TRANSMEDIA USAGE IN THE SELF-HELP INDUSTRY

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ABSTRACT. The paper explores how motivational speakers use different media in order to transmit their messages to their target audience by using transmedia elements. The analysis focuses on audience and market, media platforms and genres, narrative, world building, structure and extensions. The significance of the research is meaningful for journalists, media scholars and consumers, as it provides substantial insight into how transmedia storytelling and transmedia branding are experienced on different channels.

Key terms: *transmedia storytelling, transmedia branding, self-help, motivational speakers*

1. Introduction

As we live in a digital era, with numerous information and communication technologies, media is forced to transform itself and create new ways of communication with its target audience. People no longer use only a single medium to inform or entertain themselves, but multiple media platforms that create a bigger picture to the same story. Due to this digital evolution, numerous terms such as *transmedia*, *transmedia storytelling* or *convergence media* have come into focus for

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media scholars, producers, marketers or advertisers. The main idea behind the terms relies in the diverse media and multiple environments for expression.

The term *transmedia* storytelling was first coined by Professor Henry Jenkins in his 2003 essay *Transmedia Storytelling* where he described how Hollywood producers worked with game designers in order to produce a franchise that was delivered on multiple media platforms. In 2006, Jenkins better described the concept in his book *Convergence Culture* where he described transmedia storytelling as "stories that unfold across multiple media platforms, with each text making a distinctive and valuable contribution to our understanding of the world." (Jenkins 2006). In describing the concept, Jenkins (2006) argued that "each medium does what it does best - so that a story might be introduced in a film, expanded through television, novels and comics; its world might be explored through game play or experienced as an amusement park attraction."

Transmedia storytelling is therefore, a way of telling a story through multiple media platforms with each platform telling a different aspect of the same story. In his book, Jenkins focused on the *Matrix* movie in describing the concept, but throughout the years, many Hollywood entertainment franchises appeared and used transmedia storytelling.

The present paper examines how different media influence the way in which content is presented. In order to do so, we decided to focus on how motivational speakers transmit their message through difference channels such as their website, social media channels, blog, CDs, DVDs or seminars, trainings and conferences. It could be seen that the concept of transmedia narratives is often used by marketing companies in order to create a brand around a story and engage audiences in new ways.

Tenderich (2013) argued that brands that use transmedia storytelling directly encourage audience to participate and interact with the brand and not bombard them with unwanted messages. In order to create a successful campaign, several elements are required such as narratives, participation and brands (Tenderich 2013).

Jenkins (2006) argued that "there is strong interest in integrating entertainment and marketing, to create strong emotional attachments and use them to make additional sales." Numerous scholars and media professionals approached the concept of transmedia storytelling from different perspectives and angles.

2. Purpose

The aim of the present paper is to outline examples of how motivational speakers promote their ideas and self-help topics through various channels and how they affect their final message.

3. Literature Review

3.1 Short introduction into the self-help industry

The concept of finding the self and searching for personal well-being has expanded over the years in almost every area of our life: relationships, career, addiction, wealth or happiness. In 2012, the US self-development market was worth $9.84 billion including motivational programs such as books, CDs, audio books, motivational-speakers, seminars, workshops, infomercials, personal coaching, online education, training organizations and more (MarketData Entreprise 2012). The only study that marks the importance of self improvement in US showed a 9.1% decline in numbers since 2007, when the self-help industry counted $10.82 billion. The British self-market is small in comparison, but is growing fast as in 2011, the self-help industry was worth the publishers $92.3 million (Wilson 2011).

Coping with our inner self and discover our real emotions that make us be are the major themes encountered in many motivational programs. The concept of "fixing the self" convey people the idea that something must be done in order to become happier, healthier and

most importantly, acceptable for ourselves and for others. In their programs, trainers, counsellors and authors promise that relationship problems, career shortcomings or diseases can be resolved easily by understanding our deepest emotions and their origins.

Despite its long history, the genre received little attention for years, and it was not until 19th century that people began to realize the enormous effects of self-development. The self-help movement was launched by Samuel Smiles with his first successful self-help 1859 book called *Self-Help*. A political reformer, Dr. Smiles believed that people must rely on their own efforts in order to achieve their goals. As the American society was already embracing the individualistic concepts of Jefferson, the book became the first of its type that spread the concept even further into the Americans' minds. By trying to present the lives of successful persons, the author succeeded in creating the idea that everything is possible only by trying (Butler-Bowdon 2003, p. 2).

