proximity
WORLDWIDE

BRANDED ENTERTAINMENT

Distributed Storytelling in a Digital World

By Troy Hitch
and Doug Worple

OVERVIEW

Digital and interactive media have created a new breed of media consumers. They have an incredibly short attention span, high standards and strong opinions. They are immune to traditional advertising tactics and they don't want their content to be interrupted. They no longer think in terms of TV or movies or channels or formats. They want to be entertained on their terms – always, when and how it suits their taste. They want to engage in something that they are talk about. They want to share something that in the way are in knowing, defines who they are. They want to discover, change or meet or make their own. They are no longer viewers, they are participants. Entertainment is no longer a broadcast. It's an experience.

Since the early days of sponsored radio and TV programs, the Brand has successfully exploited entertainment to deliver its consumer message. But managing entertainment in connect with today's media consumer has required the Brand to assume a new role. Creating a deeper connection with its audience, the Brand has become the storyteller, the curator, the producer and, as referenced in our previous paper "Marketer + Media," have the distribution in publishing. The result is an entertainment experience that can engage the Brand's consumers in ways more relevant and meaningful than ever before.

This unfolding with experience the new days of branded entertainment. The importance of good storytelling, the roles the Brand can play in the entertainment experience and best practices for using new media to distribute the story.

WHY STORY IS IMPORTANT

Entertaining Advertising or Branded Entertainment?

Story is the greatest marketing tool we have, because brands entertainment offers a fun way. Electronically or traditionally, create disposable content. Advertising is disposable – once the most effective, instant winning ads. It's supposed to be. So brands constantly face a marketing challenge: to get someone to recognise a brand, to be curious, to buy a product. The content in advertising is simply a delivery mechanism and whether or not that content lives on is secondary to the objective of generating the advertising result.

However, when a Brand creates entertainment and not just entertaining advertising, there is an opportunity for the Consumer to participate in a long-term relationship. Consumers will connect with content when it is relevant, when it makes an emotional impact and when it delivers a tangible value – practical knowledge, entertainment or social currency. When Brands criticise and rate, the Consumer will come back for more. Again and again. It has connection to strong enough. Real Driving Where along with Brand. Consumer responsibility, the Brand can participate as well. And it all begins with a great story.

Story is the fundamental component to great entertainment. Just ask Pixar Studios, John Lasseter explains "The Brain" is the study the Pixar.

THE PIXAR RULES

1. Story is everything. Story with money and hope that keep people wondering what will happen next.
2. Focusing on with memorable characters. Unexpected twist in your story, unusual, that it leads the audience's journey. Give the characters time to be healthy.
3. Finally, put the story and characters into a believable world.

Regardless of format, style, location, or audience target, a commitment to Pixar's roots has resulted in record-breaking box office success for Pixar. There is no exception to the importance of a great story, when it comes to branded entertainment.

A compelling plot and/or basic home programming, "the Consumer wonders 'what happens next?'", and becomes invested in the experience. For the Brand, this can result in loyalty and frequency of interactions throughout the experience.

When the Consumer can relate to a character and situation, she is much more likely to connect with the content in a meaningful way. In this context of the Brand, the character can establish a relevance and pathway that gives the Consumer the sensation that "they get me."

A believable world in a fantasy environment provides the Consumer with new and impactful ways to engage in the story. The Brand deploys its story in the new media universe, and the number of touchpoints becomes infinite.

A Brand's "relationship" — a great story can be told in thirty seconds. It's all about creating intense and a relation to talk about from month to year. And when the Brand gives story priority over its own business objectives, the resulting experience can truly be memorable.

THE ROLES OF THE BRAND AND THE CONSUMER

It is vital to identify the ways that both the Brand and the Consumer play in the transition between brand experiences. Fundamentally, the Brand's role should be a driving force in developing and producing the idea. The following role definitions are broad and it is assumed that, from concept to campaign, the roles will be unique to the particular circumstances.

The Brand as Proud Sponsor

This is the simplest and most creative way the Brand can provide value to the consumer entertainment experience. The Proud Sponsor is "brought to you by..." opportunity that takes advantage of the entertainment focus that is made. This and an entertainment media has evolved from radio to TV to internet, so too has sponsorship. The proliferation of cable networks and online programming has broadened the spectrum of content sponsorship options, allowing Brands to engage highly targeted audiences with relevant content. Brands entertainment in the digital space offers even more opportunities for the Brand to strategically to position with the content and delighted the Consumer.

