

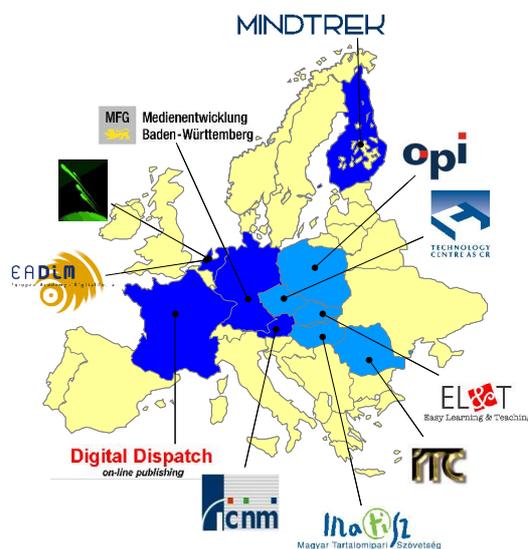
# Cross-media

## E-Content Report 8

an integrating report by

**ACTeN**

## Anticipating Content Technology Needs



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**ACTeN**  
Anticipating Content  
Technology Needs



## About this report

This report is an E-Content Report delivered in the context of the EU-funded project ACTeN (Anticipating Content Technology Needs).

ACTeN aims at stimulating the development of a European e-content industry by monitoring the digital media market and by transferring know-how in Europe. As such, ACTeN detects new developments in e-content research and industry and disseminates them to interested parties working in the e-content industry or in related research.

ACTeN disposes of four "instruments" allowing for this transfer:

- continuously monitoring market innovations and publishing them in a monthly newsletter,
- facilitating expert discussions in 18 business roundtables Europe-wide,
- demonstrating best practices in 10 scouting workshops Europe-wide and
- looking into the future in 2 international scholars network conferences.

As a result of these activities and together with the help of a number of experts ACTeN provides with its E-Content Reports an overview and analysis of several e-content areas which emerged to be of significance for the e-content industry across Europe. Among them are E-Learning, Mobile Content, Cross Media and the Internationalisation of the content industry.

If you want to stay abreast of EU-wide trends in the e-content industry then subscribe to ACTeN's newsletter at [www.acten.net](http://www.acten.net), which informs you about the upcoming E-Content Reports. They are available in printed form as well as electronically from the ACTeN website as downloadable texts. For your convenience, the electronic versions of the E-Content Reports are also linked up with relevant other information sources on the ACTeN site, thus providing an as broad coverage of the area at stake as possible.

## **Cross-media**

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### **Contents**

Introduction.....	4
Competing terms .....	4
Short history.....	5
The digital content chain.....	6
Technology.....	7
Non-technical drivers.....	8
Applications.....	9
Print and publishing.....	9
Broadcasting.....	9
Gaming.....	10
Market Communications .....	10
Marketing.....	10
E-Learning.....	10
Tourism .....	10
Business models.....	11
Marketing and cross media.....	12
Is there a future for cross media?.....	13
European perspective.....	14
New members countries and NAS.....	15
References.....	16
General.....	16
On the ACTeN-Site ( <a href="http://www.acten.org">www.acten.org</a> ).....	16
About the author.....	21

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## Introduction

The term cross-media is not unequivocal. It means something different in various disciplines. Yet there is a common core. In printing and publishing it usually means the use of multiple media for making the content more accessible. Publishers sometimes add a CD-ROM to a book production in order to make the full text searchable. In an Internet production cross-media is a term to reach efficiency on more than one technical platform or make the process scalable to large amounts of people or screens scalable to the size of the equipment. In marketing the term cross-media is confused with 'cross-channel', the use of multiple distribution channels (bill boards, print advertisements and television advertisements). But cross-media has also penetrated in e-learning and tourism.

So it is hard to come up with a definition for the term cross-media. Yet the term can be described by four criteria:

- Cross-media involves **more than one medium**, ranging from analogue and digital media or digital media only, which all support each other with their specific strengths;
- Cross-media aims at an **integrated production**;
- Cross-media content is delivered/accessible on a **range of devices** such as PCs, mobiles, TV set or set-top boxes;
- The use of more than one medium needs to support **one theme/story/one purpose/one goal/one message**, depending on the type of project;
- Cross-media do not just exist by the juxtaposition of different devices and platforms, but finds it relevance when the common message/story/goal is spread on the different platforms and when the supporting interaction takes place on these different platforms.

Essential to the concept of cross-media is that there are more than one media/distribution devices involved, which support the central theme of the project from their own strengths.

