

BEYOND LINEAR

“a look at advanced video formats for
AFTRS Perth LAMP Residential
7 May 2006 by Gary Hayes

beyond linear

lamp @ A F T R S LABORATORY OF ADVANCED MEDIA PRODUCTION



Image: Catherine Gleeson

Mark Thomson, DG BBC - BBC Creative Futures 25 April 2006

On-demand may be regarded as the 'third age' of broadcasting.

- **First age** – this consisted of limited choice of linear channels on TV and radio. It began in 1922 with the first BBC radio services, and for television in 1936 with the first transmissions of what became BBC One.
- **Second age** – linear channels, great choice: this started in 1989 with greatly expanded choice on TV from BSB and Sky, and then 1995 saw the arrival of digital radio.
- **Third age** – on-demand: this is the fully digital world where on-demand is a mainstream way in which people consume video..individuals seek content that feels **more personally relevant**.

<http://www.bbc.co.uk/thefuture/related.shtml>

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Advertising and web on-demand?

LAST WEEK ABC USA ANNOUNCE AD MODEL

For all prime time shows delivered via broadband

- Only three of the five commercial breaks built into episodes for broadcast television will be used in the online version
- Viewers will have to watch or click through ads to get to the next segment of the program.
- Some ads feature interactive games, coupon offers or product information that engage viewers longer.
- There is the option of clicking out of the advertisements and returning to the program after 30 seconds
- By the time ABC presents its new fall schedule on May 16 in New York, Disney will have two weeks' worth of data showing how consumers are responding to the online ads.



"I'm not a TV producer anymore, I'm a content producer...we are not turning our back in this endeavour on mainstream TV networks or on publishing empires, we will use magazines and television to support and work together to create cross-platform media.

Gold Rush" is a "game changer. We're going to galvanize the world"

Mark Burnett (two weeks ago)



Fanisodes “People Powered Entertainment”

