

ADAPTATION ENGINE

White Paper v. 1.0

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Preface

The age of transmedia storytelling has ushered in unprecedented opportunities for creators to expand narratives across platforms, reaching diverse audiences while exploring new creative dimensions. Yet, the methods employed by giants like Disney, Warner and Skydance can feel out of reach for smaller creative enterprises as well as independent artists. This white paper, *The Adaptation Engine*, aims to democratize those tools. It offers a step-by-step, do-it-yourself guide to transforming any story or IP into a rich storyworld, adaptable to formats like documentaries, games, films, books, comics, and theater—all achievable within the constraints of local industry realities and modest resources.

Built on years of artistic research, industry collaboration, and experimentation, *The Adaptation Engine* synthesizes insights from interviews with global creative leaders, workshops with storytellers, and practical testing in Danish and international contexts. The method combines theoretical grounding in storyworld thinking (the "star") with hands-on interdisciplinary workshops to align transmedia potential with the needs of various industries. From small personal narratives to sprawling science fiction universes, this method enables creators to unlock new pathways for adaptation and collaboration.

At its heart, this white paper is about reclaiming narrative agency. In a media ecosystem increasingly dominated by big tech, where control of intellectual property is under threat, *The Adaptation Engine* offers a model for shared creativity. By opening up the "engine room" of storytelling, inviting cross-disciplinary collaboration, and embracing adaptive processes, creators can strengthen their IPs, reach untapped audiences, and discover new facets of their work—turning challenges into opportunities while sharing control instead of losing it.

Contents

The following pages provide a clear manual for using the Adaptation Engine, a step-by-step description of the Adaptation Engine process tailored to art and business creatives + a D.Y.I. on how to create a World Wiki, which is a shared digital space for extracting and adapting worlds.

Recognizing that each industry operates differently and employs unique terminology, the Adaptation Engine manual is supplemented by guides to advise and contextualise the specific needs of each industry/artform.

At the end of the white paper you will find a list of recommended references as well as acknowledgements and contacts.

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The Adaptation Engine: Step by Step

The Adaptation Engine runs in five phases, and consists of two workshops and a two week work period in between workshops. This can of course be expanded, but in the following the Adaptation Engine process is designed to be a time and cost effective method that can fit into and across the storytelling industry with ease.

Phase 1: The Project

Goal: Assemble and inform a diverse team to begin the adaptation process.

Plan two three-hour workshops with at least 14 days in between.

- Invite a balanced team of creatives, business professionals, and technical experts specific to your artform/medium. Ideally also invite the original work's creators or representatives.
- In advance share the original work and establish shared goals for adaptation, focusing on the unique requirements of your medium/artform (e.g., interactivity for games, emotional stakes for film and theater, visual storytelling for comics/animation, immersive experience for books).
- Share brief texts and/or references about the Adaptation Engine process, your industry, worldbuilding, adaptation, and transmedia.

Key Tip: Ensure a balance of creative, production, and business perspectives to align artistic ambitions with market, production, and art/medium-specific needs.

Phase 2: Extracting the World

Goal: Identify and document the core elements of the original work using the "Star Model" (see next chapter about the Star Model and the World Wiki).

- Host a 3-hour workshop where the original creators or representatives (if available) present the source material.
- Use collaborative tools (Google Sites, wikis, design software) to co-create a "world wiki" that documents findings (see world wiki chapter).

- Divide participants into groups to extract and document the world using the "Star Model":

1. Characters: Describe psychological depth, relationships, arcs, physical traits and how they evolve or interact with the medium (e.g., dramaturgy for theater and film or gameplay mechanics for games).

2. Places: Illustrate and describe key environments through txts, moodboards, maps, or design.

3. Timelines: Describe chronology, pacing, key events, and how they adapt across the timeline of the work and the world of the work (e.g., originstories of gameworlds, episodic arcs for TV or chapter structure for books).

4. Rules: Write down internal logic, including physical, societal, or magical systems, what role they play in the world and how they impact story and events.

5. Themes: Describe core messages or emotions and their representation through visuals, narratives, or mechanics.

- Conclude the workshop by presenting findings and assigning tasks for the next phase: generating as many adaptation ideas as possible.