The book became an instant phenomenon and was sold in millions of copies, outselling *On the Origins of Species* by Charles Darwin (Reprobate 2013). Dr. Smiles also wrote *Happy Homes and the Hearts that Make Them* where he gave advice on helping one's self, how to live happily and the influence of the character. The author created a work that inspired the present writers. Not only he defined the importance of self-help, but he also created a link between self-identity and life success.

Most of the concepts of self-help had been described from many years, but the full birth of the modern movement appeared only in the early 1900s with the publications of Dale Carnegie's *How to Win Friends and Influence People* (1936), Napoleon Hill's *Think and Grow Rich* (1937) and Norman Vincent Peale's blockbuster *The Power of Positive Thinking* (1952).

Carnegie's book has remained one of the most successful self-help books ever published with over 5 million copies sold by 2008. The book currently occupies the forth position on Amazon, and many theoreticians from the field argue that its principles can be applied today (Reprobate 2013). In his book, Dale Carnegie presents several principles that can help the reader improve his communication skills. Techniques such as a) Don't criticize, condemn or complain; b) Fulfil

others' desire to feel important; c) Give honest and sincere appreciation are themes that make people believe that change is visible and possible by applying simple rules (Carnegie 1936).

The idea that changes are essential for humans became a theme embraced by many authors who at that time presented themselves more like "mere conduits of information, not experts in their own right" (Salerno 2006). Such books became a real success because they promised rapid changes, were rapidly available and contained ideas that one could not hear from a professor. Terms like *self-help, new age, popular psychology* or *positive thinking* wanted to re-establish the American values.

In 1967, the publication of the psychiatrist Thomas Harris *I'm OK-You're OK* transformed the way in which people perceived the movement. Salerno (2006) presented three aspects that Harris's book reshaped during that time. The book positioned the self-help publishing as an ongoing genre, it focused on the importance of relationships in the pursuit of happiness and most importantly, the author created the idea that people were *not* OK and the source of this unhappiness developed early in childhood.

Harris addressed his book "to people who are looking for hard facts in answer to their questions about how the mind operates, why do we do what we do, and how we can stop doing what we do if we wish". By applying the Transactional Analysis theory, proposed by Dr. Eric Berne, the author tried to describe how people are formed psychologically and how their personality is conveyed in their behaviour. The Transactional Analysis is the method by which a person affects another in different manners, either consciously or unconsciously, and the effects of the interaction are visible thorough paying attention to language. Harris (1995) saw the method as a key for the "mysteries of why people do as they do". Thomas Harris not only successfully accomplished his purpose with his book, but he also managed to position the psychiatrists on a favourable, new level.

Other popular self-help titles from the '90s are *Women Who Love too Much: When You Keep Wishing and Hoping He'll Change*, by Robin Norman (1985*), Co-dependent No More: How to Stop Controlling Others and Start*

Caring For Yourself, by Melody Beattie (1987/1992) and *Men are from Mars, Women are From Venus: A Practical guide for improving communication and getting what you want in your relationships*, by John Gray (1992).

The nature-nurture debate is presented by authors as trying to describe how several events from childhood constantly appear in our daily lives. Self-developmental books try to present the importance of understanding these issues and give solutions in order to create better relationships with others, but mostly, with ourselves. The idea that "life is difficult" resonates with the Americans who need solutions for their problems. Thus, the self-help books play a central role in managing people's self-difficulties.

3.2 *Motivational speakers*

Eric Thomas, Les Brown, Tonny Robbins, Nick Vujicic, Zig Ziglar or Arnold Schwarzenegger are some of the most successful motivational speakers who are known for their powerful messages transmitted to millions of people worldwide. According to the Market data Enterprise (2010) study "The U.S Market for Self-Improvement Products and Services", there are approximately 13.750 active coaches solely in the US, and more than 5000 speakers.

Contrary to traditional types of advertising such as books, audio books, CDs and DVDs, motivational speakers, trainers or counsellors develop self-help programs such as seminars, conferences, trainings, web seminars or workshops in order to promote themselves. The sales of the top 10 speakers were estimated to be $296 million in 2009. All 5,000 US speakers gained more than $1 billion per year (Marketdata Enterprise 2010).