In this report we will present a short history, the impact on the content production chain, the application fields, the technology, business models and discuss the future of cross media.

### Competing terms

A number of terms are often used as synonyms to cross media, below we will define them in order to better clarify their differences.

#### *Multimedia*

Digital information with integrated media types (text, image, sound) to be transferred by one carrier (CD-ROM/DVD, telephone, cable), to be used interactively.

*Interactive media*

Digital media asking for action from the user.

*Multiple media*

The use of more than one medium.

*Multi-platform*

The use more technical platforms (transcoding, sending, accessibility, programming issues) to levy a message across more devices.

*Integrated media*

Media that are integrated in one system for distribution to various platforms;

*Converged media*

Media which are based on the same technical protocol, e.g. TCP/IP;

*Hybrid media*

The distribution of the same content using a combination of analogue and digital media.

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## Short history

The term cross media is fairly new. However it was around already in the early days of electronic publishing. In the printing world cross-media was already known as *database publishing*. Towards the end of the seventies encyclopedias such as the *All American Encyclopaedia* were stores in databases for print, for online (The Source) and off-line (Laserdisc). Later on, the term *multimedia* was, amongst others, misused by printers and publishers for *multiple media*. A book with a CD-ROM represented for them a multimedia project. By the mid-nineties the term cross media stood for content re-purposing in the publishing and printing industry. It was linked to the slogan “Create Once, Publish Everywhere” (COPE), a term used by various people including Paul Zazzera, the CEO of Time, Inc. in 1996.

But towards the end of the nineties the term cross media was spreading to the broadcast industry. The broadcast industry finally embraced Internet from 1996 onwards, but usually this meant extra information about the program on a PC screen. But in 1999 the content production company Endemol launched the reality television program *Big Brother* in the Netherlands and this brought a shockwave to the broadcast industry. The format of the program centered on the theme of a group of young people locked up in a house, cut off from telecom and telephone communication. For the first time, the program was combining analogue television, interactive cable, Internet and mobile telephony and was supported by magazines and newspapers. The television program Big Brother was a whole new way of conceiving a product/project, in this case a TV show, that changed. And this new way of “thinking”, pushed most of the time by financial incentives (increasing the number of platforms and their accessibility means an increase of revenues) as well as the obvious interest of the audience, made the cross-media way of production relevant in many more

industries. Besides the broadcasting industry, marketing, e-learning and tourism latched on to the concept. In the broadcast industry the cross media formula did penetrate into new formats such as *Who Wants to be a Millionaire*.

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## The digital content chain

Cross media has affected the content chain in several ways. Digitisation had already affected the chain. Content could be passed on without retyping, which led to an efficiency gain. Multimedia has led to interactivity. Cross media has affected every link in the chain. In the content chain of the broadcast industry these changes have been noticeable in every link. In the printing and publishing industry cross media has been mostly centered on efficiency gain.

In book printing and book publishing cross media was limited to the technical platform. By adopting a standard mark-up language like XML it was relatively easy to produce a book and a CD-ROM in one go. For the consumer the only difference is that he/she can use the digital text of the book on a computer. The added value of a CD-ROM over a book was in most cases also limited; the function of full text searching was often not used. In newspaper/magazine printing and /newspaper magazine publishing cross media does cover more links, certainly when Internet is used in combination with the newspaper/magazine

For the broadcast content chain cross media has had more impact. Every link in the chain has been changed and even the link of the consumer has been turned around, as the part of the consumer has changed from receiver of the book with CD-ROM into a participant.

Figure 1 below shows the digital content chain in a graphical manner. Each item will be explained below.

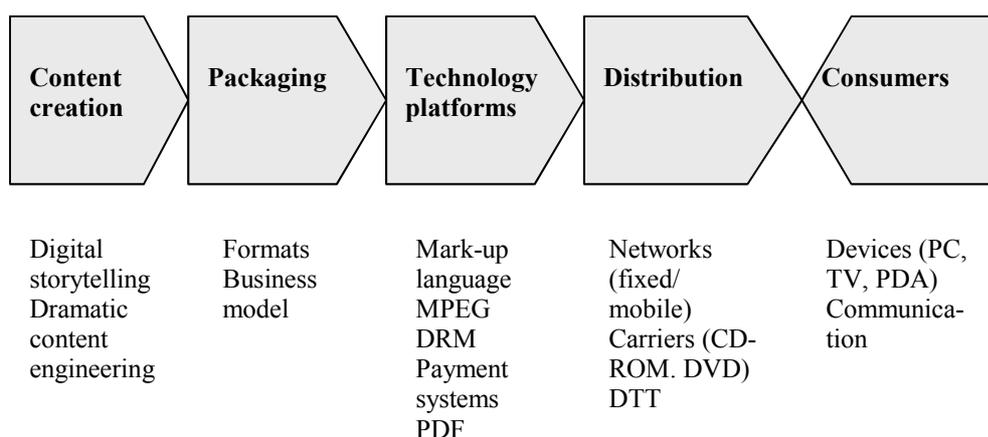


Figure 1: The digital content chain

*Content creation:* storytelling in the traditional broadcast industry was linear; digital storytelling offers more options for the users to choose their own path and/or their device.

