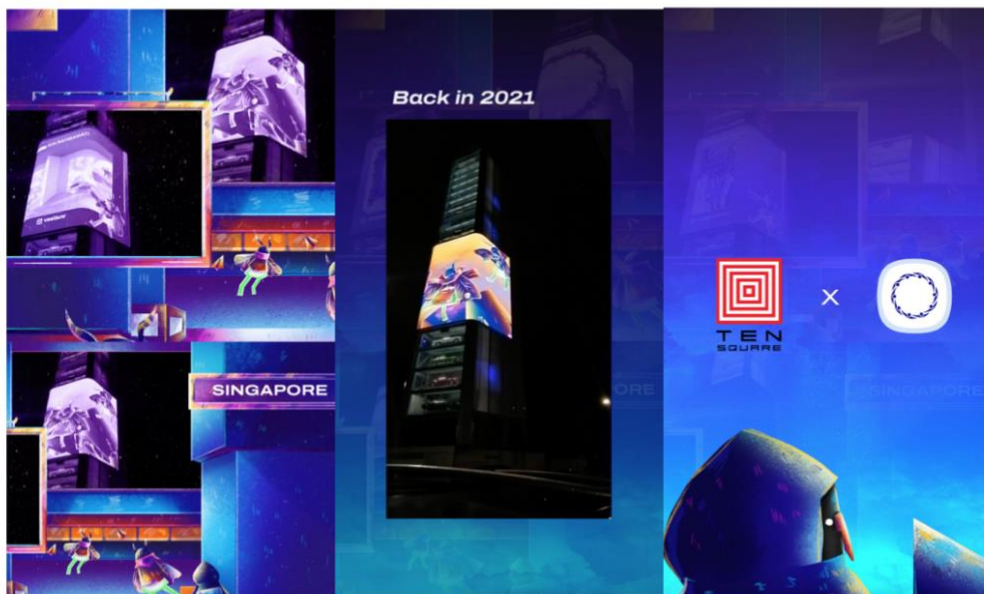
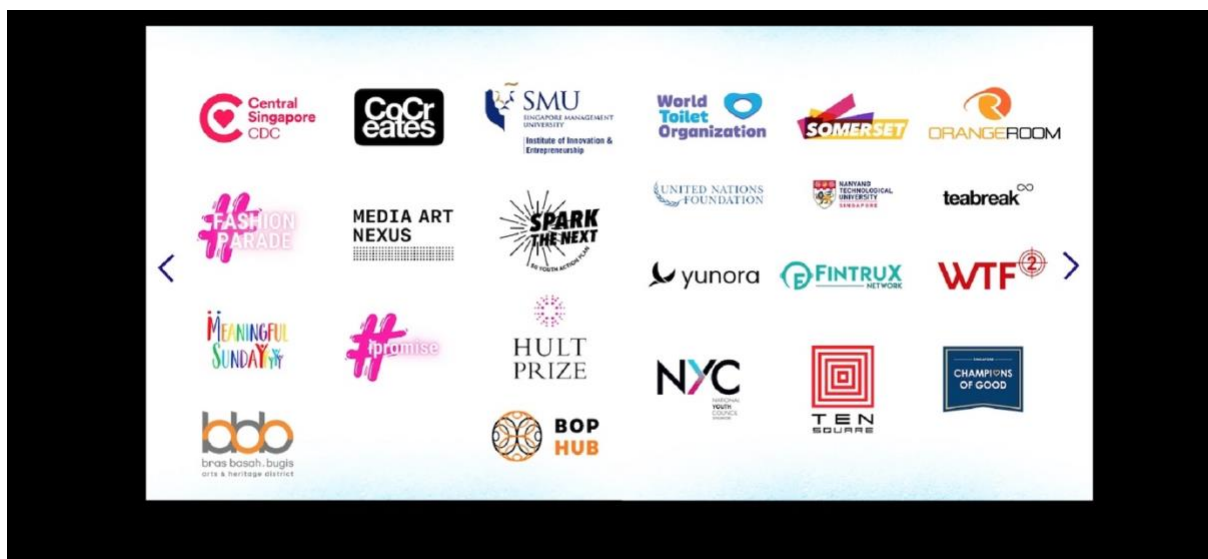


Figure 44

Supported By- Our Partners Reel



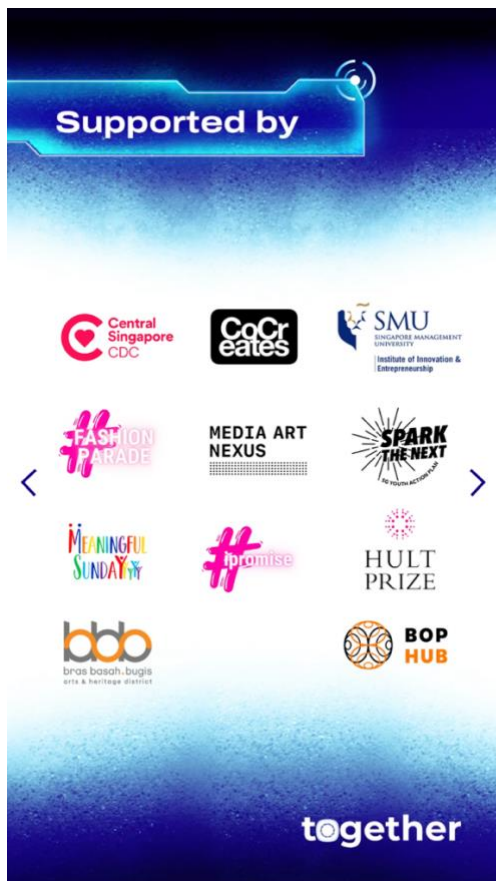


Figure 45

Message Along Creators Reels

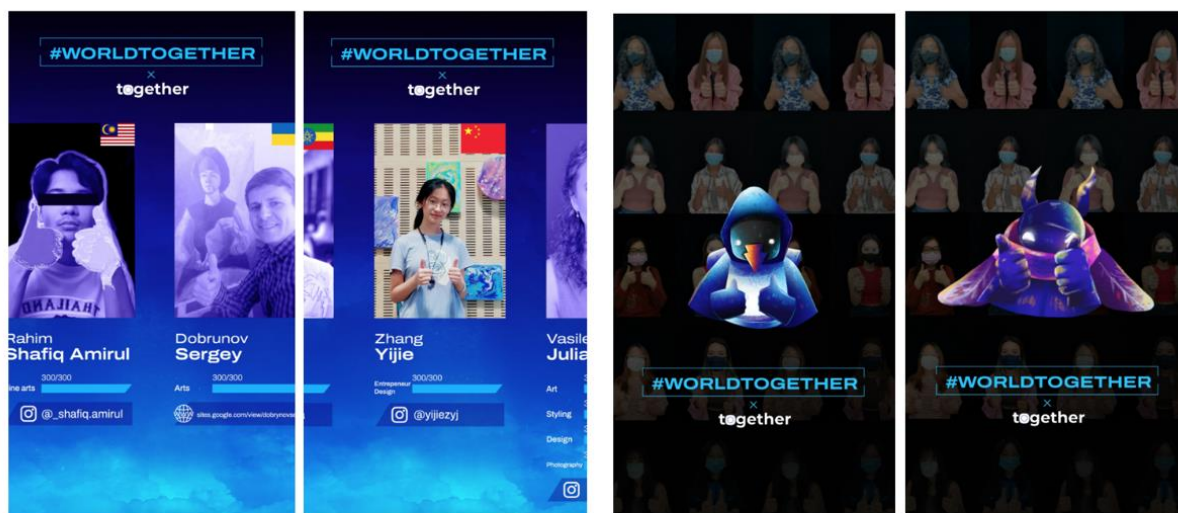
Stills - Work submissions



Figure 46

Thumbs Up Reels

Stills - Thumbs up



Post-production

Succeeding production, post-production is the step closer to the delivering the project (and worked simultaneously with the production phase), making corrections if necessary, adding VFX and sound (music, sound effects and voice over). Making an emphasis in sound, it's a co-creative process with Enrico de Lucia, I provide instructions and material, he sends me a version or two, I provide feedback and ask for suggestions if needed (as Enrico is the sound expert) and it iterates until finding the fitting track, while separately, I co-create with Susanna Odedina (voice actress, actress, event planner and brand owner from United Kingdom) towards voice over by using the animatic with subtitles and voice over script. Susanna was the first to answer the call for a voice actor or actress that was made on The Dots platform. Appendix G shows proof of the sessions done.

In short, communication and teamwork are key throughout the whole process of the project (from the first step on). Co-creation with Susanna was also a trial and error (for instance, she had difficulties looking at the script and animatic at the same time, so subtitles were added to make it more agile and less uncomfortable for Susanna, as seen in Figure 47), in a span of 2 hours I instructed her and gave examples on what was needed, she delivered the lines in a variety of tones (friendly, empowering, whispering and soothing) and tried to match the timings while recording herself to at the end of the session, send me the sound files to send them over to Enrico.

Figure 47

Animatic and Voice Over Subtitles



As creatives, we do what we love.