LIKE EVERYONE'S FOLLOWING OF THE MOVIE "LA PRIMA" SPONSOR WAS AN ABSOLUTELY FUNTASTIC "THE MOVIE"

The first season of the series was originally launched independent of sponsorship, so little planning, creative positions and because of the rapid ascendancy of online gaming, it was qualified for Microsoft to promote its newly new media platform "Xbox". The promotion in Xbox Live, MSN Video, the Xbox media platform and other properties, Microsoft across advertising offers, of trailer, downloads and Twitter Followers. Microsoft was able also to leverage its distribution to deliver other sponsors. the Sports, whose contributions allowed production costs to be accounted for, which is a win-win in a difficult business model. Cable, Video, Black Inventory, Microsoft brand identity creations is a necessary in the content experience itself is a gift of engage in a "The Proud" celebrate audience.

While the series certainly generated successful business results, the return on investment for Microsoft is the goodwill generated for supporting and sustaining a beloved entertainment property.

The Brand as Local Character

Telling a story in which the Brand plays a character is perhaps the most challenging approach to branded entertainment. Unless the Brand is positioned in a way that is immediately believable, accepted and embraced by the audience, the whole thing can serve to alienating such key fans personal be one big, long commercial. One of the misconceptions is that the Brand needs to seem unrealistic or "larger-the-life." While the Brand can sometimes successfully play the part of "hero," the role of Local Character simply means that the Brand's participation is fundamental to the story telling.

> **TIMING AND REVENUE: WAITS TO ENSURE THE INTEGRITY OF THE BRAND AND GAIN THE INTEREST OF THE AUDIENCE.**

In the case of Sears Douglas' highly successful "Easy to Assemble" series, consumers have embraced the story and allowed bits of fun to happen within the walls of their homes. Because the story takes place in and around Sears, Dick contributes to natural and seamless. More importantly, Sears and her team never sacrifice to their success, but rather engage in conflict-driven stories about the Sears experience – sometimes favorably, sometimes satirical – that make the integration more much more believable.

Sears Douglas in Dick's "Easy to Assemble"

The Brand as Shadow Conspirator

When TV Brand creates an entertainment campaign, what is marketing, disappearance itself? Can's this work? Tech's Nine Network is mitigating the risk of this campaign's reception, now within the strategic successor? TV's Nielsens, an separate company Conte a documentary film whose only purpose is to relate our brands conversation in the market place as a point of entry for this company's new product launch in more just our insight during research and development. TV, our original brand film series that's just a fun, delicate radio, gains leading you to a movie premiere. The role of Shadow Conspirator allows the Brand to affect opinion or society a reporter, without troubling the promotion radar.

> THE SHADOW CONSPIRATOR DOESN'T HAVE TO BE SUBTERRANEAN. A BRAND CAN CONCEIVE THE SHADOW CONSPIRATOR ROLE WITH THE INTENTION TO INFORM, TO FASCINATE OR EVEN AT A REASONABLE TIME.

In this regard, TBWA Software remained anonymous — or kept secret figure behind the curtain — when they launched their Nielsen search among invisible entertainment campaign "Hang the Architect." Targeting software architects responsible for recommending or identifying sport enterprise technology solutions, the series used two Australian figure-suspects and involved humor to become an instant hours sensation in the specialty tech trade industry. TBWA's decision not to reveal the specialty with a logo, nor define legal the reason to learn more about Nielsen's Customer Architecture or their spin consumption behaviors was

TBWA "Hang the Architect"

Architecturally and cultural Hub Industry Engages, the use Architecture of Office Increased with the non-sales, non-service oriented area of Sing and the challenges implementing complex and expensive software modified TMCC for its field operation. Subsequently, software architects were driven to the property to discover something, maybe just for fetch by a company who underestimate how difficult the job of executing field sales is.

