# JWT

# TRANSMEDIA RISING

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## SIGNIFICANCE/RELEVANCE

The days of broadcasting to consumers are over, and a new era of entertaining, engaging and empowering consumers is upon us. This requires 21st-century tactics to reach audiences at multiple touchpoints.

Getting transmedia right enhances brand mythology and creates more brand evangelists. With transmedia entertainment properties, brands have opportunities to mesh organically into content in various forms, as multi-platform story extensions are generally built in early on.

## TREND

Content is turning transmedia: Borderless story worlds are arcing over various platforms in innovative ways, providing consumers with multiple entry points that encourage deep engagement, often through active participation.

Transmedia involves narrative threads tailored for different channels (from mobile to big screens, from social to traditional media) and audiences (gamers, readers, Tweeters, etc.). While not a new concept, it's becoming more pervasive—and eventually will become the norm.

For marketers, this is an evolution of the integrated marketing model: Rather than a consistency across multiple touchpoints, the goal is for different channels to communicate different things (within the overarching strategy), with an emphasis on putting the brand community at the center.

"What we need to do is **figure out the story behind the brand**, the place it wants to occupy in the consumer's mind, deconstruct it, make it relevant and reassemble it for the relevant audiences, on the appropriate channels. Then, through social media, let the experience and associations grow organically."

—DEAN BAKER,
managing director, JWT Entertainment

## DRIVERS

- **Consumers harder to catch:** Traditional content industries are struggling as people spend less on entertainment and instead consume free (or cheap) content online. Film, TV, video gaming and other industries need to find innovative ways to entertain and engage. For marketers, the challenge is a fragmented media landscape and a consumer who demands that advertising entertain or provide some other added value.

- **Digital natives:** So-called digital natives are starting to push entertainment and media into new realms—as both entertainment creators and consumers—since transmedia mirrors their innate relationship with media.

- **Passive viewers are passé:** The Web has fostered a participatory culture, a marked contrast from the passive consumers/fans of the 20th century. Transmedia generally involves elements that actively engage audiences in the story.

- **Distraction as Entertainment:** One of our "10 Trends for 2009," this is the idea that today's media consumers like to multitask: "Understanding that people do more than one thing at a time, content creators are turning what could be a negative (distraction) into a positive (an immersive experience). By layering a multitude of media into entertainment, they are creating content designed for simultaneous consumption and engagement."

"In today's interconnected world, young adults, teens and even kids have become so comfortable with media technology that they flow from one platform to the next. The problem is that their content is not flowing with them. As a discipline, transmedia provides us with a foundation for the development, production and rollout of entertainment properties or consumer brands across multiple media platforms. **Transmedia creates the flow.**"

—JEFF GOMEZ, president and CEO of transmedia specialists Starlight Runner Entertainment, *Forbes* Q&A, March 9, 2009

- **Tech-enabled narrative:** "The crux to getting transmedia right is in the interface between technology and narrative," Candyspace Media managing director Tom Thorne told *New Media Age* last year. The advent of the Web opened up myriad new possibilities for storytelling, and social media has added a key dimension. The proliferation of mobile screens now creates interesting new opportunities.

- **Gaming blows up:** Seemingly everyone everywhere is playing games, whether on Facebook, mobile apps or older platforms. Games or gaming elements fit naturally into cross-platform narratives: "Stories become games; games become stories," as author Frank Rose puts it. Indeed, transmedia overlaps to some extent with "alternate reality games," which have been at the core of many cross-platform projects. As game play becomes ubiquitous across demographics, consumers will respond positively to narrative puzzles that may play out online and offline.

- **A trans-platform/platform-agnostic world:** Increasingly, content migrates seamlessly between platforms, from Web to TV and vice versa, from phone to PC to tablet. And traditional media formats (books on paper, movies on DVD, etc.) are rapidly morphing. Lines are becoming blurrier, with more consumers making no distinction between type of media or platform.



Joseph Moran

"Everywhere we look, stories are **breaking the limits** imposed by print and film and video. Boundaries that once seemed clear—between author and audience, content and marketing, illusion and reality—are starting to blur."