Post-Production part 2

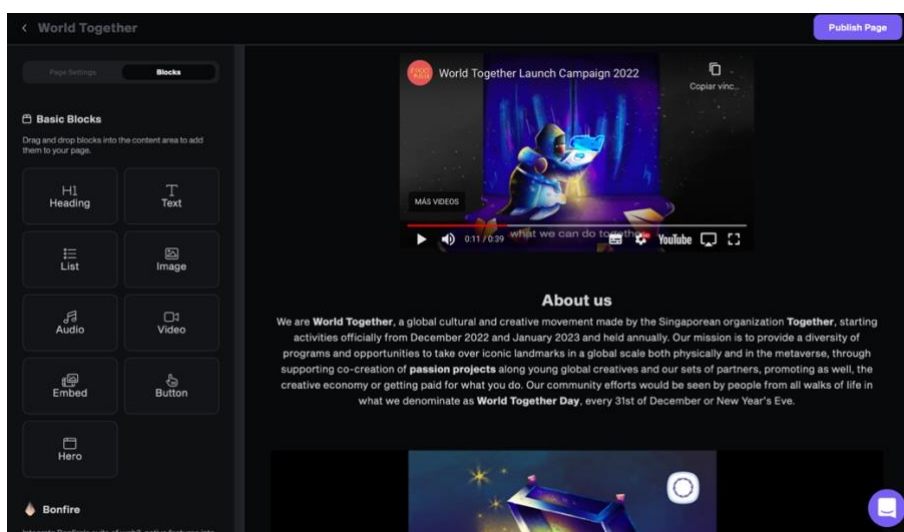
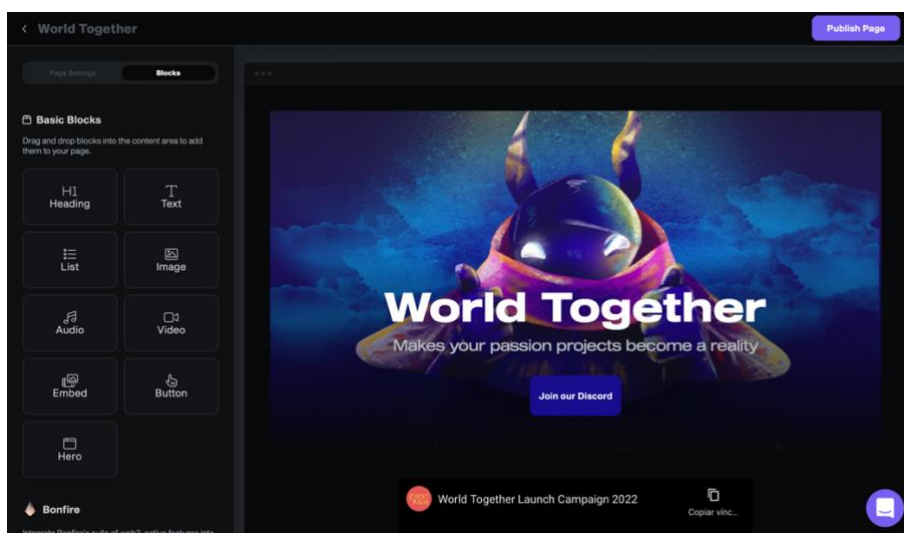
Now comes applying some of the finished campaign assets into the Bonfire page builder feature by embedding them, creating a land page using blocks of text, headers, hero, buttons and embedded content that redirects to Discord for major notice and announcements for digital rewards and partners. As suggested by Luisa Paola (2022), Bonfire will enrich the campaign by not only embedding the main animation, briefly introducing World Together, but having assets and

information related to joining Discord, earning incentives and the possibility of becoming an ally to the movement will be introduced.

This will be shown through interfaces (screenshots) as a draft, without publishing the website to be seen by the public. Adding to that, the embedded main Reward-branded mini launch campaign video will be on hidden mode (only those who have the link can watch it) as all of the different assets and Bonfire site, as these will be launched to the public long-term.

Figure 48

Interfaces in Bonfire



< World Together Publish Page

Page Settings **Blocks**

Basic Blocks

Drag and drop blocks into the content area to add them to your page.

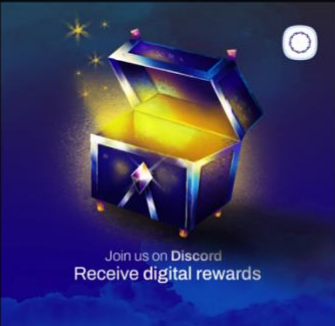
- Heading
- List
- Audio
- Embed
- Hero
- Text
- Image
- Video
- Button

Bonfire

Integrate Bonfire's suite of web3-native features into

About us

We are **World Together**, a global cultural and creative movement made by the Singaporean organization **Together**, starting activities officially from December 2022 and January 2023 and held annually. Our mission is to provide a diversity of programs and opportunities to take over iconic landmarks in a global scale both physically and in the metaverse, through supporting co-creation of **passion projects** along young global creatives and our sets of partners, promoting as well, the creative economy or getting paid for what you do. Our community efforts would be seen by people from all walks of life in what we denominate as **World Together Day**, every 31st of December or New Year's Eve.



Join us on Discord
Receive digital rewards

< World Together Publish Page

Page Settings **Blocks**

Basic Blocks

Drag and drop blocks into the content area to add them to your page.

- Heading
- List
- Audio
- Embed
- Hero
- Text
- Image
- Video
- Button

Bonfire

Integrate Bonfire's suite of web3-native features into

We want to show the world the value of the Creative Industry in which every creative has a chance. Help us grow, get a chance to **participate**, **earn digital rewards** and stay tuned for every announcement and update in our roadmap.

An opportunity to take your work to a global level.


#WORLDTOGETHER

Founding members

For first participants of the launch...

Free

100/100 Remaining 11 days to claim




Join us on Discord
Receive digital rewards

Refer other creatives

Free

100/100 Remaining 14 days to claim

Supported by



< World Together Publish Page

Page Settings **Blocks**

Basic Blocks


Drag and drop blocks into the content area to add them to your page.

- Heading
- List
- Audio
- Embed
- Hero
- Text
- Image
- Video
- Button

Bonfire

Integrate Bonfire's suite of web3-native features into

Supported by



Be one of our collaborators

Receive the latest updates and news from the community.

Testing

The testing method is part of the “Deliver” phase (Design Council, 2019) that was used was the pre-flight testing and it’s two systems, system-1 focusing on emotions and feelings and system-2 on rationality or messages perceived by an audience, being in this case, young global creatives. “Pre-flight testing” was taken into account because, as mentioned in previous sections of the document, both Shaun Wynne (2022) and Luisa Paola (2022) recommended using that method, specifically in small group and/or individual virtual meetings (not with surveys).

Not only did these campaign experts agreed on not using surveys, but at Startup Weekend Global’s hackathon event (2021), the organizers (from Techstars) stated their version of a Founder’s Oath that aligns with how a brand, product or service needs to be validated:

I [Name]:

Swear to never ever use online forms when validating a new product or feature.

The issue with online forms is that:

1. I need to see the customers’ faces.
2. Listen to them.

–Understand the problem and its complexities. (Techstars, 2021).

In order to find those few individuals, word was spread on diverse already existing global creative communities and every platform and group was registered in an excel database (see Appendix S) to bear in mind where was the call posted at. Some of the platforms or virtual spaces used were: Facebook Groups (waiting for each administrators’ approval), own contacts, Discord servers, The Dots platform, KnownUnknown and Adobe’s official community. This was the same mechanism used for the submission methods and collaborative board session. Without excluding a

plan B, which was to contact creatives directly, those who weren't able participate on the previous parts of the process.

Moreover, the call for participation stated not only the intentions of performing the pre-flight testing, but contained one Typeform to apply for either of the sessions or dates going from May 19th to May 22nd, each starting at 7 pm (GMT). In case none of those dates and times adjusted to the person's availability and time zone conversion, there was the option for an individual meeting by booking an appointment on my personal Calendly (booking a timeslot).

The questions and mechanism of the session were divided in three sections in one Google Slides presentation, showing only three of the pieces: the main animation, one related to submissions and the last, the "back in 2021" reel. The first one started with playing the main animation once and asking the following: 1. What's your first impression? What did you feel from this piece? 2. What catches your attention at first? 3. What can you recall/remember about the message?

Afterwards, was replaying the main animation and showing the complimentary pieces, then asking: 4. What concepts or themes you think surround World Together? 5. What did you understand and feel about the message? 6. As a creative, do you feel connected? 7. How likely are you to engage/participate in the World Together movement? 8. Would you like to get to know more and explore the panorama along World Together?

Eventually, the third section had questions leading towards suggestions, improvements, thoughts and other type of commentary (for the future) from the testers: 9. What should we improve for the next phases? 10. What would you suggest to have added next? 11. Are there any

influencers in the creative industry you recommend having onboard? See in Appendix I part of the testing sessions.

The open questions applied for testing (the ones mentioned above) are made qualitative, they seek observing and listening to in this case, young creatives. It's meant for testers to talk freely without having to write and feel pressured on how to respond (what a brand wants to hear from people). It avoids them having to think more than once (on what to type in, for example) and get tired by only having a certain number of options available to choose from. From emotions felt, connection towards what's being said or shown, understanding of messages and keywords, live reactions to a call to action ("would you like to join"), capturing impressions and having creative's have a say on the future World Together beholds (suggestions and improvements).

Accordingly, the quantitative method used will be indicators that measure success (discussed and defined along World Together), as campaign that will be applied in mid-year up to the end of 2022 (posting on socials according to a marketing strategy for campaigns, paying for ads, chronograms and more to be taken into account, related to Ten Square's outdoor screen as well). Those are related to estimated awareness (clicks, views, view rate, Cost-per-view, impressions and locations, countries, cities or continents) and sizes of engagement (clicks, Click-through rate) in global and local (Singapore) online communities of young creatives on Instagram and Discord (in this case, estimated size of people joining the server) happening in a certain amount of time.

When it comes to Bonfire, it's mainly the number of clicks and location on Linktree (<https://linktr.ee/worldtogether>), because the mechanism for viewing metrics and analytics and for obtaining and claiming rewards has parameters in Bonfire, blockchain and other decentralized platforms. It's something that Matt Alston would be able to help out with once it's being applied.

Conclusions

To sum up, the process filled up with findings, association of information and co-creation where the means and support and pillars to get to the respective outcomes. The results, final products and mechanisms of visual communication presented serve the purpose of building that new power brand for World Together's first appearance to the eyes of young global creatives with an official launch that not only talks about the brand (past, present and future), but anticipates about the programs that which will be held in December 2022 (specially December 31st) onwards.

