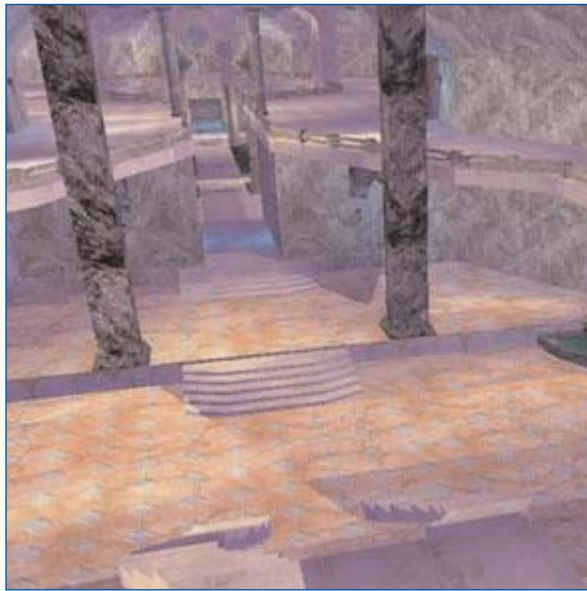
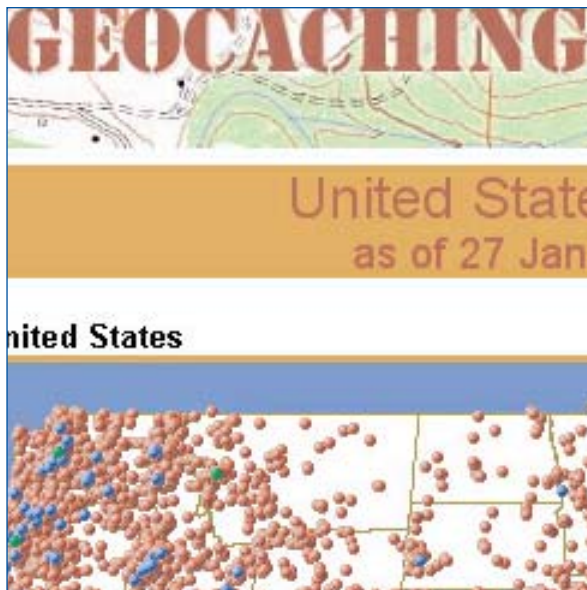


Technology and Daily Life:

A Spotlight on Entertainment



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Technology

and

Daily Life:

A Spotlight on Entertainment

Institute for the Future

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Author: Andrea Saveri

Contributors: Kathi Vian and Lyn Jeffery

Editors: Jean Hagan and Stephanie Schachter

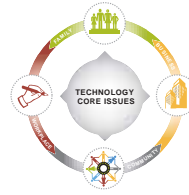
Producer and Art Director: Jean Hagan

Graphic Design: Karin Lubeck

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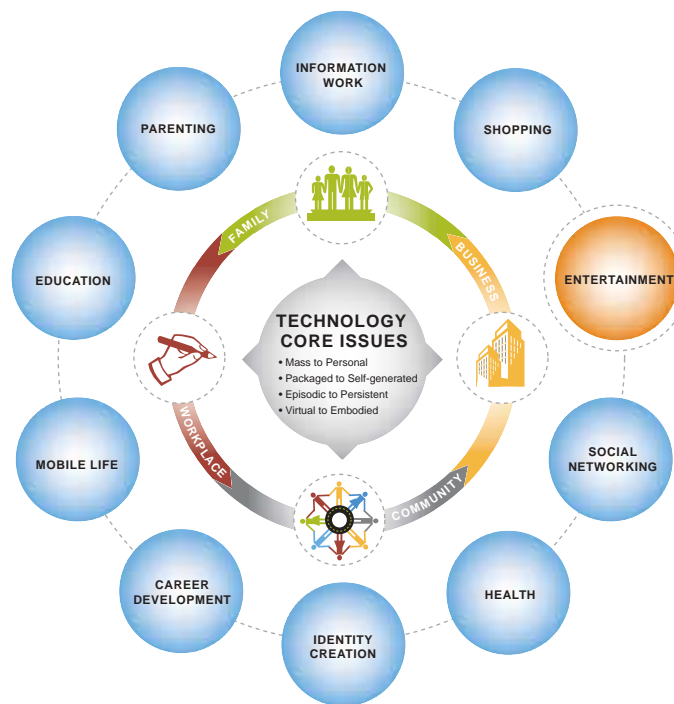
1. THE BUSINESS PROBLEM



New technologies are bringing about significant shifts in entertainment media that will alter the way businesses interact with consumers. Daily practices learned by consumers from new entertainment experiences will spill over into other domains of daily life—work, shopping, home management, and others. In many ways, the new entertainment media enable ways to play out future forms of daily practice in a safe context. For this reason it is important to examine how technologies may bring about change in the entertainment domain.

