Transmedia Brand Storytelling
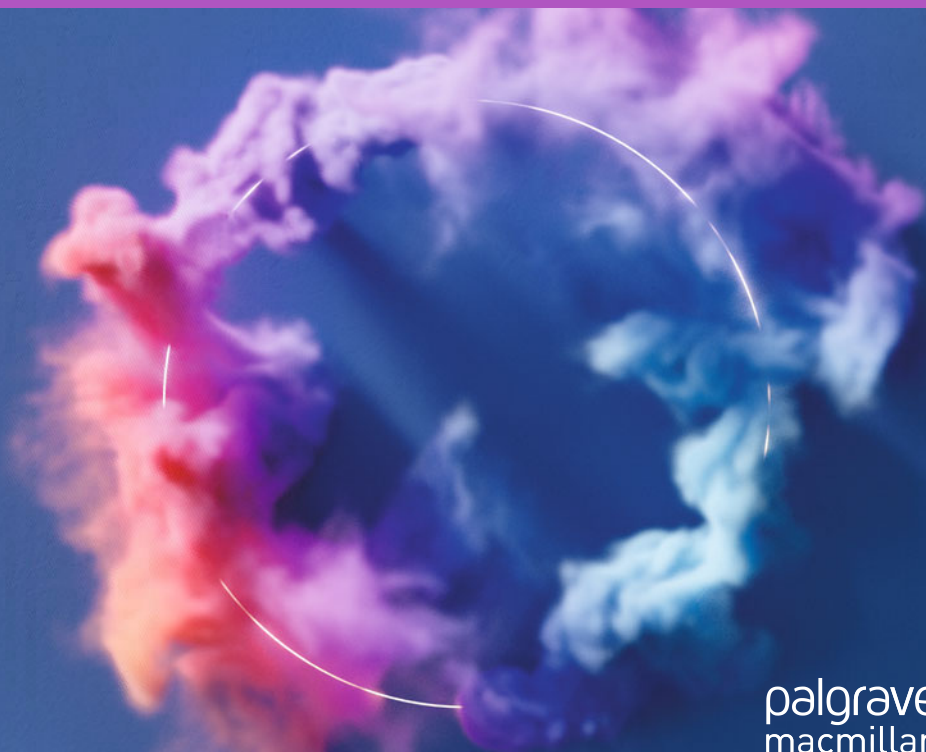
Immersive Experiences from Theory to Practice

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Prologue

While making the final amendments to this book, the authors were scrolling TikTok and stumbled on the trending audio of one of the world's most iconic transmedia storytelling campaigns to date. Even though *Dumb Ways to Die* first launched in 2012 for Metro Trains in Melbourne, Australia using a quirky array of cute (and clueless) cartoon characters to promote railway safety, the campaign song has experienced a resurgence for an entirely new generation in 2023 as a TikTok trend. Since its launch in 2012, the *Dumb Ways to Die* campaign has been one of the most awarded immersive campaigns in history winning more than 190 awards within Australia and internationally throughout 2013 alone (Burrowes, 2013). The campaign's multi-platform content and experiences achieved exceptional success in terms of their reach and engagement. The YouTube video has amassed 274 million views (YouTube, 2023), and associated game apps have achieved more than 340 million downloads and have been played 6.5 billion times (Dumb Ways to Die, 2023). The fact that components of a transmedia storyworld can survive and still evolve more than 11 years after the campaign began demonstrates both the universal appeal and longevity that transmedia storytelling continues to have when it becomes a part of culture; a phenomenon we have devoted this book to exploring.

Before launching into the main action of this book, we thought it would be a good idea to explain why we spent the last two years researching and writing it. Context can be helpful. We wrote this book for

the common reason that many books are written. We identified a need, a gap in the transmedia storytelling conversation that captured its contemporary execution in a post-COVID world. We both research and teach transmedia storytelling courses at our respective institutions, and while we have found existing literature helpful in many instances, we noticed that the voices of practitioners have largely been missing (or have a minimal presence) in the conversations to date. Adding to that, the rapid evolution in digital technologies pre and post-pandemic encouraged us to pick up the transmedia storytelling conversation to provide an insight into where it stands in our present time. We are thrilled to share that it has been a most interesting and rewarding journey of (re)discovery. We have preempted some questions our readers may have about this book, so let's tackle those before we embark on our transmedia storytelling adventure in the forthcoming chapters.