—FRANK ROSE, author, *The Art of Immersion*

- **Worlds Colliding:** It's not just platforms and media formats that are blurring together; so too are the online and offline worlds (one of our "10 Trends for 2011"). Digital natives especially don't make distinctions between the two. Alternate reality games like Conspiracy for Good, for example, fuse fiction with the physical world. Toys increasingly cross the divide—e.g., Angry Birds is both an app game and a board game.

"The key point of transmedia storytelling is that dispersed entry points contribute to a complex (and complementary) universe that is **greater than the sum of its parts**—so that at the point of origin, multiple channels are not just considered but deeply planned out and integrated in ways that will engage the viewer where he/she is already spending their time. Only with this kind of tight creative integration and clarity of purpose are we able to create true cross-media experiences that add value across dispersed narrative paths and entertain consumers as they evaluate their options."

—TANIA YUKI, comScore Voices blog, April 29, 2010

## TRANSMEDIA MILESTONES

While the Web is an essential element of cross-platform storytelling today, transmedia's roots lie in precedents that range from Disney to manga to *Star Wars*. Here are some select transmedia milestones.

### 1955



mem45414

Disneyland opened and *The Mickey Mouse Club* TV show launched as a way to help promote and finance the park. Suddenly **Disney** was no longer simply known for animated characters on film and TV. Now it was a larger story world where the characters came to life; the ethos was embodied by Annette Funicello and the rest of the Mouseketeers, who sold viewers on the brand.

### 1978

A year after *Star Wars* premiered, a new character, **Boba Fett**, appeared in a TV special. After viewers embraced the subsequent action figure, he was elevated to a significant film role—one of the first examples of a character from a secondary medium moving to a primary one. Beyond that, the *Star Wars* story world has manifested as six films, TV shows, books and toys, with the action figures allowing fans to create their own stories.

Galamoth

### 1979

In Japan, **manga and anime properties like Gundam** (which launched in 1979) have spanned media, manifesting on TV and film, portable and console video games, in print, in collectible format and as theme park attractions.

Akinori YAMADA

### Mid-'90s

The cross-platform concept filtered out of Japan with **Pokémon**, whose fans followed the characters across TV, film, games and trading cards.

Kichigai Mentat

### 1999

**The Matrix**: The filmmakers were inspired by anime culture when they created this transmedia universe that includes three films, animated shorts, games, comics and merchandise.

indy38

### 2001

**The Beast**, created to promote the film A.I. *Artificial Intelligence*, got more than 3 million players involved in a futuristic murder mystery that included thousands of websites, phone calls to players and, in three cities, real-life rallies. It was a pioneer in the genre of alternate reality games, which use online and offline components to turn storytelling into a massive interactive game. An ARG is inherently transmedia.

42entertainment.com

### 2003

The term "**transmedia**" first surfaced in the '90s, then was picked up in 2003 by **Henry Jenkins**, director of MIT's Comparative Media Studies Program. Now a USC professor, Jenkins remains an influential academic voice in the field.

henryjenkins.org

### 2004

**Lost**: A blueprint for extending a TV show well beyond its time slot. The story's complexity prompted viewers to form online communities, and a fan created the Lostpedia wiki. There were games, a novel "written" by a character, websites for fictional entities in the show and a series of mobisodes (mobile episodes).

lostpedia.wikia.com

### 2006

**Heroes** is one of several TV shows that followed *Lost's* transmedia model. This clip outlines the "online stories that impact and extend on-air broadcasts, unique Web and mobile features, and countless ways for fans to interact."