*Packaging:* a broadcast format is no longer just directed toward the broadcast schedule and perhaps to certain follow-up activities. These days a format is developed with the opportunities of Internet and mobile telephony. The format is directly related to the business model, in which the exploitation opportunities will have to be defined such as charges for SMS and micro-payments for Internet previews.

*Technology platforms:* in case of broadcast the technology platform will be involved in MPEG images for Internet, but also in the Digital Rights Management, micro-payment systems and SMS messaging.

*Distribution:* the distribution of a cross media project will cover more than the terrestrial television network and involve cable, satellite, ADSL and Digital Terrestrial Television (DTT), but also Interactive Voice Response systems on fixed line telephony and SMS on mobile.

*Consumers:* Since the rise of print, consumers only received newspapers, magazines or books and could not immediately react to the publisher. In the digital content chain the consumer can directly react to questions from the program maker with SMS, e.g. to vote or to partake in poll. It is one of the possibilities offered by digital media. In cross-media these digital contact possibilities are used to stay in touch with users, allowing them to follow a story differently, feeling more engaged by having more ways to follow the story. In fact these possibilities make users consume more (learn more about the program or interact with the program). It increases, strengthens and deepens the relationship with the end user.

The challenge for the cross media is how to mix (interactive) television, Internet and mobile technologies to provide emotionally satisfying content. According to Christian Fønnesbech, a Danish producer, this requires developments in several areas “such as script-writing, production flow, business models, storytelling grammar for new media and the distribution and penetration of the new product”.

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## Technology

Cross media has been enabled by technology. Since the introduction of Internet and the TCP/IP protocol, technologies are converging, networks are becoming ambient while devices are exploding. Content Management Systems (CMS) are being developed to deliver content through various outlets. Technical platforms are aiming at scalability in order to transmit data from main computers through various networks to different devices. Networks are becoming linked to each other so that a user can seamlessly move from his home network to a mobile network. Domestic, fixed line, satellite and mobile networks establish an

ambient or ubiquitous environment. Broadband is becoming a triple play network for television, Internet and telephony. While this convergence and integration is going, the amount of devices is exploding. PCs are becoming smaller as notebooks and PDAs. Mobile telephones are becoming 'smart', as they become able to link to Internet and to download songs and video clips. Also the change-over from TV to interactive digital television opens up new opportunities.

So, cross-media is not based on a specific technology. It is rather based on the efficiency slogan Create Once, Produce Everywhere (COPE). This is rather easy to achieve in printing and publishing as mainly text production is involved, but gets more complicated with broadcast, market communication and marketing where video, audio and a little text is involved.

Cross-media has also another technological characteristic: scalability. Cross-media projects involve groups of people with various devices. In order to handle the traffic between the provider and user, scalable software will have to be used, so as to react to a growing community of users with a particular device. Scalability will have to be achieved in the logistics of the platform and the distribution, but also in the content delivery to various devices.

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## **Non-technical drivers**

Cross media is not only driven by technology. With people moving about more often and further, cross media projects will have to count with network technologies, which seamlessly let the user move from one network into another, from the domestic Wi-Fi network into the mobile network. The necessity does not grow out of the technological possibilities only, but also stems from the desire to move from one sphere to another, taking a book, music or video along.

Another driver is the community-oriented attitude. Internet and mobile technology have been instrumental in establishing communities in an effective way. Where there are communities of stamp collectors in the non-virtual world, in the Internet world communities are becoming more pronounced. So also in cross-media projects. Cross-media increases the VIP club feeling: users that will use all the media will feel closer to the story than the one only following the show on TV or just buying a book. The program Big Brother has a fan club for people interested in everything that happened in the program. With the new media this community could be served. At home the fans could watch television or the 24/7 cable broadcasts, while going outside they could remain informed by SMS.