Most of speakers promote themselves as motivational speakers, coaches or personal development trainers and attend major events targeted to people interested in self-development such as TEDx. Coaches also play a distinctive role in the self-help industry. According to International Coach Federation, there are more than 22,000 members "focused on

advancing the coaching profession." In order to promote themselves, the motivational speakers and coaches found a new way to transmit their messages to large audiences by turning to television. Not only they appear in several TV shows, but they also started to host their own.

3.3 Transmedia storytelling

Transmedia narratives or *transmedia storytelling* are forms of communication that rapidly spread during recent years in domains such as entertainment, education, marketing, advertising, organizational change and activism. The term *transmedia* refers to an idea that is presented on multiple media platforms and that leads to the creation of different aspects of the same idea. This often occurs because each platform includes new perspectives and approaches towards the same idea (Moloney and Adrienne 2011).

The term *transmedia* was first coined by professor Marsha Kinder is her 1991 book where she referred to *transmedia intertextuality* when analysing how narratives for children change depending on the medium presented. Kinder (1991) found "a fairly consistent form of transmedia intertextuality, which position young spectators (1) to recognize, distinguish, and combine different popular genres and their respective iconography that cut across movies, television, comic books, commercials, video games, and toys; (2) to observe the formal differences between television and its prior discourse of cinema, which it absorbs, parodies, and ultimately replaces as the dominant mode of image production." Kinder's findings were of greater importance because it posited for the first time the idea of transmedia, and the role that multiple media have on the same product. Intertextuality is often related to transmedia because it proposes that "one text is necessarily read in relationship to others and that a range of textual knowledge is brought to bear upon it." (Fiske 2009).

Therefore, a text not only can be presented on multiple media platforms, but its core messages are always linked by intertextuality. Nevertheless, the concept of transmedia storytelling (TS), also referred

to as transmedia narratives was put forward by Henry Jenkins in 2003 in an article entitled *Technology Review* (Jenkins 2003) where he argued that media industries should focus much more on presenting content "across the media" in order to "motivate more consumption." The concept of TS was further developed three years later in the book *Convergence Culture: Where Old and New Media Collide* where Jenkins (2006) described the term as "stories that unfold across multiple media platforms, with each text making a distinctive and valuable contribution to our understanding of the world."

Based on the concept proposed by Jenkins, Benchmann Peterson (2006) described TS as *cross media* seen as "the communication of an overall story, production, or event, using a coordinated combination of platforms." In his study, he also showed that Internet has an essential role in how content is presented to both media organizations and its users and should be seen not as a network, but as a platform.

Scolari (2009) argued that transmedia storytelling refers not only to the expansion of media platforms, but also to language (iconic, indexical, verbal, textual etc.). He also presented the idea that each media must present a separate idea so that "the story that the comics tell is not the same as that told on television or in cinema; the different media and languages participate and contribute to the construction of the transmedia narrative world."

Numerous authors (Gambarato 2013; Boumans 2004; Petersen 2006; Scolari 2009) argued that the concept of transmedia storytelling generated numerous terms that can either be synonyms or refer to other aspects of transmedia. Boumans (2004) tried to make a difference between *cross-media* and other terms such as *multimedia, interactive media, multiple media, multi-platform, integrated media, convergent media* and *hybrid media*. He defined *multimedia* as digital information with text, image or sound that can be trasferred on cable, telephone or CD-ROM/DVDs, while *interactive media* refers to "digital media asking for action from the user." *Multiple media* is described as "the use of more than one medium", *multi-platform* as "the use of more technical platforms to levy a message across more devices", *integrated media* as "media that

are integrated in one system for distribution to various platforms" and *convergent media* as "media which are based on the same technical protocol." The author also presented the concept of *hybrid media* decribed as "the distribution of the same content using a combination of analogue and digital media."

Scolari (2009) points out other "concepts such as "cross media" (Bechmann Petersen, 2006), "multiple platforms" (Jeffery-Poulter, 2003), "hybrid media" (Boumans, 2004), "intertextual commodity" (Marshall, 2004), "transmedia worlds" (Klastrup and Tosca, 2004), "transmedia interactions" (Bardzell, Wu, and Bardzell Quagliara, 2007), multimodality (Kress & van Leeuwen, 2001), or "intermedia" (Higgins, 1966)" that can be found related to the transmedia storytelling.