GuruUlly

### 2008

**Why So Serious?:** A 2009 Cyber Grand Prix winner in the viral category at Cannes, this promotion for Warner Bros.' *The Dark Knight* drew 10 million-plus participants via hundreds of Web pages, mobile, interactive games, print, e-mail, events and video. The alternate reality game, which centered around the Joker, even included cakes with a baked-in phone that players picked up from bakeries.
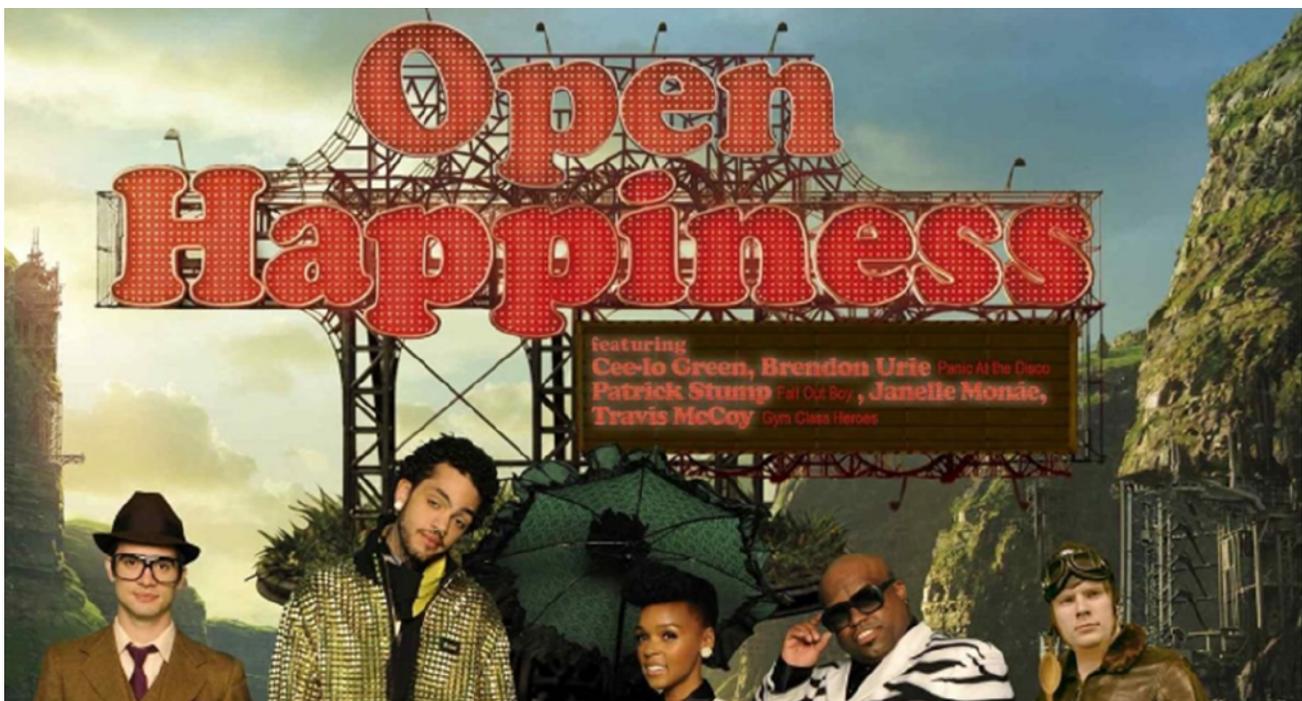
alternaterealitybranding.com

"What [George] Lucas did went several steps beyond old-style character licensing and brand extensions. He created a unified body of work with an extensive backstory and mythology, and he determinedly guarded its canon while simultaneously opening up peripheral parts of his universe to exploration by other contributors."

—"Transmedia Storytelling Is Future of Biz," *Variety*, June 26, 2009

CASE STUDIES

Numerous campaigns today could be regarded as transmedia, with brands increasingly carrying a theme across platforms and extending it in unique ways for different channels while encouraging consumer participation. Since 2001, when BMW created "The Hire" short-film series, many more marketers have similarly gone beyond simply telling viewers about the brand to make it part of a larger, engaging story. Here, a look at some classic transmedia campaigns as well as several recent innovative efforts.

- **Audi of America: The Art of the Heist:** This 2005 alternate reality game involved traditional media (TV spots, print ads, billboards, radio), online elements and live events in spinning an interactive fiction about a stolen Audi 2006 A3. Signs at the New York International Auto Show asking for information about the theft drew consumers into a three-month story about three characters on the scent of an ambitious art heist, pursued by hit men. The online elements were extremely detailed (e-mails sent by the protagonists, videoconferences, blueprints, maps, surveillance videos, MP3s, etc.). An estimated half-million people became involved in the search for the missing car, and about a third of the microsite's visitors searched for more information on the A3 (e.g., dealer locations). At the time, 2005 was one of Audi of America's best years in terms of sales.

