## Prototype programming blocks for Kaleidoscope TV and MTV.

## R'TV 2.0 DESIGN QUADRANTS

Market Imperatives

Convergent IP | Franchise Exp./Ext. | Social Branding | Social Action

| Franchise \| Revenue | Virality \| Utility |
|---|---|
| **Crossmedia/Crossplatform** (franchise integrations across tv, web, print, brick or click and mortar, theatrical, game, app, etc.) | **Channel/Content Branding** (program block/strip design, interstitials, motion graphics, visual packaging, message augmentation, story tools, and media language experiences) |
| **Story Extensions/ Naturalized Marketing** (branded entertainment or sponsorship featuring product integration/ placement/development) | **Social Physics/Currency** (affective use of TV program and extended media to impact change in outlook, attitude, values and action of a social entity or group) |

Disposable Entertainment <----------> Actionable Enrichment

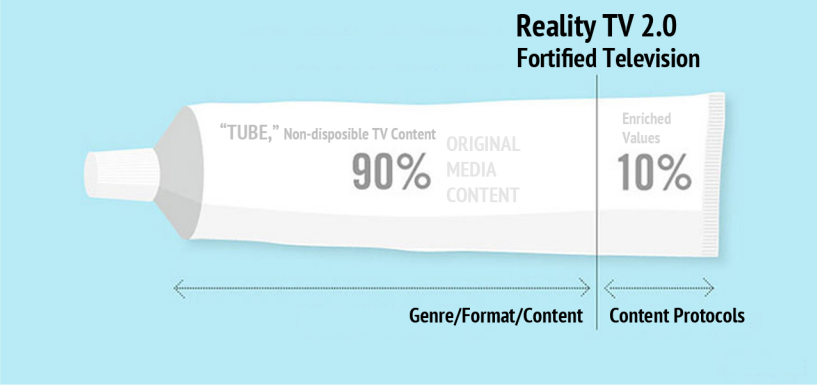
**1.0** **2.0**

# Reality TV 2.0: Next-gen Entertainment Design for Reality TV

Reality TV 2.0 models media specifications that address both format (technology, functionality, utility) and content (legibility, aesthetics, value-based controls), within a precept parallel to Web 2.0 -- its goal being the creation of media properties that supersede current "hard boiled" modes, towards a description of reality serving to improve "viewer-user-player" apprehension, attitude and opportunity, while also making device of personalization, visual communication tropes, cross-media, branded entertainment strategies, "social utilities," "social labeling," TV as model of role, choice and decision making, reality as creativity (vs. competition), reality as personal development (vs. personal gain), and more.

## What is "non-disposible" entertainment?

Reality TV offers a business model for low-cost story production using real people, in mostly staged circumstances, going through heightened but recognizable human experiences. The entertainment value of this content has decreased as production has increased, creating a glut of redundant, if highly iterated themes, with little or no knowledge effect for viewers. So how do we infuse the institution of reality TV, that has launched many media brands and celebrity platforms, with new ideas and content focused on illuminating the human condition rather than simply exploiting it...?




The conception of Reality TV 2.0 is in part borrowed from Web 2.0, which escalated the web from a network of static hyperlinked documents into rich, sharable, user-generated, and participatory content matrix. More importantly, emergent platforms heralded that anyone could not only access content, but engage in unprecedented audience reach, with metrics and production values once reserved for big media brands and budgets.

If we translate the "2.0" as a modifier for television design (the analog being disposible entertainment for TV "1.0"), we come across a new proscription for content design that affords both sustainable and actionable enrichment priorities. Of course you can still make TV that is entertaining, outrageous, button pushing, or just fun, without considering it's intrinsic merit or social relevance, but the argument is that reality TV doesn't effectively parse reality. It's another version of fiction, and the audience deserves more – story that improves the human experience.

And because of millenials (who seek value), convergence (which demands new business models), and discovery (which has become fragmented across media channels), new approaches to television design must consider how consumers travel across domains and platfoms, where consumption can supplant participation – so that a grander arc and purpose to media culture can be tethered to our information and learning systems, enabling our entertainment obessessions with vital enrichment.