The new entertainment media in 2012 will be oriented around personal media that are generated by consumers rather than packaged and distributed by providers. This new entertainment media will also provide persistent experiences that do not disappear with a switch of a button but linger over the course of daily life. Touch points in the physical environment will embody entertainment and set forth a new relationship among consumers, entertainment, and their broader daily life activities.

A Technological Compass for Understanding Entertainment and Daily Life in 2012



Source: Institute for the Future

THE BUSINESS PROBLEM

The technology compass on page 1 provides a framework for examining the future of consumer entertainment. The companion report, *The Household Horizon: A Guide to Technology and Daily Life in 2012*, IFTF Special Report, SR-788 A, introduces the basic framework, provides more detail on the elements of the compass, and explains how it can be used to provide insight and anticipate future consumer practices, desires, and fears.

First, the compass framework allows us to examine entertainment as a specific domain of household activity (the domains are represented on the outer circle of the compass). Here we look at what entertainment means to consumers and how it fits into the broader flow of daily life? Second, by examining the impacts of four technology-driven shifts (in the center of the compass), we can anticipate future consumer practices related to entertainment. An understanding of these practices will highlight new desires and demands that could potentially broaden the entertainment market within households. This will outline a basic picture of new opportunities for business related to marketing and product development.

2. INTRODUCTION: WHY ENTERTAINMENT?



As new technologies such as sensors, wireless computing, flexible displays, and others support entertainment applications, householders will have the opportunity to interact with each other and the world around them in new ways. (For a more complete discussion of technological applications in the entertainment area, see *Connective Technology Clusters for Entertainment*, SR-782 F, a presentation from the IFTF Fall Conference 2002.)

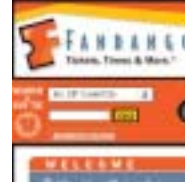
The entertainment domain is an important one to examine for two reasons. First, entertainment is an area ripe with innovative applications of new technologies that support innovative media forms. It is a domain in which users quickly shift attention away from the technology itself, allowing new cultural and social behaviors to emerge. This is partly because entertainment is a domain where individuals can experiment safely. They can learn new practices and have new experiences unencumbered by more traditional household and workplace values and expectations. For this reason, it is a good place to track some of the most extreme technological shifts.

Second, what is learned in the entertainment domain can ripple out to other household domains and life contexts, shaping the practices and expectations for interactions with people, social objects, and with aware environments. Young people entering the workplace and about to start relationships, families, and household life will carry some of the assumptions of technology and media practices to their whole lives. But which ones? A focus on entertainment, then, may provide insights on the future of workplace, public space, and new forms of consumer engagement.

AN IN-DEPTH LOOK AT ENTERTAINMENT

In order to answer these questions, IFTF conducted ethnographic interviews to understand the meaning and practices of entertainment for householders. Interviews averaged two hours in length and involved an interactive process of outlining work (paid and unpaid, including household work), non-work, and entertainment domains and related activities and their meaning in respondents' lives. We also reviewed our set of emergent connective technologies that will drive new forms of entertainment in order to identify the four most important shifts that will drive new forms of entertainment media (See *Eight Connective Technologies: Report and Forecast*, SR-754). Together this data presents a picture of where potential creative breakouts are likely to emerge in entertainment in the next ten years and specifically what kinds of practices will emerge and shape daily life.

3. ENTERTAINMENT IN HOUSEHOLD LIFE



Where do you look to find entertainment in household life? You might start by looking at traditional entertainment zones like consumer home entertainment systems or concerts, plays, and movies. But, this would miss many of the corners of household life where entertainment lives and many aspects of activities in other household domains that provide individuals with entertainment.