- **Coca-Cola: Happiness Factory:** A 2006 commercial depicted the fantastical world of the Happiness Factory that's housed within Coke vending machines. That was followed by a three-and-a-half-minute "movie" about a factory running out of Coke and a mockumentary that went inside the factory to meet some of the workers. Coca-Cola brought in Jeff Gomez and his transmedia company, Starlight Runner, to expand the story world and open it up to audience interaction. There were more commercials, a game-based website and even an "Open Happiness" track— featuring artists including Cee-lo Green, Patrick Stump and Janelle Monáe—that made it into the iTunes Top 40. Media varied by country, with comics in Brazil, for example, and Happiness Factory characters visiting Japanese supermarkets.



openhappiness.tv

- **Old Spice: The Man Your Man Could Smell Like:** After a TV campaign featuring Isaiah Mustafa as an irresistible, over-the-top hunk debuted in February 2010, Mustafa's hilarious character became a huge hit. Where's the transmedia element? That came in July, when the Old Spice man entered the audience's online world and interacted with fans in close to real time. Over the course of three days, the character responded to fans' social media posts with an unprecedented stream of often-personalized videos, close to 200 of them. A week after launch, the work had been seen more than 40 million times. Old Spice's Twitter following and traffic to OldSpice.com spiked.

- **Nokia: Conspiracy for Good:** This London-based "alternate reality drama" was spearheaded by *Heroes* creator Tim Kring and sponsored by Nokia. During the summer of 2010, players used free mobile games from Nokia's Ovi Store to join a mission to aid the socially responsible group Conspiracy for Good. (The group's fictional focus mirrored a real-life philanthropic element, which focused on literacy and involved several partner charities.) The mobile games led to websites that continued the drama. Over the course of several months, players could join four live events that incorporated actors playing game characters; participants received Nokia phones and used their augmented reality capability to help them play. More than half a million CFG casual games and apps were downloaded, and over 4,000 dedicated players joined the global movement.

"Technology and free markets have allowed unprecedented levels of customization, personalization and responsiveness such that a policy of 'one size fits all' is no longer expected or acceptable. Telling stories across multiple media— transmedia storytelling—allows **content that's right-sized, right-timed and right-placed** to form a larger, more profitable, cohesive and rewarding experience."

—Transmedia Storyteller, a company that markets a platform to "design, manage, deliver and measure engaging interactive, social entertainment that spans online, offline and mobile devices."



THE CLUES ARE IN YOUR PHONE

conspiracyforgood.com

- **Decode Jay-Z with Bing:** This online/offline scavenger hunt for Jay-Z's *Decoded* was designed to promote the Bing search engine just as much as the hip-hop star's 2010 memoir. A partnership with Bing, the campaign involved reproductions of book pages popping up in the locales referenced in those pages (spanning five cities), either on billboards or in surprising spots, such as the lining of a jacket in a store window. At Bing.com/Jay-Z, players could use Bing's 3D-photo-based maps to help them home in on the pages—the first person to discover a page either in real life or online won a signed book.

- **Mattel: Ken and Barbie:** Culminating on Valentine's Day 2011, this Mattel campaign gave the iconic couple some drama: After seven years apart, Ken decides he wants Barbie back. Consumers could vote by text or online whether the two should reunite. Fans had multiple opportunities to connect and engage with the campaign: It played out over YouTube and other social media (with the characters advancing the story using Facebook, Twitter and Foursquare), print and outdoor ("Barbie, we may be plastic, but our love is real!" read one billboard). Ken also "designed" a cupcake for Barbie that was sold at Magnolia Bakery in New York and L.A., and contestants vied to be "Genuine Ken" in a Hulu-based show. Ultimately, the dolls reunited, garnering plenty of press attention.



barbie



barbie

BarbieStyle: Ken insists I was flirting with him when we were filming Toy Story 3! I can't help it that I'm a good actress.

from @BarbieStyle via Twitter

@BarbieStyle and @OfficialKen congratulations!!!! <3

from @Golden_Monster via Twitter

Flipped open my laptop screen and found that Ken changed my desktop picture...love it!

from Barbie via Facebook

## SIGNIFICANCE/RELEVANCE

The days of broadcasting to consumers are over and a new era of entertaining, engaging and empowering consumers is upon us. This requires 21st-century tactics to reach audiences at multiple touchpoints. While not every brand has a story that needs to or can be told across platforms, marketers as diverse as Shell, Old Spice, Coca-Cola, Nokia and Mattel are finding innovative ways to engage consumers in compelling transmedia narratives or themes.