Key Tip: Focus on describing the world as a medium/artform agnostic storyworld and describe it in a way that will inspire and not dictate the further work with the adaptations.

Phase 3: Work Period

Goal: Generate adaptation ideas independently.

Over a minimum of two weeks, team members ideate based on their expertise:

- Theater: Script fragments, recorded or written monologues, movements or choreography, audience interactions, music, set designs, or other stage and live ideas.

- Books: Chapter summaries, character studies, new narrative threads, or examples of written texts, illustrations, sketches, poetry or examples of prose style.

- Comics/Animation: Character designs, animation style tests, storyboard fragments, moodboards, animatic tests or even layouts.

- Games: Gameplay mechanics, paper or digital prototypes, or new interactive elements.

- Film/TV: Scene drafts, storyboard fragments, character descriptions, mood boards, or test treatments.
- Documentary: Narrative drafts, visual prototypes, moodboards, or potential episode structures.
- Transmedia: Microformats (micro videos, short stories, webcomics, mini-games) for immediate release and audience feedback.

Use the central "world wiki" to submit and share ideas, ensuring transparency and collaboration in Phase 3.

Key Tip: Encourage a range of creative interpretations, from direct adaptations to re-imaginings or expansions of the original work (eg. sequel/prequel, spin off characters, alternate timelines, new settings, different POV/voices).

Phase 4: Adapting

Goal: Develop concrete adaptation proposals collaboratively.

Host a second 3-hour workshop where participants present their ideas.

- Form smaller work groups around interest for specific concepts to refine them in a short work sprint:
 - Theater: Draft script fragments, stage concepts, and set designs for key scenes.
 - Books: Explore key chapters, narrative voice, and expanded subplots/stories for adaptation.
 - Comics/Animation: Develop character designs, dramaturgy, storyboards, and visual layouts.
 - Games: Develop gameplay mechanics, interactive environments, or fast physical prototypes to demo a game feel.
 - Film/TV: Draft screenplay/plot ideas, test scenes, or even do quick and dirty storyboards to demonstrate the cinematic quality of an idea.
 - Documentary: Refine narrative mechanics to fit themes and exploration, episode structures, and visual concepts.
 - Transmedia: Expand new microformats or develop funding ideas (traditional and/or crowdfunding proposals) across artforms and media.
- Conclude with presentations to collaborators or stakeholders for feedback.

Key Tip: focus on how each artform/medium's strengths (e.g., interactivity, visuals, performance, and depth of language) can enhance the world and potential adaptations in unique ways.

Phase 5: World Wiki and Next Steps

Goal: Document all materials and prepare for production.

- Compile all findings, adaptation ideas, and visual or narrative drafts into the "world wiki." (See World Wiki chapter)
- Link from the wiki to art/medium-specific work documents like:
 - Theater: Script drafts, set designs, and stage layouts.
 - Books: Chapter drafts, character development, and narrative arcs.
 - Comics/Animation: Character designs, storyboards, and adaptation proposals.
 - Games: Gameplay mechanics, prototypes, and design documents (GDDs, TDDs).
 - Film/TV: Synopsis, treatment, screenplay drafts, storyboards, and visual references.
 - Documentary: Narrative structures, participant details, and concept summaries.
 - Transmedia: Microformat outcomes, fan engagement insights, and scaling strategies.

Key Tip: The wiki should remain a flexible, living resource rather than a rigid blueprint, inspiring creativity while aligning teams on the project's vision.

World Wiki D.I.Y.

About the World Wiki tool:

The world wiki is a collaborative online tool for gathering, developing and sharing core ideas about a storyworld.

The intention with the World Wiki is to inspire art and business creatives across artforms and media to co-develop the storyworld into actual productions.

The structure of the World Wiki is based on the "star model" originated by the German multimedia designer Jurg ihle and further developed by the National Film School of Denmark in close collaboration with researchers, artists and talents around the globe. The star model is described in details in the book How To Create a Universe (see the reference chapter of this paper).