Our interviews reveal that pleasure and play were not exclusive to traditional entertainment activities. Indeed, many respondents described the excitement and fun they get out of their paid jobs, the mindless but rewarding satisfaction found in rearranging their furniture or vacuuming their apartment, and the luxury experienced when buying lipstick. In addition, interviews show that entertainment isn't always pure pleasure.

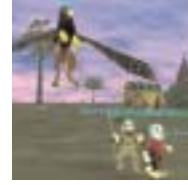
We asked interview respondents to list all the things they do in five categories: paid work, unpaid work, household work, non-work, and entertainment. We wanted to see how entertainment was different from and the same as activities in other domains, and if the domains themselves held special meaning.

We learned that to find entertainment in households, we needed to look across household domains (such as the ones listed above) and to focus on the attributes that characterize entertainment experiences. This is key to tapping into a broader entertainment market in the household. The following summarizes the core attributes of entertainment experiences and the forms of value that householders get out of those experiences:

- Direct connection to desire
- Creates discontinuity
- Interrupts routines
- Introduces the unknown
- Focuses on self

First and foremost, entertainment provides a direct connection to our core desires. It is a discontinuity in the typical flow of life. As respondents stated, entertainment is a “break from everything.” It sometimes takes us into the unknown or other realities by providing an “escape into another world.” Sometimes it “challenges me to think differently about my reality and expands my thinking.” Entertainment, then, is an important counterbalance to the obligations, assumptions, and experiences of everyday life. And finally, interviews discussed how entertainment is focused on ourselves. It was described as “extravagant” or something “that was done for me.” Additionally it was seen as a way to build relationships and have a shared experience. Even when we entertain other people we are getting something out of it for ourselves—if we didn't we'd call it work.

4. TEN DIMENSIONS OF ENTERTAINMENT ACTIVITIES



Individuals search for the core attributes of entertainment experiences in many parts of household life—shopping, family dinners, quiet time alone at home, a night out on the town, during a break at work, even looking up information on the Web. The interviews revealed that there are several important dimensions of activities that provided opportunities for realizing entertaining experiences. These dimensions are important for businesses to consider because they provide the broader context of how householders experience activities as entertainment and what kinds of things can comprise entertainment. It shows how there is much more beyond the entertainment event itself that is considered part of the entertainment experience.



THE EVENT

Watching a movie. Watching or playing a baseball game. Attending a party. Snowboarding down the side of a mountain. These are all examples of entertainment events. The event is the core objective or primary venue of entertainment experiences. However, as the other dimensions reveal, it is only one aspect of what is considered entertainment.

THE PROCESS

The processes related to events are important sources of entertainment value. The process of cooking or organizing photos into an album often creates a sense of meditation and repetitive rhythm that is a source of enjoyment, escape, and pleasure.

THE POPULARIZATION OF RESEARCH

Related to process, research is an important part of entertainment experiences. What restaurant should we go to? Which book will I read or country will I visit? What gear do I need to scale this mountain? What else can I learn about this actor from the DVD? With the advent of the Web, accessible information, and digital tools, the research process has become popularized. Using information tools to inquire, research, and investigate is an integral part of the entertainment equation for many householders. It becomes a problem solving exercise for those who enjoy this type of activity.

PRACTICE AND PERFORMANCE LEVELS

The satisfaction and reward of entertainment often comes from reaching specific levels of performance and skill. Whether playing a video game, solving the *Sunday New York Times* crossword puzzle, or surfing the big waves, householders commit to serious practice to get the full enjoyment out of their entertainment experiences. Several interview respondents described

how they felt they needed to put in a certain amount of hours of practice in order to reap the full rush of experience. Indeed, they “worked” on their entertainment to get the most out of it. Standards of performance come from individuals who set their own expectations of expertise, from peer groups, and also from entertainment service providers (in the form of levels of play). The challenge of reaching performance levels is an important dimension that sustains the value of the experience.

ENTERTAINMENT SPACES

Physical location shapes the quality and interactions for entertainment experiences. And, householders set up their household space to accommodate their preferences for where certain kinds of entertainment should take place. Some remarked how playing an online video game with strangers always takes place in the living room or den. This is also a good place to “talk trash” with your friends as they watch you play. Others enjoyed the solitude of their bedroom for a quick game of solitaire or other type of individual computer game.

