Teaching Old Brands New Tricks with **Transmedia Storytelling**

Monday, 1 November, 11:15 » 13:00
Introduction & Practicalities

Wednesday, 3 November, 11:15 » 13:00
IdeaGen

Monday, 8 November, 11:15 » 13:00
Creativity and Storytelling, I

Wednesday, 10 November, 11:15 » 13:00
Creativity and Storytelling, II

Monday, 15 November, 11:15 » 13:00
Ethnography & Creative Insights

Wednesday, 17 November, 11:15 » 13:00
Understanding Innovations

Monday, 22 November, 11:15 » 13:00
Creativity and Value Proposals

Wednesday, 24 November, 11:15 » 13:00
Consumer Creativity

Monday, 29 November, 11:15 » 13:00
What's killing marketing creativity

Wednesday, 1 December, 11:15 » 13:00
Recap and Leading Creativity

Monday, 13 December, 11:15 » 14:15
SHOWCASE SESSION

Monday, 20 December, midnight
FINAL REPORT DUE!!

STORYTELLING BRANDS

1.	Character outline	25%	Nov 19th midnight
2.	First draft	25%	Nov 29th midnight
3.	Anonymous Peer review	15%	Dec 5th midnight
4.	Final draft	35%	Dec 15th midnight

Short Story Title

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer varius quam felis, id aliquet justo tristique vel. Nullam arcu tortor, dictum sed augue non, facilisis consectetur dui.

Ut blandit posuere risus sed lobortis. Aliquam a odio auctor, tristique nisl ut, scelerisque elit. Vivamus id feugiat ante, id laoreet ante. Etiam malesuada id elit eu vehicula. Donec et ex quis magna eleifend rutrum. Aliquam et orci felis. Aliquam gravida et orci ac elementum.

Sed nec risus lobortis tortor euismod consequat. Praesent posuere ultrices iaculis. Suspendisse eu augue neque. Nam ac tellus posuere, pellentesque eros sed, malesuada magna. Vivamus tincidunt quis tortor a euismod. Etiam dapibus tincidunt ornare. Mauris in venenatis eros. Aliquam eu tempus quam, in facilisis purus.

Morbi interdum luctus hendrerit. Phasellus et odio sodales, pharetra nulla eu, tristique magna. Interdum et malesuada fames ac ante ipsum primis in faucibus. Integer maximus maximus lorem sit amet ultricies.

Nulla luctus condimentum suscipit. Suspendisse auctor nunc eget quam vestibulum, non suscipit turpis faucibus. Duis vitae vulputate nisi, a hendrerit magna. Orci varius natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Suspendisse efficitur, tellus eget gravida vulputate, nunc tellus pharetra eros, tempor convallis erat ex non velit. Curabitur rutrum imperdiet ante, ac feugiat augue tempor ut.
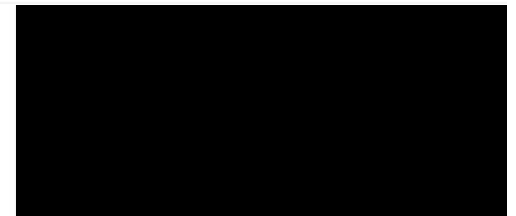
Materials

About this object visibility

Storytel Brief Presentation
PDF document

About this object visibility

Short Story File Template
Word 2007 document

What I'm going to do

1. Explain what is transmedia storytelling (and why it matters)

What I'm going to do

2.Show that many of transmedia practices have already "crept into" contemporary marketing

What I'm going to do

3. Lastly, I'll argue that there needs to be a bigger change in brand thinking to fully take advantage of transmedia's potential

so without further ado...

Transmedia Storytelling

January 15, 2003

Transmedia Storytelling

Moving characters from books to films to video games can make them stronger and more compelling.

By Henry Jenkins

Several years ago, I asked a leading producer of animated features how much creative control his team exerted over the games, toys, comics, and other products that deployed their characters. I was reassured that the distribution company handled all such ancillary materials. I saw the movement of content across media as an enhancement of the creative process. He saw it as a distraction or corruption.

"

Let's face it: we have entered an era of media convergence that makes the flow of content across multiple media channels almost inevitable. […] Everything about the structure of the modern entertainment industry was designed with this single idea in mind – the construction and enhancement of entertainment franchises.
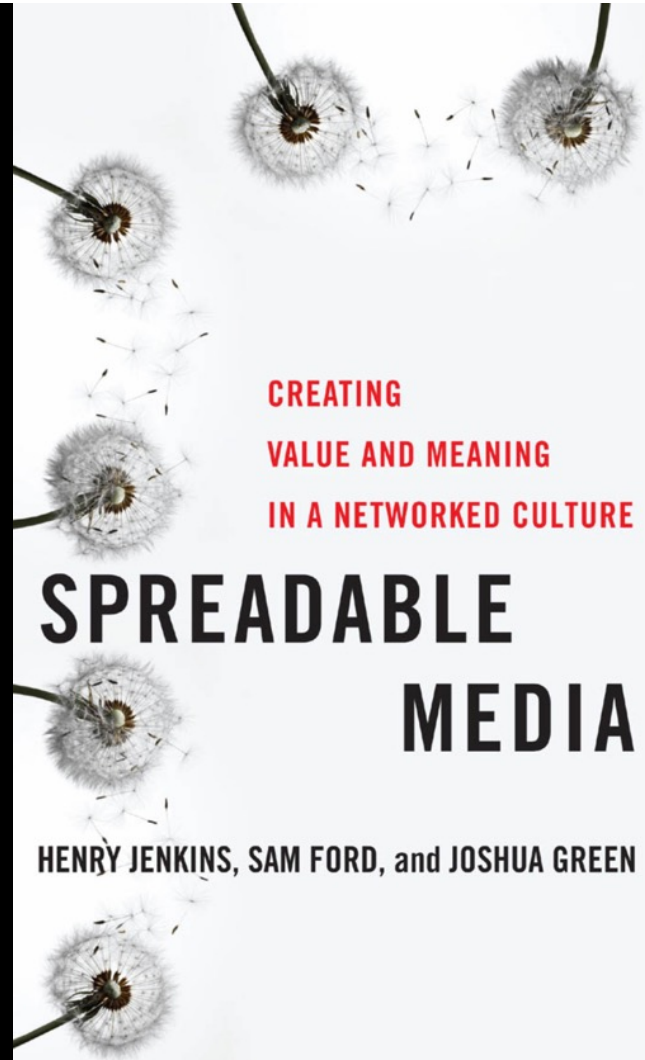
- **Transmedia storytelling** = the use of multiple platforms to aid in telling a central narrative

- **Example:** a plot jumps from a movie to a comic book to a video game to a TV show etc.

- However, transmedia storytelling also refers to **the audience's participation in influencing "where the story goes next"**

CONVERGENCE CULTURE

WHERE OLD AND NEW MEDIA COLLIDE

HENRY JENKINS

CREATING
VALUE AND MEANING
IN A NETWORKED CULTURE

SPREADABLE
MEDIA

HENRY JENKINS, SAM FORD, and JOSHUA GREEN

Two trends that "caused" transmedia

1. Media industry conglomeration, changes in trademark and copyright laws ➜ media franchises/content much more lucrative as business assets

2. Change in consumers and the evolution of media /technology / pop culture

Naturally, the two trends supported each other

The business side of transmedia

Media convergence and business

- Convergence as a biz phenomenon familiar from other industries (e.g. cars, Morton 2000)
- 1990s: massive media consolidation, movie studios being bought by media giants
- Emergence of new media technologies and channels

Media convergence and business

- Digitalization has made content much more malleable ➜ cheap to distribute same content across new channels

- Bottom line: in the late 90s big media houses owned the content (e.g. Hollywood movie rights), media channels and spreading content was becoming cheaper all the time ➜ ABSOLUTELY MASSIVE synergy opportunities

Copyright

- As other business advantages have become hard to sustain (thanks to globalization), intellectual property (inc. brands) has shot up in value and become more "business friendly"

Did Lucas "cause" transmedia?