This is considered the first step to public awareness and interest (when the story is not entirely released first time but builds up people's interest by generating curiosity in regards to what will be informed or announced next, promoting the "I want to know more") from the audience to later desire to engage and take action by not only joining the movement, participating, using "talk of mouth" with other fellow creatives, but being part of the first World Together digital campfire (meant for global audiences) starting from Discord in which 3P (People, Private and Public) reside in. As the community grows, new doors will start opening, it will become more concise (funnel) and the desired growth and influence of creativity in the world will impact millions of people from all walks of life (Cheung, 2022).

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[elements-of-successful-gamification-7efbf485a67c](https://medium.com/awful-awkward-awesome-the-in-betweens/the-3-indispensable-elements-of-successful-gamification-7efbf485a67c)

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Appendix A

Interview with Matt Alston

1. Could you please explain me how Bonfire functions? Maybe which features you recommend using at first?

At the moment we've got four main ones, the bounties for incentivized action, you could use it for example as: "contribute to our newsletter and you'll get 100 tokens from our side".

Airdrops are a good way for people to earn rewards as well by claiming them not only through actions as bounties.

The store is another one and in there goes all merchandising and NFTs, though we'll have that ready for June 2022, so better use the other ones. Bear in mind that it's not minting NFTs in Bonfire, but using NFT specialized platforms such as Ethereum and Open Sea, then redirecting with Bonfire. Finally, the page builder which is the easiest one and doesn't require any investment. You can build a land page with easy tools, such as Wix does have, but as a web 3.0 platform.

2. When you mentioned having to use other platforms to create NFTs, does that apply to personalized tokens as well?

Yes, we rely on other platforms (allies) for brands or people to create tokens and use them with Bonfire. You can use Rally, but there's a waiting list and the price for the token is set by an algorithm. And of course, you need to invest and pay gas fees to have yours, same goes for NFTs. Also, when you use bounties and airdrops it's as if you pay people for it, so it comes from your own virtual ledger. We're just a token gated platform, which means we connect platforms as for example Linktree does but collecting links in one place.

Appendix B

Interview with Shaun Wynne Jones

1. I'm not really knowledgeable about campaigns, so could you explain to me how it works?

This comes from my own experience as a campaign creative director. It all starts with a client brief that tells you about all the details coming from the client, such as details of what they want to achieve and other requirements. After that, we write a strategy looking at competitors, marketplaces, barriers to overcome and objectives. We head over to what that might look like depending on what the client's trying to sell, we establish the concept (is it lifestyle for example?). Later on, the strategist makes the creative brief that provides the way-ins or paths to go towards for the designers to work on. And lastly, the creative response means feedback from the audience.

2. And how does the visual communication work?

We establish the rough visuals or also called tissue section according to the previous investigation and data, we'll get to know the roots or territory of it (who're we speaking to and depending on who it is, we'll get the roots and way-ins) and also, we'll get to know what you'll be trying to make. Is it banners for example?

3. What's a good campaign like?

A good campaign is the one that also has distinctive brand/core assets to bring brand awareness, those key visuals in which you can tell what brand is it. Also, it's the one that when having a pre-launch does it maximum 48 hours before the launch.

4. Does a teaser campaign work when a brand is not publicly known?

No, it's useless to do a teaser campaign because there's no brand awareness, you need to reveal the product right away, so it's a launch campaign. Teaser campaigns would work when launching new products or services when the public knows about a brand. Tell me a product so I can make an example (I tell him that a fridge). Alright, think about Samsung, you know it right? And it's launching a new product, a fridge for the family and does a quick video of what it's coming up to the public. That's more or less the idea.

5. When testing a campaign out, what methods do you use?

Me and our team do it like this: there's two types and phases to test the visuals, the pre-flight is putting it out into already existing online communities or could be in-person or on-site (we use VYPR for testing!) and using System 1 (how do you feel, how do you connect) and System 2 (did you understand the message?); the second phase is inflight testing and you increase exposure to other people. You could use A/B testing, choosing between two options, mountain test (two really different options, almost opposite) or simply one option, that's it. On the other hand, you could use social media and check out the tracking, posting one post per week and see how it goes, but of course in this one you would need much more time.

6. How many people is adequate for testing and when researching about the audience, can you lean on articles as well?

Minimum 100 people, but for large scale and big projects. Could be less in your case. Of course, existing research papers complimenting them with your own investigation.

Appendix C

Luisa Paola's Interview

1. ¿Cómo funcionan las campañas de lanzamiento? ¿O cómo trabajas en ellas?

Las campañas consisten de diferentes fases, sobre todo las de lanzamiento puesto que es dar a conocer una marca a una audiencia en particular uniendo los discursos. Hay que seguir lineamientos de lanzamiento (si los hay) y mantenimiento.

La primera fase es la de expectativa (lo que hace antes), donde generas conocimiento en tu caso, factual pero no aburrido. Presentas el “vamos a hacer eso”, “esperen a lo que va a pasar”, hablas sobre lo que World Together es de manera puntual sin extenderse, sobre todo porque la Generación tiende a distraerse, qué hace el movimiento, por qué lo hace y por qué es importante.

La segunda es de lanzamiento donde se muestra o revela todo el material, recordando lo que se hizo con los creadores, hablar sobre los beneficios y agregando lo que me comentas de Bonfire como parte de los aliados con los otros que haya (una sección que diga, puedes obtener esto, esto y esto).

La siguientes es de sostenimiento, por qué se hizo esto y hablar “anualmente hacemos...”. La última viene a ser la fase de cierre, cuando se hace un recuento, se invita a más creadores a que esperen lo que viene, hablar sobre lo que sucedió en el 2022 y anunciar qué días o cada cuánto se hace.

2. ¿Cómo realizar el testeo? y ¿cuántas piezas te testean?

Lo puedes hacer en Zoom con las cámaras de los participantes encendidas y así puedes ver cómo reaccionan, qué gestos hacen, entre otros.

Testea solo 3 piezas, no todas porque o sino la reacción cambia al ya saber que todas se verán iguales, ya saben qué esperar.

3. ¿Hay alguna estrategia que recomiendes para publicar en redes sociales?

Eso depende, el cronograma establecido dependerá de qué tanta interacción haya en redes sociales x días a x horas, es cuestión de encontrar el horario y día que más se acomode.

Normalmente cuando apenas comienza una marca su actividad, publica más seguido.

4. ¿Tienes alguna idea de cómo utilizar esta plataforma para la campaña? (Bonfire)

Puede llegar a enriquecer, un medio para informar sobre los aliados e incentivos y adjuntar parte de la campaña. Como una parte de comunicación y manera de redireccionar entre redes y espacios.

Appendix D

Collaborative Board Sections

Profile

Copy and paste the format and fill out the information. Customize it if you want!

Alex (Example)

Paste your image here

👉 Creative area

👉 Social media handle

👉 Website (optional)

👉 Country

👉 Year of birth

👉 Short Bio

👉 What're you most passionate about in the metaverse? (Mention a passion project)

Brands in Social Media

Player persona: Brand discovery and engagement. Touchpoints when being aware of a brand.

–Which platform do you mostly use to discover brands? (Knowing that a brand just launched). Options: Instagram, Tiktok, Youtube

–Which platform do you use most when engaging with a community? Options: Slack, Discord,
Other (paste yours)

–How do you come in contact with a brand? Choose only one. Options: Filters, stories, reels,
feed images, video

–Type of content that's most consumed (and that you'd be engaged with)? Choose only one.
Options: AR, short- format videos, long-format videos, static imagery, website article

–What motivates you to stick with a brand? What catches your attention first time? I love it
when brands...

–Frustrations: I hate it when brands... (Example- Are visually bland)

–What do you think would provide you a sense of belonging as a young creative in a
campaign? Could be referring to elements used (example: when they include real people,
meme referencing...)

–What do you expect from a brand or movement? (Example: To be eco-friendly, cares about
aesthetics, is fun, bold, inclusive...)

–Is it best to use graphics (animation, illustration) or imagery (non-staged reportage
photography) in a creative campaign?

–Is there any campaign you find memorable? (Set one or more examples and explain why)

Campaign Specs

Rating scale: See the examples to know what the phrase is relating to. Scale 0-14.

“My attention span in social media is limited to 1 minute maximum”.

“I like fast-paced content. Funky rhythms, fun, visuals showing in a matter of seconds”.

“I love a good story that includes real varied situations and people and goes accompanied by worlds, characters, settings an animation!”.

“Give me an NFT right now!”.

Passion projects and Creator Economy

Brainstorm: make use of the sticky notes to answer the questions.

–What do you understand or comes up to mind with the concept of "passion project" in the metaverse? In a sentence or a word.

–What do you understand or comes up to mind with the concept of "creator economy" in the metaverse? In a sentence or a word.

–What do you think young creatives need to hear? Write a quick catchphrase as your message towards other creative Gen Z's. Example: words of encouragement when facing difficulties or struggles as a creative...

Moodboard

–What're those long-forgotten emotions that move young creatives? Explanation: Emotions and tone of voice that want to be communicated to young creatives (personality). Example: Nostalgia, sympathy, boldness, joy...

–Storytelling ideas. Explanation: Brainstorm of storylines, premise, world settings, theme. Example: Connecting stories, a fantastical world.

–Sources of inspiration (moodboard)

Explanation: Visuals, world settings, colors, characters, style and tone, musical vibe... A set of images and words.