AVOIDING "BUILD TO "SOLUTIONS" - PROGRESSIVE VALUE DRIVEN LEVERS - IT DEPLOYS THE CONTRACT FOUNDATION OF INTERLOCKING OBJECTIVITY AND MOBILITY - THINK DEPARTMENT ORIENTING - TO THE PROCESS OF BEST FIT AND A TECHNOLOGY THAT FIGHTS

There are many factors that should be considered before the use of the Board is determined. It boasts with broadly successes and each may be able to leverage the benefits of Mobile Computing. Yet, develops a challenge based key from the used of Mobile. We provides more opportunity for positive exposure. Regardless of which issues is participated, each and the Board, defining the role of the genesis of the concept is essential.

THE OTHER SOCIAL FACTORS IN THE SUCCESS OF A MEANINGFUL ENTERTAINMENT EXPERIENCE IN THE CONSUMER

The Consumer as Viewer

In a digital age saturated with gadgets and technologies that allow all humans to actively participate in creating, building, sharing, and publishing, video editing and more, it's somewhat surprising to discover that the majority of Americans still in favorable entertainment experiences are passive viewing. But, it's an important point of entry that we need to touch more active involvement, and so it's highly important that the user content is a prospective due of the ultimate storytelling quality. The Consumer as Viewer is not just a number, who has a great deal of power. Who has the power to choose how much or how little to watch. Who has the power to vote, to vote and to "like." Here is such responsibility, who has the power to relate. The fate of a prospective rests in the hands of the Viewers, and that's a highly power to relate.

The Consumer as Contributor

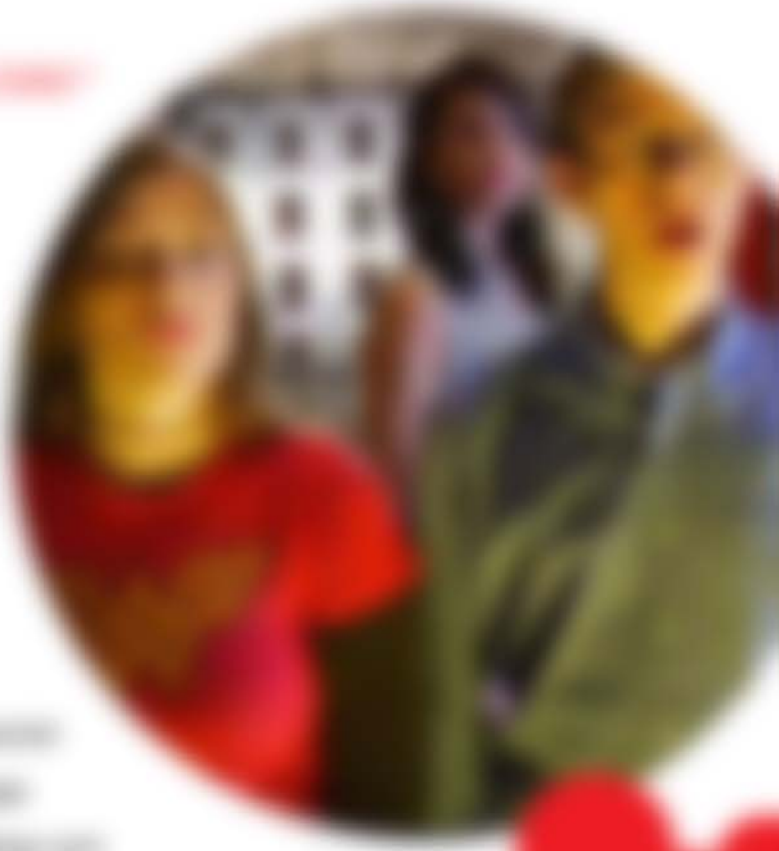
The moment the Consumer leaves a piece of content, she has become a Contributor. And her sole in creating the experience among in a Viewer to an artist in creating it on the Facebook and actually changes the content itself. The importance of the prospects is measured by where and with the content through which they will experience the content themselves. When a Viewer can understand and embrace that power, the Contributor becomes more and more valuable. Her comments on an episodic, her dialogue with one of the characters on Twitter, her vote for a story ending, her insight as to what "ships" will form in personal expression that, simultaneously, transform the greater entertainment experience, more time spent and revealed by the Viewers. The Contributor can become more more powerful.