- 1977: George Lucas managed to get all the Star Wars merchandise rights to himself

- Today: over 20 billion dollars worth of Star Wars merchandise sold

- Movie studios learned their lesson from this
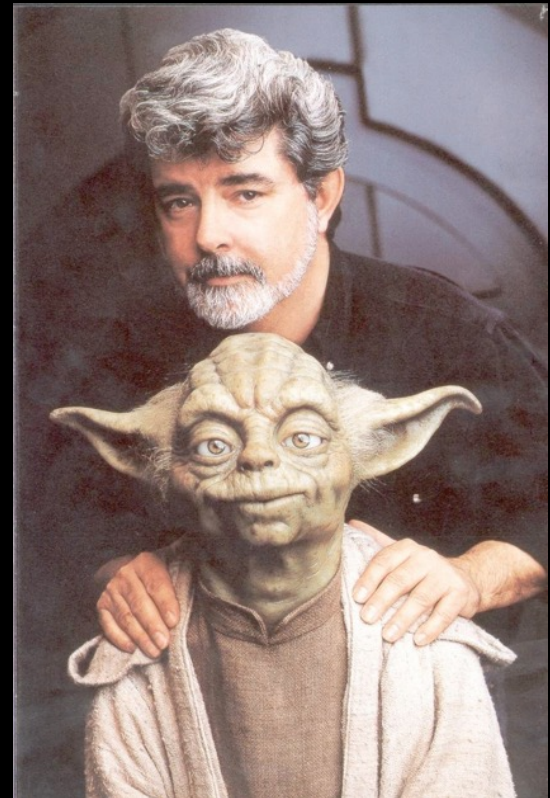
Consumers as readers of transmedia

Media culture evolution

- For transmedia, the most important change in media culture is the constant cross-referencing now happening between different media texts, or "Intertextuality writ large" (Kristeva 1986)
- This makes it difficult and even futile to evaluate or read texts separately
- This is so ingrained to us now that the importance of this is often hard to see

Pop culture and transmedia

- Self-referencing and intertextuality the lingua franca of pop culture

- Transmedia storytelling would not be possible without people's contemporary media / pop culture literacy

- "Somewhere down the line, popular culture started to reference itself and got really smart." (McCracken 2008)
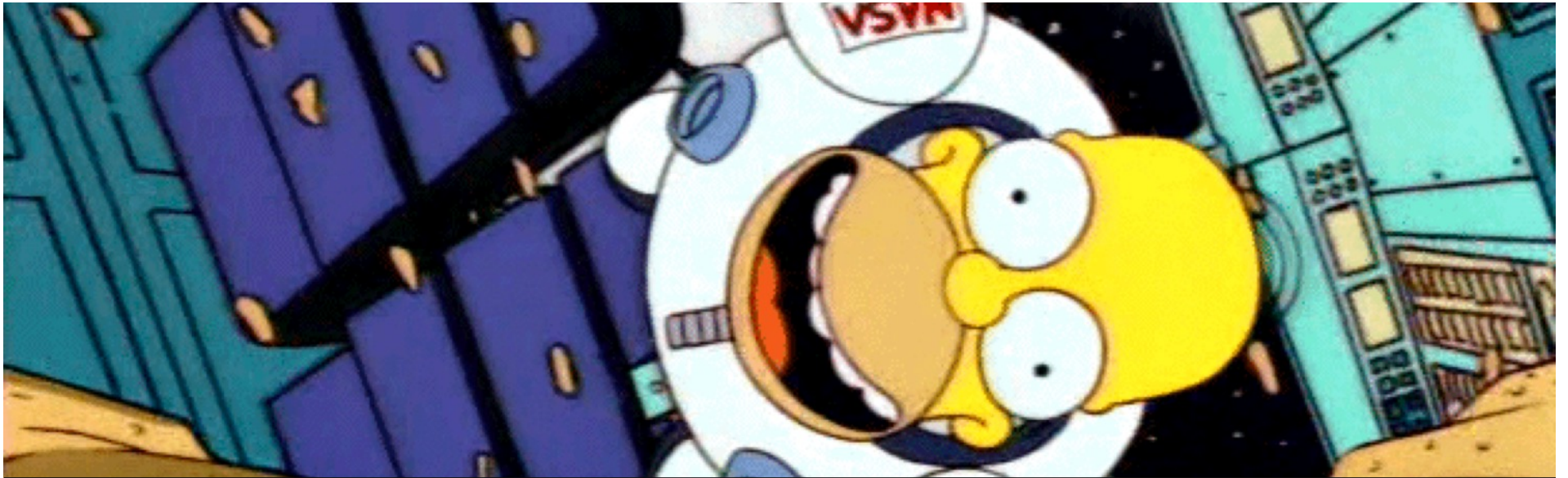
Example off the top of my head: The Simpsons' "Deep Space Homer" episode (1994) had at least 13 direct pop culture references, something like once every two minutes!

ANIMATION

9 Obscure ARCHER References You Probably Missed

by Dan Casey
Jun 13 2018 • 10:00 AM

SHARE   1 COMMENT

For nearly a decade now, *Archer* has been the smartest comedy on TV. You might not think so between its choking sex robots, holographic anime brides, rampant alcoholism, and often ineffective spy craft, but hidden within its hilariously over-the-top antics are some of the smartest, weirdest, and most obscure references you'll find in any piece of television. In honor of *Archer: Danger Island*'s season finale and given that it is the show's ninth season, today's episode of *The Dan Cave* is showcasing 9 of the most obscure references in the history of *Archer*.

The Versed
The stories that go further.
STORIES   ESPORTS   f y ✉ Q LOGIN

STORIES   SEPTEMBER 27, 2017   f y ⊙ ✉

10 Pop Culture Easter Eggs in the Witcher 3

JORDAN HEAL
CONTRIBUTOR

f
y
⊙
✉

The Witcher 3, a meticulously woven game developed by CD Projekt Red, is arguably one of the greatest games to be released on current gen consoles. It comes as no surprise, that a game as intricate as the Witcher 3, would be rife with Easter eggs and references for players to find.