Firstly, Why Is There a Need for This Book?

Brand communication is exceptionally complex and ever-changing. Audiences expect very different things from brands than they did a decade ago. Existing literature surrounding transmedia storytelling has not evolved as rapidly to reflect the construct's influence in contemporary brand communication or the integral role that audience co-creation needs to have in the discussion. Co-creation is the "secret sauce" of transmedia storytelling, involving the audience creating or experiencing something of value. There have never been as many platforms, channels and techniques available to collaborate and co-create with audiences. We have aimed to collect practitioner-focused data and insights to accurately analyse social storytelling in a contemporary brand communication context.

This will not surprise many, but integrated marketing communication (IMC) is an increasingly outdated concept. We're not trying to refer to it as "dead", but the lack of audience engagement in traditional IMC approaches and the broadcast approach of messaging it generally applies is rendering the brands it is attempting to promote as somewhat stale and out-of-step. Transmedia brand storytelling is about allowing audiences to not just co-create brand stories, but to play a role in co-creating the brand, an approach at odds with IMC which aims to control the message across different platforms and neglects to invite the audience to openly play and/or express themselves.

In a post-COVID world, joy, play and humour have never been so important, and brands have an enormous opportunity to invite their target audiences to interact with them in this way, to provide the imaginative prompts, space and tools for the audience to do so and build a strong brand community in the process. Transmedia brand storytelling provides the framework for brands to bring a sense of belonging to the lives of audiences/communities through engagement, participation and co-creation. The research for this book has helped us to discover that creativity is not solely the realm of brand communication creatives; the audience plays a pivotal role in the creative process as well (as detailed in a Transmedia Brand Storytelling Model for Practice in the final chapter of this book). While it may be tempting to skip ahead, allowing the story of our research journey to unfold in a linear fashion (e.g. from Chapter One onwards) will provide helpful context when reaching its crescendo in Chapter 12.

What Value Do We Hope Readers Gain from Reading This Book?

Our aim for this book is to provide our readers with an in-depth insight into the ways in which cutting-edge practitioners are applying transmedia storytelling approaches. We also provide readers with a comparison between contemporary practice and existing and emerging transmedia storytelling models. We did this to identify gaps between theory and practice and have shared recommendations on how theoretical constructs can enrich current approaches to contemporary practice. In short, we provide readers with an updated approach to transmedia storytelling derived from theory and primary research investigating contemporary practice.

Addressing the Elephant in the Room: Is It Even Called Transmedia Storytelling Anymore?

The answer is yes, and no, but our research found, mostly no. Transmedia storytelling can be referred to by various names that describe similar campaign approaches. Based on our secondary research, and interviews with practitioners, we have found the most accurate term to describe the practice is "transmedia brand storytelling". We are not implying that the exact term is used in practice, but it aptly reinforces the need for brands to

centre audience-focused approaches around a strong central narrative and, as such, is used in the name of the model of practice we have developed from our research.

Brands that reshape a universal narrative, creative theme or cultural movement and weave it into playful or expressive content-making experiences in collaboration with their audiences are those that are embracing and benefiting from a transmedia brand storytelling approach. Providing the space and the encouragement to empower brand communication audiences is the secret to developing brand loyalty in our currently tumultuous, often-polarised and ever-changing world.

Shifting the focus from "talking at" target audiences to building brand communities through shared experiences and collaboration sits at the core of transmedia brand storytelling. Of course, the communication of brand messages to audiences is still essential. Still, more subtly illustrating these within engaging stories and reframing audiences as communities that come together around a cohesive narrative is an elevated and critical brand communication perspective. Transmedia brand storytelling is not just the way of the future, it is happening right now. It is this research story that we are delighted to share with you in this book.

We wish you happy travels, stimulating stories and compelling collaborations.

