Designing Cross-Media Entertainment

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Marketing

• Media companies merging to become conglomerates (eg: AOL Time Warner)

Technology

• Cross-Media ownership rules (policies to prevent media ownership concentration)

Audiences

• Audience Fragmentation
  • SIMM: simultaneous media usage/media meshing/concurrent media usage/polychronic
  • Contextual Use: audiences use each platform according to affordances

Content

• Repurposing: republishing the same content on each platform
• Altering: Editing and redesigning content according to the affordances & limitations of each platform
• Adapting: providing versions of your property in different formats and platforms
• Augmenting: providing additional, complementary & contradictory information in different platforms
  • Stretching: distributing a plot across platforms

Business

• Integrated Marketing: the right mix of media to reach & communicate a message
• Reaching fragmented consumers through multi-platform campaigns
• Aggregated Media Buy: offering all platforms in a media buy

• Interoperability: create-once, publish anywhere, everywhere (COPA/E)
• Multi-platform: can run on any OS (Linux, Windows, Mac); hardware; or game console
• Tracking: software that tracks the usage of a message across online and offline media

www.Cross-MediaEntertainment.com
5 Ways to Produce Cross-Media Content

Repurposing
Altering
Adapting
Augmenting
Stretching
Repurposing

Republishing the same content on each platform
Forget the Rules

www.forgettherules.com
Random Place

Nicki is going thru his wallet and has almost found his drivers licence when -

www.randomplace.com
Why Repurpose?

• You don’t have an audience, you have audiences over different platforms;
• Your audiences have different platform preferences;
• Use platforms contextually;
• Surround sound effect;
• Internet = global reach, traditional platforms are monetised & respected by producers…

OZ
Web = 14mill
Mobile = 17mill
Dig TV = 820,000
Altering

Editing and redesigning content in the same style according to the affordances & limitations of each platform
Conspiracy

Nominated for 'Mobile Innovation Award' in the 2005 MEF Mobile Entertainment Awards
Why Alter?

• Specific to affordances & limitations of platform;
• Surround sound effect;
• Attracts new audiences;
• Unique product = new advertising portal;
• Rewards existing audiences;
Adapting

Providing versions of your property/storyworld in different formats and platforms
Lord of the Rings
The Tulse Luper Suitcases,
Peter Greenaway, 2003/…
The Tulse Luper Suitcases,
Peter Greenaway, 2003/…

- Three feature films
- TV series
- 92 DVD's & CD-Roms
- travelling exhibitions
- 2+ books
- 21+ websites

“The whole project is an attempt to make a gathering together of today's languages, to place them alongside one another and get them to converse....”
The Tulse Luper Journey

“This game is part of the search for a crossover format that breaks the boundaries and rules that have been imposed by film, theatre, books, games and other traditional media.”

In the last century, an extraordinary man called Tulse Luper chronicled his entire life in 92 suitcases. It seems he was a witness to several key events in the 20th century.

Sign up as a researcher and join the global effort to reconstruct his life.

www.tulseluperjourney.com  game
The Tulse Luper Suitcases,
Peter Greenaway, 2003/…

• Three feature films
• TV series
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“The whole project is an attempt to make a gathering together of today’s languages, to place them alongside one another and get them to converse....”
New Media Arts

to name a few…
Why Adapt?

• Audiences have different format preferences;
• Attracts new audiences;
• Provides new ways to experience the storyworld;
Augmenting

Providing additional, complementary & contradictory information in different platforms
The Matrix
Hollyoaks, Channel 4
Hollyoaks, Channel 4

- You can watch highlights of recent episodes by checking out HOLLYOAKS Bitesize;
- Behind the scenes of the show in HOLLYOAKS XTRA;
- Download HOLLYOAKS Weekender: brand new mobile-only episodes boasting exclusive storylines.
- SMS from characters
- Hollyfiction (fan fiction)
- Advice from a character ‘dear becca’
- Polling
- Wallpapers, screensavers
- Tiny overview of previous and upcoming episodes
- Listing of music played during episodes

www.hollyoaks.com/
Why Augment?

• Satisfies & Rewards fans;
• Attracts new audiences;
• Provides new ways to experience the storyworld;
• Creates depth;
• Persists engagement;
• Drives audiences across platforms…
Stretching

Distributing plot/message across platforms
The *Homicide* crossover is another milestone in showing "that we can really expand the horizons of what's possible," Tom Hjelm says. "The end game? In my perfect world, every show would have producers from the online side sitting down at the same table with the rest of the creative team. Interactive elements should be built into every show we do."
Alternate Reality Games

Art of the Heist (Audi)
• 500,000 story participants
• 2 million unique visitors to AudiUSA.com
• 45 million+ PR impressions (McKinney-Silver)

The Beast (Microsoft & Dreamworks):
• 3 million+ players all over the world
• With ‘well over 300 million impressions through coverage in mainstream media’
• Best Idea, New York Times Magazine
• Best Website, Entertainment Weekly
• Best Advertising Campaign, Time Magazine