How to create a World Wiki:

An easy way to create a World Wiki is to use a collaborative and free web-page software like google sites.

A world wiki can contain the following six pages:

Page 1: Start:

The front page is a teaser and a page where you can quickly access actual publications and works in development:

Can be described as an invitation to explore the storyworld(text and images) and contain a list of short descriptions and links to the work being adapted and works in development in different media and artforms.

The storyworld:

The next five pages is a quick way to explore the place, the characters, the timelines, the rules and the themes of the storyworld.

Page 2: Where?

Describes the place of the storyworld. Begin with a map and a short description about the place. Then add sub locations with descriptions of individual locations in the world.

Page 2: Who?

Describes the characters inhabiting the storyworld. Begin by describing the groups/factions/tribes of characters. Then add descriptions about individual characters as short texts and images that create an overview and inspire further exploration.

Page 3: When?

Describe the concept of the overall timeline in the universe and how time plays a role (ao. origin story of the storyworld, the time period where works, stories and experiences take place, and then thoughts about the distant future). Then add short detailed text and images about important eras/events happening in the storyworld.

Page 4: How?

Describe the overall rules in the storyworld and how they work. If a science fiction world it will most likely be about scientific rules, if a normal world it can be about laws in society and if a mythological world it can be the rules of the gods. Describe examples of actual derived rules in text and images and how they impact events in the world.

Page 5: Why?

Describe what themes you are exploring in the storyworld. Start by describing the intentions of exploring the themes from the POV of you as a creator. Then describe the themes as relevance to the world and how it resonates with an audience. And finally you can explain how the themes of the storyworld resonates through history and in contemporary art and media, and why it has commercial relevance.

Key Tip: The world wiki is a source of inspiration and not a design bible that dictates the lore or style of the world. The more you leave space for other creators to put themselves into, the more inspiring it will be.

Guide: Theater

Adapting an Original Work to Theater Through Worldbuilding.

One of the superpowers of theater has always been its ability to act as an "adaptation engine," transforming old texts into plays that resonate with contemporary audiences. As Linda Hutcheon notes in *A Theory of Adaptation*, "Theater has always been a medium of adaptation," reflecting modern concerns through reinterpretations of myths, history, and classic narratives. This tradition highlights the power of theater to continuously renew and reimagine stories for each generation. When adapting works in other mediums like books, films, games, television shows, or comics theatrical productions can benefit from a structured approach like worldbuilding. By leveraging *The Adaptation Engine*, theater creators can ensure that the adaptation respects the essence and materiality of other media while embracing the unique possibilities of stage art and live performance in general. Below is a step-by-step guide to applying this method in collaboration with creatives across multiple artforms and media. Including a note that can help different artists and other industries understand the superpowers of theater.

Advantages for Theater using the Adaptation Engine:

- **Collaboration:** Creatives across theater and other artforms gain a shared understanding of the original work and its potential.
- **Innovation:** Diverse perspectives lead to unexpected and original theatrical interpretations.
- **Efficiency:** A structured process reduces miscommunication between the original creators/right holders and streamlines decision-making.
- **Scalability:** The methodology can scale to any size of production, from intimate performances to grand stage spectacles.

Notes about theater for different artists and other industries: Theater development often begins with a strong focus on the theme, whether creating an original play, interpreting a classic text like *Romeo and Juliet*, or adapting a work from another artform. This thematic anchoring allows theater creatives to quickly align on the core message and emotional resonance of the piece, which is crucial given the relatively short development periods compared to film,

television, games, animation, or literature. The compressed timeline necessitates early decisions about the thematic focus, ensuring that all creative and production efforts build cohesively around the central idea.

Guide: Books

Adapting an Original Work to Books Through Worldbuilding

Literature holds a singular power in storytelling, offering unmatched access to the inner worlds of characters and the freedom to depict expansive, imaginative scenarios unbound by budget or technology. Through the written word, readers connect deeply with stories, immersing themselves in intricate worlds and complex emotions. This makes literature a very powerful addition and expansion to works created for other mediums and artforms.