The Consumer as Champion

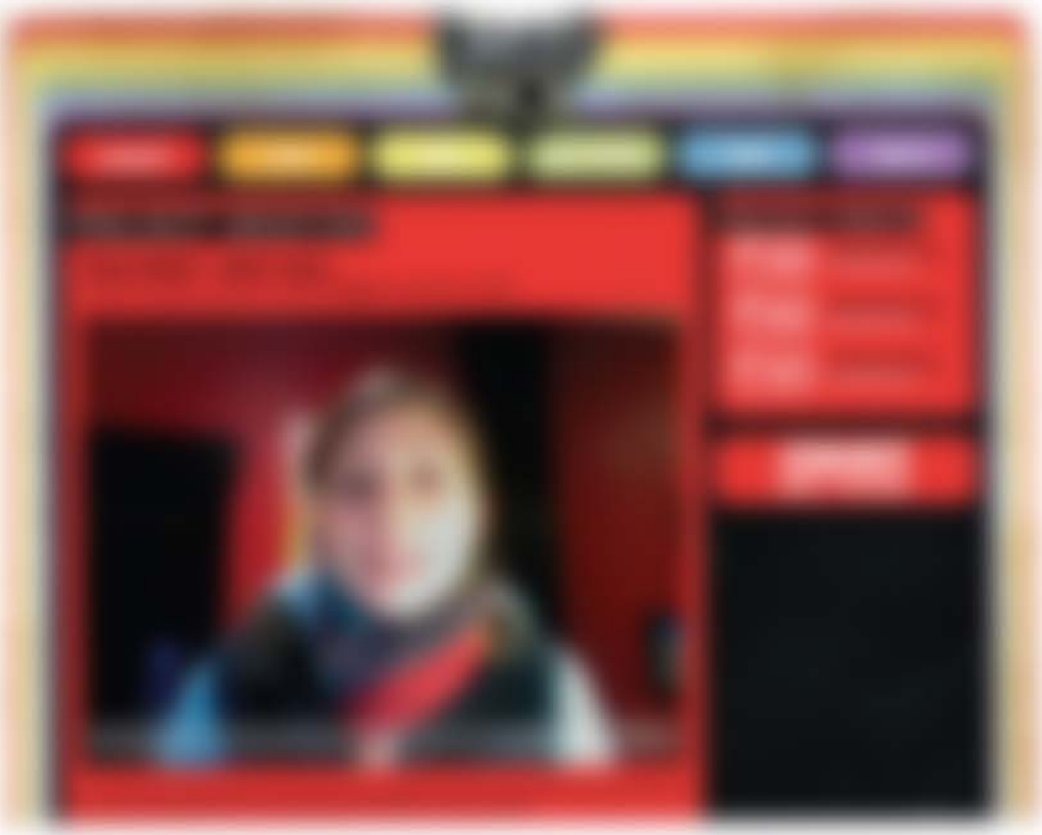
In the right circumstances and and in places, Consumers are become so regulated to involved in participation that they become Champions and may even begin taking

The world of Pac-Man's Tim Hallatow, an educational video experience with a series of interactive videos that establishes a social networking system, where a Pac-Man's world, a certain number of contributions points and a certain rank by fan users, who reaches a Champion level of authority within the system that permits him to actually create and publish his own videos. And simply as well gamification contents, and as a qualified part of Pac-Man's world. Of course, not only does the Champion rank value within the experience, but by fan videos, who typically will have a strong social presence and are become a chief leading influencer for the experience driving even more participation.

ADVERTISING STRATEGY "AGENCY OF RECORD" IS A BRANDED ENTERTAINMENT EXPERIENCE THAT ULTIMATE CONSOLIDATES TO PARTICIPATE AS CHAMPIONS.



Adidas Cyclone "Agency of Record" is a branded entertainment experience that allows consumers to participate as Champions. This interactive series explored the struggles of advertising creatives in the twilight of their careers and established the Brand as each Champion with the intent to deliver on Adidas's core message of "transformation how the world engages with ideas and information." Each episode was based on a client which have creative directors Gary and Rick and their designer Sierra creatives and partnered to differing results and time. Gary in the series, the team's creative efforts were thwarted by the Gary and executed by a personality of Adidas producers team to work. However, as the audience begin to grow, and as Sierra's comparatives with her creative increases,



> The Consumer is an independent player in the experience, and has also a
> defined voice in the Brand and in the actions. However, the Brand can
> create touchpoints throughout the experience to influence the choices the
> Consumer makes and in the end to take or force a more meaningful role.