ENTERTAINMENT TOOLS

The tools and equipment of entertainment create another important dimension that shapes the entertainment experience. Respondents researched the materials used to make snowboards and surfboards to find the strongest and most flexible boards. Upgrades of RAM or resolution improve the experience of games or photographs. Besides the output of entertainment tools themselves in creating the experience or event, the activities around tools and equipment is an important piece of the entertainment puzzle.

SHARING AND SOCIAL COMMUNICATION

Sometimes an entertainment experience comes to fruition in the company of others. This can take the form of real-time, shared experiences, like playing a group game, a dinner party, or watching a movie together. It also happens when discussing or evaluating an entertainment event after it has occurred. The abundance of communications channels and media provide a means of extending entertainment experiences through messaging, chat, phone calls, and documenting events with photos and videos. The purpose of post-event sharing ranges from opportunities to relive the moment (how good was the acting, the food, the quality of the image) to analyzing the event for learning and improving performance (dig in with your ski edges some more, alter your form just a bit for more speed, notice how you approach the hill too aggressively).

CONSUMING ENTERTAINMENT

Respondents distinguished between times when they were *entertained* from those when they created the entertainment. The distinction between active and passive forms of entertainment is significant because they each provide distinct way for householders to experience entertainment. Consuming passive forms of entertainment can require less energy and can provide a certain kind of relaxation, escape, and reflection. Going out to dinner, renting a DVD, or going to a movie or concert are some example of how an individuals entertainment is designed and developed for them.

CREATING ENTERTAINMENT

Householders also described the *act of creation* as an important dimension to what constituted entertainment for them. This takes many forms, from shooting photographs and making an album to creating personae or objects for a virtual community.

Creating entertainment experiences can require large investments of time and energy yet also provide householders with a sense of accomplishment, escape, and invigoration.

THE WORK OF ENTERTAINMENT

While respondents acknowledged and enjoyed working on their entertainment, there were times when the process, research, practice, communication or investment in entertainment tips the scale for householders and became drudgery. Endless email messages to coordinate plans for a movie slip from exciting to painful. Excessive service plans, complicated instructions, incompatibility of equipment, and other barriers can create tasks that become work for householders. Such forms of work can begin to degrade the entertainment experience by diluting the sources of core attributes mentioned above.

So how will future forms of entertainment provide value and meet the core desires of householders in 2012? And how will the practices developed around the new forms of entertainment media shape practices in other domains, or activity areas, of daily life? The next section will examine four core technology-driven shifts that will shape the future of entertainment.

5. KEY SHIFTS SHAPING THE NEW ENTERTAINMENT



The new entertainment will be driven by technology shifts that create new media forms for individuals, allow new forms of creative expression, and extend the variety of their experiences with other people, their imagination, information, and the physical world around them. This has happened historically with many new forms of technology. New media technologies have usually begun by imitating their predecessors, and only gradually developing their own styles and social practices. Early television copied radio's short programs, performed live, and sponsored by a single company; the practices of longer shows, recorded broadcast, and interspersed commercials came later. Likewise, the first video games imitated either real sports (e.g., Pong) or adventure games (e.g., Dungeons and Dragons); only later did developers invent entirely new kinds of games (e.g., first-person shooters, persistent multiplayer universes). Early rock music shows how technology could recast notions of creativity and consumption. Rock musicians manipulated the acoustic properties of recording studios to generate new kinds of sounds, while the growth of cheap transistor radios freed rock music from the parlor, and turned listening into a pervasive, ambient entertainment.

We anticipate that the media forms of 2012 are going to be characterized by four significant shifts.

- **Mass to Personal**—in which consumers appropriate mass media tools for their own personal expression.
- **Packaged to Self-generated**—where consumers create the entertainment experiences they engage in.
- **Episodic to Persistent**—in which entertainment experience are ongoing and have no clear starting and stopping point.
- **Virtual to Embodied**—which describes how information, images, and experiences will be embedded into physical objects and the physical world.

Understanding what forms these shifts can take will give us a picture of the new kinds of entertainment that will emerge over the next decade, new practices of householders, and new opportunities for business. We will provide an example of a form of media that illustrates the issues and insights associated with each shift.