In many cases this takes marketers into new realms (e.g., alternate reality games, reality shows, real-time video responses), pushing them to find new ways to build deep engagement.

We've seen many marketers experimenting with cross-platform methods to draw in consumers, but sometimes the threads don't quite connect or the elements aren't compelling enough. Getting transmedia right, however, enhances brand mythology and creates more brand evangelists.

With transmedia entertainment properties, brands have opportunities to mesh organically into content in various forms, as multi-platform story extensions are generally built in early on. A brand can also sponsor an entire project.

## POTENTIAL

In the near term: The mobile platform has been incorporated into transmedia efforts in interesting ways—the Nokia-sponsored Conspiracy for Good is one example—and it will fast become an integral part of the mix. Since mobile allows creators to fuse a story into the physical world, it opens up intriguing possibilities for blurring reality and fiction, a key theme in alternate reality games and transmedia entertainment.

Meanwhile, marketing models will need to shift and creative skill sets will need to broaden. "I want to learn animation, I want to learn video games ... I want to learn book publishing and I want to learn TV," filmmaker Guillermo del Toro told a reporter last year. "Why? Because, as a storyteller, I'm convinced that in the next five to 10 years, we're going to need to know all of that." In 2010 the Producers Guild of America amended its Producers Code of Credits, adding "transmedia

"Agency planners find [transmedia's] potential really exciting, as they have the opportunity to deconstruct the 'media-neutral planning' model and construct a different model. From a planning POV, we are basically saying you can't separate ideas from execution, and with good ideas execution is inseparable from strategy. But the traditional media-neutral model misses **a key factor in the transmedia model: social relationships**."

—DEAN BAKER, managing director, JWT Entertainment

"The implementation [of transmedia] is designed to engage audience members individually, validating their involvement and positively reinforcing personal participation in the narrative. The result is **intense loyalty, long-term engagement and a desire to share** the experience."

—website of transmedia specialists Starlight Runner Entertainment

producer" to its approved titles; in part, this person maintains "narrative continuity across multiple platforms," creates new storylines for additional platforms, and spearheads interactive elements.

In the longer term: Transmedia will become the status quo. "To me, 'transmedia' is a transitional term. By its very definition, all media will be trans and will move fluidly," said "story architect" Lance Weiler to *The Wall Street Journal* in January, shortly before his transmedia project *Pandemic* 1.0 appeared at the Sundance Film Festival.

> "Transmedia properties are helping push this model [of traditional licensing] into the next decade, arguably making consumer products and promotions integral parts of maintaining and expanding the story world."
>
> —Starlight Runner's JEFF GOMEZ,
> "Whole new worlds: Transmedia storytelling
> opens licensing vistas," Kidscreen, June 8, 2010

*New York Times* technology reporter Nick Bilton says media platforms and formats will blur to the point of irrelevance. Take today's iPad books that have videos embedded and allow reader comments. "I think what is going to happen is that a book ... is a book and a newspaper article and a blog post and a tweet," he told us in an interview last year. "They're all going to have the same kind of medium to them, and they're all going to be transmedia experiences. What's going to separate them is the quality of the content and how well the story is told."

## THINGS TO WATCH

**Transmedia Toys:** 2011 looks to be the year of the transmedia toy. Products catering to a generation immersed in tech gadgets and the virtual world proliferated at the American International Toy Fair in February. Mattel EVP Tim Kilpin talked about adapting as "traditional play evolves and takes on new forms," emphasizing "transmedia storytelling." Mattel is "developing branded content that further shapes play" and "leveraging different media to tell each brand story in relevant and unexpected ways," he said in a release.

To see what Kilpin means, take a look at Mattel's new franchise Monster High, a big hit since its mid-2010 launch. The brand revolves around characters who are kids of famous monsters, with names like Draculaura and Frankie Stein; each has plenty of backstory and knows how to dress. So in addition to traditional dolls, this creates plenty of opportunity for merchandise—including exclusive T-shirts at Macy's, branded apparel at girls chain Justice and jewelry/cosmetics at Claire's—and media: a YouTube channel hosts webisodes, a teen-targeted book, a TV special (last Halloween) and possibly a live-action movie musical in 2012. "The brand is an entire experience," as one reporter put it.



moshimonsters.com

Moshi Monsters, from Mind Candy, is another property developed from a transmedia perspective, one based around social online gaming but extending into online video (Moshi TV, still in development), apps, books, trading cards, toys, magazines and video games. On moshimonsters.com, kids can "adopt" cute monster pets (above) and play social games or tackle educational puzzles. Mind Candy—the online games company that developed the innovative transmedia game Perplex City—says half of all British kids age 6-12 and one in five in the U.S. have "adopted" a Moshi Monster, with more than 1 million virtual items sold daily.