It is important to note that the concept of transmedia storytelling is not new but it is rooted in the Middle Ages when Jesus presented the Christian stories to numerous illiterate people (Jenkins 2006). Pincus-Roth (2009) traced its history more appropriate to the present time and referred to the work of Charles Dickens in the 1800s. Nowadays, numerous Hollywood franchises appeared that use the concept of transmedia and include movies, books, games, albums and other media platforms that each constructs a different approach to the same story. Nowadays, transmedia narratives can be found in comedies (*High School Musical*), thrillers (*24*), fantasy movies (*The Lord of the Rings, Harry Potter*) or reality shows (*Big Brother*).

One of the most successful transmedia campaigns was launched in 1999 with the 'mockumentary' feature film ***The Blair Witch Project*** based on a story where three student filmmakers dissappeared in a forest near Burtkitisville while making a documentary on 'The Blair Witch.' The campaign was based on a webpage where audience could depict documentary footage that were included in the movie and people could investigate the dissappearance of the students. Not only this, but they also had the possibility to read files, document on missing persons and on the witches that supposingly appeared in the last century. The movie managed to become a blockbuster for the period gaining $248,300,000, even thouth it was launched only one year later after the

marketing campaign. Because of its huge success, five comic books, three PC games, a novel, and a sequel to the film appeared by 2000. Moreover, during 2000-2001 a series of eight novels also appeared. (Velikovsky 2013).

In the late 1970, blockbuster franchises such as *Star Wars*, *Superman* and *Star Trek: The Motion Picture* appeared and drew attention to the role of transmedia storytelling. Because of the success of the phenomenon, media organizations grouped toghether to create new media franchises. For instance, Walt Disney Company owns the ABC television network, ESPN cable network, the Disney Channel, SOAPnet, A%E and Lifetime, 277 radio stations, music and book-publishing companies, Disney mobile, film-production companies (Miramax, Touchstone, Walt Disney Pictures) and Pixar Animation Studios. It can be seen, that the company includes different platforms, and notably, different audiences in order to both create and promote a story (Free Press 2013). Derek Johnson argued in his book *Learning to Share – The Relational Logics of Media Franchising* that "media franchise shapes how analysts, executives, creators, and popular audience each imagine the media industries in the contemporary moment." (Pereira 2011).

For Jenkins (2006), one good example of transmedia storytelling is the brand around *The Matrix* which is an "entertainment for the age of media convergence, integrating multiple texts to create a narrative so large that it cannot be contained within a single medium." TS affects not only texts, but includes new ways of perceiving the product and consuming it as people have the possibility to develop new skills depending on different media platforms.

3.4 Characteristics of the TS

Scolari (2009) emphasized in his work that transmedia narratives have two major characteristics: the story is told by using multiple media platforms and the existence of prosumers that collaborate to the narrative world. In this context, Scolari defined prosumers as the consumers who also become producers of the narrative content.

von Stackelberg (2011) argued in his thesis that transmedia narratives require its users to both view the content of text, images and other forms of information presented and process the informational clues needed to navigate through the narrative. Despite these characteristicts, Jenkins (2009) identified 10 core principles of transmedia:

- Spreadability – refers to the fact that user have the capacity to further spread the media content with the use of social networks.

- Drillability – refers to the idea that users can go deeper within a narrative in order to understand its complexity.

- Continuity – refers to the result that is similar and continuous across multiple media platform.

- Multiplicity – allows fans to experience characters and events in different circumstances that may be contradictory.

- Immersion – presents the idea that consumers can immerse themselves in a fictional world and forgetting about the real one.

- Extractability- refers to the ability of users to take aspects from the fictional world and include them in their real world.

- World building – the ability of creating one world based on individual stories that exists on multiple media systems

- Seriality – the ability of separating one story into many stories that can be experienced on different media platforms

- Subjectivity – refers to numerous perspectives of the same story that can focus on different perspectives.

- Performance – refers to user who can provide user-generated contents that can be part of the transmedia narrative.

Jenkins also argued in his book that transmedia narratives should allow new character background, new plot development, the introduction of new characters, avoids contradictions and and creates a unique experience across all media.

The Producers Guild of America expanded in 2010 these codes and added the role of the transmedia producers who is "the person responsible for a significant portion of a project's long-term planning, development, production and/or maintenance of narrative continuity across multiple platforms, and creation of original storylines for new platforms (Gambarato 2013).