I Love Bees (Microsoft):
• 2 million+ players worldwide
• “[w]idespread coverage in the gaming press and beyond, including stories in the New York Times, CNN, the Australian Broadcasting Corporation, Wired, La Presse, and the London Times”
• $125 million opening day [of Halo 2] eclipsed “Spider-Man” record for biggest opening weekend box office take (Becker, 2004)
• Best Games-Related Site, Webby Award, 2005
• Innovation Award, Game Developers Choice Awards, Game Developer Awards, 2005

(All stats from 42 Entertainment unless otherwise indicated)
The Beast
Microsoft & Dreamworks, 2001

- Described by *Internet Life* magazine as the ‘Citizen Kane of online entertainment’ [Stewart, S]
- Played by over 3 million people (evenly male and female) all over the world;
- With ‘well over 300 million impressions through coverage in mainstream media such as* Time Magazine, CNN, and USA Today*, as well as from niche outlets such as *Slashdot, Wired, and Ain't it Cool News*’ [forty 2wo Entertainment]
- Awards:
  - Best Idea (New York Times Magazine)
  - Best Website (Entertainment Weekly)
  - Best Advertising Campaign (Time Magazine)
ReGenesis Extended Reality Game
Xenophile Media, 04-06

Canadian New Media Award for Best Cross-Platform Project of 2004
FITC Design & Technology Award for Excellence in Convergence

www.regenesistv.com
Lost > Sites

www.lostlinks.com
Lost ARG: *The Lost Experience*

“When you're up against a juggernaut like 'American Idol' of course the ratings are going to take a hit, but we're still performing well," "But we're going to continue to put our resources behind our programs to keep people engaged. "It's something we have to do . . . it's a competitive world, and we don't take for granted that 'Lost' is a hit."

[Mike Benson, ABC's senior VP/marketing, NYTimes]
Why Stretch?

• Drives audiences across platforms;
• Unique, exotic;
• Challenging;
• Prob = losing audiences, unfinished plot;
• Approach:
  – Dependant;
  – Self-sufficient;
  – Clustered
Call to Action Cycle

1. **Primer**: prepare and motivate the audience to act

2. **Referral**: provide them with the means and instructions on how and when to act

3. **Reward**: acknowledge and recompense their action
Finding Neverland
Dove’s Campaign for Beauty

because every girl deserves
to feel good about herself

and see how beautiful she really is

Sunday 5th Feb, 2006
45sec TVC
<table>
<thead>
<tr>
<th><strong>Primer</strong></th>
<th><strong>Referral</strong></th>
<th><strong>Reward</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>'Campaign for Real Beauty' ad (45 sec) calls for your assistance in letting young women improve their self-esteem and feel beautiful. Motivations are distributed throughout the ad, building with the statement (super): &quot;let's change their minds&quot; (referring to girls who feel ugly). The primer is a heart-wrencher that is calling for action from the beginning, not just at the end of the ad.</td>
<td>Help Dove help young girls &quot;feel good about themselves&quot; and &quot;see how beautiful&quot; they are. Provides a link to do so with: &quot;help us, get involved at campaignforrealbeauty.com&quot; URL is 'in-story' Good reason to act, bundling a mouse-click with activism and self-esteem. In this referral, going to the website is not about finding out more, or getting the last bit of a sequence, it is a statement, a personal affirmation.</td>
<td>Visual acknowledgement in that the images on the webpage match the girls in the ad, so I know I'm in the right place. I can donate to the fund, which allows me to follow through on my intention to help (if that is what going to the website means). I can watch the ad and email it to a friend. There is also the opportunity to share my views in the forum and download a pdf of a &quot;mother-daughter workbook&quot;. The reward with this site is obviously very personal as well, in wanting to help a young girl feel beautiful the visitor is also wanting themself to feel beautiful now, and even is helping the girl they were.</td>
</tr>
</tbody>
</table>
Dove’s *Campaign for Beauty*

- 7,000 people logged on to the website within 10 minutes of the ad airing [Horovitz, 2006a]
- 1,600% increase between 7pm Sun - 2pm Monday as compared to an average 24hr period [Horovitz, 2006b]
- 251% increase in daily visits [Hitwise, 2006]
Motivations to Act:

Buy
Vote
Information
Choose and ending
Help a character…
Sofia’s Diary

BeActive, Portugal, 2002/…

- Stats (as of 2004)
  - Website:
    - 1.2mill page views/month
    - 310,000+ unique visits/month
    - 26,900+ newsletter subscribers
  - Mobile:
    - 600,000+ SMS
    - 300,000+ calls
  - Books:
    - 45,000 books in 7 months;
  - CDs:
    - 10,000+
  - Emails received:
    - 1,200/week
  - Ragazza Readers:
    - 110,000/month
  - Radio Show:
    - 300,000+ listeners/day
  - TV Show: ??
Sofia’s Diary