Here's a look at 10 of the best Easter eggs referencing popular films and T.V. shows:

"Characters in transmedia stories do not need to be introduced so much as reintroduced, because they are known from other sources" (Jenkins 2006)

"It's as if we are getting so good at contemporary culture that lots can be removed." (McCracken 2009)

COLLECTED WORKS

JOSEPH CAMPBELL®

THE HERO WITH
A THOUSAND FACES

SUPER
HEROES

— A MODERN MYTHOLOGY —

RICHARD REYNOLDS

THE ARCHETYPES

Willing Hero -- King Arthur; Leelu from The Fifth Element; Hercules
Unwilling Hero -- Bilbo Baggins from The Hobbitt, Phillipe Gaston from Ladyhawke
Cynical Anti-hero -- Han Solo from Star Wars
Tragic Anti-hero --Lestat from Ann Rices' Vampire Chronicles; Darth Vader from Star Wars
Group-oriented Hero -- CuChulainn from Irish myth.
Loner Hero --Indiana Jones, Xena from Xena: Warrior Princess
Catalyst Hero -- Any mentor (s/he's the hero of their own stories)
Dark Mentor -- anti-heroic character, the inversion of heroic values
Fallen Mentor -- characters who are having difficulty with their own heroic journey
Continuing Mentor -- recurring characters in a series of stories
Multiple Mentors -- a hero may have more than one Mentor, learning a new skill from each one
Comic Mentor -- often a type of advising sidekick to the Hero
Shaman -- helper who aids the Hero in seeking a guiding vision to help him/her on the journey
The Herald -- Herald characters issue challenges and announce the coming of significant change
The Threshold Guardian -- Threshold Guardians protect the Special World and its secrets from the Hero, and provide essential tests to prove a Hero's commitment and worth
Shapeshifter -- The Shapeshifter's mask misleads the Hero by hiding a character's intentions and loyalties
Trickster -- Tricksters relish the disruption of the status quo, turning the Ordinary World into chaos with their quick turns of phrase and physical antics
Fool -- In Europe, the court jester was not necessarily a simpleton, and in fact, often served to remind the monarch of his own folly and humanity
Shadow -- the Shadow represents the energy of the dark side, the unexpressed, unrealized, or rejected aspects of something
The Anima/Animus -- form generally reflects either the condition or the needs of our soul presently
The Divine Couple -- The opposites of the outer and the inner life are now joined in marriage
The Child -- The Child Archetype is a pattern related to the hope and promise for new beginnings
The Self -- The Spirit descends as a Dove upon Jesus in the wilderness (example), true self
The Magician -- He once was ignorant but through the experience of taking the Fool's "step of faith" over the edge and into the unknown he has made a decision to master the Four Elements and therefore seek to balance his personal Karma

Pop culture and advertising

- The 30 second ad spot has heavily contributed to media text cross-referencing!

- If you have to tell and entire story in 30 seconds or less (use of camera angles, aesthetics, music, sound tone etc.), you revert to familiar cues/tropes to be safe ➔ re-enforces these cues / language!

Consumers as creators in transmedia

FANS, Bloggers, AND GAMERS

Exploring Participatory Culture

Henry Jenkins

TEXTUAL POACHERS

TELEVISION FANS & PARTICIPATORY CULTURE

HENRY JENKINS

JOHN TULLOCH AND HENRY JENKINS

Science FICTION Audiences

WATCHING DOCTOR WHO AND STAR TREK

Consumers

- **Fan/community-created content an old phenomenon**, e.g. alternative plotlines in fan magazines etc.

- If you trace back even further, folk culture has been based on people modifying content and putting their spin on it for centurie

Kalevala suomeksi

Consumers

- Participatory fan communities have always "skewed" towards sci-fi, fantasy, soap operas etc.

- This is because these types of stories rely HEAVILY on archetypal characters, because fans can easily "extend" archetypal characters ➔ THIS IS THE BIG LESSON MOST PEOPLE HAVE MISSED!

U.S. Households Have an Average of 11 Connected Devices — And 5G Should Push That Even Higher

By Todd Spangler ∨

Manu Fernandez/AP/Shutterstock
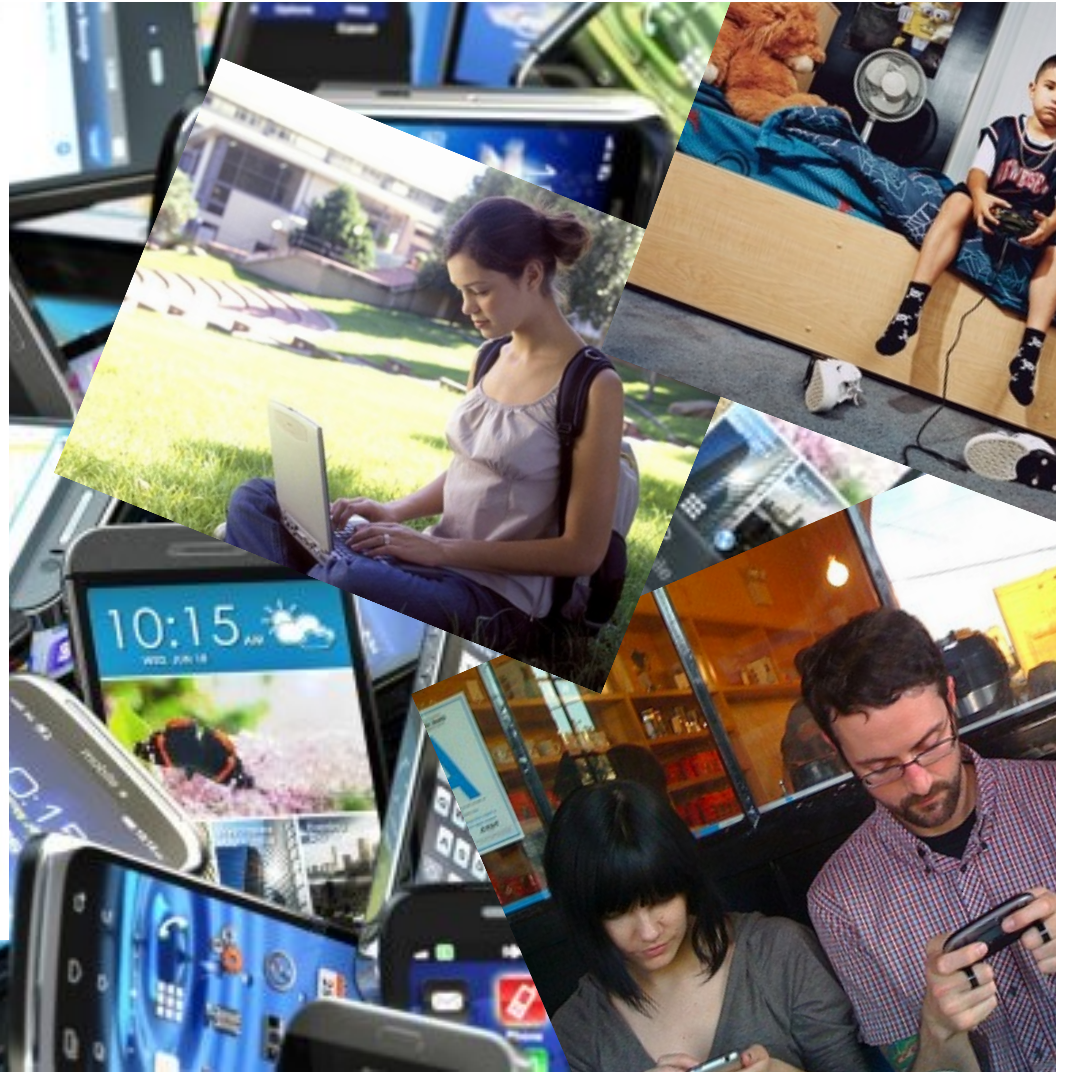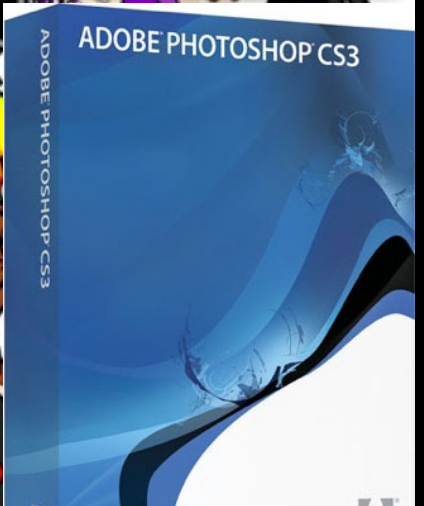
Consumers

- Content digitalization and new media technologies enabled radical new ways of shaping and sharing content
- Thanks to the Internet, fan communities have started to organize and content manipulation became even more pervasive ➔ participatory culture
- The role of media technlogies in this shift has been grossly overstaded, though

Business

- New media channels
- Cheaper distribution
- Digitalization
- Content consodolidation
- Copyright
- "Synergy!"