For writers adapting stories from film, games, comics, or television, "The Adaptation Engine" offers a structured approach to capture the essence of the original work while leveraging the unique strengths of literature. This method encourages creators across artforms to collaboratively explore the deeper psychology of characters, develop vivid settings, and expand narrative elements that may be constrained in visual or interactive formats.

Advantages for Book Publishers and Creatives using the Adaptation Engine:

- Avoid wasted time and frustrations: A structured way of sharing the voice of the original work from the start
- Collaboration: A structured method ensures that all stakeholders, from originators to authors, creative collaborators to marketers, work cohesively toward a shared publication.
- Audience Engagement: Build emotional connections with readers that enhance loyalty to the IP.
- IP Longevity: Expand and reinforce the world and characters, fostering opportunities for cross-media storytelling.

Notes about Book publishing for different creatives and other industries: Adapting a work to a book can be challenging, as the intimate nature of literature—where readers for instance hear a character's inner thoughts—can be radically different

to creators used to the external, visual focus of film or other media show and not tell feelings. Book development often begins with a focus on point of view (POV) – the voice and perspective through which the story is told. Whether first-person, third-person omniscient, or an experimental narrative style, the choice of POV shapes not only how readers experience the story but also how many writers approach its creation. This emphasis on voice and perspective is central to how book publishers and creatives work, as the POV influences everything from the depth of character exploration to the pacing and tone of the narrative.

Guide: Animation/Comics

Adapting an Original Work to Animation or Comics Through Worldbuilding

Animation and comics hold a unique power in storytelling, blending visual artistry with narrative depth to create emotionally resonant and graphically striking works. These artforms excel at bringing characters to life, making them the centerpiece of both the story and the brand. A character drawing and animation often is a visual representation of the psychology and the design of characters is often pivotal, serving as a bridge between psychological complexity and aesthetic appeal.

For visual storytellers adapting works from books, games, films, or television, “The Adaptation Engine” offers a structured approach to ensure alignment to the source material while leveraging the distinctive strengths of animation and comics. By iteratively exploring and expanding the worlds of the original work both in text and visuals (drawings, boards, previz...) you can together with the original creators (or right holders) craft works that align with the original medium and artistic work and not least make sure that character design, narrative tone, and visual style supports the core of the original work. And do it early on and avoid a too late “that’s not how I saw it” situation.

Advantages for Comic and Animation Creatives and Producers in using the Adaptation Engine:

- Cross-Industry Collaboration: Worldbuilding encourages collaboration across media, unlocking new opportunities for

animation and comics creators to engage with other creative industries.

- Creative Synergy: A structured world building process ensures co-ownership between visual and narrative creatives, fostering innovation and deeper visual worldbased and experience based storytelling.
- Visual-Driven Narrative: Emphasizes the essential role of character design, environments, and other visual elements to non-visual-creatives.
- Efficient Pre-Visualization: Adaptation Engine process highlights and communicates animation's high production costs and the importance of pre visualisation early in the process.
- Brand Strengthening: Successful visual interdisciplinary adaptations involving creatives from other media can utilize the superpowers of animation and comics in marketing and building strong IP.

Notes about Animation and Comic production for Non-Visual Creatives: In animation and comics, visual development is just as critical to the experience as story and script. Both artforms rely on character design and environment creation to drive the story forward—these elements act as both psychological and narrative drivers. In animation, design shapes both the tone and pacing of the production, while in comics, the visual representation of action and emotion is key to audience engagement. Given that animation is often expensive to produce, previsualization through storyboarding, concept art, and design testing is a fundamental part of the development process. You really dont want to change alot when production starts! The same can be said about creating comics which is often a long and detailed process where you want to know what you are doing before actually doing the drawings and layout.

Guide: Games

Adapting an Original Work to Games Through Worldbuilding

Games are a uniquely powerful medium for adaptation, capable of expanding and enriching existing worlds of books, films, or comics from passive experience to active play. Unlike linear forms of media, games transform audiences into "participants", allowing them to actively engage with the story, characters, and world. This interactivity doesn't just recreate the original experience but expands it, offering players a chance

to explore the fictional world of for instance a book or a film in ways impossible in linear media.