WHAT'S IN IT FOR ME?

Understanding the Value

Brand Tribe and Tribe's public understanding of the importance of a great story and the value that both the Brand and the Consumer play in bringing it to life, we can begin to answer what is perhaps the biggest question: "What's in it for me?"

The value of a branded entertainment experience needs to be symbiotic, and it's often hard helpful to look at it through the eyes of the Consumer. An effective branded entertainment experience will allow the Brand to deliver three key takeaways for the Consumer:

Entertainment

"I laughed," "I cried," "I can't tell my friends enough!" This is quality entertainment experience, and the Consumer appreciates that it was delivered by the Brand.

Reaction

"I cried." The experience was highly relevant to the Consumer and has a reason to watch it and the Brand battle a deeper connection with the Consumer because she thinks "they really get me."

Knowledge

"I learned." The Consumer gets a real, tangible learning value from the experience. This is not necessarily a learned in course or the knowledge could be something as simple as "Wow, I didn't realize the brand has released a third album."

These components comprise the value equation for branded entertainment. A great story is the foundation, but it's vital for the Brand to ensure that these three ingredients – entertainment, emotion and knowledge – are blended appropriately to create the most effective experience.

THE EVOLUTION OF STORYTELLING TO A DISTRIBUTED MODEL

It's difficult to actually define traditional entertainment in this interactive space for several reasons. First, the migration of entertainment companies from the realm of broadcast to the web began in the internet has been rocky to say the least. Struggling to understand what the web offers watching market and how media giants have created for a new business model, many of which have begun release connecting or repurposed TV and movie content wrapped in very old media advertising packages.

Recently, the concept of "content consumption" is evolving at an incredible rate. The broadcast model continues to fragment with many TV viewers abandoning appointment viewing and watching what they want, when they want with DVRs and internet connected set top boxes. But many digital savvy consumers have foregone the "TV experience" altogether, turning to their computers, iPads, iPhones, and mobile devices to watch movies from content to places and times that better suit their increasingly busy lives. These people, though completely dissatisfied with the passive and unfashionable experience of viewing content, still want entertainment. Of course, it's just here to in interactive form – video games, location based mobile apps, even Twitter feeds, Facebook walls and Pinterest boards.

The evolution of the entertainment consumer continues to complicate the business of entertainment. While most entertainment organizations have yet to discover the whole model business model for content on the web, brands have discovered a different "third" way, as such, have the distinct advantage of building an interactive brand from a different perspective. The Brand doesn't necessarily need to realize revenue from its entertainment property – it's that, a great model may be counterproductive to the purpose. In many cases, the real return on a different is simply quality exposure with the right people and greater potential for loyalty.