Consumers

- Old folk practices of shaping content
- Media / pop culture literacy
- New media technologies
- Digitalization
- New communities thanks to the internet

Transmedia in Practice

Transmedia storytelling

- Transmedia changes the focus of (marketing) planning, the idea of "world building" ➔ create a rich brand that can be extended almost indefinitely

- "In transmedia each medium does what it does best" (Jenkins, 2006) ➔ influences the selection of "where the story goes next" (e.g. TV vs. games?)

- "In a brand context, transmedia storytelling is similar to IMC in that it is told across multiple media and includes interactivity. It differs from IMC and interactive IMC in that it specifically focuses on a *story* and it does *not* tell the same story across different media."

1. Spreadability vs. Drillability
2. Continuity vs. Multiplicity
3. Immersion vs. Extractability
4. Worldbuilding
5. Seriality
6. Subjectivity
7. Performance

1. Shareable content and engagment vs. deeper content exploration or hunting
2. "Canonical narrative" vs. multiple divergent narratives
3. More passive consumption vs. more active DIY consumption
4. Logic of breaking "story chunks" per medium
5. Each contribution enriches overall world
6. New story, new character as a viewpoint
7. Fan recreations and reactions

"A good character can sustain multiple narratives and thus lead to a successful movie franchise. A good 'world' can sustain multiple characters (and their stories) and thus successfully launch a transmedia franchise."

The classic examples

In practice (24)

TV	WWW	Comics	Mobile	Videogames	Novels
		One shot Nightfall			Trinity
					Op. Hell Gate Veto Power Trojan Horse
					Cat's Claw Vanishing Point
	Day Zero				Chaos Theory Collateral Damage
Season 1					The House...
Season 2					
	Countdown			The Game	
Season 3		Midnight Sun Stories			
			Mobile game		
			Agent Down		Storm Force
Season 4 prequel Season 4		Cold Warriors			
Season 5 prequel Season 5					
Season 6 prequel Season 6					
24: Redemption	Day 6 Debrief				

Two things above all

"Negative capability":

strategic gaps in storytelling that entice consumers to participate, speculate on "unanswered questions", create content etc. (Long, 2007)

"Migratory cues"

(often aesthetic) cues that link different texts together, consumers use them to "navigate" the world (Dineheart, 2008)

- Balancing participation and storytelling!

The Lost Experience Begins!

Welcome to www.TheLostExperience.com, your one source for all of the clues, videos, pics, and theories related to "**The LOST Experience**", ABC's innovative online game that takes you deep within the secrets of the hit show **LOST**.

The LOST Experience takes **LOST** fans on an expansive, international easter egg hunt through websites, commercials, emails, phone numbers, and more, in search of pieces to a larger puzzle, a puzzle which, when solved, will enlighten **LOST** fans to some of the shows deepest mysteries!

Getting 'Lost,' Week 7: The Science of Going in Circles

The "Getting Lost" series is about a Lost newbie's attempts to catch all five seasons of the show before just as the sixth (and final) one rolls along.

Season 2, Episodes 16-24 ("The Whole Truth", "Lockdown", "Dave", "S.O.S.", "Two for the Road", "?", "Three Minutes", "Live Alone, Die Together")

I didn't plan to be a really, really dedicated Lost fan. I just started watching to, you know, have an appreciation for the show, and understand it, so I don't

THE LOST EXPERIENCE
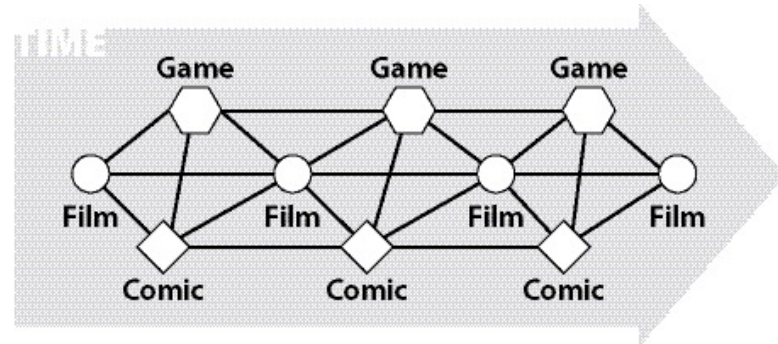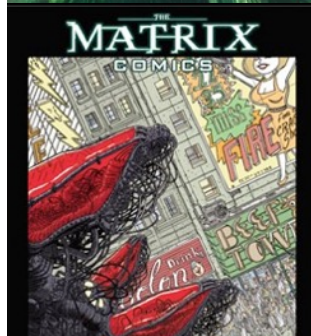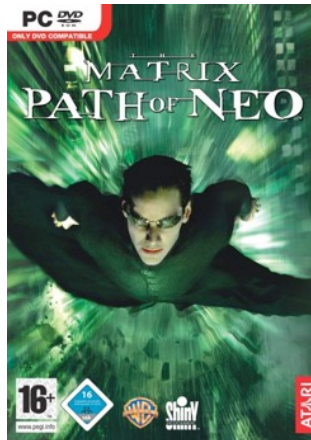
UGG women's collection
australia
Classic Cardy
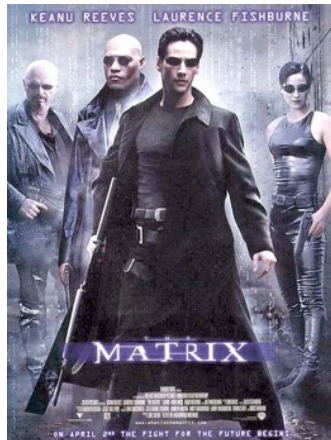30% OFF
www.Yours-Boots.com   Ads by Google

"Lost" was masterful in creating negative capability, some questions were in fact never answered

"Migratory cues" the Matrix hade unique aesthetics and tonal style
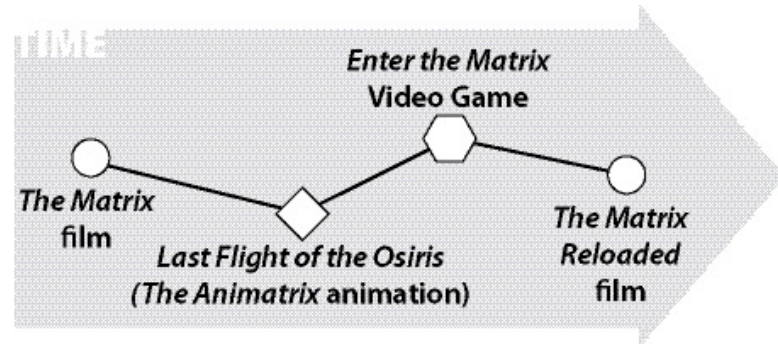
World Building and codes

Cultural Codes
Character Codes
Chronological Codes
Geographic Codes
Environmental Codes
Ontological Codes

"A storyteller looking to craft a potential transmedia narrative should carefully craft the world in which that story exists, and then make passing references to other cultures, characters, events, places, sciences or philosophies of that world during the course of the narrative to simultaneously spark audience imaginations through negative capability and provide potential openings for future migratory cues."