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Transmedia Brand Storytelling—Immersive Campaign Experiences from Theory to Practice

Transmedia storytelling may not be a familiar term to every consumer of brand communication. However, it is a communicative system they have embraced when exploring a brand story across platforms, reacting to, remixing or even co-creating brand content, and participating in a brand experience that has brought joy or self-expression. In our post-COVID world, providing immersive brand experiences to audiences has become even more crucial for brands attempting to maintain strong relationships with their customers (Panagiotakopoulos et al., 2021). As a popular concept explored in academic literature from the mid-2000s, transmedia storytelling theory has been applied and examined in a plethora of contexts, from its origins in fictional "franchises" to the delivery of educational products (Dena, 2009; Freeman, 2019; Gambarato & Dabagian, 2016; Jenkins, (2010, 2014)). While some scholars have declared the term "transmedia" may have met its demise (see Scolari, 2009, 2019), this book explores how Transmedia Brand Storytelling practices have evolved to become a common strategy employed in brand communication to build positive associations, trust and loyalty. To achieve this, the authors have embedded a comprehensive analysis of transmedia branding literature and expanded on this knowledge with the key findings from an extensive research study with brand communication practitioners with experience in the design and delivery of transmedia storytelling campaigns and immersive brand experiences to highlight the

similarities and differences between theory and practice. Our international research involved a series of in-depth semi-structured interviews with 21 brand storytelling practitioners and an online survey of 256 professionals working in marketing, advertising, digital media content, public relations and communication sectors across Asia Pacific, Europe, the United Kingdom, India, Canada, the United States and South America. Our sample included brand storytellers who have worked with clients in the tourism, automotive, entertainment, fashion and fast moving consumer goods sectors.

Our main focus for this research is to better understand practitioner realities and attitudes in delivering transmedia brand storytelling and if (or how) theoretical concepts play a role in contemporary brand communication practice. The insights drawn from this research have informed our holistic model of practice for transmedia brand storytelling, a framework for crafting social storytelling in the context of rapidly evolving audience behaviours and media use.

This first chapter provides readers with a map of what to expect throughout the book. Each chapter is summarised to provide readers with a preview of the key elements presented, critiqued and compared with contemporary industry perceptions and processes.

Section 1—Transmedia Brand Storytelling Theory

The first section of this book explores the concept of transmedia brand storytelling from its origins in the entertainment industry. The aim of this section is to provide an in-depth review of the literature and a comprehensive analysis of transmedia branding research conducted thus far, including the theoretical frameworks developed from these studies. This analysis of existing transmedia branding literature and its theoretical underpinnings provide a sound basis of knowledge and a contextual frame for the empirical research on brand storytelling practice presented in Sections 2 and 3 of this book. The following chapter descriptions for Section 1 (Chapters 2 and 3) provide a more comprehensive description of how scholarship on transmedia branding and aligned concepts are explored.

Chapter 2—What is Transmedia Storytelling?

Chapter 2 explores the origins of transmedia branding with a focus on its emergence in the entertainment industries, definitions of the concept in brand communication contexts and articulations of the construct's benefits in the contemporary media landscape. Our analysis of perspectives offered by scholarly researchers in this realm (Buckner & Rutledge, 2011; du Plessis, 2019; Giovangoli, 2018; Tenderich & Williams, 2015) enables our development of an evolved definition for the concept under the name "transmedia brand storytelling". This definition reflects the direction set by the "grandfather" of transmedia storytelling Henry Jenkins by emphasising the strategy as existing as more of a logic or way of thinking rather than a rigid set of rules or principles to follow. When applying this line of thinking, any object or experience, analogue, in real life or digital, can be a platform, and any platform can spark or allow co-creation. Furthermore, existing transmedia branding scholarship reveals its application across most product categories to achieve an array of brand communication goals. Chapter 2 also examines the challenges other authors believe limit the practice of transmedia branding and identifies a series of research gaps that this book, with its practitioner-focused approach, seeks to address.