Showtime’s ‘**L Word**’ have allowed viewers to write the episode

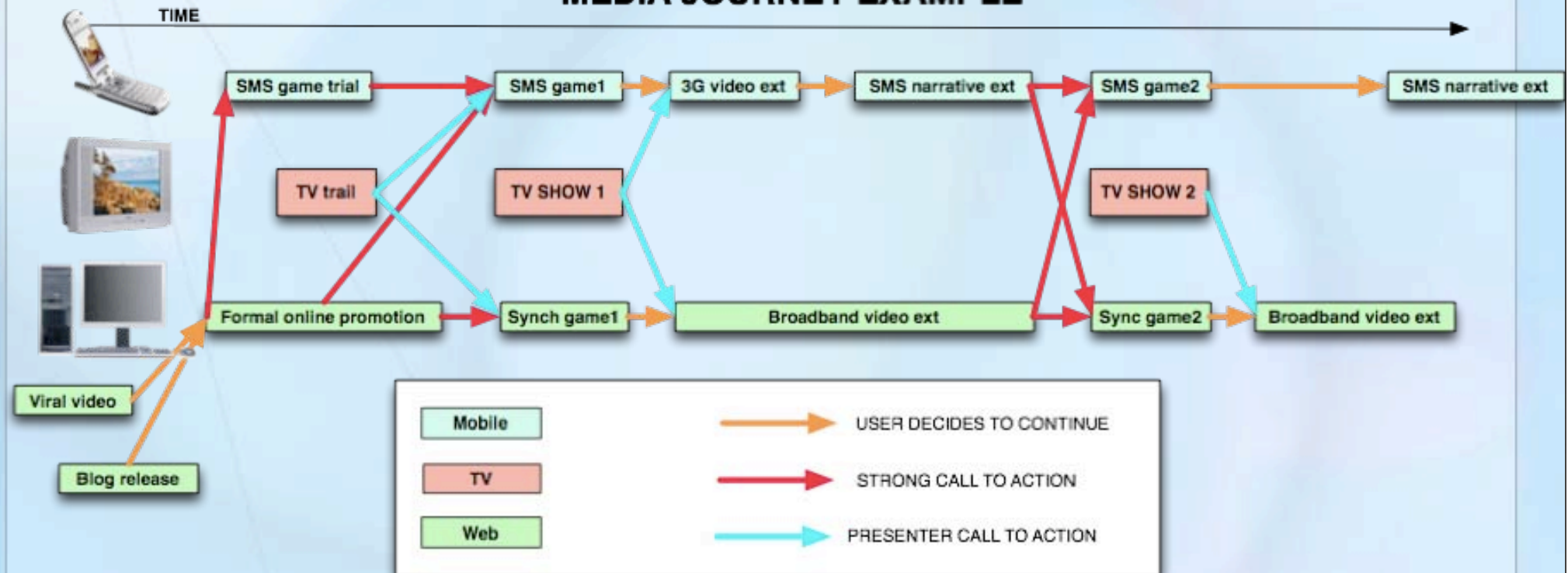
Ratings went up by 51%

The site logged 175,000 visits and over 3,000,000 page views.

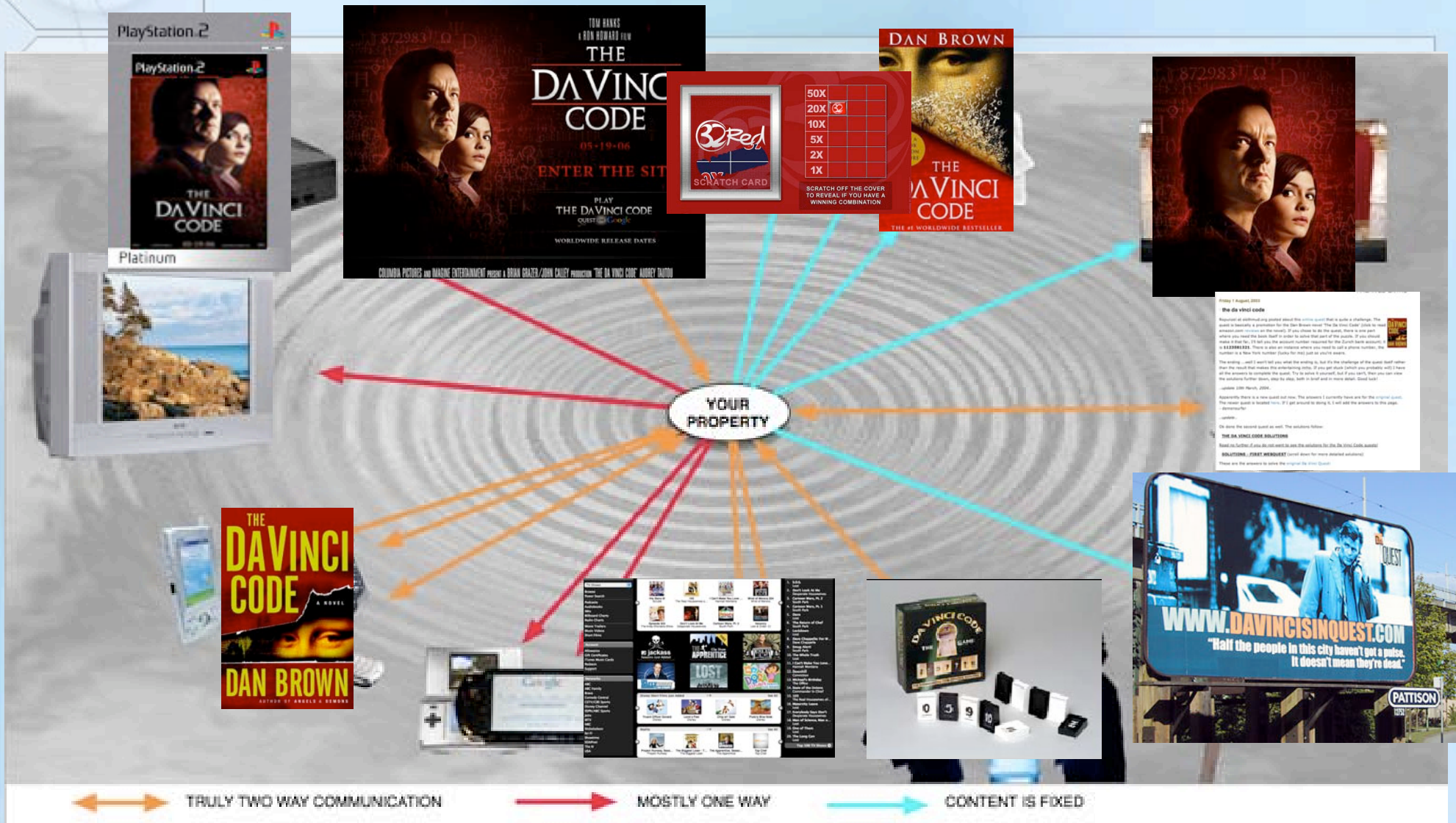
“After seven exciting rounds,
1,258 scene submissions and
over 124,000 votes and 30,000
comments, almost 20,000
L Word fans have collectively
created the world’s very first
Fanisode”