FROM MASS TO PERSONAL

Blogging is a good example of how the Web is evolving from a publishing medium into a personal creativity tool. Traditionally, the Web has been a distribution medium for content created offline. Developers of sites like Blogger (www.blogger.com) are trying to break down the divisions between readers and writers, by radically lowering the technical bar for Web publishing. Blogs (short for Web logs) are written online, using tools accessed through a Web browser; as one site puts it, blogs are “instant publishing,” combining the simplicity and immediacy of instant messaging, and the broad accessibility of Web sites. Most personal blogs are essentially online diaries, sometimes devoted to specific subjects (travel, diets, and hobbies are all popular). The best-known blogs belong to political pundits, who comment on news stories, argue among themselves, and occasionally start new controversies (bloggers were the first to stir up controversy over Trent Lott’s remarks in favor of a Strom Thurmond presidency). These blogs are equal parts personal communiqué, broadsheet, and diaries: short, updated frequently, and full of hyperlinks, they are crafted to look like snapshots of what their authors are thinking and creating. Other blogs are collective enterprises: groups may use them to share information about a project, or relate their experiences with a new technology.

INSIGHTS

The example of blogging illustrates general qualities of the shift from mass to personal media. It also gives us some hints on new kinds of practices that will influence the way we do information work, manage social networks, create identity, and experience a mobile life.

First, blogging allows consumers to actively create and experience the art form. It is all about the consumer and his/her desire. Blogs represent personal voice and point of view—that is what attracts people to follow and read blogs.

Second, because blogs use hyper-linking and point readers to other people, Web sites, and resources, networking is very visible. Jumping into a blog site is like jumping into the middle of an active network of ideas and connections. This quality attracts and helps to maintain an audience, a sense of community, and a loyal following.

A third attribute of blogs that is indicative of personal media in general is that the lines between fiction and reality are blurred. Blog sites don’t necessarily have to be true. As a type of performance media, blog entries can be explicitly fantasy or hover around a fine line between fiction and reality. Blogs serve many purposes for both the creator and the reader.

And finally, blogging tools are very simple to use, making blog creation easy and pervasive. As more simple publishing tools are in the hands of consumers, personal media forms, like blogging, will flourish.

Watch for blogging and other forms of personal media to become commonplace ways for individuals to support social networks and activate swarms—for entertainment experiences or for other household activities. These types of media will also provide a new social platform for households and families to extend their communication zone and play out many daily life interactions and experiences. Watch for digital media such as music, video, and images to become a dominant and common form of personal expression in blog sites and other such venues.

FROM PACKAGED TO SELF-GENERATED

Fantasy sports leagues are a good example of the shift to self-generated entertainment media. In these leagues, individuals act as managers of professional sports teams. They pick players in live drafts and develop rosters for playing their team against other fantasy teams in their league. They then earn points for how their individual players performed in the actual professional games that are televised. For example, if you have Jerry Rice on your Fantasy Football Team, you get so many points when he makes another record-breaking touchdown catch. Several providers sponsor fantasy leagues including national sports leagues such as the National Football League (NFL) or Major League Baseball (MLB). Portals are sponsors too. Yahoo! hosts the league shown in this example. They provide storage and tools such as Java applets that do the statistical work that manages how the different players are doing and links to sports information on the Web such as ESPN.com.

The other aspect to this game is the constant e-mail among the players, or team managers. In fact, a critical part of the entertainment experience here is the banter about how their respective teams are doing, the trade proposals they make each other for players, and the general kibitzing about almost anything.

INSIGHTS

Self-generated media is important to watch because it is a way for consumers to move up the supply chain of media and content creation. Because of simple tools (like blog tools) or the easy to use Java applets in Fantasy Sports Leagues, consumers can participate in designing, distributing and creating their own media experiences. The real experience of Fantasy Leagues is the interaction among the various player managers—the player trading, email, and competition. This raises

another important attribute of self-generated media. The digital world becomes a vibrant place for all sorts of interactions like trading, creation or production, and spectating. In fact, there are new relationships between creators/players and spectators. Part of the experience in Fantasy Leagues is watching other players make trades or watching how players play their teams—such as who is on the bench or which quarterbacks get matched up.

The excitement of self-generated media stems from the ability to use tools that once were available only to professionals. This has shifted the balance of power in the creation of new media forms toward the end consumer.