Appendix E

Typeforms and Eventbrite Insights

Big picture

Views 312 Starts 141 Submissions 12 Completion rate 8.5% Time to complete 11:45

Trends

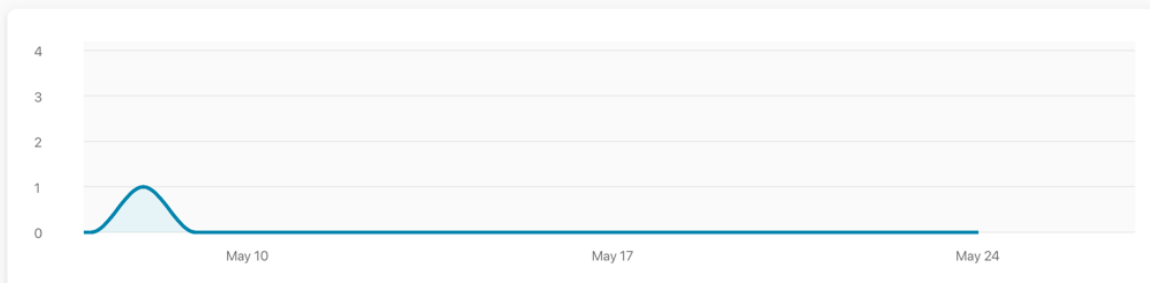
Views ▾



Views 250 Starts 117 Submissions 3 Completion rate 2.6% Time to complete 323:02

Trends

Submissions ▾

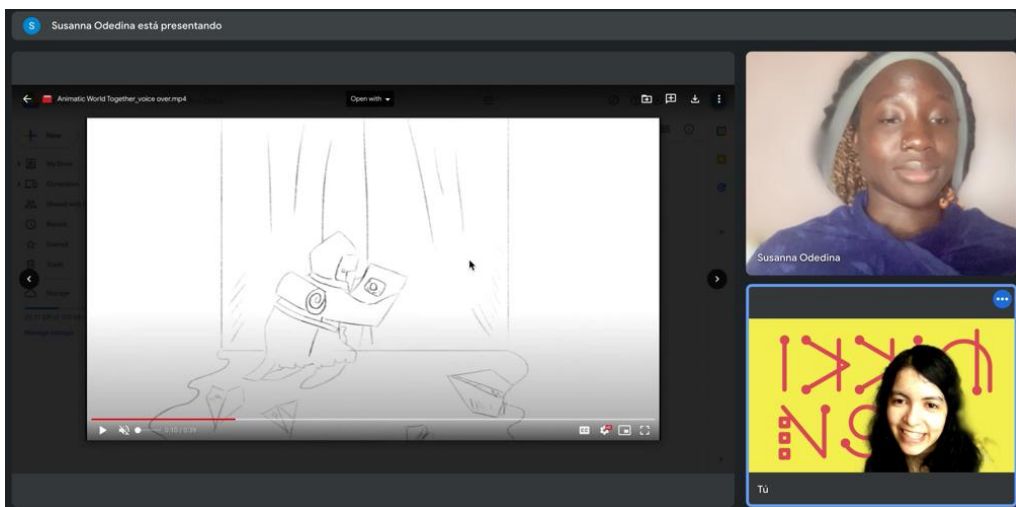
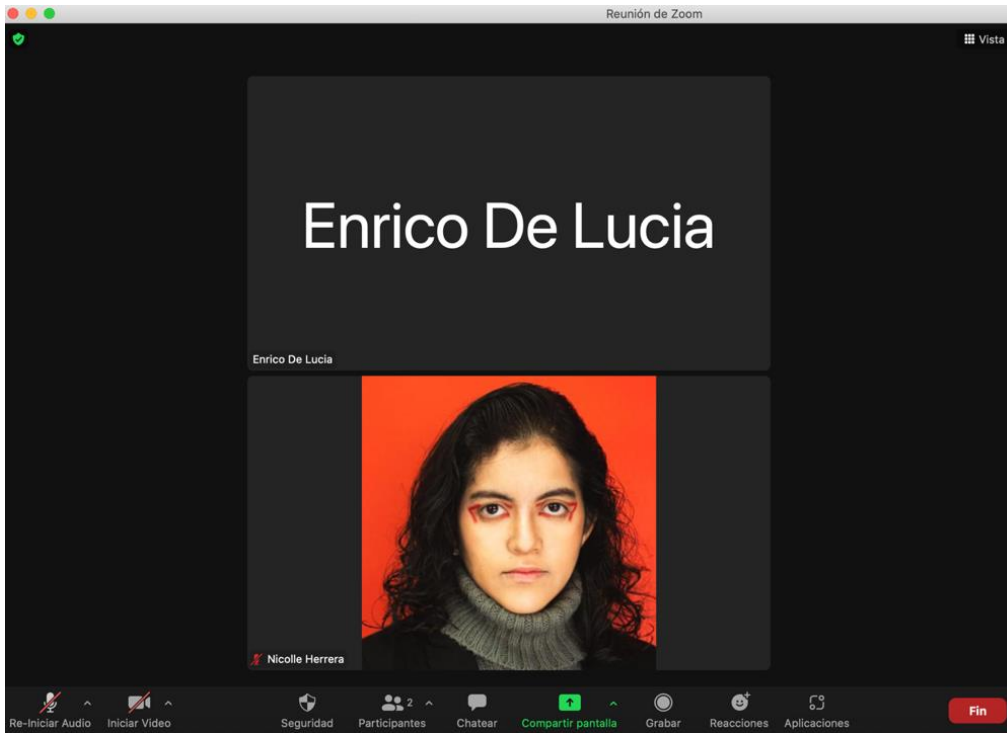


Total Sales: £0.00 Total Orders: 4 Total Attendees: 4

	Order No.	Order Date	First Name	Surname	Email	Quantity	Ticket Type	Date Attending
Quick Acti... ▾	3407789419	23/04/2022 19:08 -05	Nicolle	Herrera	[REDACTED]	1	General Admission	Apr 28, 2022 at 7:00 PM
Quick Acti... ▾	3454772809	28/04/2022 16:53 -05	Xingyu	Chai	[REDACTED]	1	General Admission	May 7, 2022 at 7:00 PM
Quick Acti... ▾	3536032429	07/05/2022 18:58 -05	Youssef	Samy	[REDACTED]	1	General Admission	May 7, 2022 at 7:00 PM
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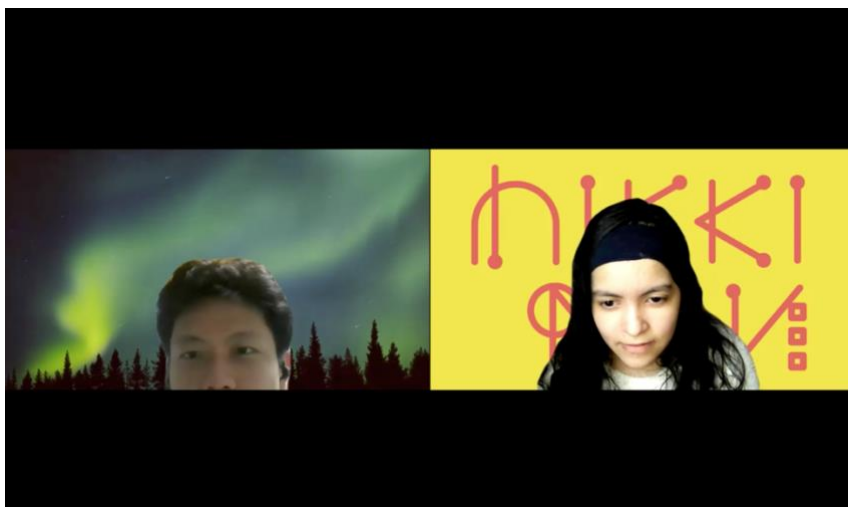
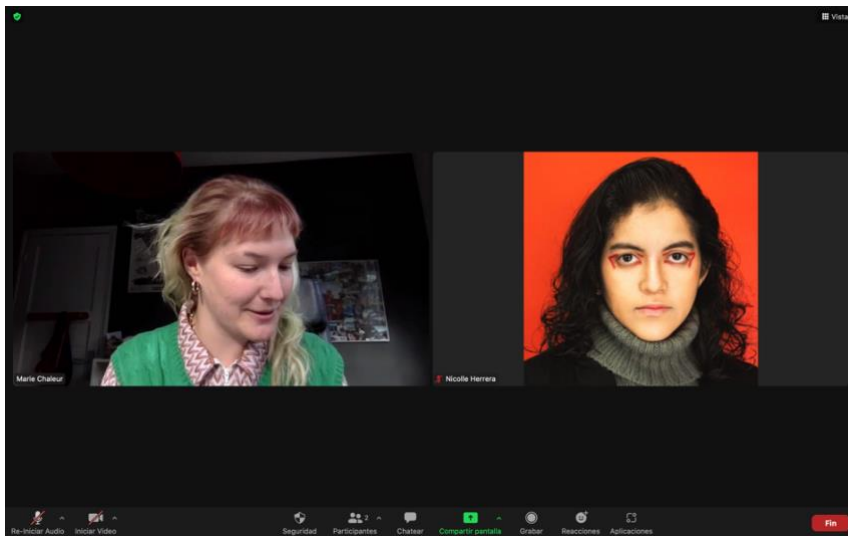
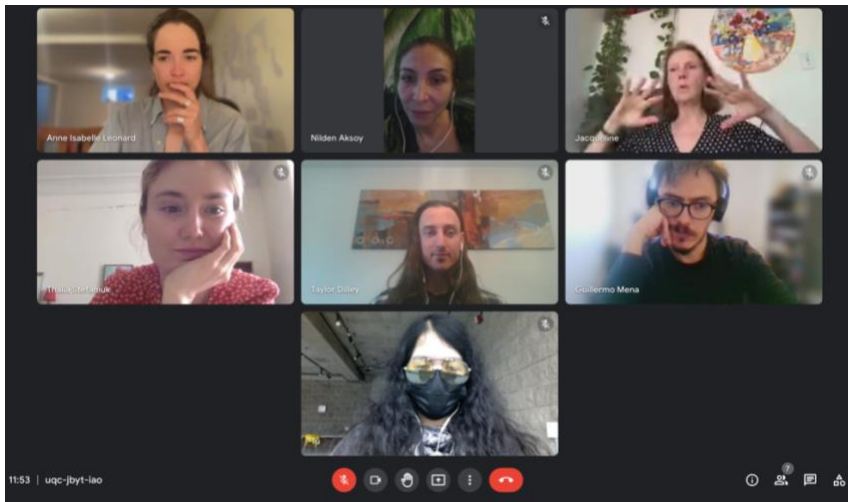
Appendix F

