TRANSMEDIA OBSERVATORY

EDITO

In June 2016 has taken place the 7th edition of the biggest European Digital Festival, *Futur en Seine*! This four days event, based in Paris, has reunited more than 150 startups and projects and attracted a large audience.

During the event, actors of the digital innovation in media gathered around a unique *transmedia cycle* – an unprecedented encounter of the European ecosystem.

This Transmedia Observatory will let you discover the European projects presented during *Futur en Seine*, as well as the outcomes of conferences and informal talks!

JUIN 2016

FUTUR EN SEINE
PARIS FRENCH TECH FESTIVAL
#FENS2016

09 — 19
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WE INTERVIEWED….

Olivier Gaillard – Memovie

On June 10th 2016, Olivier Gaillard came to Futur en Seine 2016 as Memovie's representative. Olivier is the founder of this project based in Belgium and is a perfect example of a Transmedia adventure!

Can you describe your structure and your position?

I am the founder of Memovie, which brings together collaborative transmedia stories: people come to us, saying they have a story, based on their heritages, to share with others. Memovie takes the form of a collaborative platform that gathers all these memories and stories so that it is collaborative and easy to share. With these elements, we will produce a scenario for movies, comics, TV shows, etc.

The project presented during *Futur en Seine* is a Web documentary based on Brussels' subway. Terminals were available on the subway for people to share their stories, and we created an online tool to invite subway employees to add their souvenirs.

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This has a real transmedia storytelling dimension with cross-platform tools. Before, authors told a classic story that was published in a book, or painted. Today, anyone can tell his story thanks to the web.

Today, when we go to a show, when we watch television, we are just spectators. Transmedia gives the opportunity to become way more than that, to become actors. It creates interactivity between the media and the audience. Initially, we did not have a particular interest in transmedia; it is just part of a need, we analyzed the reality and we adapted our project to it.

We always have several interlocutors. When we need an image, we use technology to get people involved. This is an essential part of our work.

Transmedia allows the user to navigate to find information, it meets the needs of users, because it's flexible: some people are more interested by paper, others by videos... The format is very adaptable to any kind of need.

Silvia Casellas – Iternatura

During Futur en Seine Transmedia Cycle, Silvia Casellas has intervened to present the catalan communication agency Iternatura. She has also told us about the Belibasta project, which brings back the last Cathars of the high Pyrenees…

Can you introduce Iternatura to us?

Iternatura is a communication agency founded in 2009. Basically, it was a classic communication agency. After a transmedia project about a castle, it specialized in the transmedia field. It has been 5 years since it specializes in transmedia projects. Today, we are 5 employees working in the agency.

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Iternatura does not operate only in terms of communication, but on the whole project. Its purpose is to rehabilitate an area and all the entities within. The agency communicates both directly and indirectly.

Can you tell us more about the Belibasta project you presented in *Futur en Seine*?

Belibasta is a project on the history of the last Cathars of the high Pyrenees region. The project includes a mobile app, a web page, and a book, which inspired us.

How has this project emerged?

Basically, a mountain path, like a hiking trail, was already retracing the region's history. Yet, public authorities wanted to do more than that, to make people, tourists, understand better the spirit of the region, its particular stories. So they came to us to create a transmedia project.

The app covers 8 places. For each of these places, we have set and chose a music track, which helps to create a specific atmosphere and experience, thus creating an association between the audio content and the location…

We have also set on the website platform an enigma game where visitors can play: they just have to enter some words collected along the path to discover the answer. It also provides access to information about the history of the region.

What are the benefits of using digital tools for this kind of project?

In addition to having a high quality of service, it improves the relationship between visitors and residents as visitors are more aware of the local culture. They are not only visiting a monument, but they are living a real experience.

" The use of digital tools improves the relationship between visitors and residents. They are not only visiting a monument, but they are living a real experience! "

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Transmedia also represents an opportunity to diversify products, to adapt to a new way of traveling. The visitor becomes an explorer, not a tourist. This helps to understand a lot what one sees and creates memories!