**Upcoming Hollywood Projects:** Several high-profile names will be producing projects worth watching: Filmmaker Guillermo del Toro has launched a transmedia enterprise, Mirada, billed as "a storytelling engine in the form of a company"; Ron Howard's adaptation of the Stephen King book series *The Dark Tower* will involve three films (the first is due in 2013), with TV series between each to continue the story; and an *Inception* video game is being developed by Christopher Nolan, which the director has described as an opportunity to incorporate "all kinds of ideas that you can't fit into a feature film." While transmedia entertainment is a natural fit for the sci-fi, fantasy or horror genres, watch for it to expand to other genres.

**MORE FROM THE EXPERTS**

"It's all about the central idea: If you create a memorable character, then you can create an app that allows you to dig into the character a little bit more or a television show based on the character's life or a poster that reminds you what you love about that character. But the core principle is the one that's **as old as time**, which is story: A story that emotionally engages us has the opportunity to have a life that extends into more media possibilities." —MATHEW CULLEN, film, commercial and music video director and producer; co-founder of new studio Mirada

"It's cosmically different [from the traditional Super Bowl], because it's not just a TV experience, but a **multichannel, multi-platform, deeply social** experience." —SHIV SINGH, digital media chief at PepsiCo Americas Beverages, on today's approach to buying a Super Bowl spot, USA Today, Feb. 3, 2011

"As a media psychologist, I find transmedia storytelling exciting because it represents a movement away from the technology for its own sake and toward human experience. In spite of the breadth and dazzle of media technologies, transmedia storytelling is really about using technology in the service of a higher goal: **connecting through storytelling.**" —PAMELA RUTLEDGE, director of the Media Psychology Research Center, "Transmedia Storytelling: The Reemergence of Fundamentals," PsychologyToday.com, Jan. 7, 2011

"The smarter brands will be able to immerse themselves in a transmedia project and in turn **attract and immerse the audience in their brand ethos**, above all making people feel something." —JAMES KIRKHAM, managing director of U.K.-based digital strategy agency Holler, "Transmedia," New Media Age, Sept. 9, 2010

"I think it's an evolution from the integrated marketing model; it's not totally revolutionary. It's just that everything's constantly changing: The devices are constantly changing, the platforms are constantly changing. And with that, the attention of consumers needs to be won. And the only way we can win it is by having them have **enriched, relevant experiences** at those multi-touchpoints." —DEAN BAKER, managing director, JWT Entertainment

"I'm starting my own company called Imperative with the idea of taking properties and changing the paradigm—**putting the story at the center and deciding, Where does it live?** Some ideas may start as a social game, and some as a multi-user online game or a series of comic books. ... My next television idea will have apps built into the idea. How is the audience going to participate? The audiences around Glee are all getting together and singing songs. ... How can you aggregate that and provide that platform?" —Heroes creator TIM KRING, "Tim Kring Crosses Platforms," Fast Company, Oct. 1, 2010

"Different media are like instruments, and when you put them together, you can create **moving symphonies**." —JEFF GOMEZ, Los Angeles Times, Feb. 15, 2011

"The influence of **the Internet is changing stories**, by which I mean movies, television shows, games, any number of advertisements, any number of ways that stories can be told—it's changing them in a way that is making them immersive, above all, but also non-linear, because the Web itself is non-linear. That's making it somewhat game-like and certainly very participatory. In other words, no more passive viewing; it's becoming a much more active role." —FRANK ROSE, author, The Art of Immersion

"As accessibility opens doors and presents new options, transmedia will open the gates for **enhanced experiences, deeper levels of immersion** and a host of options for those lean-back and lean-forward moments." —Novelist ALISON NORRINGTON on transmedia storytelling, FutureBook, May 17, 2010

"The Web allows the audience to immediately give their thoughts to the writers and producers so that they're a participant in the story's creation. Transmedia isn't about platforms but a decision by the creative team that **bakes engagement into the project's** structure at inception." —MATT LOCKE, Channel 4 acting head of cross-platform, New Media Age, Sept. 9, 2010

**BOOKS**

- Henry Jenkins, _Convergence Culture: Where Old and New Media Collide_ (NYU Press, revised 2008). Transmedia maven Jenkins, founder of the Comparative Media Studies Program at MIT, provides an introduction to his ideas on media convergence and audience participation. (Jenkins also maintains a blog.)