But there are also examples of communities which can create their own content to a certain level. The Finnish website for girls Sooda has its own games. On the site of Outer Rim Putti minigolf TV, users can design their own golf course projected on TV with their mobile. This might be even more true in the blogging trend, whereby any Internet user can log his experiences and events on an Internet site. Any marketing campaigns need to include a blog, allowing

people to create and upload their own content. It is another way to deepen the relationship as well as increasing publicity in a viral manner.

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## Applications

Cross media can be implemented in various application areas in the media field such as print and publishing, broadcasting, gaming, market communication, marketing and e-Learning. Below we will elaborate on these applications.

### Print and publishing

As said before, the print and publishing have taken to cross media already for a long time. A driver was efficiency, but in newspaper and magazine publishing cross media are used for marketing and market penetration as well.

Cross media in book printing and publishing started out as media that were complementary to each other such as a book and a CD-ROM. An example is the book with the proceedings of the Contessa Conference on Cross-Media Service Delivery, held in 2003; together with the book a CD-ROM and an Internet site were published. In magazine and newspaper publishing, cross media are used more extensively in order to bridge the time between publications by Internet services and in order to create a community.

In the most rudimentary form, the newspapers and the magazines have an electronic counterpart. It does not really add to the content of the magazine or the newspaper, but reproduces the content of the magazine or the newspaper. Advantages of this include that a local newspaper can be read anywhere, e.g. when a subscriber is on the road. But more magazines and newspapers have complementary services on Internet and on mobile devices such as PDAs and on smart phones. These complimentary services include a 24/7 news ticker, background information to a printed article or archive.

### Broadcasting

In broadcasting the concept of cross-media has been taken up and worked out in productions. After *Big Brother* and *Who wants to be a Millionaire*, the program *Weakest Link* was put on a disk with a virtual presenter, resembling the UK presenter. Cross media does not remain limited to the traditional broadcasting companies. The French content companies Push TVi set up CornerTV, a TV channel soon to be available in 6.000 bars and restaurants.

Combining ADSLTV with mobile, the company created a new entertainment format mixing a game, to be played with a mobile, video, advertisement and information. These new hybrid formats are only possible because of the development and merging of technologies, lowering of prices, allowing innovative business models to arise.

## **Gaming**

In gaming portable devices such as Gameboy and consoles have been in use. But by using mobile technology new cross media concepts can be launched on television, ITV and Internet. In Finland Waterwar.tv has developed a multiplayer game in which waterguns are used to fight by sending text messages, interactive television and Internet. In the UK an IST project *Can you see me now?* is using Internet, while pursuers are using mobile, equipped with Global Positioning System software.

Another example is from Nintendo, which launched the Game Boy Advance that was meant to be connected to the Game Cube. In this way a game could be played on TV with better graphics and a full story at home, but also, when mobile, one could play a smaller side game based on the same storyline, but with less perfect graphics.

## **Market Communications**

In market communications the cross media concept has been used for reaching communities by multiple channels. In a study of the Online Publishers Association/MBIQ Mix Study in 2002 an ad for the US Airforce was shown on TV and on the Internet and people were asked to recall it. When shown on TV 23 per cent remembered to have seen it on TV. When shown on TV and Internet, 32 per cent recalled to have seen it on TV. When people on the web were asked, 65 per cent remembered, while 78 per cent of people on Internet and TV could recall the ad. So, besides reducing costs for creation, cross-media has a commercial impact

## **Marketing**

In marketing, cross media has already proven its worth. In 2003 a financial company in Denmark used the soap story on Internet of *Anders and Henriette*, a young couple that was going to live together, in order to promote their financial services. The series of 8 installments attracted 30.000 visitors; 90 per cent of them re-visited the site. So the campaign resulted in making the name of the financial institute a brand name and delivering applications.

## **E-Learning**

Cross media in e-learning has also been a promise right from the beginning. In the early days of cross-media the concept got no further than a book plus CD-ROM. But when the E-Learning concepts developed, it became clear that only a blend of e-learning and live would result in effective learning. This way of blended learning is often aided by cross media.

## **Tourism**

In experience tourism electronic devices are used to create synergies between local culture and commerce. One of the experiments in this area is 'Visby Under' on the island of Gotland (Sweden). The experiment is a game which

takes advantage of modern mobile technology for high level multi user gaming and location based services. In the first version (2002) the game consisted of mobile and live action gaming. The main narrative modus will be live action, text, picture and sound. In its full-fledged version (2003) the project integrates live digital-TV and more advanced audio-visual elements. Cross-media create for tourism new opportunities.

## Business models

The question can be asked whether there is a business model for cross-media productions. Dealing with only the technology slogan COPE directed toward efficiency and a plethora of devices, it is difficult to develop a general business model. Moreover, cross-media publishing products differ from cross-media broadcast productions in scale and exploitation opportunities.