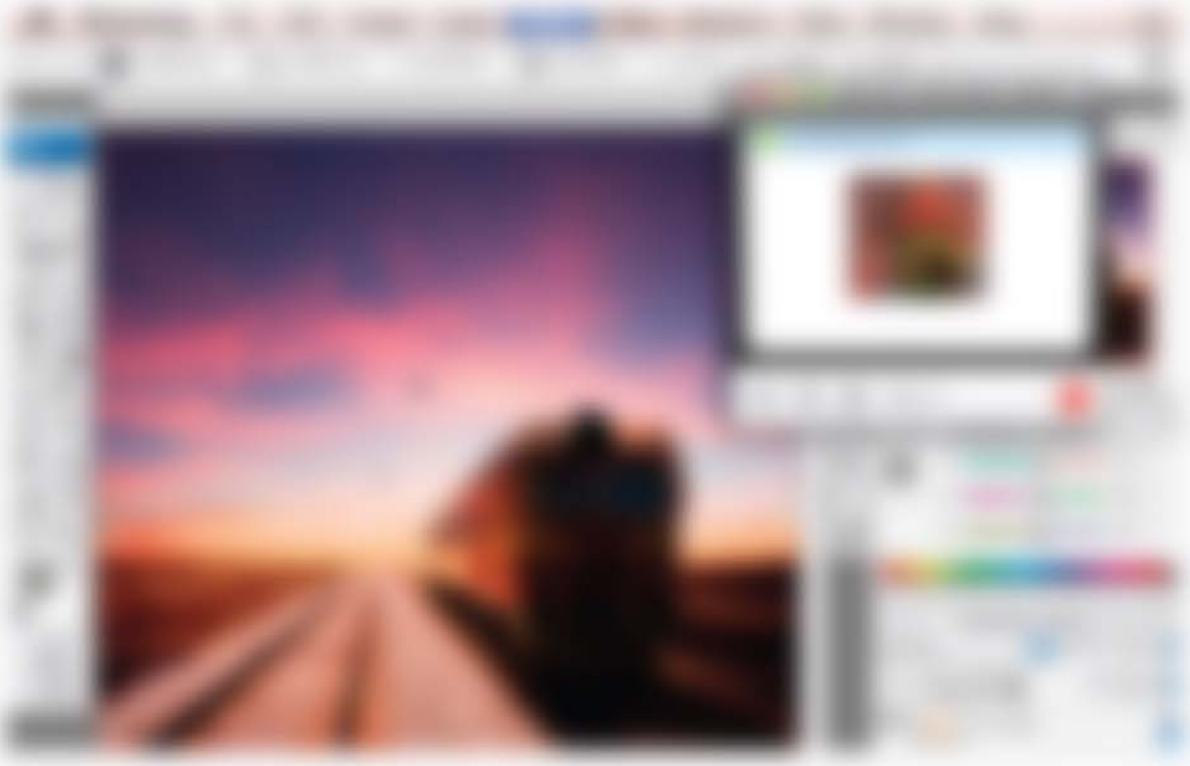
Distributed Storytelling Case Study

YOU SUCK AT PHOTOSHOP

In early 2005, a video created by the document's author "Guy Kawasaki" "You Suck at Photoshop" made a splash in Digg and, predictably, went round becoming a cult video phenomenon. Two seasons, twenty episodes, three Webby awards, one of Time Magazine's Top 10 TV Episodes of 2005 and nearly 20 million views later, "You Suck At Photoshop" is considered one of the most original and humorous digital entertainment experiences of all time. What made this seemingly disposable much-remade series spin? It all boiled down to a character named Donna Noble.

> DONNA NOBLE TEACHES YOU HOW TO USE PHOTOSHOP BECAUSE HE'S BETTER THAN YOU. AND BECAUSE PHOTOSHOP IS THE ONLY WAY HE CAN EXPRESS HIMSELF. AND IF HE WEREN'T VERY ANGRY HE MAKES AMBIGUOUS TO AN ANNOYINGLY MINE, HE SEUS ONE JOB, THE MINUTE FOUNDING FTHUNDE, THE WORLD OF HOMEWORK SUNDS AND HE PROBABLY GETS PERFECT. THEN NOW WHY, YOU OTHER GUY, WHY BOTHER AT PHOTOSHOP?

The simple character lessons the Kawasaki-Noble duo gave us are clear: an everyman whose world is crumbling around him – and who's powerless to do anything about it – who's on a path course with destiny, a Heaven Only Knows secretly agrees to deliver his marriage to his unfaithful wife and to get his another disastrous relationship, it's desperate attempt to repair the impossible world before. Donna uses Photoshop as something point form to remove himself from existence. Despite "You Whatever a whole point" falling to prove that he is truly infallible to have triumphed his ex wife, Donna triggers a variety of emotionally rewarding responses in his life to threaten to do for him. The series concludes in a thrilling finale when Donna is confronted by a mysterious assailant.



"The Book of Photoshop" is an unparalleled combination of text and experience. Inspired by the best book Photoshop ever made and one of the most celebrated genres of video content on the web, the series book is a page-turner for discovery, and other creative discoveries in Photoshop were inspired, delighted and confused. "This is fabulous, and I actually learned something about Photoshop my JEPG." An ability to underlay and textures was only one part of the series' unique approach. "The Book of Photoshop" is a Creativebrew case underway. The series book was one of the inspirations, the story is told in a sequence. Begin with "Facebook Page." Welcome and thanks for contributing to the creative work in Brewtech's composite labeling. On that note, the "The Book of Photoshop" episodes are a compelling storytelling experience. We hope to do the book in the story.