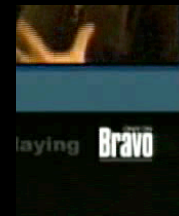
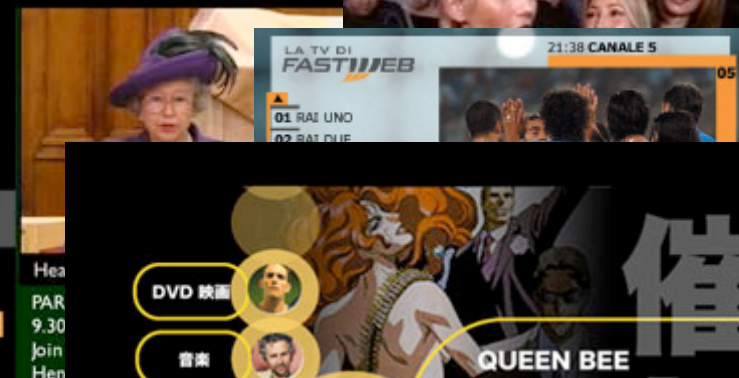
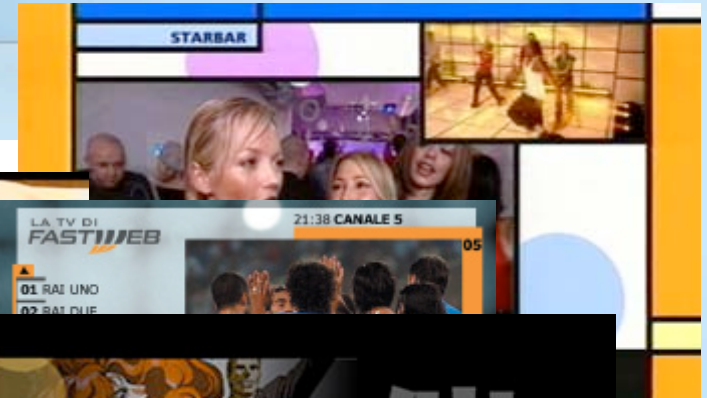
MEDIA JOURNEY EXAMPLE



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TV 2.0 - The IP video revolution