Abbott (2005) argued that there are many similarities of transmedia content that help consumers better engage in the stories such as: characterization, motivation, links between cause and effects, and the appearance of micro- and macro- plots.

3.5 Transmedia Branding

After the World War II, consumers have been bombarded with numerous advertising messages that had the purpose to manipulate the user in buying the product. During recent years, however, consumers started to associate the advertising industry with a bad behaviour as people can become aggressive when faced with new ads (Tenderich 2013). Transmedia branding was seen as a new approach in engaging people with the brand, in a way that consumers can create, modify or select the content they choose and a greater responsibility is put on the consumer (Tenderich 2013).

Some brands managed to create fictional characters with the use of ads, video games, social network profiles or web videos. P&G's Old Spice campaign managed to become a real success with over 20 million Youtube views in three days. The videos were largely spread by the consumers who even created parodies that were posted on Youtube (Tenderich 2013). Coca Cola created a fictional world called the *Happiness Factory* in order to associate the brand with the concept of happiness (Makhija 2013).

TV shows and movies also use transmedia marketing strategies. *Doctor Who* TV show produced by the BBC created mini-episodes called TARDISodes that could be accessed by fans only via mobile phones or Internet download (Perryman 2008). The ABC television series *Alias* also expanded its story with the creation of two alternative reality video games (Örnebring 2007). *Ghost Whisperer* television series produced by CBS created a transmedia campaign based on online games, books and web series that present the perpestive of the ghosts that appear in the TV show (Pincus-Roth 2009).

Jenkins (2006) argued that "there is strong interest in integrating entertaiment and marketing, to create strong emotional attachments and use them to make additional sales." Buckner and Rutledge (2011) stated that there are three main reasons to use transmedia storytelling for marketing and branding: persuasion, audience construction and financial impact. They argue that TS "allows you to: 1) deliver a clear and memorable message that engages the brain at all levels; 2) use the distinct properties of different media distribution channels to reach and engage different audience segments with different points of entry; and 3) creating mutually-reinforcing channels as you tap into the power of audience participation."

Buckner and Rutledge (2011) theory is based on the link between marketing and story. They believe that storytelling is an ancient art and people have the natural ability to tell stories. Based on these ideas, they cite numerous study in the domain which state that people better remember the messages included in a story structure. Stories also activates our sensory brain, thus people's senses.

Michael Margolis, President of *Get Storied* also emphasize the importance of having a story behind a brand "It's fundamentally about the story and how you can package the story in a way that other people can identify with." In his 2010 interview, Margolis continued to say that "If people can locate themselves inside your story, then the need to persuade or convince or sell people on anything disappears." (Fahle 2011).

3.6 Elements of Transmedia Branding

Tenderich (2013) argued that successful transmedia campaigns share common design elements such as: narratives, participation and brands. Narratives is based on the idea that stories must engage people and bits of stories must be presented on multiple media platforms. Moreoves, narratives is linked with the media in the sense that "a narrative cannot exist outside a medium."

The author refers to participation as a key element of transmedia branding in the sense that a successful transmedia campaign must make people want to get involved in the story. When referring to brands, the idea is that in the end, people buy the brand, not the product.

4. Research Questions

The following research questions have been put forward:

1. What media channels are used by motivational speakers to promote their messages to the target audience?

2. What types of messages are used by motivational speakers in promoting themselves on several media channels?

5. Methodology

In order to reach the aim of the paper, we decided to use a qualitative research method: the content analysis which combines both qualitative and quantitative techniques. Anderson (2004) argues that analysis is "a process of thought" that helps finding the "relationships between different variables in the situation" (p. 169). In doing so, we created a grid analysis that helped us decide between several options, but it also helped us in taking into account different factors important for the analysis. The grid analysis contained codes which Miles and Huberman described as "tags or labels for assigning units of meaning" (Anderson 2004, p. 173).

The grid analysis included categories such as Speaker, Presentation, Title, Topics, Website, Social Media, Transmedia promotion. The last category included media channels such as websites, CDs, DVDs, audio books, mobile applications, magazines, digital downloads, ebooks, podcasts, videos, online courses, radio/TV shows, movies, cosmetics, accessories, medication, calendars and others.

It is important to mention that the research is part of an larger ongoing analysis, therefore the major conclusions cannot be drawn. However, we first created a list of motivational speakers from US and Europe and identified how they promote themselves through the use of transmedia. If they used several channels of promotion such as books, seminars, through an online website, social media accounts, TV talk-show or magazine, we further analyzed the messages and how they were promoted on each of their channels.