THE THOR-Y OF EVERYTHING

Joining the dots of the Marvel Cinematic Universe – past, present and future

Interviewer: In your book you make a distinction between what you call "East Coast" transmedia and "West Coast" or "Hollywood" transmedia. Can you describe the differences?

Phillips: The stock-in-trade of the West Coast, Hollywood style transmedia — you might also call it commercial or big business transmedia — is really, really big pieces of story, as in *Star Wars* and *Indiana Jones,* where you have a movie and a TV show and a book, and they make a whole that winds up being more rewarding the more pieces you know about. Whereas on the East Coast, there's more of an indie film aesthetic and more emphasis on interaction and smaller pieces of story. So you might have a tweet stream, e-mail interactions and blogs as a part of your story. East Coast transmedia tends to be more interactive and more digital.

One of the most accessible examples of the East Coast style is wrestling. World Wrestling Entertainment is phenomenal transmedia. They have live events that people attend that are also aired on television, which is purely cross-media at this point. But on top of that, you have these characters acting like real people on Twitter. They're amping up rivalries. The performers and the characters are essentially the same thing. They have a YouTube channel in which these same narrative threads are spun out. And then you see The Rock starring on "Saturday Night Live,"and all of his friends come as their wrestling characters, expanding that universe more and more into the real world.
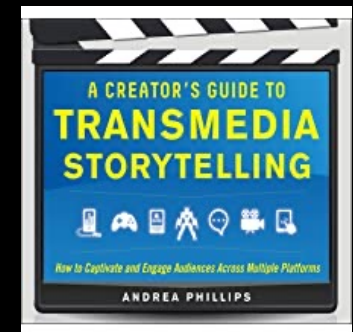
- Transmedia is not only about long term big franchises, it can be campaign-based, too

- Most marketers are familiar with transmedia through alternate reality games (ARGs, kinda "transmedia light")

- This is probably the most famous example...

THE DARK KNIGHT RISES

absolutepunk Wintersleep on Daytrotte
about 1 hour ago via twitterfeed

thefirerises @thefoolcat http://www.thed
/image.html
about 1 hour ago via TheFireRises

LeeGallows Highway To Hell came on at

#1 advantage of transmedia*

- Transmedia allows "tiering", different levels of consumer particiaption ➔ "real fans" get more engagement opportunities, but you don't lose the casual fans
- Transmedia is really demanding for consumers, almost too demanding

Aside from the business synergy opportunities, that is

The typical disclaimer:

" The overwhelming majority of these examples are from the entertainment industry. A 'regular' brand could never have a transmedia strategy!"

Or could it?

X

STOLEN A3 FOUND!

Audi of America would like to thank Nisha Roberts, www.LastResortRetrieval.com and the hundreds of thousands of people that participated in the search for, and successful recovery of, the stolen 2006 Audi A3 with VIN WAUZZZ8P65A045963.

To relive the search for the stolen A3, explore this site and visit stolenA3.com.

$100,000 IS BURIED SOMEWHERE IN AMERICA.

LEVI.COM/GOFORTH

Levi's

THE LEVI STRAUSS & CO. ARCHIVES

G.O. IV CIPHER #1 / SEPTEMBER, 2009

LEVGOIV09.09-A

WHO WAS GRAYSON OZIAS IV AND WHERE IS HIS FORTUNE?