BeActive, Portugal, 2002/…

• Most used facilities:
  – Not voting;
  – Emails (receives over 1,200 emails per week);
  – Subscribe to SMS/MMs service to receive “personal” messages;
  – “Sofia’s “fans” prefer that Sofia “decides” their lives than the other way around.”
Choreography of Rollout
Contact
Rollout Considerations

- Format
- Narrative
- Technology
Within 4-6 weeks

• 1 month prior to Premier Release:
  – 20 three (3) minute “episodes” of the film starts (20 days prior to the Premier Cinema release).
  – Each subscriber gets a personalised BARCODE

• Premier:
  – The last 10 episodes (15 minutes) will only be available to be seen at the Ster-Kinekor cinemas (tbc). Everyone who has downloaded the “episodes” or bought the package can come to the Exclusive Premier for free, 3 days before the Cinema release, with their BARCODE;
  – Barcoded Mobile TV guests will be given their DVD specials – a discounted voucher etc

• Cinema/Theatrical Release:
  – The theatrical version will play selected cinemas;
  – Length of run should be limited to 2 weeks;

• DVD Release:
  – DVD will release 2 weeks after Cinema release;
  – Entire Mobile TV version is available at same time;

• Pay TV/M-NET Release:
  – 1 – 2 weeks after DVD release, the TV version is broadcast

• Internet Release – on www.sugarman.com and www.video.google.com
  – Interactive Internet version (downloadable and streaming) available on day and date of DVD release
Art of the H3ist Dissection: Launch

Meta

Day One
16 March

Day Ten
25 March

Day Fourteen
29 March

Day Seventeen
April 1st

Day Twenty
April 4th
Official Launch

Day Twenty-two
April 6th

Gameplay

Storyworld

Print Ads in: Wired, Esquire, Robb Report, USA Today, The New Yorker...

Blogs: Kuro5hin, MetaFilter, GearLive, Museum of Hoaxes, PortaGame, hughhowitt.com, dailykos, lockergnome, The New Yorker Times...

Forums, Trail, Guide, Wikis, Blogs, RSS Feeds

Stolen A3 Blog

ARGN announce

In-game Ads

Break-in video

Auto Show
Cross-Media Entertainment

March 15, 2008

The Dance of Life

by Christy @ 11:09 am Edit This filed under Participatory Design, Audiences, Immersive Design, UGC, Virtual Worlds.

Just saw the video of a dance sequence of Guild Wars Elementalists. There are more of these videos and transcripts and such out there, especially from programs which are experienced one-on-one computer but also from players in MMOGs. Check out the MMOG games that have been orchestrated and the numerous stageplay players have put online from the interactive storytelling game: Paradise: Mark Median’s Cancer Character: Marc Model; some scores here, and here. The reasons are many, some possibilities are: they want to reach beyond their online peers, raise the experience, show other non-play what they do, and the transcript (in whatever form) is a creation in itself. Personalized technology doesn’t lead to the death of the shared experience (as I’ve pondered before), it necessitates the creation of a personalized version of the experience. It seems technology, and how we’re using it, is bringing us closer to actualizing the subjective manner in which we experience life. Enjoy the dance.

(from Wonderland?) [Comments (1)] [Top]

www.cross-mediaentertainment.com
Exercise (30m) It is most likely you will not have the time to complete all of these tasks during this session. Nevertheless, I’ve listed a few here for your future reference, as they are important cross-media design issues that should be addressed. Complete at least task one though.

1. Cross-Media Content
Audit your property to see if any of the following five (5) types of cross-media content are not represented. For those not, brainstorm an example of each for your property. Consider the reasons why one of these should replace one you’re already using.

   a. Repurposing: republishing the same content on each platform. Example: *Random Place*
b. Altering: editing, redesigning or creating new content according to the affordances and constraints of each platform. Example: 24 TV series and mobisode

c. Adapting: providing versions of your property in different formats and platforms. Example: Lord of the Rings film & videogame
d. **Augmenting**: providing additional, complementary or contradictory information in different platforms. Example: *The Matrix* anime, comics, websites and games...

![Matrix Anime and Animatrix Poster]

**e. Stretching**: distributing the plot or game across platforms. Example: *The Second Shift* and *Homicide.com*
2. Choreography of Rollout: Order Release
Stagger the release of your components. Decide which component of your property audiences will be exposed to first and why. Consider what platform and genre each component will appeal to what audiences. Consider the frequency of delivery. Have you varied passive and interactive media? Example: SMS Sugarman.

3. Cross-Media Navigation
Design compelling Call-to-Actions (CTAs) to move the audience to each component of your property. Ensure you include the following elements:
   a. **Primer**: prepare and motivate the audience to act;
   b. **Referral**: provide them with the instructions and means on how and when to act;
   c. **Reward**: acknowledge and recompense their action.

Example: Dove’s Campaign for Beauty

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