Yet one of the first principles of cross-media should be kept in mind. As cross-media project is seen as *the use of content over several devices supporting a central theme* the cross-media exploitation should take this into account by differentiating revenues according to the devices.

An example of this was given by Damien Marchi in his article in ACTeN Content market Monitor number 2 on cross-media television show Star Academy 2 in France. In the article he posed that revenues were differentiated according to the devices, media types and frequency and not to content. The content was spread on various devices (see scheme):

Content	Devices	Media type	Frequency	Price
News	Web	Text+image+video	18 times a day	Free
	SMS	Short text	6 times a day	0,35 euro per message
	Interactive Voice Response	Audio transcription	3 times a day	0,34 euro per minute
	i-Mode	Text+image	18 times a day	Free (except cost of download, charged 0,01 euro per kb)
Live Feed	Web	Stamp format, not full screen	24/7	0,56 euro per 15 minutes or 15 euros subscription for the period of the programme
	CableTV	Regular TV quality	24/7	12 euros for the period of the programme
Summary	TV	Analogue TV	1 hour a day	Free

**Table 1: Content and devices**

Source: Damien Marchi, Content vs. platform in cross-media.  
ACTeN Content Market Monitor Edition 2

Of course, this method of pricing has something to do with the maturity of the business models of these devices: everyone is willing to pay for cable TV or for sending an SMS, but will not automatically pay for accessing content on the web. In order to attract users and to easily promote these devices in an independent way, every device must display a special piece of content or service, which is not accessible on the other devices. And it will have to be real content, different from the one accessible for free. Still the integrity of the whole system should not be forgotten as it is through the web that most users will access content; besides it is a good way to extend the TV show's brand values.

Besides gaining revenues from the consumers, the cross-media producers were able to attract more sponsors. They also were able to attract some carriers and providers, who wanted to buy content exclusively or wanted to syndicate content from the show for their subscribers.

As can be seen from the frequency, this cross-media production was on a 24/7 basis with some devices being available a few times during the day. No specific scheduling of messages or broadcasts during the day, so-called day parting, has been sought after in this project. Yet 6 messages were sent during the day, when people were supposed to be at work or away from the TV or PC.

Day parting can be applied in business environments. Users of a business service such as the Wall Street Journal can indicate in their personal profile when they are home, in the office or in between. In this way, they can use the Internet on their portable computer at home, on their smart phone and through push media. By planning the use of various media at various moments in time, cross-media support the full service concept.

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## Marketing and cross media

Cross-media projects are hard to promote. So far, only few lessons have been drawn from cross-media projects. Damien Marchi, who was involved in the second season of Big Brother in France, dubbed Loft Story, formulated eight commandments.

1. *Give users access to exclusive content not seen on television.*  
During a TV or movie production usually more material is shot than can be shown. Users like this unused content exclusively, for example on Internet through a club.
2. *Interact with the show - Give the power to the audience.*  
Involve the audience by having them vote, ask questions and by polling them.
3. *Make the show even more known.*  
Use besides television the other media to keep the users in touch with the show.

4. *Increase users' loyalty.*  
Loyalty of fans can be stimulated by a fan club and viral games.
5. *Recreate the atmosphere*  
Levy the atmosphere of the TV show to another medium.
6. *Continue the show on the web*  
Use the TV show to drive the other devices.
7. *Enhance the watching experience.*  
Stimulate simultaneous use of media (browse the Internet when watching TV for example).
8. *Use multiple devices*  
A multi-device system built around a TV show allows channels to increase the number of revenue streams.

But cross-media is more than only increasing the number of viewers. Having a cross-media system around a television program goes beyond the simple fact of increasing the TV audience. The broadcaster wants to extend its brand to the largest number of platforms possible, starting with the brand of its famous program.

With the development of cross media formats it is the way we see television that will change: the broadcasted television program becomes one of the elements of the branding system. More and more programs are created where the cross-media format is not *adapted* to the show but where the distribution through multiple platforms *is* the most important part of the program. This can be illustrated with Big Brother/Loft Story. The show offers the audience the illusion, that the contestants in the house can be followed on a 24/7 basis; this is what makes the show popular. Yet the only place where it is actually possible for anyone to watch the contestants at any time is on the website (or on the special TV channel) and definitely not during the TV show that only shows highlights of the life in the house. If you look at it this way, the TV show becomes a *promotion* show for the website or other interactive platforms.

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## Is there a future for cross media?