FUTURE PRACTICES

Watch for new forms of spectating and the creation of audiences for self-generated media. Whether fantasy sport leagues or online games, the new media forms will provide new opportunities for individuals to observe and experience vicarious thrills. Self-generated media also provide a new form of celebrity. Imagine fantasy managers becoming known and respected in the world of fantasy leagues as they are in the actual sports world. Or imagine online personae, created by individuals generating their own fan base. With new gaming experiences such as The Sims Online, EverQuest, and others, new forms of celebrity will emerge and become a source of excitement and anticipation. Watch for individuals to make more bridges with traditional media as they develop new forms of self-generated media. Fantasy Leagues leverage the popularity of the NFL and MLB game broadcasts and sports programming. Look for this to happen in other areas. MTV's "Total Request Live" is one example in which user online chat about the show is broadcast in a portion of the TV screen fusing self-generated and packaged forms of media.

FROM EPISODIC TO PERSISTENT

Persistent entertainments never turn off, and even continue to play after you leave. The best example is massive multiplayer role-playing games (MMRPGs). With traditional video games, the game-world ceases to exist when the player stops playing; MMRPGs like EverQuest, Ultima Online, and The Sims Online, are persistent virtual worlds that continue to exist and evolve as players come and go. Sony's EverQuest, for example, has over 400,000 players, 70,000 of which are online at any given time, slaying dragons, traveling to cities, or trading with each other. Individual players acquire property, talents, and social identities over time. Indeed, sociability is built into the game. Many quests can only be done cooperatively, and players must participate in the EverQuest economy—making and buying goods, finding housing, trading with other players—to survive. (One economist estimates that EverQuest's economy is roughly the size of Russia's.) Finally, players' actions can permanently affect the virtual world: a player's property will exist even after they're gone.

INSIGHTS

The distinguishing feature of media that take advantage of persistent experiences is that the game parallels "real life." The game runs 24/7 and when players log off, the game worlds continue to evolve and grow. This is a major shift away from the periodic interactions of more traditional games. Games like The Sims Online and EverQuest are dynamic and everchanging. Players are confronted with new characters, new challenge and altered landscapes—much like real life. The game world evolves constantly, driven by the social behavior of the thousands of players that log in each day.

FUTURE PRACTICES

Watch for user-based markets to emerge within and around immersive and persistent experiences. EBay is one example of how a market itself is a form of entertainment based entirely on trading and market dynamics. Look for users to develop markets and systems of trade and barter around their favorite entertainment experiences. The persistent experience also opens up a new venues for spectators. As a passive form of entertainment, spectators may flock to immersive world to "watch" as their favorite character engages in battles or life challenges. Spectators may even communicate directly with game personae or characters offering advice or strategy, changing the nature of couch commentary.

FROM VIRTUAL TO EMBODIED

Geocaching is the example of the final shift from virtual to embodied entertainment. Geocaching is an adventure game that is played worldwide in over 140 countries. It is a combination of the virtual Internet world, physical place, and real world artifacts. It works like this— A founder creates a cache, which represents or holds a treasure, and posts the real-world location coordinates on a Web site. Seekers retrieve the coordinates to the cache site on the Web and use a GPS device to get within 20 feet of it. Then they use clues, hunting skills, special real-world skills (hiking, scuba diving, spelunking) to find the cache. Finally, they sign a logbook belonging to the cache, they recover the treasure, and leave a treasure for the next seeker.

INSIGHTS

Geocaching represents a new genre of entertainment media where the physical and virtual dimensions are overlaid one upon the other. The experience isn't about being in virtual space, however, it uses virtual space to launch an experience in the actual physical world. Because geocaching gets played out in the physical world, anything can happen. Weather, traffic, and people met along the way become part of the experience. It is self-organizing and emergent. It is not a designed gaming environment, but takes place in the same physical environment that everyone else inhabits. However, geocache players (or other players of similar games) have a new relationship to the physical environment because it is laden with new information and meaning.

FUTURE PRACTICES

In 2012 watch for individuals to gain skills in navigating physical and virtual dimensions as they engage in embodied forms of entertainment. The new physical environment version of the game-board will provide users a context for assimilating virtual interactions with physical-world interactions. Users will also develop skills and practices for placing linkages to the virtual world in the physical surrounding. Recall the use of the PortKey in Harry Potter's world. Wizards learned how to transform simple objects such as an old boot into the portal or bridge to the wizard world.