- Frank Rose, _The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories_ (W.W. Norton & Co., 2011). Billed as "a field guide to the visionaries—and the fans—who are reinventing the art of storytelling," this new book from _Wired_ contributing editor Rose profiles marketers, filmmakers, game developers and others involved in innovative efforts.

**WEBSITE**

- Transmedia Storytelling aggregates articles, blog posts, video clips and other relevant material, including non-English-language content.

**PRESENTATIONS**

- Getting Started in Transmedia Storytelling: A Practical Guide for Beginners, by Transmedia Storyteller's Robert Pratten.

- Transmedia & Advertising, by Ivan Askwith, recently named head of digital media at Lucasfilm; the presentation feels incomplete without audio but is explained further in a blog post.

**PODCAST**

- "Transmedia Talk," from Culture Hacker, focuses on "commentary, interviews and tips on how storytelling is moving into the 21st century." For example, a recent podcast looks at transmedia in Brazil. Can be accessed on iTunes or via Culture Hacker.

**VIDEO**

- Watch a sampling of experts touch on key themes at the first TEDxTransmedia, held last September.

**EVENTS**

- The blog MetaScott lists transmedia-related Meetup and other groups, as well as conferences and seminars worldwide.

- Transmedia, Hollywood 2: Visual Culture and Design: This springtime UCLA/USC symposium, co-hosted by Henry Jenkins, explores "the role of transmedia franchises in today's entertainment industries" via creators/executives and academic researchers.

- Futures of Entertainment conference: The flagship event of MIT's Comparative Media Studies' Convergence Culture Consortium takes place in November at MIT; a keynote by Henry Jenkins is a regular feature.

- TEDxTransmedia: This independently organized TED event debuted last September in Geneva (videos of the talks are on YouTube); check the site for updates on the next event.

- StoryWorld Conference & Expo: Subtitled "Shaping the Future of Story Culture & Business in a Transmedia World," this first-time event is planned for Oct. 31-Nov. 2 in San Francisco.

**COURSE**

- Transmedia Next: A periodic seminar held in London that's advertised as "an advanced training programme aimed at experienced media professionals in the art, craft and business of storytelling in the 21st century."

**About JWT:** JWT is the world's best-known marketing communications brand. Headquartered in New York, JWT is a true global network with more than 200 offices in over 90 countries employing nearly 10,000 marketing professionals.

JWT consistently ranks among the top agency networks in the world and continues its dominant presence in the industry by staying on the leading edge—from producing the first-ever TV commercial in 1939 to developing award-winning branded content for brands such as Freixenet, Ford and HSBC.

JWT's pioneering spirit enables the agency to forge deep relationships with clients including Bayer, Bloomberg, Cadbury, Diageo, DTC, Ford, HSBC, Johnson & Johnson, Kellogg's, Kimberly-Clark, Kraft, Microsoft, Nestlé, Nokia, Rolex, Royal Caribbean, Schick, Shell, Unilever, Vodafone and many others. JWT's parent company is WPP (NASDAQ: WPPGY).

## JWT

466 Lexington Avenue
New York, NY 10017
www.jwt.com | @JWT Worldwide
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www.anxietyindex.com | @AnxietyIndex

### TRANSMEDIA RISING

| | |
|---|---|
| **Written by** | Marian Berelowitz |
| **Director of trendspotting** | Ann M. Mack |
| **Trends strategist** | Christine Miranda |
| **Trends strategist** | Jessica Vaughn |
| **Proofreader** | Katerina Petinos |
| **Copy editor** | Patty Orsini |
| **Design** | Paris Tempo Productions |

CONTACT:

Ann M. Mack
212-210-7378
ann.mack@jwt.com
@annmmack

Marian Berelowitz
marian.berelowitz@jwt.com
@melonbee