Chapter 3—The Creative Logic of Transmedia Storytelling

Borrowing from the maxim that marketing sits at the intersection of art and science, Chapter 3 considers the transmedia brand storytelling model in terms of its creative and strategic principles. It begins by considering emerging approaches to understanding the concept of "the brand" in the digital media era to foreground the perspective that progressive contemporary brands exist in a more fluid and less "top-down" controlled state. In terms of messaging approaches, we trace the efficacy of emotion in the storytelling process as identified in existing research to, in turn, highlight the importance of empathy as a crucial means of fostering ongoing audience relationships. From this point, we analyse scholarship on how brand narratives are created and extended into expansive brand storytelling across platforms to identify the dominant perspectives. As co-creation is a foundational aspect of transmedia brand storytelling, we introduce valuable aligned literature, including Gauntlett's (2018) "everyday creativity" and underscore the relevance of the "experience economy" construct

(Pine & Gilmore, 2019). From this point, strategies discussed in the literature for planning and disseminating content in transmedia storytelling are analysed, with topics including fan communities and gamification. This chapter elucidates that transmedia branding emerges as a series of theoretical threads instead of one overarching or holistic model. It also highlights the value of drawing in aligned models to accommodate a greater understanding of its evolving form.

Section 2—Transmedia Brand Storytelling Theory in Practice

With a solid theoretical foundation of transmedia branding developed in Section 1, the authors guide the reader through to the next stage of the journey by exploring how (and if) these theoretical concepts are present and implemented in a real world context by practitioners. Chapters 4, 5, 6, and 7 use a comparative analysis to contrast the transmedia branding theoretical framework and concepts identified in the literature to their findings from 256 completed surveys and 21 interviews with practitioners who have been responsible for developing and implementing some of the world's best known transmedia storytelling and immersive brand communication projects. The analysis and contrast of primary research data from practitioners with existing transmedia branding literature provide the reader with insight into the ways in which theory can underpin contemporary industry practice and when it may not be at all present. As the following chapter descriptions in this section will depict, Section 2 focuses on the identification of theory in practice relating to fundamental components of transmedia brand storytelling campaigns: the creation and expansion of storyworlds, immersive brand experiences, the audience's journey and methods used to evaluate the performance of immersive transmedia branding campaigns. The aim of this section is to deepen the reader's knowledge from this analysis of transmedia branding theory in practice.

Chapter 4—Practitioner Perceptions of Transmedia Storytelling

Chapter 4 begins our analysis of practitioner perceptions and experiences of transmedia brand storytelling. Our analysis of survey and interviews data allows us to understand the terms used (and the extent thereof) in everyday practice. Next, the chapter identifies reasons why social storytelling across platforms has emerged as a core practice and the benefits of the strategy. Our consideration of the "why" of transmedia storytelling highlights the central goal of achieving an emotional connection with audiences. At the same time, our findings reveal how brand storytellers achieve this outcome using a series of distinctive practices. Prime amongst these is the imperative for audiences to participate actively—to create something of value—within a brand's storyworld and, as a result, move away from more transactional approaches to brand communication. As such, it reveals how transmedia brand storytelling has evolved from integrated marketing communication and previous brand storytelling models. The chapter ends by documenting the new knowledge drawn from our research and identifying relationships between practice and established transmedia branding models (du Plessis, 2019; Granitz & Forman, 2015; Scolari, 2018; Tenderich & Williams, 2015).

Chapter 5—Planning and Creating Transmedia Storytelling Projects

This chapter reveals that a confluence of factors shapes practitioners' development of surprising and unexpected narratives and storyworld content. These include resolutely focusing on the audience, illustrating brand values and "leaning into culture". Our analysis of how practitioners plan includes presenting findings on whether some product categories are more suited to others and insights into how platforms are selected. During our interviews, we asked practitioners to describe an impactful transmedia storytelling project they admired. Our analysis of their "case studies" proved fruitful as a means of noting industry perceptions of "good work" that, through their groundbreaking novelty, shape future campaigns. Finally, our consideration of findings through the lens of existing theory helps us to identify novel aspects of social storytelling practice that are as well as established narrative constructs that may assist

practitioners when implementing social storytelling approaches (Booker, 2004; Campbell, 2008; Freytag, 1997 [1863]; Sachs, 2012).