As stated in the introduction cross-media is not an unequivocal term. In the technology part it has been made clear that cross-media is not linked to a particular technology platform. The question can even be posed whether cross-media will have a future.

Koopee Hiltunen of the Finnish cross-media company Haukion puts the thesis that intuitively many people know what the term means. In fact cross-media is hardly made explicit as a term. Cross-media is part of the media universe; it has become the default mode of making media. Users will be so accustomed to cross-media, that they do not notice its presence, but they will notice its absence.

For professionals cross media will put some burden on their skills. They will need a wide understanding of the whole media universe. Project management skills will become highly valued. Ideas will be valued greatly. Design (visual,

structural, narrative, usability) will be the greatest challenges in cross-media productions.

Looking at the industry Koopee Hiltunen predicts that marketing communications and games will be the driving forces behind cross-media. There will be a small number of original cross-media formats, which will be copied in great numbers. He sees that small players have to co-operate in order to survive; big companies have more possibilities. It is even possible that there will be super developers, who can control the whole content production chain.

The critical notes of Koopee Hiltunen are counterbalanced by an optimism that lives with the European Union. Participants in the EC funded project MGAIN see the combination of mobile and cross-media as a new content generator for Europe. Technology is no longer an obstacle “in offering content to users in preferred media and rich-media formats, and the content can be personalised”. In MGAIN entertainment, entertaining communication, advertisements, education and information delivery are areas where heavy growth is predicted.

Also at the IST Conference 2003 in Milan cross-media entertainment was seen “as the main driver for the future Information Society, providing a much richer experience than currently gained from pictures, voice and data on television, the Internet or third-generation handsets.”

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## European perspective

Cross media has been on the European agenda since the 5<sup>th</sup> Framework Programme. One of the first projects explicitly dealing with cross-media was Contessa. Other projects were dealing with it implicitly or explicitly. The project Smartcast dealt with gaining efficiency in the broadcast environment, while the project MGAIN dealt explicitly with cross-media and mobile.

In the 6<sup>th</sup> Framework Programme the second call has been dealing with Cross media leisure and entertainment. The call was launched in October 2003. Projects should be starting up by mid-2004.

Also, the EU MEDIA programme has started cross-media training programmes. The Media Academy in The Netherlands has developed a course in the framework of cross-media and broadcast. The X-Melina project has developed a schedule of five workshops on cross-media and multimedia with an e-learning module, a workshop and a participant’s project. The INYOP program has developed a project existing of an e-learning module, a theoretical workshop and a practical movie workshop on storytelling and interactive movie and interactive documentaries.

Given Europe’s media literacy, its head start on interactive digital TV and its lead on mobile, cross-media can be pushed ahead. But more research in integrating technologies and formats is needed in order to stimulate cross-media entertainment, e-learning and tourism. In this way European companies can jockey for prominent positions in various disciplines.

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## **New members countries and NAS**

Cross-media requires creativity. In new member countries like the Czech Republic, Poland and Hungary there is a long tradition of storytelling and producing movies. In fact the Czech Republic produced the first interactive movie *Kinoautomat* for presentation at the Czech pavilion at the Expo in Montreal in 1967. Using this strong point and the opportunity of localisation of cross-media productions, there are opportunities to build up a cross-media content production in the new member countries and newly associated states.

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Contessa: see <http://contessa.intranet.gr/conference/>

Smartcast: see [www.smartcast.tv](http://www.smartcast.tv)

MGAIN: see [www.mgain.org](http://www.mgain.org)

### On the ACTeN-Site ([www.acten.org](http://www.acten.org))

A search for the key-word “cross-media” on the ACTeN site delivered the following 42 results:

- [How to manage the crossmedia challenge?](#) Crossmedia, as a particular form of e-content, is a “hot topic”. Young professionals and producers who work with ...  
Location: [Home](#) > [Home Page](#) > [History Top Events](#)
- [Content vs. platform in cross-media](#) ... content on the web. This is a real challenge for the [cross-media](#) creators: when the models will be mature for every platform ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter2](#)