Co-Creation in Post-Production



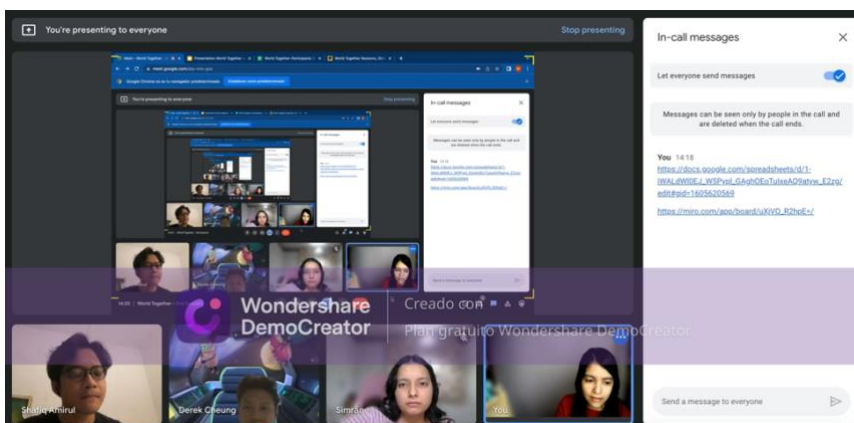
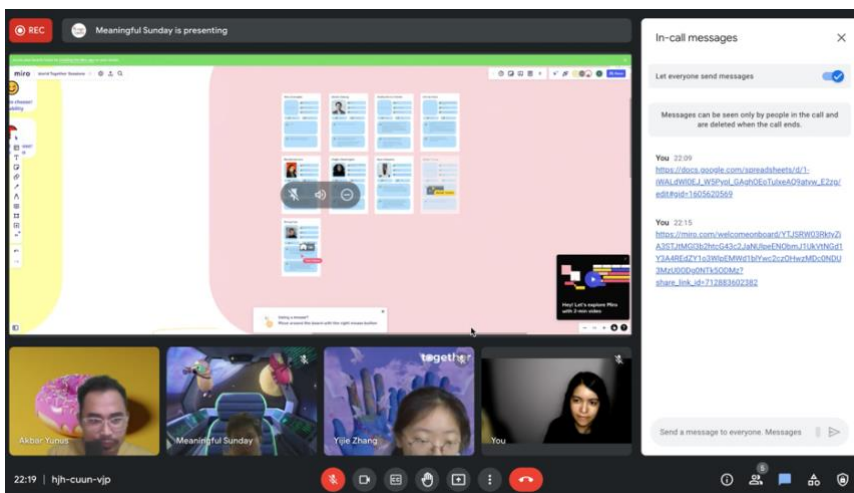
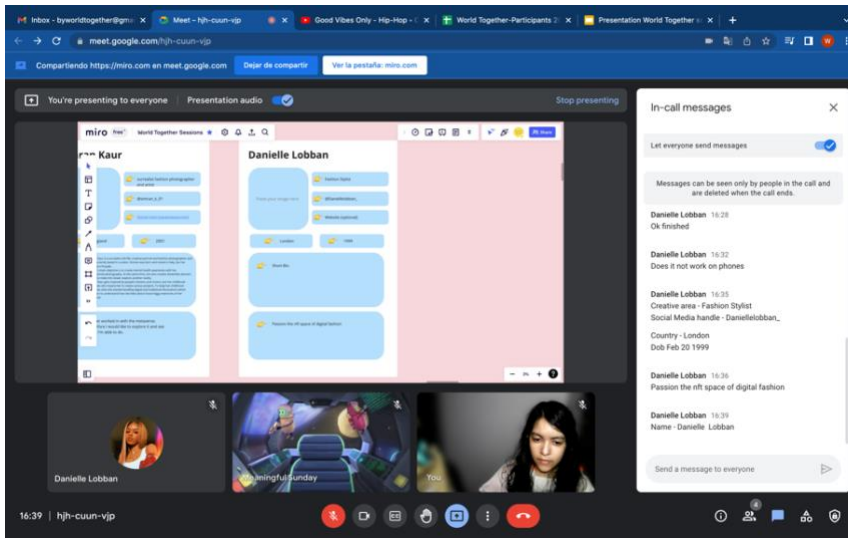
Appendix G

Zoom Meetings



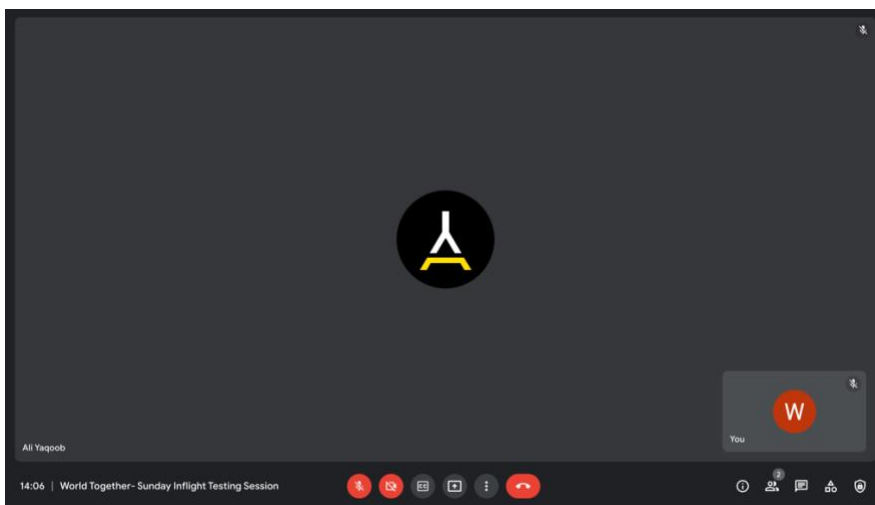
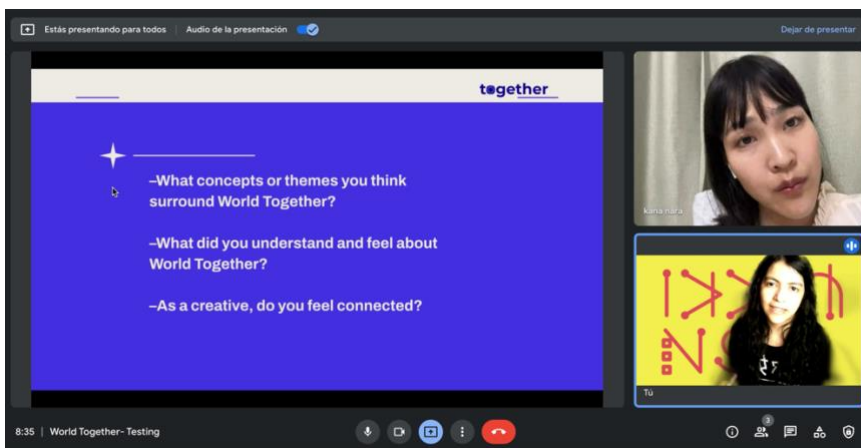
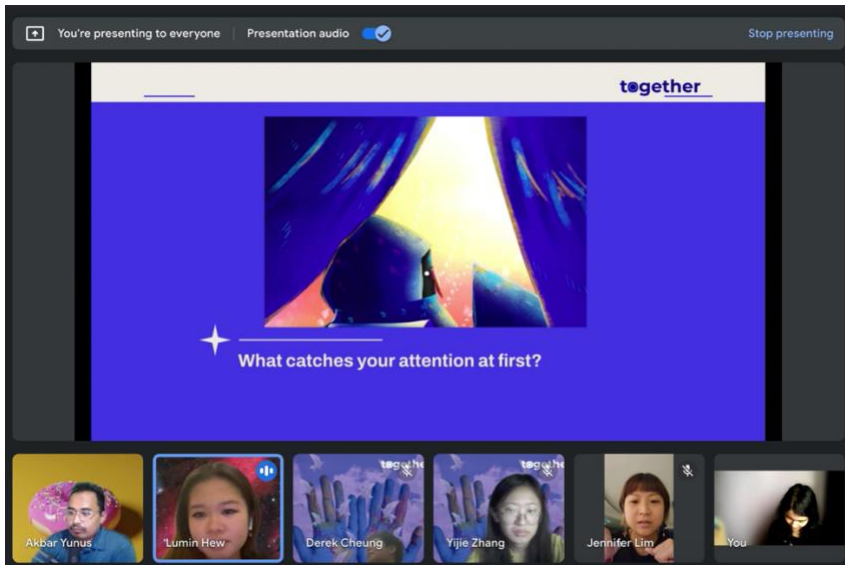
Appendix H

Collaborative Board Live Sessions



Appendix I

Testing Sessions



Appendix J

Call Our for Participants Script Reference

**CALL FOR CREATORS
#WORLD TOGETHER**



Deadline: May 8th, 23:59 GMT+8

What are you passionate about?

Together, we will make it possible **this year**.



Looking for young creatives who would like to volunteer to provide feedback for a campaign (Google Meet Meeting).

Hello!

(Hope it's allowed to post this in here)

World Together is a creative movement which will be officially launching between June and July of this year 2022 and will start activities in the month of December, 2022 and annually.

At the moment it's looking for young creatives who would like to volunteer to give their opinions or appreciations on their campaign (inflight testing) before the official launch to the public.

Your participation will be done through a virtual meeting. In that same meeting we'll be announcing newer opportunities, benefits/perks and much more coming up for the creative community who joins the World Together movement!

The stated dates and times for groups are:

–1st session: Thursday, May 19th. 7–9 pm (GMT)

–2nd session: Friday, May 20th. 7–9 pm (GMT)

–3rd session: Saturday, May 21st. 7–9 pm (GMT)

–4th session: Sunday, May 22nd. 7–9 pm (GMT)

*To participate, fill out this form: <https://worldtogetherday.typeform.com/togethertesting>

If none of the timings adjust to your availability, choose either of the ones found in Calendly (in that case it'll be an individual testing): <https://calendly.com/nikkirev/30min-meeting>

*Choose between these dates: May 19th – May 22nd .