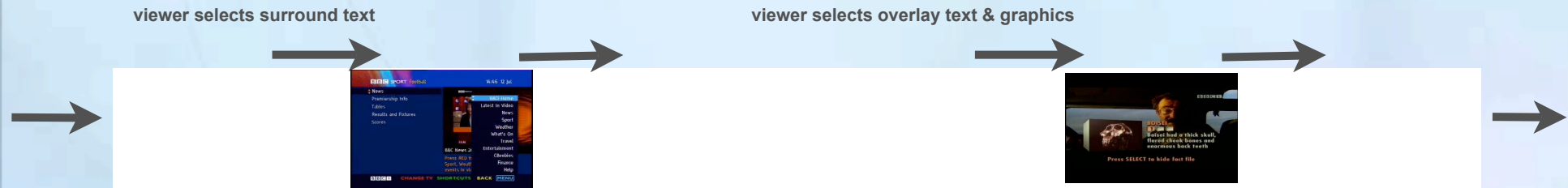
Guide to the diagrams

- a) The following moving diagrams describe video rich, multi-layered services that can be delivered to broadband/IP TV, PC or interactive mobile TV (or 3G) screens now or in the near term future.
- b) The content can be live, pre-record and/or user generated
- c) The black arrows are indicative of the users journey through the media, the media journey. → ↓



1 Static layers non-synch

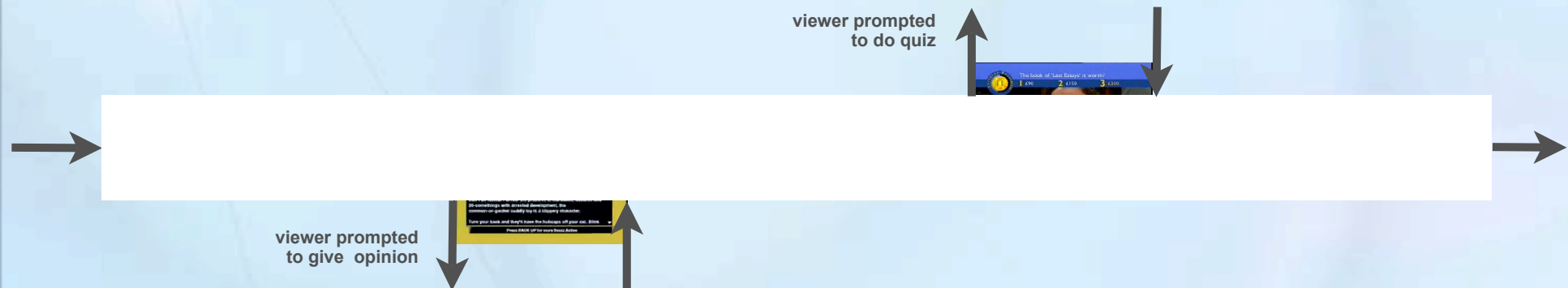
Text or graphic layers over main stream supporting linear narrative, viewer can access at any time during the story. Text/graphic perspectives, supplementary information, archive/moderated chat, sms feeds etc:
Example: Oscars, Blackwater



2 Static layers in-synch

Text or graphic layers (or on other platform) supporting linear narrative. viewer is compelled to interact at specific points in time. Text clues, quizzes, votes, audience forum, alternate viewpoints etc:

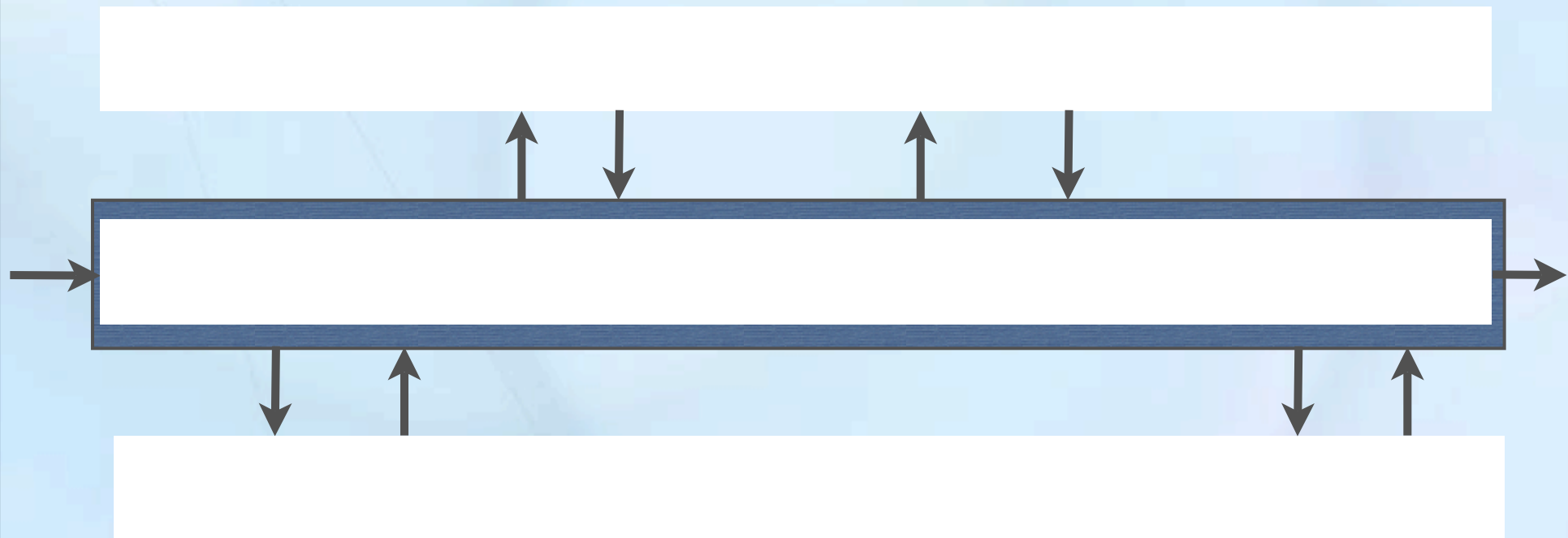
Example: Antiques Roadshow



3 Parallel Streams or Clips

Real time, alternate video or audio linked from the main stream (or on other platform) enhancing the linear narrative. Producer can lead viewer or allow free cross linking. Commentary, character insights, background info, gameplay etc: (broadcast schematic)

Example: Untold Beauty, Fame Academy



4 Multi-screen

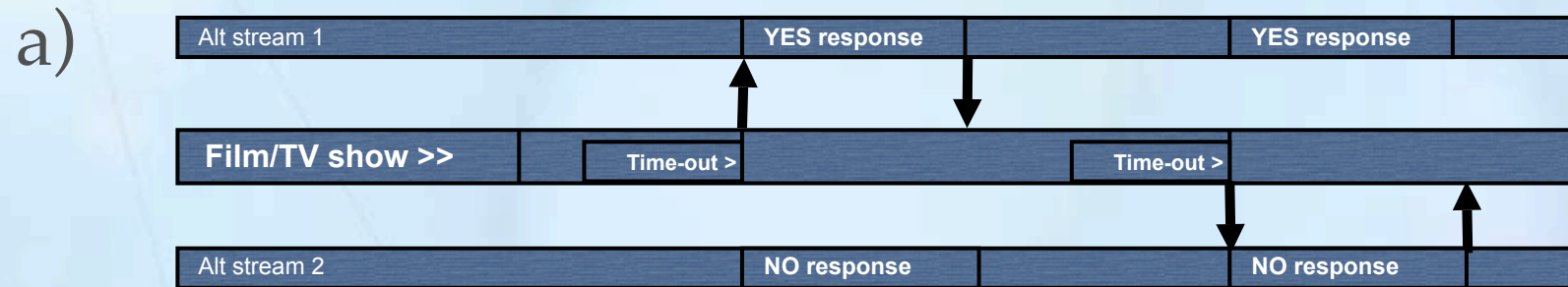
Real time, single screen (any platform) spatially positioned video linked from the main stream embedded in the linear narrative. Commentary as viewer or character insets, commentary, multi-views on events & locative story, alternate and/or parallel perspectives etc:

Example: Cult

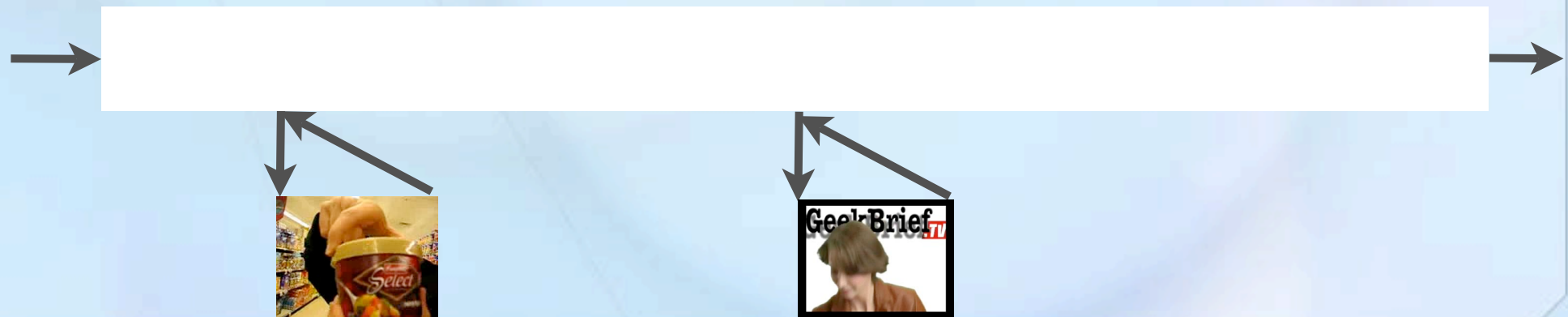


5 Parallel stream - video adventures

a) Simultaneous streams used to give impression of on-demand. Response video is based on countdowns to precise stream jumps. **b)** In a Digital Video Recorder environment the jump out can bring you back to the point you left off. Observation gameplay, more backstory, audience perspective etc:
Example: a) Mammals (b) L Word.