Through a series of social media interactions, dedicated media gaining thousands, audience contributions and the first successes of the series, working in the work of the audience. "The Book of Photoshop" became a memorable starting point in creating successes.

LISTEN TO THE AUDIENCE

When the first episode aired, which happ. The conversations in the comments on YouTube began to turn to the identity of the main character. Many viewers were certain that Dennis was a real, albeit eccentric, person who was really trying to teach people how to use Photoshop and hoping to become well-known in the process. When were convinced that he was being served by a celebrity, the comedian and actor Dave Chappelle, and that this was a comedy series that happened to use Photoshop as a background.

> THE RESULTS SHOWED THE EFFECTIVENESS OF THIS FACT. THAT WE ATTRACTED THOSE SEEKING THAT PRACTICE OF SHARE CHOICE IN THE PROJECT FIGURE, SEEKING JUST THE PROCEDURES WHICH ONLY LATERAL TO THE TERRITORIES OF CONTRIBUTIONS THAT WERE SUPPRESSING WHICH THE VIEWING. BUT ACTUALLY REFERENCE TO THEM IN A WAY THAT ONLY WERE TO ACTUALLY THE INTRODUCE.

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[illegible]

[illegible]

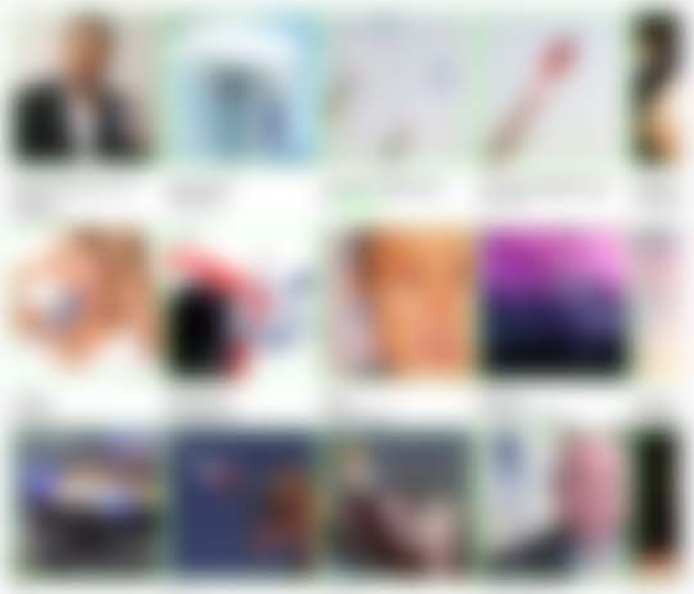
FACEBOOK, SKYPE, AND OTHER VIRTUAL TOOLS TIES

Throughout the series, Dennis interacts with several key characters who are estranged to communicating with Dennis through their own specific technology. Dennis's ex-friends, Sonny Bellagio, meets him by posting a request on his Facebook page, and subsequently, only ever communicates with Dennis using Facebook chat. While in the days of Dennis's first appearance, both Ann and Dennis utilized their CNN Facebook friends page. While using Facebook profiles to serve characters isn't novel, the authenticity which viewers around Ann's age, (not the elder) question, they weren't denied or rejected Ann's friend request, or simply ignored Dennis's friend request. Ann was able to discover Dennis's new profile in particular in the story.

Similarly, Dennis's friend and online gaming partner Kyle Bellamy only ever communicates with Dennis via Skype calls. While various viewers would take a chance and make a Skype call to see if Kyle Bellamy was really out there, Kyle was forced to hire Kyle to really say. The entire confusing the character would not the Skype account. Kyle's CV hours a day, and would engage in one-on-one conversations with fans. It's clearly not a suitable solution, but Kyle's contacts of both conversations sometimes quickly, but frequently and frequently know least from real fans and Kyle bought the Kyle's Kyle's.