- [X-Melina Workshop on "How to manage the Cross Media Challenge" in Tampere, Finland, June 9-12, 2004](#) Within in the framework of the X-Melina project, supported by the Media Program of the European Commission, an intensive ...  
Location: [Home](#) > [Home Page](#) > [History Top Events](#)
- [Three views on mobile cross media entertainment](#) The EU project MGAIN (Mobile Entertainment ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter20](#)
- [ACTeN's 14th BRT: "Cross Media - Business Roundtable Discussion"](#) ... for so far monomedia oriented companies to offer multimedia/[cross-media](#) services. To anticipate the future of media evolution is ...  
Location: [Home](#) > [Business Roundtable](#) > [Announcements](#)
- [Findings BRT 13 -16](#) BRT13: "Avoiding the Content Gap: Solutions for the Future"; ...  
Location: [Home](#) > [Business Roundtable](#) > [Findings](#) > [Findings BRT13 -16](#)
- [First edition cross-media workshop X-Melina](#) In July (23-27) the first edition of the cross media workshop X-Melina will go live in Athens. X-MELINA offers an intensive ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter6](#)
- [Digital storytelling](#) ... of a sudden.... X-Melina workshop, July 23-26 on [cross-media](#): - Geska Helena Andersson, Interactive storytelling - ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter7](#)
- [Announcement 1: Fourth X-Melina workshop Tampere \(Fi\)](#) From 9-12 June the fourth X-Melina workshop will be held in Tampere (Finland). The workshop is part of an intensive training ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter17](#)
- [BRT 12 - Minutes](#) .. principle of equality, reporting sports events in various [cross-media](#) formats, mms, star chatting with the winners, etc. There is ...  
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- [SW 12 Report: How to converge Media: Technology, Policy and Content](#) ... Salzburg 9-11,2004 SW N° 12 ...  
Location: [Home](#) > [Scouting Workshop](#) > [Reports](#) > [SW\\_report12](#)
- [X|Media|Lab](#) On Saturday June 7 - 10th X|Media|Lab ("cross media lab") will be held for the first time in the Museum of Contemporary ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter4](#)
- [Announcement 2](#) Third X-Melina workshop From 12-15 March the third X-Melina workshop will be held in Salzburg (Austria). The workshop is part ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter14](#)
- [Announcement 1: Third X-Melina workshop](#) From 12-15 March the third X-Melina workshop will be held in ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter13](#)
- [Announcement 4: Fourth X-Melina workshop Tampere \(Fi\)](#) From 9-12 June the fourth X-Melina workshop will be held in Tampere (Finland). The workshop is part of an intensive training ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter16](#)

- [Announcement 3: Fourth X-Melina workshop Tampere \(Fi\)](#) From 9-12 June the fourth X-Melina workshop will be held in Tampere (Finland). The workshop is part of an intensive training ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter15](#)
- [Announcement 4: 5th EUROPRIX Summer School](#) This year's Summer School in Salzburg focuses on ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter18](#)
- [BRT Report 14](#) ... for so far monomedia oriented companies to offer multimedia/[cross-media](#) services. To anticipate the future of media evolution is ...  
Location: [Home](#) > [Business Roundtable](#) > [Reports](#) > [BRT Report14](#)
- [Special opportunity for young talents working in the e-content industry offered by the EUROPRIX Top Talent Award](#) Until July 15, 2003 the most talented and innovative producers from 33 European countries are invited to send in their ideas ...  
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- [Announcement 3: 5th EUROPRIX Summer School](#) This year's Summer School in Salzburg focuses on ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter19](#)
- [Milia needs content push](#) ... is still an uncharted area. Convergence is seen as [cross-media](#) in some circles with a stress on efficiency. E-Solutions ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter15](#)
- [Findings](#) Findings This section presents key findings of the first Business Roundtables (BRTs) and gives a glimpse into the state of the ...  
Location: [Home](#) > [Business Roundtable](#) > [Findings](#)
- [Article](#) ... the project comprised the development of mobile and [cross-media](#) applications with the user's participation in the ...  
Location: [Home](#) > [Business Roundtable](#) > [Reports](#) > [BRT Report10](#) > [Experts' Opinion](#)
- [BRT executive summary](#) ACTeN Business Roundtable: Investing in the training of [cross-media](#) editors: Providing high quality content has its price. The ...  
Location: [Home](#) > [Business Roundtable](#) > [Reports](#) > [BRT Report3](#) > [Executive Summary](#)
- [Announcement 3](#) ... at the 14th ACTeN Business Roundtable in Salzburg, Austria. [Cross-media](#) producer Frank Alsema (NL), Peter Geier, the head of the ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter14](#)
- [New e-Content report: Digital storytelling](#) ... In this report attention is paid to online ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter19](#)
- [Call 2 of the 6FP published](#) ... for entertainment IST-2002-2.3.2.7 [Cross-media](#) content for leisure and entertainment IP NoE ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter6](#)
- [Announcement 2: Reaching the future consumer](#) ... at the 14th ACTeN Business Roundtable in Salzburg, Austria. [Cross-media](#) producer Frank Alsema (NL), Peter Geier, the head of the ...

- Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter13](#)
- [SW 11: "How to Converge Media: Technology, Policy and Content", July 9-11, 2004, Salzburg, Austria](#) EUROPRIX Summer School in Salzburg How to Converge Media – Technology, Policy and Content 9.-11. July 2004 Venue ICNM – ...  
Location: [Home](#) > [Scouting Workshop](#) > [Announcements](#)
  - [BRT Article](#) Business Roundtables A Business Roundtable (BRT) is a strongly moderated workshop open to anyone interested in business ...  
Location: [Home](#) > [Business Roundtable](#)
  - [BRT 8 Conclusions](#) ... providing companies with the opportunities to perform [cross-media](#) publishing through more delivery channels. Ad 5: ...  
Location: [Home](#) > [Business Roundtable](#) > [Reports](#) > [BRT Report8](#) > [Conclusions](#)
  - [SW Summer School 4](#) ... the team created monthly episodes The 8 commandments of [cross-media](#) for TV programs, Damien Marchi, France, an overview about ...  
Location: [Home](#) > [Scouting Workshop](#) > [Reports](#) > [SW\\_report4](#)
  - [Call for Papers is out now: Submit your work on mega trends in the information society!](#) The EUROPRIX Scholars Conference 2004 will take place in Tampere on 11 - 12 November.It will deal with five current mega trends in ...  
Location: [Home](#) > [Home Page](#) > [History Latest News](#)
  - [Monitoring Digital Media Markets](#) ... developed a strong hand in the maturing markets through [cross-media](#) offering of content, including complementary content ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter19](#)
  - [Decking out your mobile](#) ...formats will have Internet, SMS and mobile video as [cross-media](#) extensions to its program formats. Its step into the mobile ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter13](#)
  - [ACTeN's Content Market Monitor November edition](#) The month of November has been a busy month for the ACTeN project members. On 13 and 14 November the Scholars' Network Conference ...  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter11](#)
  - [SC Call for Papers](#) Scholars' Conference: Call for Papers Current Mega Trends in Information Society EUROPRIX Scholars Conference 2004Tampere, 11 ...  
Location: [Home](#) > [Scholars' Conference](#) > [Future Scholars' Conference](#)
  - [The Scholars Conference 2002 "Understanding the Future of European e-Content Industries" 14-15 November 2002, Tampere, Finland](#) The EUROPRIX Scholars Conference 2002 "Understanding the Future of European e-Content Industries" will focus on how to ...  
Location: [Home](#) > [Home Page](#) > [History Top Events](#)
  - [ACTeN one year on](#) The ACTeN project started on September 1, 2002.  
Location: [Home](#) > [Content Market Monitor](#) > [Newsletter](#) > [Archive](#) > [Newsletter9](#)
  - [Article](#) Story case - Multi-platform for a TV show - Damien Marchi, [Cross-Media](#) Project Manager, Streampower, Paris, France Mocan.rtf ...  
Location: [Home](#) > [Scholars' Conference](#) > [Scholars' Conference 2002](#)

- [BRT Report 14 - Cross Media and its Connection to Interactive Radio and TV](#)  
Salzburg, Austria, 13th of March ...  
Location: [Home](#) > [Business Roundtable](#) > [Reports](#)
- [Top\\_event2 Article](#) Scholars' Conference on "Current Mega Trends in Information Society" to take place from 11-12 November 2004 in Tampere Conference ...  
Location: [Home](#) > [Home Page](#) > [Top Event2](#)

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## About the author



Jak Boumans BA, MDiv. is principal consultant with Electronic Media Reporting in Utrecht (The Netherlands), which is specialised in content strategy. He worked previously for TNO Centre for Technology and Policy Studies and the publishers Wegener, VNU and Kluwer. He brought the first European daily newsletter online for the computer industry on behalf of VNU BPL in London in 1984. He was part of the team which produced the first commercial legal CD-ROM for Wolters Kluwer and other primers of Dutch CD-ROMs.

He is author of several books and many articles for national and international trade magazines. He has been a jury member in several juries for multimedia competitions (EPPY Awards, EUROPRIX, Europrix Top Talent Awards). He is General Secretary of the European Academy of Digital Media (EADiM) and part of the World Summit Award board. He is also member of the Slovakian Academy of Communication.

Mr. Boumans has been an evaluator, reviewer and rapporteur with the EC. In 2002 he became a WP leader in the ACTeN project (accompanying measure). In 2003 he was involved in the X-Melina project, a cross-media project, and in INYOP, a project for interactive movies; both projects are partly funded by the EC Media program.

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