6. IMPLICATIONS: THE ESSENCE OF FUTURE ENTERTAINMENT



In summary, the entertainment hits of 2012 will be based on experiences that are intensely personal and self-generated, involve persistent worlds, and embody cyberspace in the physical environment. The new forms of entertainment media will contribute to blurring the traditional notions of household domains and how entertainment fits into the mix. Part of this is because the tools of everyday life, entertainment, and work are becoming interchangeable. Already we see the personal computer, cellular phones and other handheld devices as work tools, personal life tools, and entertainment tools. Looking at what tools consumers are using does not tell you what they are actually doing. The new tools and devices associated with new entertainment media will continue this trend. As you are calmly selecting your bananas from the supermarket aisle, the person standing next to you might be engaged in a quest to locate the magic fruit to combat a spell. Activities may appear to be the same but their meaning could be vastly different for different people. This sets up a fuzzy line between fiction and reality and stresses the importance of point of view and perspective.

Through the fluidity of everyday information and communication tools, practices that develop through future entertainment experiences will get translated to other household domains and activities. As individuals learn and experiment with the new personal, self-generated, persistent, and embodied entertainment media, they will translate new practices to their workplace and non-entertainment activities. This will be particularly important for the workplace where new forms of presence, distributed collaboration, and personal expression will be enhanced.

Finally, there are several key implications for businesses related to marketing and new product development.

IMPLICATIONS FOR MARKETING

- **Focus on leveraging distinctive points of view.** Marketers tend to focus on large consumer segments that are defined by age, gender, income, and life stage. Personal and self-generated media will make point-of-view a visible and distinguishing feature that identifies consumers. Rather than focus on large consumer segments, use the new media to identify consumer groups by point-of-view. This may mean tracking blog sites, observing or participating in online environments, or other immersive practices on the part of marketers.
- **Co-create continuous experiences with consumers.** Consumers are using the new entertainment media tools to live ongoing experiences. Think of ways that your brand and consumer communications can co-exist in such an environment. How can you set up an environment or context in which consumers help to create the brand, communications, and experience of your product? How can your message be delivered in a way that is experienced as ongoing and continuous rather than episodic? This may feel less controllable than traditional marketing communications that deliver consistent messages across multiple media.
- **Think of ways to target players who personalize mass events.** Understand how consumers use new media tools to personalize mass events and then support that process. This is a shift in thinking from targeting spectators at mass events. In many ways, fantasy sports players are personalizing mass events through their fantasy league play. How can this translate to other mass events?
- **Develop tools and processes for fusing physical and virtual campaigns.** Traditional market communications strategy focuses on running parallel campaigns in various media. The messages are consistent but

the venue or channel differs. With embodied media, think about fusing virtual and physical campaigns. Not running them side-by-side but layering one on top of the other. How can physical media or objects be launch points for virtual experiences? How can virtual experiences be layered on top of physical place and experiences in the physical setting, say the retail environment, the home, or the office?

IMPLICATIONS FOR PRODUCT DEVELOPMENT

- **Focus on promoting user customization.** In the next ten years, new entertainment media will offer consumers various opportunities to customize and create their own experiences, whether through online blogging, multiplayer games, or other forms. The practice of being able to develop personal media and create your own experience will become an expectation of consumers. Rather than designing products and services for mass customization, think of ways to build user customization, personalization, and experience creation into the product or service. Even a little bit of user control and creativity will go a long way toward creating satisfaction and reward.
- **Design for participants who “sell to their friends.”** New media will have a large degree of social communication as a basis for the entertainment experience. EverQuest and The Sims Online are two good examples of this, as are personal or professional blogging. New entertainment products and services should be designed to leverage consumers’ desire for engaging in social interactions and creating social goods. The trading and bartering that occurs in online games and fantasy leagues are good examples of how consumers develop complex social webs of interaction and transaction.

Design products and services that allow participants to interact and transact with their friends and social networks as part of the entertainment experience.

- **Develop products for persistent experiences.** The thrill, and addictive nature, of many new entertainment media comes from the fact that the experiences are ongoing and don't have a beginning and end. Traditional entertainment experiences are repetitive and episodic. This gives consumers an opening to keep their entertainment experiences separate from the rest of their lives. Persistent experiences become part of the daily practice of consumer's lives. Design products and services that leverage persistence as a way to remain an ongoing part of consumer's daily experience.
- **Include a digital experience in physical products.** The new embodied media allow virtual and physical experience to fuse together. How can your products and services leverage embodied virtual experiences to enhance the brand experience? This is a move beyond mere support of a physical product online.