Even though game developers are by heart worldbuilders, developers can benefit greatly from using The Adaptation Engine when transferring a book, a movie, a comic or other stories into an active experience. By deeply exploring the characters, environments, rules, and themes of the original work, developers can create a game that feels authentic yet pushes boundaries. Worldbuilding also helps identify which aspects of the story can best translate into gameplay mechanics, ensuring that the game remains engaging and immersive and that the feel of a book is mirrored into the physical feel of playing the game. Whether crafting an expansive open-world adventure or a smaller narrative-driven experience, the structured approach of The Adaptation Engine ensures that developers respect the source material while creatively expanding it into new interactive dimensions.

Advantages for Game Creatives and Producers in using the Adaptation Engine:

- Interactive Emotional Engagement: In games, the player's emotional experience is directly influenced by how they interact with the world and characters. Getting the original creators of the work involved early on will help you capture the emotional essence and transfer it into play.
- Creative Freedom in Reinterpretation: Games offer unique opportunities to reinterpret the original work, potentially expanding the story and adding depth through player-driven choices or novel gameplay mechanics.
- Asset Reuse Across Media: Just as animated characters can be used across media, digital game characters and environments can be repurposed for films, TV series, or comics. And the other way around.

Notes about Game Development for different creatives and other industries: Games are made through iterative Development and Testing: Much like how Shakespeare's plays evolved through constant rehearsals and audience feedback, games are developed through iterations, prototyping, and user testing. Early-stage playtesting ensures that the game mechanics align with the desired game feel, refining the emotional resonance of the experience. And as a bonus this can also allow you to make

sure at an early stage that your work and the world of your original work resonates in a game with existing fans. This pre-production process is invaluable in game development because it allows developers to refine core mechanics and emotional experiences before investing in expensive production cycles. Additionally, given the rapidly growing number of distribution channels – from mobile app stores to independent platforms like Steam and Itch.io – game developers have more flexibility than ever before in reaching and engaging with their audiences. This offers both opportunities and challenges when adapting other media into games, but it also opens up new possibilities for creative expression and attracting new audiences to your world.

Guide: Film/television

Adapting Original Works to Film and Television Through Worldbuilding

Film and television stand as some of the most popular mediums for adaptation, offering unparalleled tools to craft emotional journeys and visually compelling narratives. The two artforms combine the storytelling depth of literature, the visual language of comics, and the immersive appeal of games, all while adding their unique strengths: editing, cinematography, and immersive sound design. The magic of the cinematic experience lies in its ability to evoke deep emotions through carefully constructed visuals and soundscapes – as explored in Eisenstein's montage theory, where editing shapes the audience's emotional response.

Using "The Adaptation Engine", film and television creatives can ensure that adaptations remain faithful to the source material while fully exploiting the unique strengths of their medium. By diving into the worldbuilding process, filmmakers and showrunners can identify which elements of the original work – its themes, characters, arenas or visual motifs – translate best into cinematic or episodic formats. This method also fosters collaboration with creators from other artforms, offering a structured approach to integrating diverse ideas and ensuring a cohesive vision. The Adaptation Engine bridges artistic collaborations with the structured, industrial workflow of film and television production, helping to craft a cost effective process.

Advantages for Film and Television creatives and producers in using the Adaptation Engine:

- The Adaptation Engine ensures that film and TV creators can harness their medium's cinematic power while remaining true to the emotional essence of the original work.
- Maximizing Cross-Medium Superpowers: The Adaptation Engine fosters collaboration across artforms, such as games, comics, and novels.
- Enhancing Emotional Resonance: Engaging creatives from different backgrounds helps filmmakers tap into new ways to evoke emotion. Game developers or comic artists bring fresh perspectives on visual storytelling and character development, ensuring the adaptation emotionally resonates with both existing fans and new viewers.
- Faithful to the Original Work: The engine ensures the adaptation remains true to the essence of the source material by involving experts who deeply understand its world and characters. This collaboration avoids missteps often found in traditional adaptations.

Notes on Filmmaking and Television Production for different creatives and other industries: Film and television are highly structured industries that rely on specialized departments working in a waterfall process. While game development is often collaborative and iterative, and books rely on the writer's vision alone, film and TV production involves clear separations of roles – with departments like cinematography, sound, and set design contributing to the final product.