WALT WHITMAN
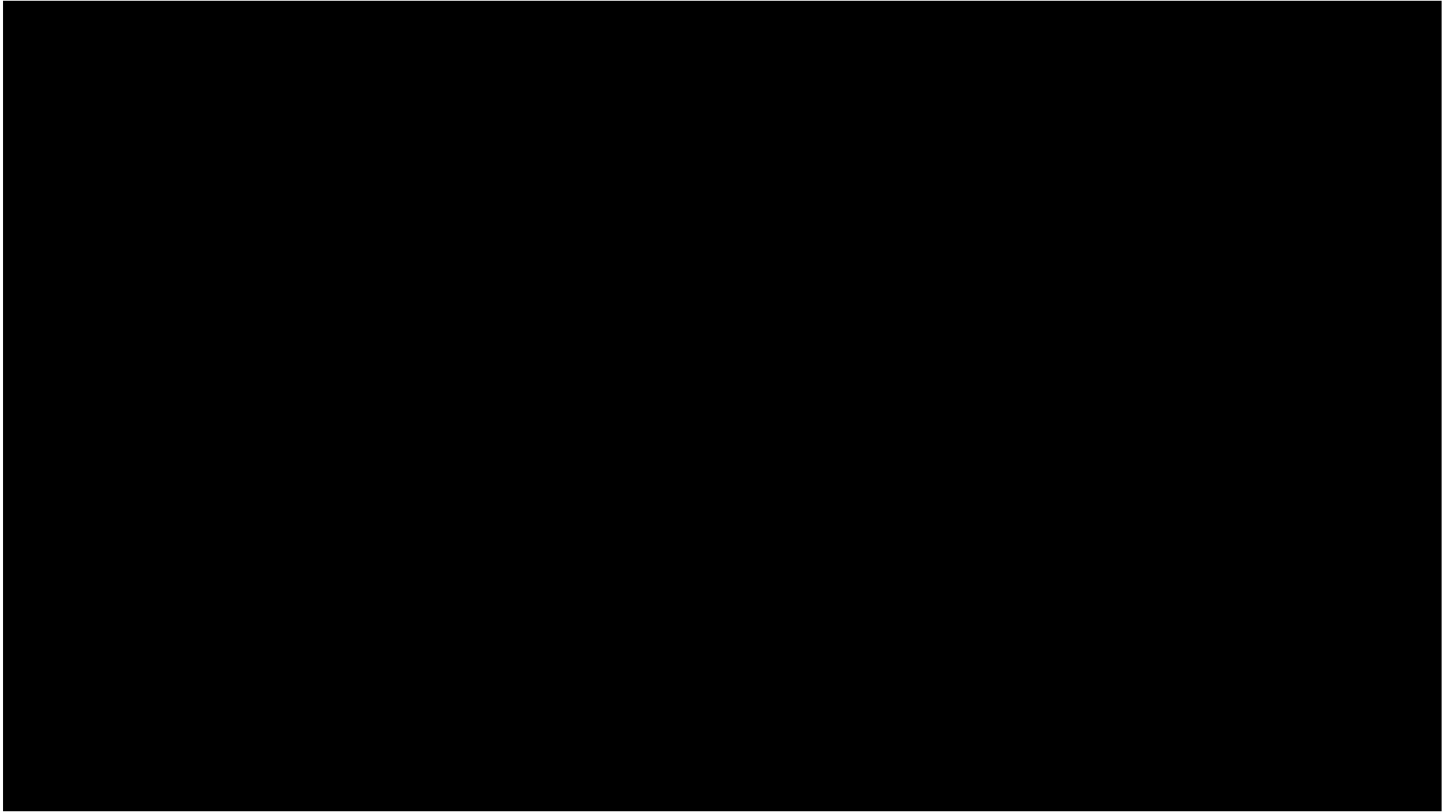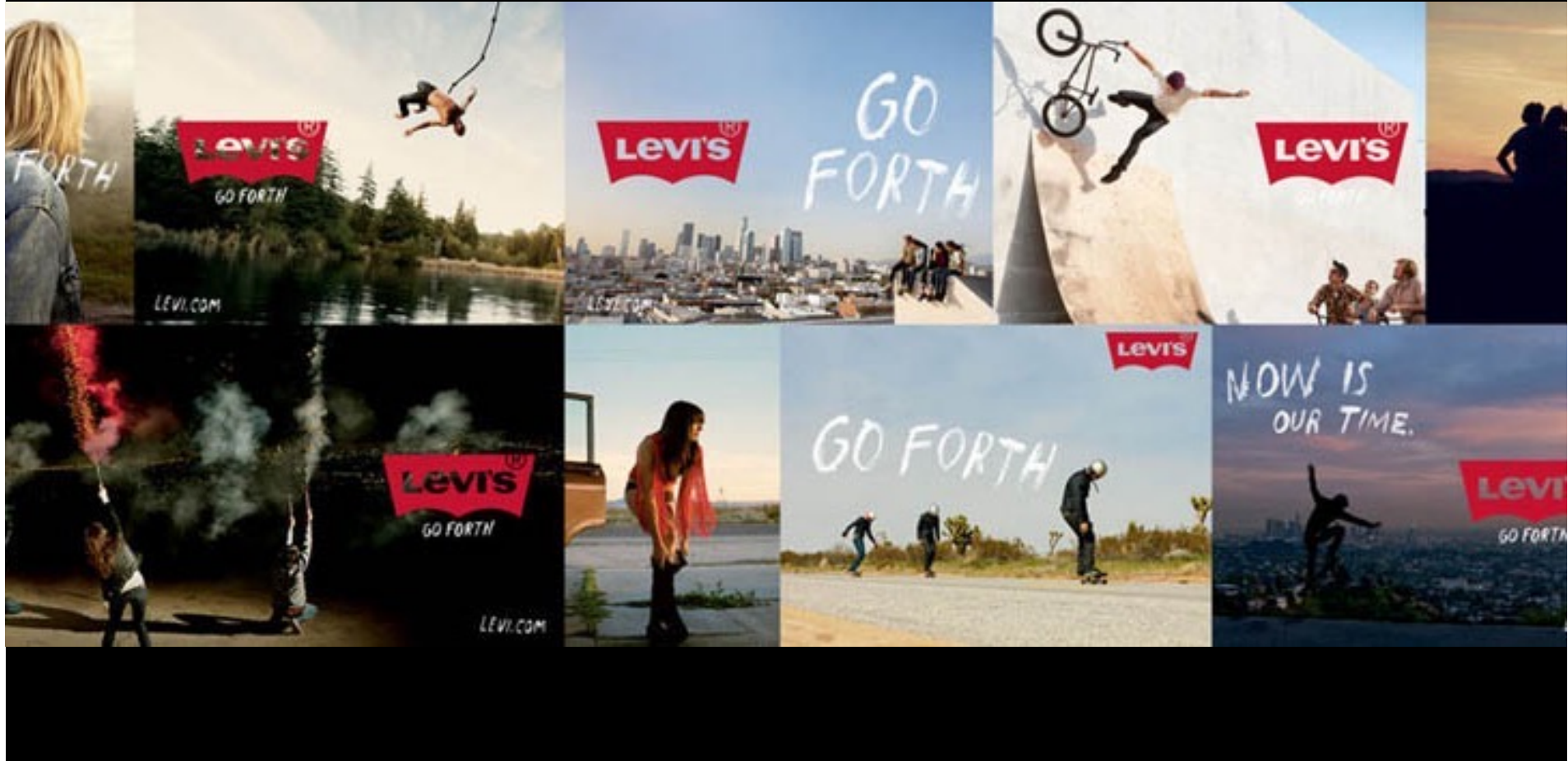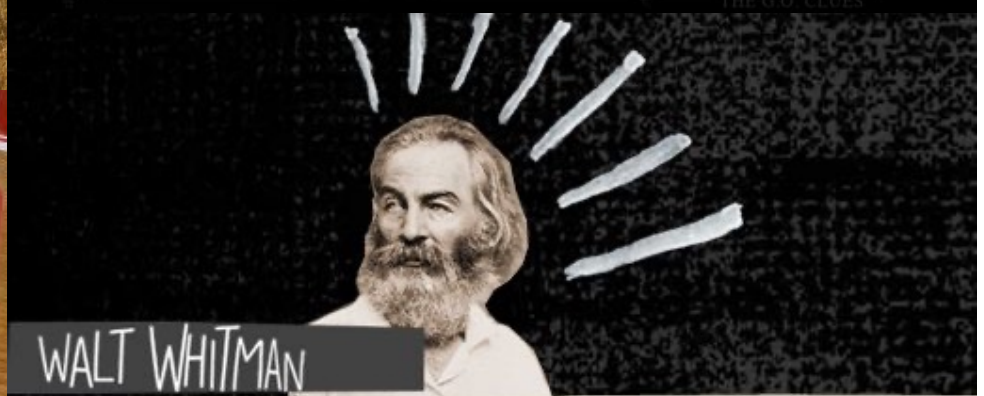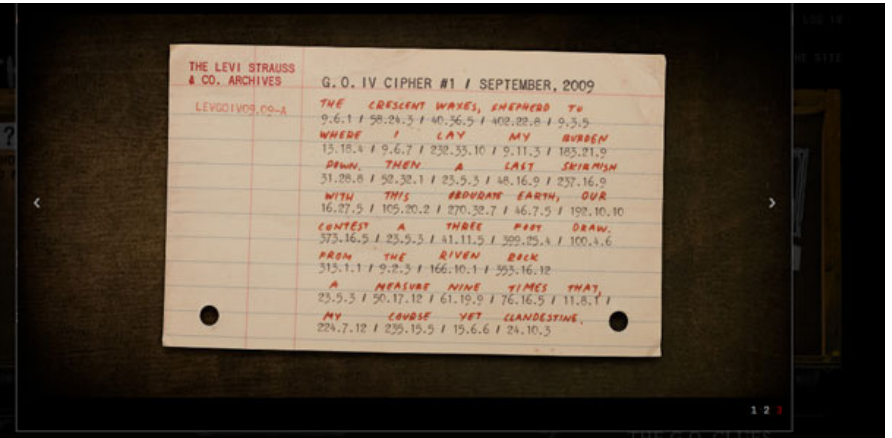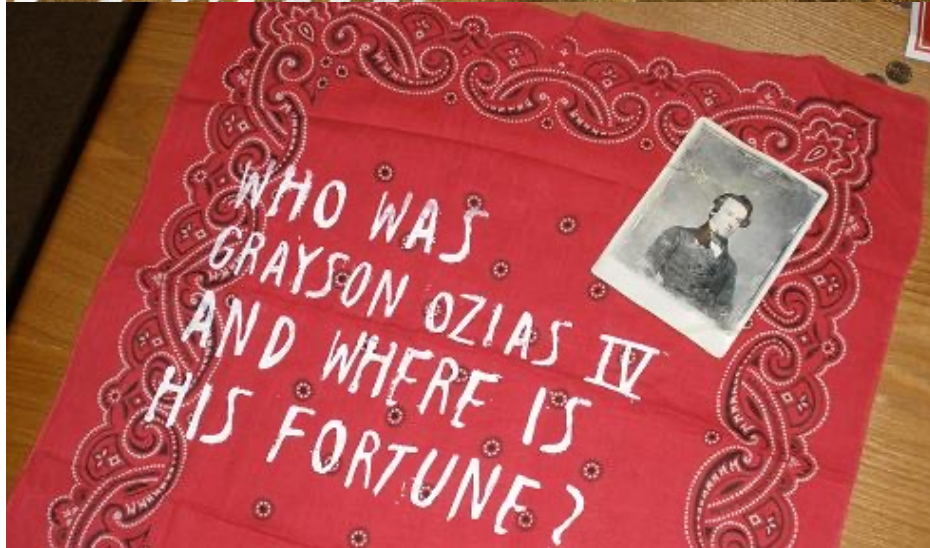
AMERICA'S POET WAS AN OPTIMIST AT A TIME WHEN IT WAS EASIER TO BE A PESSIMIST. HE LIVED THROUGH THE CIVIL WAR, ONE OF THE DARKEST PERIODS IN AMERICAN HISTORY, AND DREW STRENGTH FROM THE STRUGGLE. HE SAW THE POTENTIAL FOR GREATNESS THAT LIES IN EACH OF US, TO FLOURISH IN OUR PERSONAL SEARCH AND BUILD OUR BRAVE VISION OF THIS COUNTRY. PLEASE ACCEPT HIS WORDS AS A SMALL RAY OF HOPE.