*Write booking message: TESTING

Your participation would be of great help! You may share this information among other fellow young creatives as well.

–If you have any questions, send an email to: byworldtogether@gmail.com

See you soon! Can't wait! And don't forget to set a reminder just in case.

I'm looking for a voice actor/actress (with a youthful/fresh/fun voice) for a startup launch campaign this mid-year (June-July 2022).

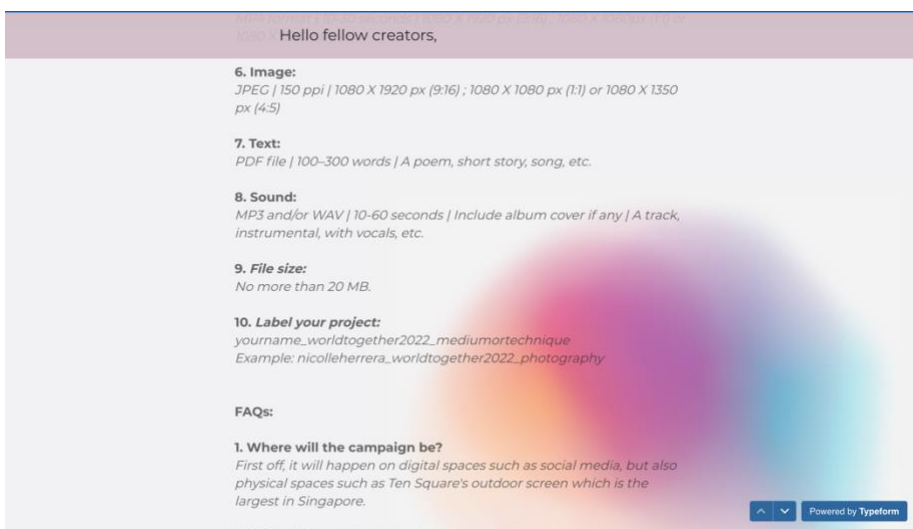
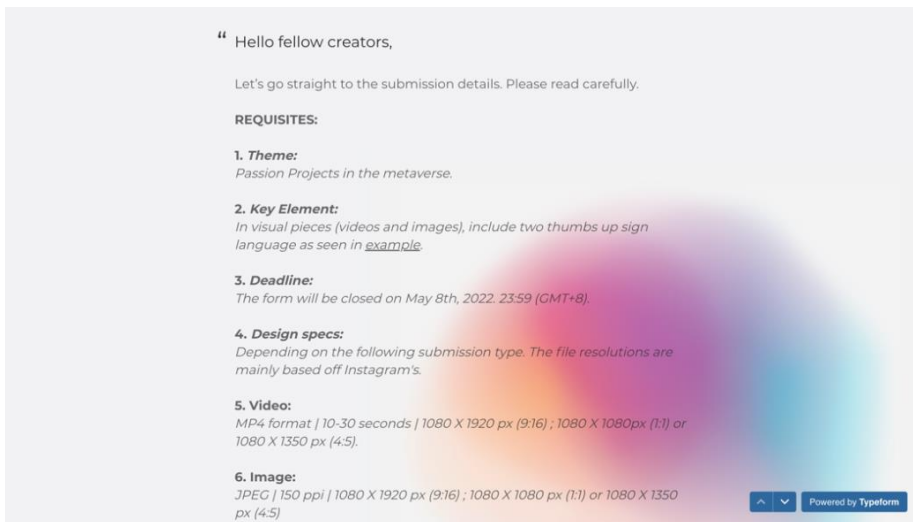
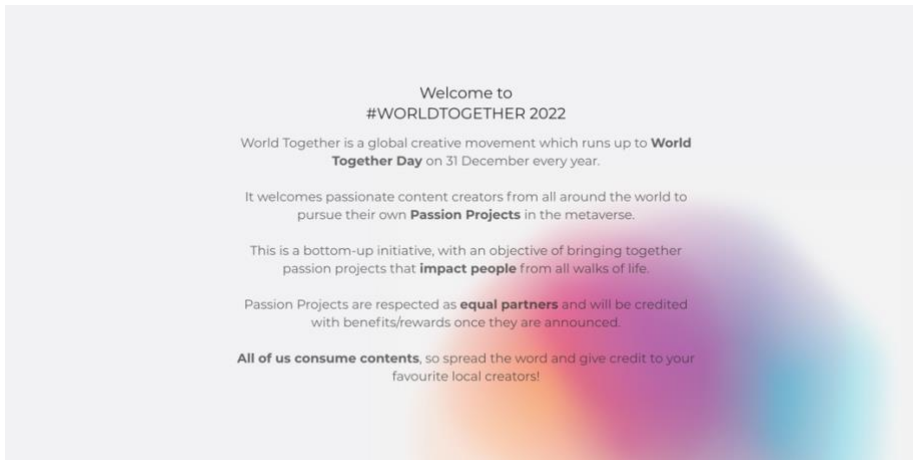
Unfortunately, this is not paid, but there'll be given full credit in regards to the participants/contributors as well as getting benefits/perks coming from the brand's diverse set of allies (these will be distributed in the month of December).

Also, if you're in need of a Graphic Designer, I can offer my help with any of your upcoming projects!

–If you're interested, send me an e-mail to: nikkirev.design@outlook.com . Thank you! (Or send me a DM, requesting connection, so that I can tell you more details about it).

Appendix K

Typeform Work Submissions



First on the list of digital devices such as social media, but also physical devices like outdoor screens, which is the largest in Singapore.

Hello fellow creators,

2. Will I still own the rights to my content?
Yes, always. You'll also be credited for it as agreed in [details](#).

3. Can I submit more than once?
No, only one submission per person.

4. Will there be more opportunities to participate in the future?
This is just the start. If you missed this edition, there'll be future editions that may interest you, as well as newer opportunities, so stay tuned!

5. Do I need to have a Discord account?
It's highly recommended, as it'll be a space for community building, networking, exposure and the making of further World Together announcements.

6. I have some questions before I submit, who may I contact?
If you have any questions, please do not hesitate to contact us via email byworldtogether@gmail.com - We endeavour to respond within 3 working days!

Continue press Enter ↵

^ v Powered by **Typeform**

1→ First up, how should we address you? *

Type in your first name

Type your answer here...

OK ✓ press Enter ↵

^ v Powered by **Typeform**

3→ Awesome, now, where are you from? *

Please type in your native country

Type your answer here...

OK ✓ press Enter ↵

^ v Powered by **Typeform**

5→ Please briefly introduce yourself *

Refer to your main creative field and what you are passionate about

Type your answer here...

OK ✓ press Enter ↵

Powered by Typeform

8→ Upload your content to a Google Drive link *

Remember to grant access to byworldtogether@gmail.com

https://

OK ✓ press Enter ↵

Powered by Typeform

11→ Great, before we end, what's your email? *

Or the best way to contact you directly

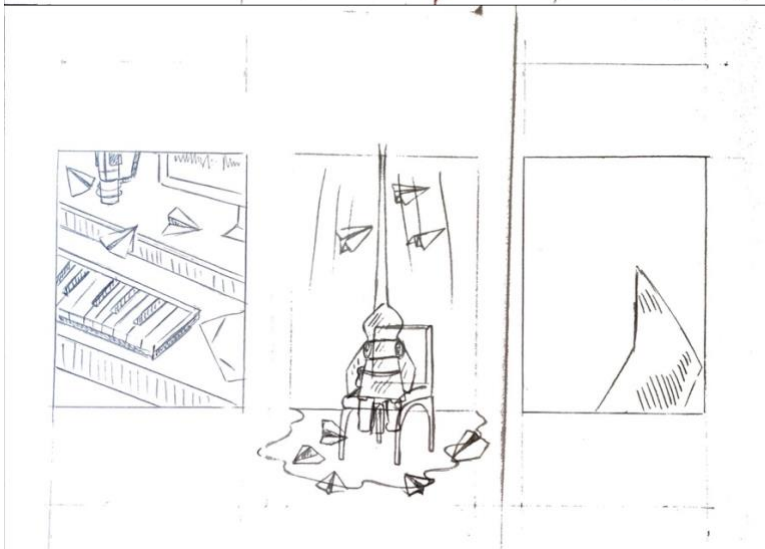
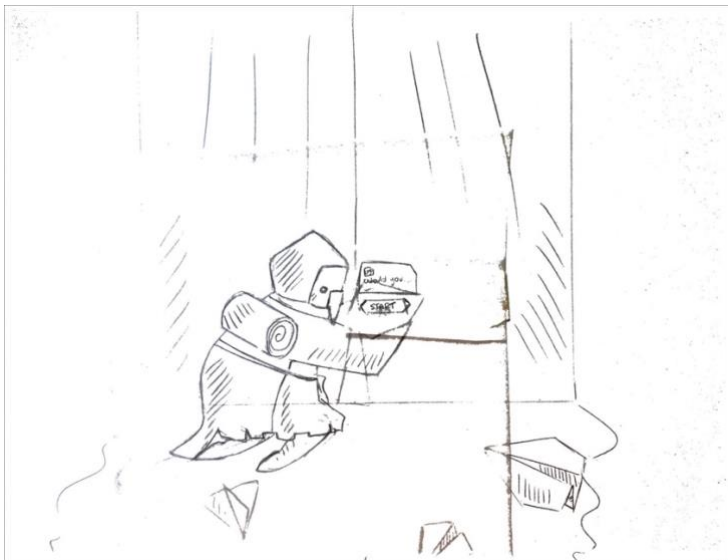
name@example.com