Lina Linde, Dirty Snow or "Snuskiga Akademien"

At the occasion of Futur en Seine 2016, the independent producer Lina Linde came from Sweden to present "Dirty Snow" ("Snuskiga Akademien"), a transmedia project aiming at raising awareness about gender equality in a humorous way.

Can you describe your structure, your job and your transmedia project?

I am a freelance producer working with various film-related projects and transmedia projects. I often find myself dancing with my projects rather than leading them in a traditional way. I am not sure how to answer the question about structure but I usually start with an idea, a problem I want to solve or an issue that engages me. Then I do a lot of research to see if there is anyone else interested in the issue and try to figure out a way to approach it in an engaging way.

" I often find myself dancing with my projects rather than leading them in a traditional way "

I define my target groups, how to reach them and how to communicate with them. If needed I create a character to communicate through and platforms such as interactive websites or groups etc. in social media. It all depends on where my audience/participants are to be found.

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I try to be flexible during the whole process and to make sure I have the time to listen to the audience/participants. This is often problematic to communicate to funders who want to know exactly what is going to happen and when.

To what extent does transmedia add value for your project? Does it have an impact on the content? On your audience?

When I did the "*Snuskiga Akademien*" project I started off with creating the character Dirty Snow, a female rapper with a huge appetite for men. She was created because I thought my target groups would find her fun and interesting. When the character Dirty Snow succeeded in getting people curious, she could start engaging the core audience.

"Dirty Snow had two goals, create a discussion about gender equality and lift female sex drive in to the light "

By doing workshops and outreach events, I managed to get free marketing through media such as newspapers/radio/TV. Dirty Snow had two goals, create a discussion about gender equality and lift female sex drive into light. The call to action was to help Dirty Snow create a positive or at least neutral word for a woman with a strong sex drive. Usually women that have a lot of sexual partners are referred to as tramps, madasses or sluts etc.

Men who fuck around are usually referred to as studs, players or other less negative words. How come is that? Dirty Snow wondered and asked people to be creative and create new words to communicate around sexuality and sex. She also wanted to encourage women to brag about their sexual experiences by performing rap songs and find their own Dirty Snow. When I found out that the audience was more interested in creating words than rapping I focused on the word creating part. A website for submitting and voting on words where created. Over 400 new words were submitted and a committee, The Snuskiga Akademien, was chosen by Dirty Snow.

The committee "approved" 220 of the words and created a *Snuskiga Akademien* dictionary. When the participants suggested the dictionary should be a printed book the character Dirty Snow created a crowdfunding campaign to fund it. www.snuskigaakademien.se is the website for the project, on the site there are links to Facebook, twitter and the web-episodes by Dirty Snow.

Right now I am working on an outreach project for a feature film. I am creating a transmedia universe around the story that originally is a popular book for the age group 9-12 year olds. The core in the project is the question whether you believe in ghosts or not.

OTHER PROJECTS PRESENTED DURING FENS 2016

Ananey Communication & its multi-screen projects

Futur en Seine Transmedia Cycle has invited the Israeli communication firm Ananey to present its projects and its vision of transmedia.

At this occasion, Hila Pachter presented one major multi-screen project:

- "**Master Sponge**". This multi-screen game is based on the Sponge Bob cartoon, which is broadcasted on Nickelodeon Israel. The application interactively ask questions about the series, with an educational objective. It permits to develop knowledge and qualities of observation for kids. The game winners received a prize, and their name appears on the screen, which develops their motivation.

Currently, 42% of 6-12 year old kids are using this application. It permitted a 6.9% increase in the audience of the Sponge Bob series and became one of the most downloaded applications in Israel.

According to Globes Israel's Business Arena, "A dramatic change of the kids content consumption is rocking the industry"

➤ *http://www.ananey.com/en/home*

« Traits de caractères », new ways to learn Chinese

Discover this French transmedia project in the next Transmedia Observatory!

➤ *http://www.lepole.org/lab-o-2016-traits-de-caracteres-les-films-du-square/*

Have a look back on *Futur en Seine* Transmedia Cycle programme here: http://www.futur-en-seine.paris/programme/event-cap-cycle-transmedia/

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