Stella in 'sell your soul' game mystery

By Marketing Week | 2 Dec 2004

Share this article

Stella Artois 'sell your soul' online game lures 600,000 – but no winner

Stella Artois' online game featuring a fictitious law firm, Sable & Shuck, which offered to buy players' souls on behalf of the devil (MW December 2, 2004) has come to an end – with none of the 50,000 people who registered to play winning the

By Marketing Week | 4 Aug 2005

Share this article

Stella Artois' online game featuring a fictitious law firm, Sable & Shuck, which offered to buy players' souls on behalf of the devil (MW December 2, 2004) has come to an end – with none of the 50,000 people who registered to play winning the £10,000 prize.

But Stella claims the campaign, which included award-winning press advertising, style magazine editorial and actors handing out Sable & Shuck business cards at Stella Artois events, has been a resounding success, with a total of 600,000 people logging on over the past year.

Stella brand manager Kerry Collinge says: "We had an original target of 20,000 visitors to the site, but we achieved more than 30 times that." And while the game was supposed to be UK-only, it eventually attracted players from the US, other parts of Europe and even Japan.

Now Playing

- 10 tapes
- black watchmen
- dad
- escape rooms
- gray matter sodality
- meow wolf
- mysterious nashville
- pictures of gwen
- simulacra
- smilebot

NOW PLAYING

 dad

 meow wolf

 the emerald flame

 black watchmen

 subtext game

 thickett
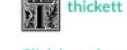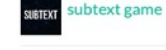
Click here for a complete list

ARCHIVES

Select Month

Can you think of any recent examples?

ILOSANOMA
LEVIÄÄ.

Kovinkin gangsteri ymmärtää,
kuinka typerä on liittymä, jossa
on datakatto.

TUTUSTU JA TILAA >

TUTKITUSTI KATTAVIN 4G-VERKKO

As said, a lot of "transmedia practices" have already crept into contemporary marketing communications

IT'S NOT OVER YET

The invite may be gone but the all-new Volkswagen Beetle is back and better than ever. See the car the whole galaxy's been talking about.

Explore the all-new Beetle | Watch our Game Day Commercial

TM & © 2012 Lucasfilm Ltd. All Rights Reserved.

Performance VW
Star Wars?

STAR WARS EPISODE I
ATTACK OF THE CLONES STAR WARS

TRANSMEDIA BRANDING:

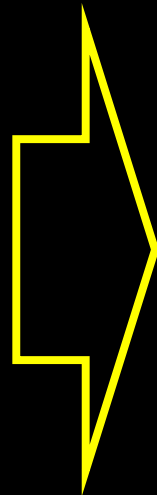A communication process in which information about a brand is packaged into an integrated story, which is dispersed in unique contributions across multiple media channels for the purpose of creating an interactive and engaging brand experience (Tenderich 2014, p. 16)

While brands have already learned a lot, I still argue that **there needs to be a change in brand thinking** for brands to fully to embrace transmedia!

The goal should be:

From: "How to get transmedia to work with our brand?"... ➤ ...to: "How to get our brand to work with transmedia?"

Remaury's (2007) six brand narrative types

Time-based narrative: foundational ("the first one" like Levi's, Gillette) or "legendary" past-recuperation of a pre-industrial "golden age" stories (e.g., many beer brands)

Place-based narrative: geographical myths of origin (e.g., wine from La Rioja, prosciutto di Parma) or narratives about a promised land (political or religious narratives; tourism)

State-based narrative: state-centered stories (childhood and McDonald's, youth and Coca Cola) or passage-centered stories (a transition or passage from old to young, from fat to thin, etc., like cosmetics or diet products)

Character-based narrative: stories centered on archetypes (characters represent values, like the Marlboro man) or real-life incarnations (celebrities like Steve Jobs or Giovanni Rana)

Expertise-based narrative: stories focused on craftsmanship (in this case the legitimacy relies on the producer, e.g., "home-made food") or the product expertise (technical marvels)

Material-based narrative: stories about high-tech artificial products (clothes, shoes, etc.) or natural and original products (organic or vegan materials)

Remember, archetypes as the catalyst for participation was the lesson most marketers have missed (in my opinion)

HOW
BRANDS
BECOME
ICONS

THE PRINCIPLES
OF CULTURAL
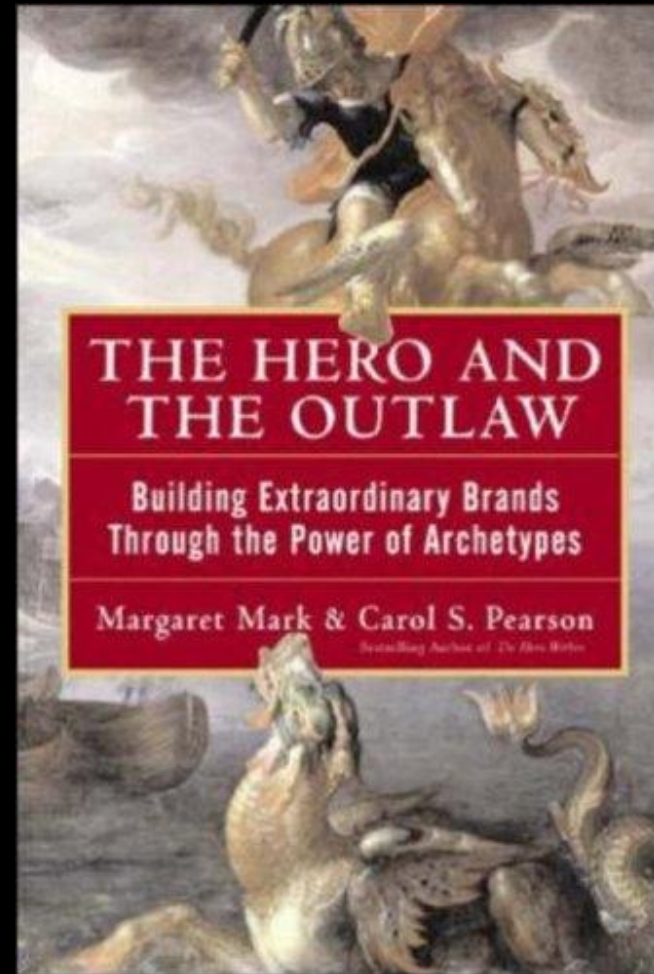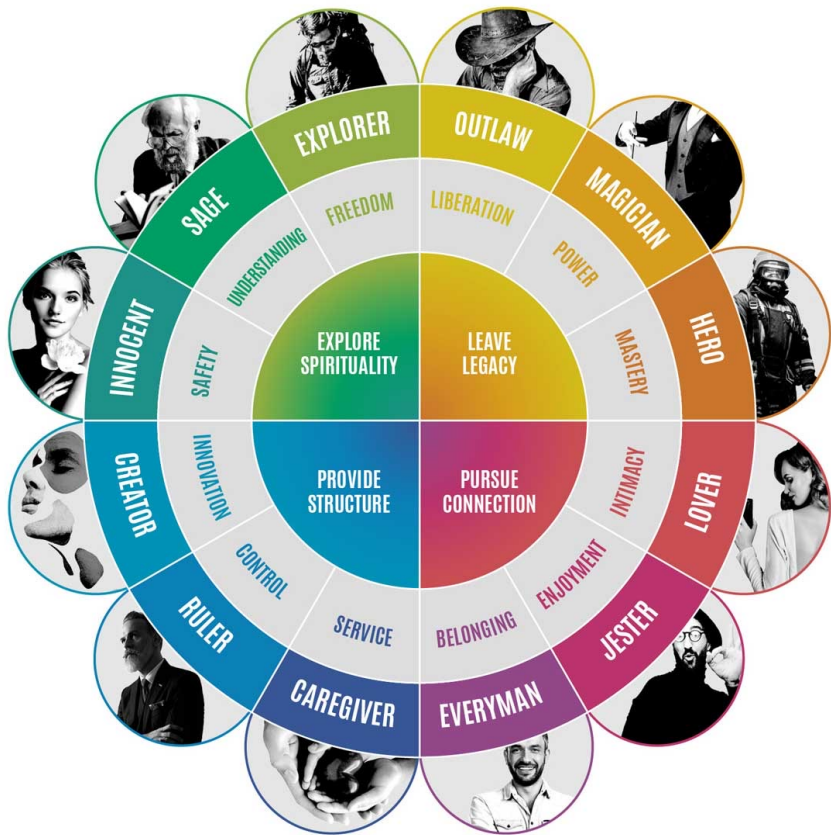BRANDING