6. Data Analysis

The present reseach paper analyzed 20 motivational gurus by taking into account their message and how they distribute the message media channels. The grid analyses showed that motivational speakers use transmedia in order to address their main message which deffer depending on their branding strategy. The 20 motivational gurus analysed within the present paper are: Allan and Barbara Pease, Tony Robbins, John Gray, Eric Thomas, Les Brown, James Arthur Ray, Jay McGraw, Eckhart Tolle, Zig Ziglar, Jack Canfield, Laura Catherine Schlessinger, Paul McKenna, Deepak Chopra, Nick Vujicic, Arnold Schwarzenegger, Wayne Dyer, Jim Rohn, Robin Sharma, Brian Tracy, Dave Ramsay

6.1 Main presentation

The 20 motivational speakers/authors/trainers use branding in order to define and differentiate themselves from other personal development gurus. In presenting themselves they use titles that are focused on their main message such as:

- Body language expert
- Mr. Body Language
- World's best known communication authors

- Life coach
- Expert in leadership psychology
- Philanthropist
- World's leading motivational speaker
- Best-selling author
- Evangelist
- Internationally renowned author and speaker
- Entrepreneur
- Professional speaker
- Success Expert
- Relationship expert
- Speaker and author etc. (Pease International 2016), (TonyRobbins.com 2013), (Marsvenus.com 2016), (Les Brown 2016).

6.2 Main Topics

By defining their role within the industry, most self-help gurus focus on addressing at least two main topics such as: leadership, sales and negotiation, communication, body language, relationships, health and fitness, business and workplace and carreer, motivation, public speaking, book writing, lifestyle advice, time management, spirituality, personality, positive thinking, stress management or fashion.

Depending on their experience in the domain, they try to focus on as many fields as possible in order to address to more people such as Brian Tracy and Tony Robbins who use transmedia in order to focus on at least 7 self-help topics. The most used topics by the self-help gurus are related to health and business and career, followed by motivation, personality and positive thinking.

6.3 Transmedia usage

The most used media channels by the authors and speakers in order to promote their message are: **website**, **books**, **CDs**, **DVDs**, **online articles**, **audio books**, **videos, online courses, TV shows, and**

motivational seminars There is a high tendency towards other online media products such as podcasts, digital downloads and mobile applications which are used especially on websites that address multiple self-help topics.

It is important to mention even though self-help authors or/and speakers focus on one product such as books or events, all authors use websites in order to promote and sell their products. All websites have eCommerce platforms for selling products to a worldwide audience, however, the website is not designed solely for selling merchandise.

For better outlining their purpose, motivational gurus include online articles in the Blog section such as *6 Tremendous techniques for making a positive impression, Have you made someone feel important today?* or *5 Winning Body Language Strategies That Give You the Edge*. (Pease International 2016).

Videos are mostly included in the self-help websites and they portray the speaker/author and his main message towards the online audience. Videos are short and focus on promotional messages regarding what the audience can find within the website, the main topic of the website or the purpose of the website. Even though video and audio streaming services have become more popular, they still sell physical copies such as CDs and DVDs. However, a tendency towards digitalization can be seen through the creation of ebooks, mobile applications and digital downloads.

6.4   *Social media and the self-help industry*

Within the marketing strategy, motivational authors and speakers include communication through newsletters, social media accounts such as Facebook, Twitter, YouTube, LinkedIn Pinterest or RSS feed, but also e-commerce techniques in order for their products to be purchased online.

7. Conclusions

The analysis showed that all motivational speakers analysed use transmedia in order to present the same self-development messages. In the digitalized era, having a website that includes information regarding the speaker/author and his products is essential, but it cannot be the only medium of communication with the target audience. By applying transmedia branding techniques such as narrative, participation and brand, motivational speakers and authors create a successful promotion.

Each speaker and author has his own story behind his approach. Whether he is an inspirational guru such as Les Brown or Eric Thomas, or a relationship expert such as John Gray, all of them include storytelling into their transmedia message. By emphasizing their knowledge in the domain and their personal experience, the well-known speakers and authors understood that success can be achieved if they manage to address the same topic through various channels such as: websites, social media channels, books, seminars, CDs and DVDs.

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