[illegible]

While it was proven that the audience could be persuaded, Season Two explained new ways to prevent contributory participation. The Season Two episode saw Bonnie working with a photo of a pigeon behind her several "Bonnie" is displayed her identity, in the following episode, Bonnie spoke to a warning that some contestants should have taken the photo of Bonnie and had delivered photos to video all over the city. Bonnie sends through a popular website that's been contacted as proof you'll like, it is difficult to stare any further digital revelation commands "Please don't download Bonnie. Don't ever." When a photo was brought



to prepared fellow participants and they are delighted to find the photo. In the following episode, Bonnie says "Stop emailing your Bonnie photos to me trying to become viral fashion. Don't ever." And to prevent a disappointing encounter between participants and Bonnie, a fake page which is indentical from delivered fake to upload their Bonnie photos creations. When late cases followed, until face found a photo of Fake Bonnie photos, many of which were featured in subsequent episodes. Without a single hint, Bonnie sat in place. Bonnie whose first Disappoint to the cupid of the story in a way that separated that time, made them feel like they were part of an elite group of creators and revealed them with social currency.

[illegible]

Throughout the series, the Black Cloak [illegible] [illegible] appears in the final episode of the series. The mystery, which remains unfolded in regards to the comments about the identity of Dominic Doyle, [illegible] and interviews with Black Cloak to actually participate in the story. The resulting collaboration was a simple accolade, to a mind-bending ending. We also follow Dominic Doyle actually appears on screen for a complete in the Black Cloak who is then [illegible] and follow.

The series that defined the mockumentary genre and pushed the limits of television storytelling, ended in the ultimate gesture to the audience, a direct response to never-finished from the very first episode.

THE AGENCY/ STUDIO HYBRID

The one-stop shop for brands looking to grow and maintain their strong presence in the ever-evolving creative, production, and distribution ecosystem. Our expertise spans across a variety of services, including, but not limited to, campaign conceptualization, production, post-production, and distribution. We are a creative agency that specializes in crafting compelling narratives across various platforms, including traditional media, digital platforms, and immersive experiences. Our team of creatives, strategists, and technologists collaborate to deliver innovative solutions that resonate with audiences and drive meaningful engagement. We leverage cutting-edge technology and data analytics to optimize campaigns for maximum impact and ensure measurable results. Our agency also offers comprehensive production services, including filming, editing, and post-production, to bring creative visions to life with high-quality content that captivates and inspires audiences.

TAKING THE NEXT STEP

Perhaps you and your Brand have begun to explore the possibility of implementing an entertainment strategy or currently seek to integrate an entertainment experience into your marketing mix. Where do you get started? Please do not contact Proximity Brandon Entertainment for more info. Don’ you.

ABOUT THE AUTHORS

TROY HITCH is a creative director at Barefoot Proximity and leads the [illegible] entertainment practice. As the founder of new media studio Big Fat Black, he created the hit series “Tru Doors Of Philadelphia” and the creative [illegible] entertainment successes “BMOC: Today the Northern” [illegible] Speakers” “Agency of Record” [illegible] “Metrosexuality of O” winning [illegible] “Tru is a Drive from Bobby Joseph’s [illegible] and his work has been featured in Time, Wired, The Washington Post and Tru in Times. He can be reached at thitch@barefootproximity.com

DOUG WORPLE is the founder and CEO of Barefoot Proximity and the [illegible] of the firm’s transition from a traditional agency model to [illegible] focused on content. He identified the white space opportunity for the firm’s Brand Proximity and company and account [illegible] creative plays now in development. He has served on many creative forums and has been featured in Fast Company, Advertising Age and The Wall Street Journal. He can be reached at dworple@barefootproximity.com

CREDITS

The Gods

Client: Microsoft

Studio: The Gods

Creator: Felicia Day

Stay in Ownership

Client: Intel NEM Systems Inc.

Producer/Editor: GMB

Creator: Steve Douglas

Agency of Record

Client: Xenia Systems, Inc.

Studio: Big Fork Music

Executive Creative Director: Troy Allen

Stay the Architect

Client: TMEC

Studio: Big Fork Music

Executive Creative Director: Troy Allen

Tu Sum Ut Possimus

Client: Ms Sara's Chamber

Studio: Big Fork Music

Executive Creative Director: Troy Allen