CHAPTER 6—AUDIENCE PARTICIPATION AND "LEARNING" TRANSMEDIA STORYTELLING

Participation is a critical distinguishing trait of transmedia brand storytelling. Accordingly, Chapter 6 concentrates on how practitioners motivate audiences to engage in a cohesive brand narrative told across platforms. It would surprise few involved in the study or practice of brand communication that this is a challenging and even fraught task. Nevertheless, our analysis reveals a series of perspectives and tactical approaches that interviewees have successfully applied. A "golden thread" that runs the participatory tactics is the imperative of giving audiences something "of value" to do. This sentiment conceptually links to Gauntlett's (2018) "everyday creativity" perspective on attaining joy through traditional and emerging notions of craft. We feel this concept, and a focus on simple yet creative co-creation prompts serve as a means of guiding practice and research on participatory brand communication. To further respond to the field's research gaps, this chapter presents findings on how practitioners learned how to plan and create this emerging form of brand communication and if they apply any formal theories in practice. And lastly, the chapter considers what interviewees wished they knew at the start of their journeys as brand storytellers to draw out key themes on the triumphs and challenges of those who make these campaigns.

CHAPTER 7—EVALUATING TRANSMEDIA STORYTELLING EXPERIENCES

Chapter 7 presents and critiques a range of approaches to the transmedia brand storytelling campaign evaluation identified within the literature. The chapter begins by providing readers with a detailed explanation of the complex nature of transmedia brand storytelling campaign evaluation that extends much further than traditional campaign goal and objective performance measurement and the collection and analysis of platform vanity metrics. Accurate evaluation of transmedia branding and immersive audience experiences requires careful monitoring of the audience

journey across platforms and recording of co-creation and prosumer activities. Techniques to track the effectiveness of audience cross-platform movements proposed in the literature such as the Toggle Switch Model and various Audience Engagement Models are deconstructed in this chapter to provide readers with a clear comprehension of the challenges that can arise when evaluating transmedia branding campaigns and immersive audience experiences and the theoretical solutions posed to address them (Goico, 2014; Pratten, 2015). With the theoretical approaches to transmedia branding evaluation articulated, the chapter then compares them with the findings from the practitioner surveys and interview findings. Creative practitioners share their experiences and their preferred techniques to accurately measure the performance of transmedia branding campaigns and immersive audience experiences to determine if real world, industry practice aligns with the theoretical evaluation frameworks proposed in the literature. The purpose of Chapter 7 is to identify similarities and discrepancies between theoretical evaluation methods and contemporary industry practice.

Section 3—Transmedia Brand Storytelling Campaign Case Analyses

The final section of this book, Section Three further develops the reader's understanding of transmedia branding theory in practice by applying the findings presented in the previous two sections in the exploration of four case study analyses of immersive transmedia branding campaigns. The authors selected campaigns from a range of countries and industry sectors to provide readers with a diverse perspective of the range of high quality transmedia brand storytelling campaigns on offer. The countries represented in our case study analyses include Australia, Canada, India and the United States, and the Nonprofit, Tourism, Film and Travel Services industry sectors are also featured. Previous case studies have largely focused on specific countries such as the United States and industry sectors such as Entertainment. While these also feature in our analyses, we have provided a much more comprehensive view of the amazing work being undertaken around the world and in industries not traditionally associated with transmedia brand storytelling. The aim of Section Three is to deepen the reader's knowledge through the identification of the theories, concepts and practices explored in Section 1 and 2 by deconstructing contemporary campaigns to analyse how these

components function in the practical construction and implementation of storyworlds that effectively engage with audiences and encourage participation and contribution. Furthermore, through interviews with campaign creatives, the authors provide behind-the-scenes insight into the operational considerations and challenges that were required to be addressed throughout the planning, implementation and evaluation stages of their respective immersive transmedia branding campaigns, as further detailed in the following case study overviews.