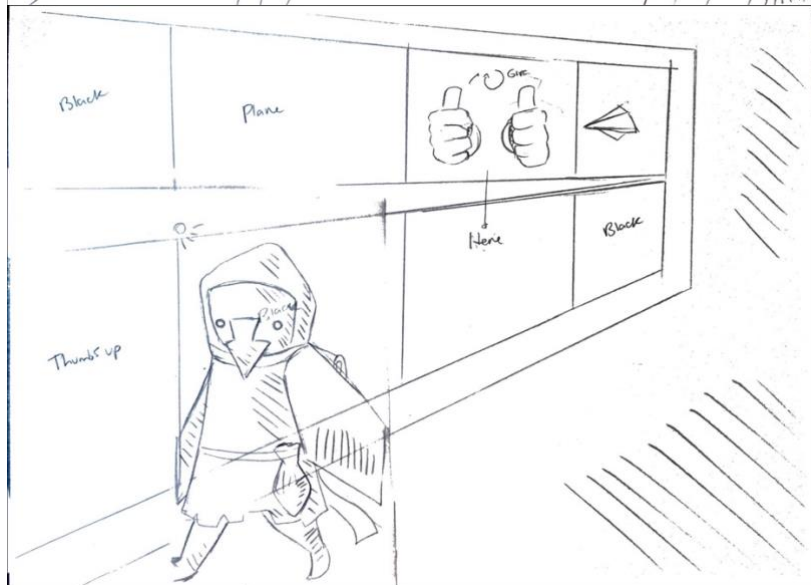
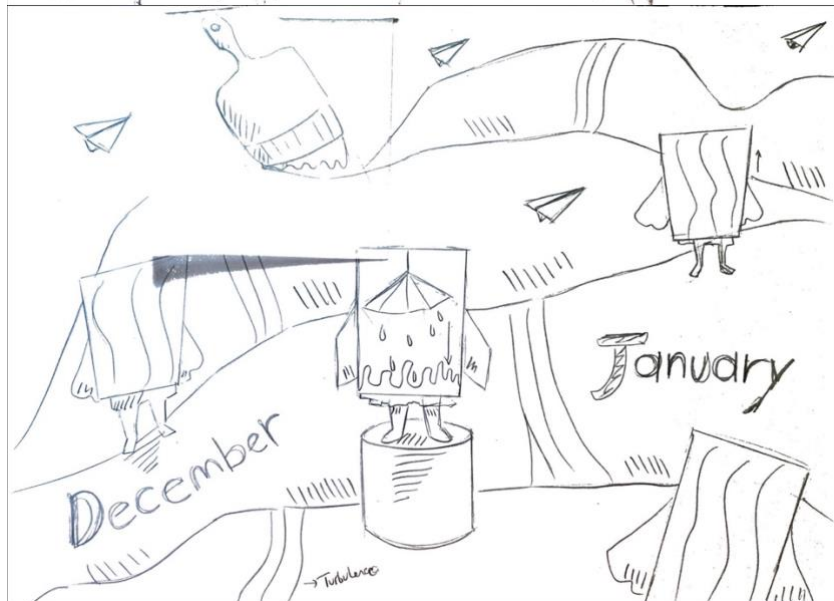
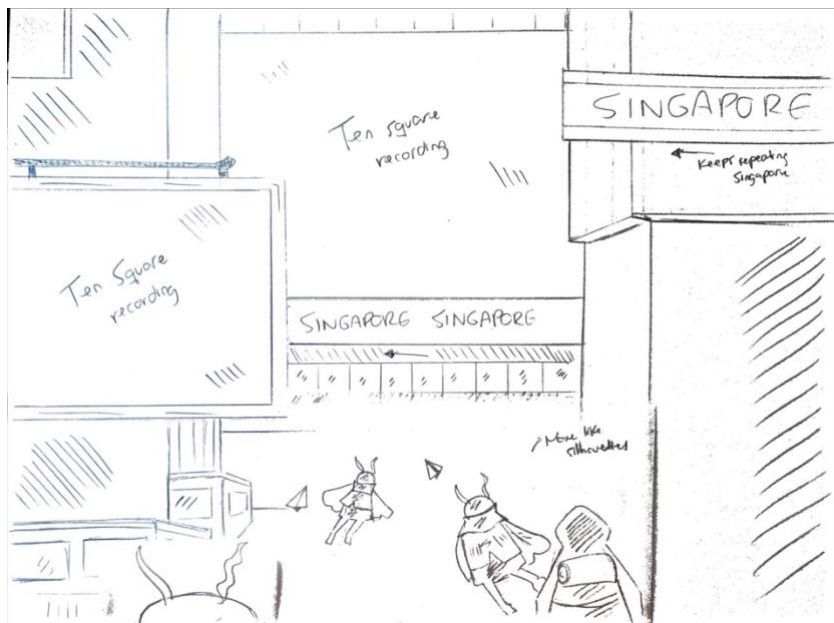
Submit press Cmd ⌘ + Enter ↵

Powered by Typeform

Appendix L

Flaps and Scene Sketches in Paper





Appendix M

Co-created Document Along Derek

General Information

In regards World Together

Who's World Together?

At its core, World Together is a global culture, a way of doing things regardless of who you are. For many people, it is a cultural change from doing things alone, to doing things together.

What does it do?

World Together runs a global cultural and creative movement which runs up to World Together Day on 31 December every year.

Mission-vision

- The mission is to bring passion projects in the world together.
- The vision is to bring passion projects in the metaverse together.

Why is it important?

The value of cultural and creative industries specifically is largely ignored and their potential remains untapped. World Together realises its full potential to create jobs of the future that people want.

For who?

- *TECH:
- Technologists

- Educators
- Content Creators
- Home-based businesses

Is there a slogan?

Your passion is our purpose.

Dialogue for Now and Future

Context. Phygital world building campaign launch.

Who. Digital characters that are newly defined (e.g. fireflies), already defined (e.g. Ronald McDonald) and to be defined by community (starts with an unknown or under construction character).

Where. Physical and digital campfires (where characters such as fireflies come together).

When. Seasons (up to the number of themes and activities each year)

What. Co-creating digital characters that would come together each season

First Part with Introductory Animation

First Attempt Draft

Focused on the vision: 1. Programs. 2. Places. 3. Partnerships (mentioning them in another asset + stating why we need people to join

–Line 1: If everyone has a passion, why do only a few of us take action?

–Line 2: Over the years, creatives have proven to be the few who acted on their passion.

–Line 3: Yet, their creative work is often undervalued by people who did not ... Some of us lack opportunities or expertise.

Too many possibilities, but too

–Line 2: World Together brings passion projects together to take over iconic places in the world.

–Line 3: Are you a creative looking for support to get started?

–Invitation

1. Context.

As creatives, we do what we love.

Yet, our work is often undervalued and underpaid.

It's time to show the world what we can do together.

Follow your passion, let's take action.

2. World Together.

We are World Together, we bring passion projects to life.

On World Together Day, the 31 December 2021, this took place in Singapore.

3. Call to action.

During the months of January and December, we invite you to co-create with us to take over more physical and digital spaces in the world through creativity.

4. Slogan: Closure.

Your passion is our purpose.

All of us, both you and I are TOGETHERISTIC

World Together.

Output. 1-min campaign launch video

Second Part Assets

Message along creators.

–2-3 pieces. #WORLDTOGETHER

Two Thumbs up photos. Add socials, names, countries.

Stories, Reels and/or normal feed video

–Bring up your passion projects to life.

Showing people’s pieces 2022-typeform-Socials, names, countries

#WORLDTOGETHER

Feed images, Stories and/or Reels

–Back in 2021. *Showing footage showcase 2021.*

Coming soon. 31st of December, 2022

#WORLDTOGETHERDAY

Logos Ten Square x Together

Normal feed video, Stories and/or Reels

What’re the benefits of being part of the movement as a creative?

(Ex: we support your passion like...)

–An opportunity to take your work to a global level. #WORLDTOGETHER

Feed image

Who’re the partners? (Names and logos)

–Supported by:

Stories, Reels

Call to action.

What will be said? (Ex: participate on December 2022; join our Discord for more info...)

–Join the World Together movement #WORLDTOGETHER

Feed image

What about rewards with partners? (What to be said)

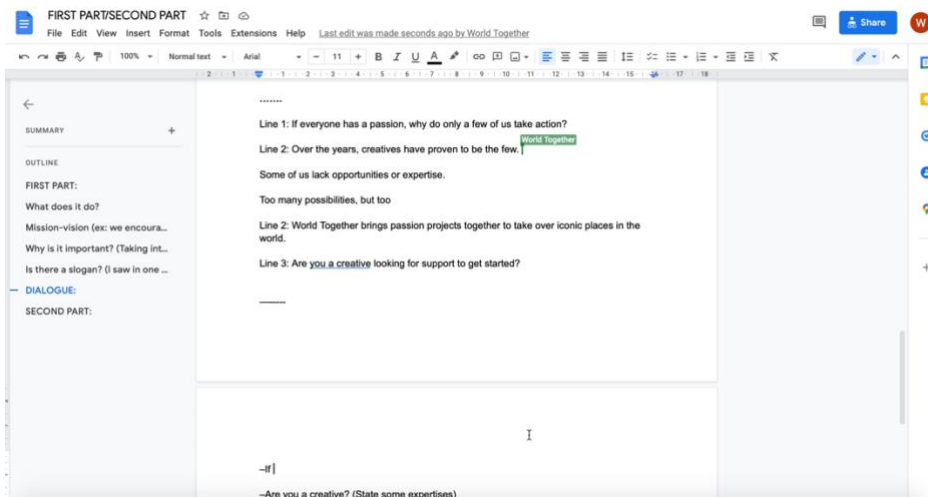
–Receive digital rewards when released. Join us on Discord.