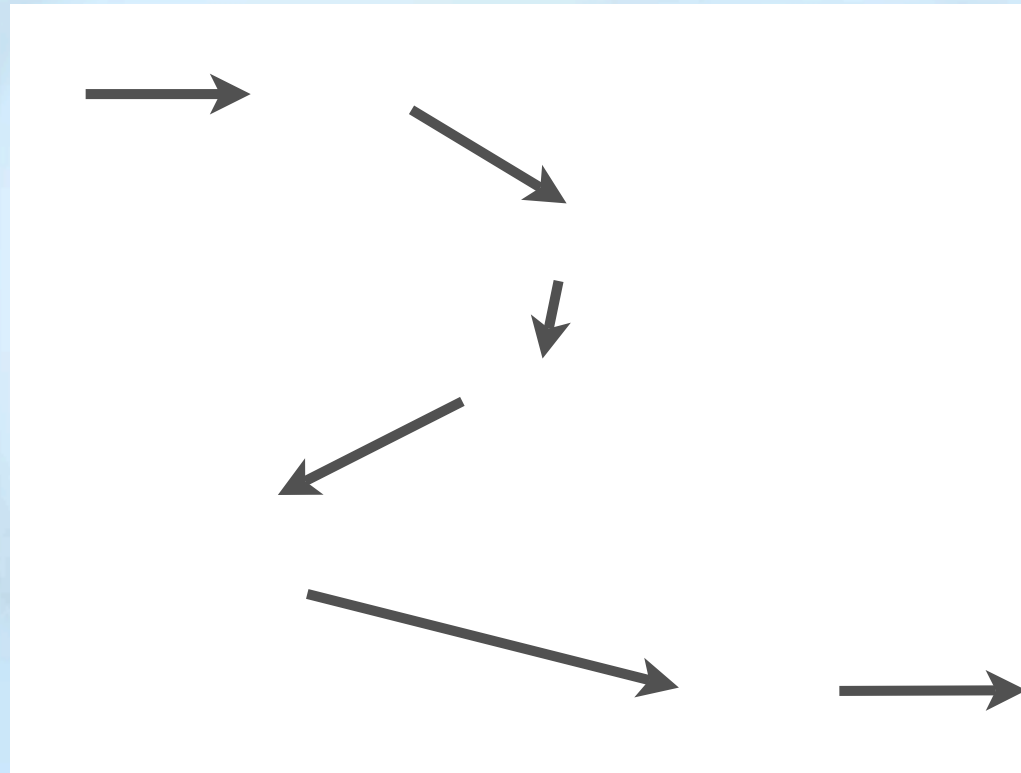


b)



6 Navigable segmented video

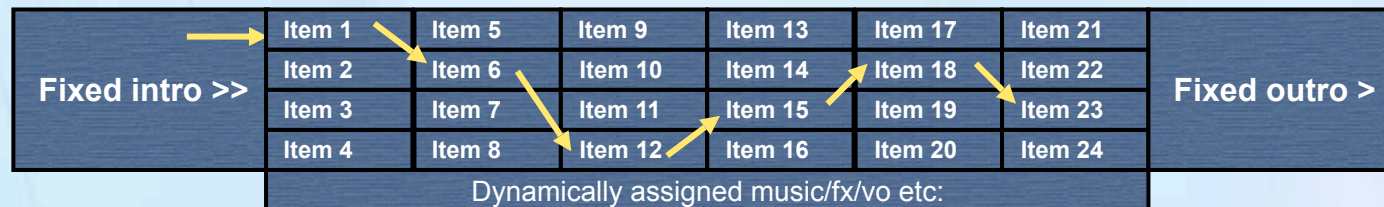
Moving between segments of a pre-constructed story world. There are many types of hierarchy and variations on paths around the clips. This allows viewer exploration and some routes can take viewer outside the 4th wall into viewer content and back to story for example. Gameplay can easily be built in. Example: X-Creatures



7 Self assembling video

Effectively the same as the previous but this is a programme that edits itself based on minimal viewer input. AI agents use 'editor' algorithms to dynamically, on-the-fly layer voice-overs, music and vision to create something unique for every individual viewer. At certain points interaction can be brought in.

Example: Planets



8 Video supporting game

PC and game console titles now use linear video sequences more and more to provide context and forward direction for the user. Some linking linear sequences are dependent on the state of the game so there is an element of previous forms, video played out is dependent on set of game engine criteria.

Example: ...

9 Game with embedded video

The technology is about at the point where alpha masked video characters can appear within the game engine. This provides a unique hybrid of free-form gameplay and a variety of insert character driven plot points to move the user forward.

Example: Myst Exile



10 Game replaces live action

Video becomes redundant as game engines create the story world dynamically. Not quite yet at photo realistic dynamic characters the narrative engines though are improving. Artificial intelligence can now drive emotion, narrative arcs, character development and production elements such as music, sfx and DOP styles.

Example: Indigo Prophecy, Final Destination



In summary:

- There are many ways beyond (single screen) linear that the video form can be delivered across mobile, pc and TV
- Appropriate multi screen, multi layer and multi path video will give your project USP in a crowded linear only market
- Cross-media types can be delivered simultaneously to the latest IPTV and broadband (mob/pc/tv) screens
- Viewer content, comment and annotation, an extra dimension
- Make the experience as personalized as possible

In summary: To attract audiences across the range of media delivered across this sea of devices and delivery channels:

- Audiences want to be able to push and pull their content without barriers
- Advertising will lead innovation and dominate even more in cross-media markets
- Professional producers will differentiate themselves from UGC by creating interactive cross-media, or multi-layer rather than mono-media
- Do not forget where the audiences are moving to