Most film and television creatives and producers are story and plot and character centric. And most film and television development is done through manuscripts. Often the core idea in both film and television, like in theater drama, is the character's journey. Drawing from Aristotle's classic dramaturgy, the character's emotional evolution – how they change for better or worse – drives the story. Whether in a feature film or a television series, this journey is essential for both character-driven television and plot-heavy films. Additionally, visual storytelling is central to film and television, with the power of editing being a key creative force, enabling emotional connections through juxtaposed images (look up Eisenstein's montage theory for great inspiration).

Guide: Documentary

Adapting artistic works about real worlds (such as biographies) to Documentary Through Worldbuilding

Documentaries possess a unique power to adapt real-worlds to big and small screens, and as such documentary creators are trained adapters. But using the Adaptation Engine can also help adapt real worlds described in other artforms. Whether adapting a book autobiography, adapting a cold case, or immersing audiences in a specific environment described by anthropologists in articles, documentary filmmakers craft compelling narratives that educate, engage, and provoke.

The Adaptation Engine offers documentary creators a methodical approach to employ cocreational worldbuilding techniques, by which filmmakers can involve and map out the intricacies of a subject's life or environment and get details not found by interviewing or classic research. This process helps to identify key themes, emotional arcs, and the best narrative structures to convey the story.

In this way The Adaptation Engine encourages early collaboration with subjects, experts, and participants, enabling iterative development and testing of concepts, much like in game design.

Advantages of the Adaptation Engine for Documentary:

- Engine-Centric Focus: Clearly identifies the unique mechanic that drives the tv-series or documentary, creating a strong foundation for storytelling or exploration.
- Early Collaboration: Brings in real-world participants and experts early to ensure credibility and innovative ideas.
- Iterative Development: Allows for testing and refinement of concepts, reducing risk and enhancing alignment.
- Scenario Flexibility: Enables exploration of various narrative or structural possibilities while adapting to real-world complexities.

Notes for different creatives and other industries: Unlike scripted works (like fiction films), documentaries deal with real people, real events, and often unpredictable circumstances, requiring filmmakers to navigate ethical considerations with care. This responsibility to represent

subjects truthfully while crafting a compelling narrative places documentary creators in a unique position. Crucially, the thematic core or "real story" of a documentary often first emerges during the filming and in the late editing process. Filmmakers may start with hundreds of hours of footage and find the narrative only as they piece together interviews, visuals, and events. This is a stark contrast to theater or scripted projects, where themes are usually defined early in development.

Notes for different creatives and other industries:

Documentary filmmaking is a distinct art form focused on uncovering real stories and presenting them in ways that are both meaningful and engaging. Unlike scripted works, documentaries deal with real people, real events, and often unpredictable circumstances, requiring filmmakers to navigate ethical considerations with care. This responsibility to represent subjects truthfully while crafting a compelling narrative places documentary creators in a unique position. Crucially, the thematic core or "real story" of a documentary often emerges during the editing process. Filmmakers may start with hundreds of hours of footage and find the narrative only as they piece together interviews, visuals, and events. This is a stark contrast to theater or scripted projects, where themes are usually defined early in development.

One of the defining strengths of documentary filmmaking is its ability to evolve alongside unfolding events and in dialogue with its participants. This immediacy allows documentaries to capture the complexity of real life, often producing stories that feel raw and deeply authentic. Unlike classic scripted formats that follow a three-act structure or fixed dramaturgy, documentaries frequently adopt more kaleidoscopic, experience-based storytelling. This approach invites audiences to engage with the subject matter on an emotional and intellectual level, making documentaries a powerful and independent art form. A cool way of getting to know the way this artform works and what is trending is to look at the many documentary film festivals (such as IDFA, Hotdocs and CPH Dox) and watch some of the recent award winners.

Guide: Transmedia

Adapting Original Transmedia Worlds Across Artforms Through Worldbuilding

Developing and adapting a transmedia world across artforms—such as games, film, comics, animation, and novels—requires a dynamic, flexible approach that allows each medium and different artists to highlight unique aspects of the world. The Adaptation Engine provides a structured, iterative process for developing and expanding these worlds.