QR code and link in bio

Feed image

Total Pieces. Instagram mainly

1. Horizontal animated video. 1 min máx (use in feed, Insta Stories and Reels)
 2. 8 complementary assets.
- = 10 + pieces



Appendix N

World Together Campaign Animation Script

Type of animation: 2.5D parallax + cut scenes + scene inside scene

Synopsis

A character breakthroughs worlds and spaces full of possibilities and paths to take in its journey. Even though it plans on going solo and making its own story, it encounters and starts working along others. It ends up being a supportive environment where everyone co-creates passionately and all of them dream big.

Context

Lines are distributed among scenes.

As creatives, we do what we love

1. The unknown character (that represents creatives) is all alone. There's a black space at first, then a vertical rectangle in the middle of the frame appears (it lightened up suddenly). The character is smiling sitting down in a chair in the middle of the rectangle its eyes closed and listening to music (moving a stick for orchestra direction). There's a painting in the wall (clouds and paper planes) and the elements in it moving as well as paint dripping on the floor, which has rocks in it (gets outside of the rectangle).

–VFX: sparkles, light flares.

–Time: 9 secs

–Shot: long-shot. Slow zoom in, then it stops.

2. Added to that rectangle, one extra appears in the left and the one in the center is a little opaquer, to bring up the attention to the left scene. Close-up view of a music workspace (microphone, computer, mixer, small piano, headphones) and the same unknown character has a paper crane in one hand and more paper planes over the desk too. What moves in this scene is the other hand that presses a key from the keyboard in loop.

–VFX: light, sparkles.

–Time: 4 secs

–Shot: Close-up, high angle. No zoom in or out, static.

–Sound: maybe, keyboard.

3. This scene is on the right and happens simultaneously with the one in the left. It's the same workspace but mirrored (pointing to the center). One of the hands releases the paper plane from its hand, gets outside the frame and crashes with the "light bulb" that's above the scene in the middle (paper plane gets smaller, more distance). Shards fall onto the ground and none of the scenes can be seen, all black.

–VFX: sparkles, light flares.

–Time: 4 secs

–Shot: Close-up, high angle. No zoom in or out, static.

–Sound: example- paper crane, small crash and particles falling.

Yet, our work is often undervalued and underpaid

4. Slowly the middle scene is revealed (was darker, now lighter) and has changed. Now it's the unknown character, showing its back and looking down. The curtains close hiding its piece of work (the same with the paper cranes and clouds). Paper planes are now on the floor destroyed.

–VFX: dust.

–Time: 3 secs

–Shot: long-shot. Slow zoom in.

It's time to show the world what we can do together

5. Cut scene. Covering almost the whole frame. Unknown character facing closed curtains and crouching down holding an unfolded paper plane with Together's logo in it (paper planes still lying on the floor) and from it comes a hologram window that appeared right in front of the character's eyes.

–VFX: dust.

–Time: 6 secs

–Shot: Mid shot. Slow zoom in.

Follow your passion, let's take action

6. Scene inside scene 5. There's a horizontal rectangle that shows part of the character's face and it pressing an option of the hologram saying "Journey", "Start". Scene starts zooming, from a square, becomes a rectangle, zooms in more covering the whole frame. Curtain has a little opening and light is leaking outwards.

–VFX: dust.

–Time: 4 secs

–Shot: Big Close-up. Zoom in. Mask square to rectangle

7. Simultaneously to scene 6, the background is no longer black but now has an infinite square tunnel that rotates and repeats itself. It later is covered by the 6th scene

–VFX: grain texture.

–Time: 4 secs

–Shot: Zoom in and rotating.

–Sound: something like swoosh or being transported to another space.

World Together

Lines are distributed among scenes.

We are World Together, we bring passion projects to life

8. Scene inside scene 6. World no.1 (“real” but imaginative). It’s a space that zooms in. Has a big wall that different fireflies are painting (muralism) including the unknown (there’s other screens too). There’re two buttons for on and off on the top, the on is clicked and that place is now intervened (elements floating, AR, mural moving, paper planes).

Together’s logo is found on one of the top buttons.

–VFX: Glitch effect when clicking on button + sparkles

–Time: 5 secs

–Shot: Zoom in. Mask changes to bigger rectangle

–Sound: Glitch

Such as what took place in Singapore

9. Inside scene 8. World no.2. (Singapore, Ten Square). There’re two big screens/displays showing Ten Square’s recordings while fireflies are watching + unknown character. More paper planes flying.

–VFX: light

–Time: 5 secs

–Shot: Zoom in. Mask changes to bigger rectangle

Call to action

Lines are distributed among scenes.

During the months of January and December

We invite you to co-create with us to take over more physical and digital spaces in the world through creativity.

9. Inside scene 9. World no.3. Rocky mountain. Characters have their works on them (rectangles, so their faces and part of torso and legs can't be seen) and these, moves. In the floor, the words "January" and "December" can be read. Some have their paper planes.

–VFX: light.

–Time: 4 secs

–Shot: Zoom in. Mask changes to bigger rectangle

10. Inside scene 10. World no.4. A terrace, the unknown character is going up stairs and the floor has creativity in it, paper planes on the floor.

–VFX: light.

–Time: 4 secs

–Shot: Zoom in. Mask changes to bigger rectangle

11. Cut scene. World no.5. Place full of TVs, when characters keep passing by these, they start turning on and showing graphics referring to passion projects. Some images show paper planes flying from one screen to the other as if they were connected + thumbs up.

–VFX: dust.

–Time: 4 secs

–Shot: Zoom in. Mask changes to bigger rectangle

Slogan and Closure

Lines are distributed among scenes.

Your passion is our purpose

All of us, both you and I are TOGETHERISTIC.

12. Inside scene 12. World no.6. Character is in the same rectangle as when the story started out, sitting down and happy. The difference is now it's surrounded by many horizontal and vertical screens that have in them some of the previously seen scenes and some fireflies with their thumbs up

–VFX: light coming from screens.

–Time: 4 secs

–Shot: Very long shot. Zoom in. Mask changes to bigger rectangle

World Together

13. Displays change images to world together icon, it becomes opaquer and in the middle is Together's logotype.

–VFX: light + dust.

–Time: 4 secs

–Shot: Very long shot. Zoom in. Mask changes to bigger rectangle

Appendix O

Some Platforms Used for Participant Search

Platforms	Name
Instagram	Assemblage Collective
Gmail	
Knownunknown	
Discord	Latines Dibujan
Discord	El Parque Pixelatl
Discord	Get on Board
Discord	SpeedNetworking
Discord	Guarida Creativa
Discord	Noit
Discord	LightBox Expo
Discord	Tacita de Té
Discord	Color Krew
Facebook Groups	Diseñadores FreeLance
Facebook Groups	Grupo de Women in Gamex
Facebook Groups	Mujeres en el Mundo de la Animación
Facebook Groups	ARTIST JOBS & SHOWCASE
Facebook Groups	DISEÑADORES SE BUSCA
Facebook Groups	Freelance Illustrators café
Facebook Groups	Convocatorias Artísticas
Facebook Groups	Voluntarios latinoamerica- Centro Voluntario
Facebook Groups	Gen_Z
Whastapp	Laura Cabañas

Whastapp	Luca Spadavecchia
Whastapp	Lihui Liang
Whastapp	Andre Sebastian
Whastapp	Yinka
Facebook Groups	Creative Jobs
Facebook	Linda Galota
Facebook Groups	The Creative Collective
Facebook Groups	Student Survey Exchange
London Games Festival	Alice Eid
London Games Festival	Arina Demidova
London Games Festival	Ciara Curzon
London Games Festival	Yvan Richani
London Games Festival	Weijian Dong
London Games Festival	Spencer Palmer
London Games Festival	Rachel Oedy
London Games Festival	Pinar Canpolat
London Games Festival	Matthew Harrison
London Games Festival	Lynn Serhan
London Games Festival	Laura Kinnunen
London Games Festival	Kristina P.
London Games Festival	Kimberly S.
London Games Festival	Mika Zahar (Skitz Music Productions)
Whastapp	Celina
Whastapp	Favaz Kozhikkoden
The Dots and Insta	Chigbu Elechi-Igwe

The Dots	Sima M Zadeh
The Dots and Insta	Marie Schaller
The Dots and Insta	Sam Brentnall
The Dots and Insta	Shannon Whitelock
The Dots and Insta	Marco Riosa
The Dots and Insta	Kseniia Osetrova
The Dots and Insta	Chizitelu Ibemesi

Facebook Group	Creative Flames- A Place for Artist, Art, and Art Supporters		
Facebook Group	Arts Jobs, Open Calls, Residencies & #ArtistOpportunities #VisualArts		
Facebook Group	Opportunity Arts		
Facebook Group	Creativity Network		
Facebook Group	LONDON FASHION Designers, Models, Photographers, MUAs Jobs Castings TFP		
Facebook Group	Opportunities for Creatives		
Facebook Group	Call For Artists		
Facebook Group	The Calm and Creative Collective		
Facebook Group	BAFA (By Artists For Artists)		
Reddit	ArtCall_OpenCall		
Reddit	ArtOpenCalls		
Reddit	WeTheProject		
Reddit	KeepWriting		
Reddit	streetphotography		
Reddit	FilmFestivals		
Reddit	NFTsMarketplace		
Reddit	ComicBookCollabs		
Knownunknown	Knownunknown		
Instagram	hejyb		
Instagram	Anne Isabelle Leonard		
Instagram	Anita		
Instagram	KANA		
Instagram	Tits'n'tales		
Google Hangouts	Brynn Thomas and Gimga Group		
Instagram	Sanya		
Instagram	Zenjyo Mari		
Instagram	mrsriedesign		
Whatsapp	Nan Di		
Whatsapp	Yelyzabeta		
Facebook Group	Artists supporting artists		
Facebook Group	Art, Design, Photography, and Drawing Club		
Facebook Group	ART FOR ART & art lovers		
Facebook Group	The Artists Art Network		
Facebook Group	Arts and Culture Opportunities, Residencies, Workshops, Jobs in India		
Facebook Group	ART COMMISSION NETWORK - Connecting Art lovers to artists		
Facebook Group	Ilustradores Colombianos - Colombian Illustrators		