Chapter 8—Case Study One: SickKids Airbnb (Canada)

The first case study in this section investigates a deeply immersive branding experience developed by the children's hospital SickKids Foundation in Toronto, Canada (SickKids Foundation, 2022). The SickKids team pledged to raise an impressive $1.3 billion dollars, one of Canada's largest-ever fundraising goals, to completely update the infrastructure of the hospital which had not been changed since the early 90s (SickKids Foundation, 2017). Testing showed that current donors and the general public were completely unaware of the dilapidated conditions of the hospital, instead focusing only on the positive outcomes of the organisation. SickKids knew it required an innovative campaign to change current perceptions of the current infrastructure by showing rather than telling. The SickKids Foundation teamed up with agency No Fixed Address to create a cutting-edge immersive experience never seen before in the nonprofit sector to change the hearts, minds and perceptions of current and prospective donors alike about what it is really like for children and their families to be treated in the outdated surrounds on the current hospital site (No Fixed Address, 2019). To achieve this, SickKids also partnered with accommodation provider Airbnb to create a three-hour immersive experience that could be purchased on the Airbnb platform for an extremely high price. This connection with the global accommodation giant enabled SickKids to extend the reach of its campaign to global audiences. The experience was set in a cramped, bustling and noisy hospital room and high profile sports people and social media influencers were invited to stay for the entire experience and share what happened on their own profiles. This immersive branding experience generated extensive media coverage within Canada and internationally, a high volume of social media content that reached millions of newsfeeds and attracted

an outpouring of donations resulting in SickKids meeting its target and part of the hospital being completely refurbished to better support the children and parents that it serves.

CHAPTER 9—CASE STUDY TWO: VFR CAMPAIGN: WANDER GEELONG AND THE BELLARINE (AUSTRALIA)

The second case study explored in Section 3 examines an Australian tourism campaign through a Transmedia branding lens. Wander Geelong and The Bellarine is an annual campaign delivered by the regional Victorian tourism body, Tourism Greater Geelong and the Bellarine (TGGATB) to increase local area knowledge and visitation from people living within the state of Victoria (Tourism Greater Geelong & the Bellarine, 2018). The yearly branding exercise is described by TGGATB as its "Visiting Friends and Relatives Campaign". Campaign managers describe the main purpose of the campaign was to firstly encourage residents (predominantly families) to explore local attractions around the Geelong and The Bellarine region (Tourism Greater Geelong & the Bellarine, 2017, 2018). Next, the campaign encourages visitor participation by providing rewards for sharing their experiences while visiting the region across social media channels with the goal of attracting additional friends and family members from the visitors' networks to explore the region too. The case study analysis presented in this chapter also compares the similarities and differences between the 2017 and 2018 campaigns where the latter also incorporated the use of a specifically designed campaign app to facilitate most online activities (Tourism Greater Geelong & the Bellarine, 2018).

Secondary research of the campaign Storyworld was complemented by semi-structured interviews with the creative professionals and campaigns managers involved in its conceptual design, operational implementation and evaluation to determine how (and if) transmedia branding principles were considered throughout the campaign development process. The impact of the introduction of a campaign app in relation to participation, organisation and measurement was also explored throughout the interviews with the campaign managers along with the decision-making process for its inclusion and development. The creatives and campaign managers interviewed for this case study also share their predictions of

how the transmedia branding of tourism may function with the evolution of digital technologies and the unpredictable landscape preventing the fairly unrestricted travel enjoyed from yesteryear.

Chapter 10—Case Study Three: Sachin: A Billion Dreams (India)

Chapter 10 adopts a similar case study research approach as the previous chapter to investigate the transmedia branding campaign for the highly successful Bollywood movie, *Sachin: A Billion Dreams* (2017). The movie shares the story of legendary cricketer, Sachin Tendulkar's journey from a small boy to living his dreams and becoming Indian cricketing royalty. With cricket a hugely popular pastime in India, according to Raj (2018), the Indian Government reported the country is home to more than 54 million cricketers and the potential interest in this movie from a vast audience size called for a highly immersive transmedia experience to capture attention in the lead up to its release and long afterwards. Indian digital agency, EveryMedia, led the creative campaign to promote Sachin: A Billion Dreams (2017) and described their approach, "…was to not just create (and) connect, but to revive the nostalgia and remind the fans as to what made them fall in love with this living legend, the Master Blaster" (EveryMedia, 2018).

