

Junior Cross Media Market

Cinekid wants to offer a seedbed for new and interesting media, in part through its co-production markets. Each year, the festival features projects that have been pitched in its film and television markets. In 2008, in response to requests by the industry, Cinekid and IJsfontein Interactive Media organised a Cross Media Market pilot. This was successful, and in 2009 the first Junior Cross Media Market was held.

Festival director Sannette Naeyé introduced the first Junior Cross Media Market. She was happy to announce that the European MEDIA Programme had now officially declared Cinekid a partner in supporting quality in the industry, and she summoned everyone present to help Cinekid contribute to the programme: with input for future seminars on burning issues that need exploring, and with suggestions as to people or projects the festival should invite (decision makers, buyers and producers). Later on in the day, and into the early hours of the morning, a core group of financiers was formed which will help the Junior Cross Media Market to evolve in the years to come. These include Cartoon Network, Cookie Jar Entertainment and Classic Media.

The morning programme of this year's market started with eight pitches of various projects from five countries. The stages of development differed; some were partly finished, others were in the process of defining the project. Compared to last year, the amount of submitted projects had tripled.

Jan Willem Huisman of IJsfontein Interactive Media (IJsfontein, specialised in interactive communication and media productions, is co-producer of the Junior Cross Media Market) briefly introduced the pitches by outlining a few general tendencies. One new trend is that games are launched before TV series, instead of the other way around. Which raises questions about the role of the broadcaster. Huisman observed that co-creation doesn't seem to be so hot anymore. Not that long ago it was all about 2.0, creating new content together with the audience. The creativity of the masses! Those days are over and now it appears that developers want to stay in charge.

A lot of projects make use of virtual worlds where new storylines are hidden. At the same time, ever more virtual and real worlds are combined in a project, making use of GPS or other devices. IJsfontein itself pitched the *Game Studio* project, which was developed together with the successful children's TV programme *Het Klokhuis (Applecore)*. After pairing an online studio with the series, they now want to build a TV show around a game in which virtual and real worlds meet using a trackball which children stand on and use as the control unit. They get water in their face when their digital alter ego gets wet, and the trackball moves faster when the character is walking on ice.

Two other projects are featured in this report: *Crimeville* and *HANAZUKi*.

Ida Brinck-Lund, CEO of the Danish company Art of Crime, provided an insight into her business strategy, which includes becoming one of the top-five entertainment choices in the world. Her company looked for a gap in the market and found one: a crime fiction cross media project for 'tweens'. The age group 9-14 forms a large segment of the market, enabling *High School Musical* to earn a lot of money. *CSI* is the best selling TV series at the moment, and *The Mentalist* is the biggest show in the US. And, despite the crisis, the video games market is still growing. For tweens there is only one game about crime fiction, so Art of Crime developed the project *Crimeville*. This consists of a TV series, an online game, mobile applications, a virtual world, a social network, magazines and trading cards. On all the platforms Detectives Diggs and Chasey are the hosts in a cartoon-like universe with a retro-inspired design in within which all sort of crimes are waiting to be solved.

With an example from her home country, Brinck-Lund explains why her company believes cross media works: a Danish television presenter ate a hash cookie by mistake and had the classic

reaction to it (laughter). The producers decided to put the film on YouTube and 30.000 people watched it online. It is interesting that the *Crimeville* show has been watched by 200.000 people more than expected. After which some 300.000 people watched it again online. Conclusion: the different media strengthen each other.

Underpinning the cross media plans of the multimedia creative studio HANAZUKi stands a successful product line built around the character HANAZUKi. The merchandise, in production since 2005, is sold in their Amsterdam-based boutique and the department store chains V&D and Bijenkorf. In which the HANAZUKi agenda sold out in three weeks.

With HANAZUKi's colourful universe the studio wants to inspire and stimulate creativity. They hope they can stimulate children and parents to inspire each other and co-create together. Children can help parents to overcome their uneasiness with new technologies, and a virtual world is in development. Here children will be able to create their own characters, participate in online workshops, download templates to create their own stuff and co-create with other children. Since 2007 the studio gives workshops in the physical world, an important tool in spreading the word about HANAZUKi.

Next to merchandising and an animation TV series and film, they have also developed a social network, mobile applications and online interactive possibilities. One of several games is already completed: the *Fatty Bum Bum Game*. It was first shown at Cinekid 2009. More games are in development, including an interactive colour book on the iPhone. Each platform has unique content, but the messages are crossing platforms all the time.

After lunch, financiers talked on a one-on-one basis with producers of the projects they were interested in. During these meetings they had the know-how of three experts at their disposal. Erik Robertson (Nordik Game Program, Sweden), Boris van de Ven (Blammo Media, the Netherlands) and Jeroen Elfferich (ExMachina, the Netherlands) advised on which parties they could contact to find, for example, a partner in the gaming world, or a way of getting their products sold in other continents.

As said, a group of financiers committed themselves to fulfilling the full potential of cross media. Some ideas came up, and next year it might be good to let only a few projects do a public pitch. The extra time this provides could be spent as follows: one hour could be spent on pin-pointing future trends in cross media, and one hour could be reserved for financiers to indicate which productions they are looking for. One big problem that came up was that it is unclear how cross media should be marketed. An interesting issue for next year.

The Junior Cross Media Market, an initiative of Cinekid and IJsfontein Interactive Media, took place on 21 October 2009.