DOUGLAS B. HOLT

HARVARD BUSINESS SCHOOL PRESS

THE HERO AND
THE OUTLAW

Building Extraordinary Brands
Through the Power of Archetypes

Margaret Mark & Carol S. Pearson

Left wheel (Brand Archetypes):

Outer ring (archetypes): SAGE, EXPLORER, OUTLAW, MAGICIAN, INNOCENT, HERO, CREATOR, LOVER, RULER, JESTER, CAREGIVER, EVERYMAN

Middle ring (traits): UNDERSTANDING, FREEDOM, LIBERATION, POWER, MASTERY, SAFETY, INTIMACY, INNOVATION, ENJOYMENT, CONTROL, SERVICE, BELONGING

Inner ring (core): EXPLORE SPIRITUALITY, LEAVE LEGACY, PROVIDE STRUCTURE, PURSUE CONNECTION

Right wheel (BRAND ARCHETYPES):

Center: BRAND ARCHETYPES

Archetypes (inner labels): THE SAGE, THE INNOCENT, THE MAGICIAN, THE HERO, THE JESTER, THE REGULAR GUY, THE RULER, THE CAREGIVER, THE LOVER, THE CREATOR, THE REBEL, THE EXPLORER

Brand logos (outer): BBC, Dove, Disney, NIKE, GEICO, THE HOME DEPOT, ROLEX, Dignity Health, GODIVA Chocolatier, Apple, Virgin, REI

Archetypes and Motivation

Motivation:	Stability & control	Belonging & enjoyment	Risk & mastery	Independence & fulfillment
	Creator	Jester	Hero	Innocent
	Caregiver	Regular Guy/ Gal	Outlaw	Explorer
	Ruler	Lover	Magician	Sage
Customer Fear	Financial ruin, ill heath, uncontrolled chaos	Exile, orphaning, abandonment, engulfment	Ineffectuality, impotence, powerlessness	Entrapment, selling out, emptiness
Helps People	Feel safe	Have love/ community	Achieve	Find happiness
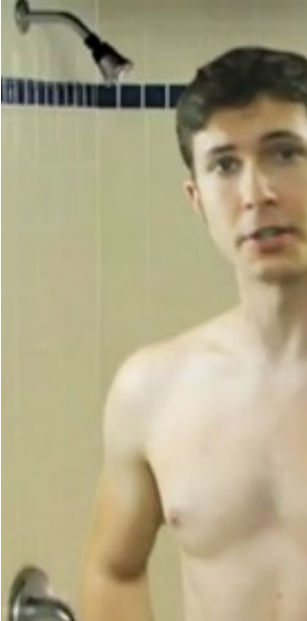
The Least Interesting Man in the World

I DON'T ALWAYS ACCIDENTALLY

The Most Interesting Warcraft Player in the World

CERVEZA
XX
DOS EQUIS
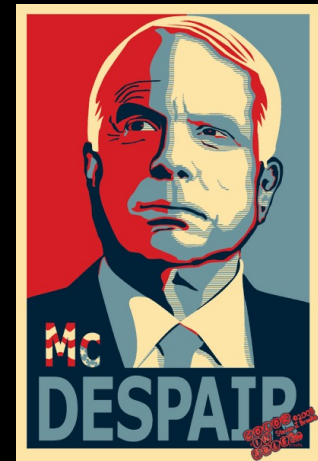
" Will transmedia storytelling enrich popular culture or make it more formulaic?"

(I think: both, depending on how you look at it)
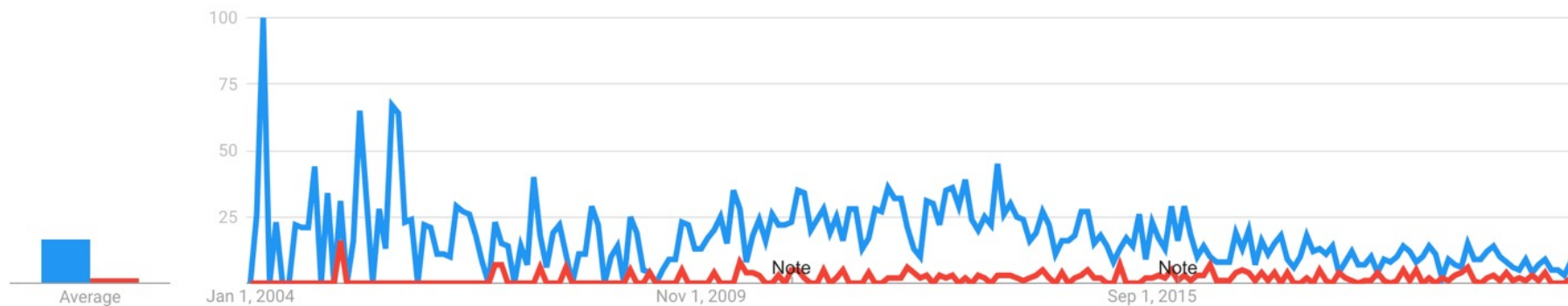
In conclusion

- Media business conglomeration and media culture evolution drive this change

- Pop culture / marketing becoming increasingly self-referential and formulaic ➔ this is also what drives participation

- Brands have already learned a lot, but definitely could learn more!

DR. PAM RUTLEDGE | MEDIA PSYCHOLOGY

Transmedia Case Study: The Three Little Pigs

Q&A?