By leveraging microformats and real-time audience feedback, creators can organically grow a storyworld across multiple platforms, while building engagement, feedback, and value from fans. This approach, inspired by the thinkings of researchers such as Henry Jenkins, Christy Dena, and Linda Hutcheon, enables creators—whether individuals, small studios, or large companies—to co-create, adapt and expand original transmedia worlds in close collaboration with different artists and other industries.

Advantages for Creators and Producers across artforms and media: This approach to transmedia adaptation democratizes not only storytelling across multiple platforms but artistic creation as a whole, empowering creators to engage directly with their audiences. By designing for games, film, comics, and more from the start, creators can build an organic, evolving narrative that potentially resonates deeply with fans. Through low-risk microformats and iterative development, artists can test concepts and gain immediate feedback, reducing financial risk while increasing the potential for success. Crowdfunding and fan involvement offer both financial support and validation, allowing creators to scale their projects with real audience-driven momentum. Moreover, by fostering collaborative worldbuilding, artists and creators can connect with their communities and co-creators to expand their stories, creating a more dynamic and emotionally resonant experience. This direct link between creators and their audiences is potentially as powerful as any multimillion-dollar industry, as it cultivates genuine, lasting connections that drive the growth of Your world and IP.

References

On adaptation: A Theory of Adaptation by Linda Hutcheon

"Hutcheon's book is intelligent and accessible, two features that, unfortunately, rarely come together in academic writing." - Professor Stephannie Gearhart, Bowling Green State University", US

"Overall I think the book offers an excellent look at the tremendously broad sweep of adaptation as it encompasses myriad media." - Professor David Marshall, California State University San Bernardino, US

"Hutcheon is a terrific theorist and students respond well to the assertive, agenda-shaping approach of this textbook." - Professor Julie Sanders, University of Nottingham, UK

On transmedia storytelling: Convergence Culture: Where Old and New Media Collide by Henry Jenkins

"The standard convergence narrative of recent years presents media concentration as a threat both to the diversity of communication channels and to individuals' opportunities to engage in public discourse. A respected and well-established media scholar, Jenkins (MIT) here counters such pessimistic perspectives on the brave new media world with theoretical and evidentiary attestations to the growing power of individuals and grassroots groups to affect the larger media landscape.", Choice

"Henry Jenkins offers crucial insight into an unexpected and unforeseen future. Unlike most predictions about how New Media will shape the world in which we live, the reality is turning out far stranger and more interesting than we might have imagined. The social implications of this change could be staggering.", Will Wright, designer of SimCity and The Sims

"I simply could not put this book down! Henry Jenkins provides a fascinating account of how new media intersects old media and engages the imagination of fans in more and more powerful ways. Educators, media specialists, policy makers and parents will find Convergence Culture both lively and enlightening.", John Seely Brown, former chief scientist, Xerox Corp. and director of Xerox PARC

On Worldbuilding: How to Create a Universe (danish edition Håndbog i Univers Skabelse) by Jakob Ion Wille, Simon Jon Andreasen, Gunnar Wille

" The book serves as an indispensable guide for those eager to craft fictional worlds for film, television, computer games and new media. Authored with expertise and humor, "How to Create a Universe" introduces innovative and original methods in the realm of universe-building. It also bridges the gap between traditional approaches and the demands of modern storytelling. As the entertainment industry evolves, so do the tools and techniques required to captivate audiences." *Prof. Dr. Stanislav Semerdjiev, Screenwriter & Executive Director The World Association of Cinema, Audiovisual and Media Schools (CILECT)*

"How to Create a Universe is an essential guide to universe building that masterfully bridges theory and creative practice. The authors' Star Model framework provides a dynamic approach for developing immersive fictional worlds across media. Essential reading for creators, designers, and educators working in transmedia storytelling and narrative design." *Natalie Beak, film production designer (The Voice, Between Two Lines, Closed Doors, Franswa Sharl).*

Acknowledgements and contacts

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