The case study explored in Chapter 10 is based on the analysis of interviews with the campaign creatives and managers, who led the promotional campaign that supported the success of this Indian cricketing film epic, and the examination of campaign content from the immersive storyworld that attracted, captivated and engaged with the movie's audience. This case study also provides an in-depth analysis of the campaign development stages, its implementation process and the methods used to monitor and evaluate the campaign's success, particularly in relation to audience engagement across platforms. EveryMedia (2018) summed up one of the fundamental reasons for its success with the Sachin: A Billion Dreams (2017) campaign, "…we ensured that the film should reach the maximum number of viewers and create a history just like the living legend it is based on". Chapter 10 is dedicated to deconstructing the specific elements of this campaign and sharing the rationale for the approach of each component through the stories of the people who created it.

Chapter 11—Case Study Four: Airbnb Wall and Chain (United States of America)

The final case study explored in this text focuses on a transmedia brand storytelling campaign for global accommodation travel brand, Airbnb (Airbnb, 2022). The campaign launched soon after its rebranding in 2014 to celebrate the 25th anniversary of the fall of the Berlin Wall (Psyop.com, 2019). The campaign aimed to increase brand awareness by deepening the audience's understanding of and relationship with Airbnb to showcase its brand mission with a large focus on the European market. The campaign told the true story of a daughter taking her father back to visit Berlin and staying in an Airbnb property. Her father was once a guard on the west side of the wall. Once arriving at their Airbnb accommodation they were welcomed by their host who was once a guard on the east side of the wall at the same time as her father worked on the west side. Once enemies they were now together as Airbnb host and guest. This beautiful true story was brought to life through a range of platforms including offline events, social media, video and traditional media coverage. The creatives behind the campaign, while based in the United States, worked closely with German practitioners to ensure the campaign was an accurate representation of the story that respectfully paid homage to its cultural heritage. The practitioners behind the campaign included the Airbnb creative team, Psyops Illustration Studio and advertising agency, VCCP Berlin (Psyop.com, 2019). The campaign was hugely successful, beating its engagement, efficiency and consumer satisfaction targets and generating worldwide media coverage. The Wall and Chain campaign was the perfect vehicle to deliver Airbnb's core brand mission to create a world where all people can belong anywhere. This story perfectly represents the power of opening your home, exploring the world through local people, places and experiences.

Chapter 12—The Future of Transmedia Brand Storytelling and a Model for Practice

The final chapter focuses on the future of transmedia brand storytelling by first exploring past predictions from the literature, and comparing those with our findings from the practitioner interviews in this study. The authors then make our own predictions based on our analyses and their possible impact for scholars, practitioners and brands. A common

theme throughout the book has been the uncertain nature of our post-COVID world. This chapter explores this dynamic and predicts strategies to support the navigation of this unpredictable environment while still delivering highly immersive transmedia branding experiences for audiences.

This chapter concludes with the presentation of a transmedia brand storytelling Model for Practice, a culmination of the research and analysis undertaken throughout the book and a representation of the practical application of theory to practice. The main aim of this "end-to-end" model is to provide scholars and practitioners with a methodology to underpin the creation of a transmedia branding project that has evolved from the comparative analysis of theoretical concepts and primary research undertaken with creatives and campaign managers. This model for practice can be used by industry practitioners to underpin and guide the development, implementation and evaluation of immersive transmedia branding campaigns. A comprehensive description is provided for each component of the model along with examples from the data analysis to demonstrate how each can be practically applied.

Epilogue

We conclude this book by recapping the core themes, theories and concepts explored throughout our research journey. The epilogue is circular in its approach by highlighting the main objectives of the book presented in its first section and providing a summarised account of the findings. This final sign off will highlight the key results discovered through the comparative analysis of transmedia storytelling theory and how it relates to the lived experiences of campaign managers and creatives in their design and implementation of immersive brand experiences.

The main discussion draws on the fundamental points from each chapter to incorporate the key research findings from our surveys and interviews with practitioners and our case study analyses in contrast with the theoretical discussions explored in the book to present a further synthesised definition of the nature of transmedia brand storytelling in theory and practice.

The overall purpose of the epilogue is to revisit the research journey undertaken throughout the book and use it to provide readers with

actionable recommendations for transmedia branding campaign development and an applicable methodological framework to help support their implementation.

We hope you enjoy the journey this book takes you on and the many insights into the industry practices applied by global brand storytellers who are continually finding unexpected and inspirational ways of bringing transformational brand narratives to life across platforms, old and new.

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