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FRAPA 20TH ANNIVERSARY SPECIAL NEWSLETTER: OCTOBER 2020

FRAPA: 20 years in the making

In some ways, nothing much has changed in the 20 years since FRAPA was founded. In other ways, the world in 2020 would be almost unrecognisable to a time traveller from 2000.

What hasn't changed is that the formats industry is still in need of an international industry body to protect, promote and unite it. What has changed is the nature of the challenges confronting our business, from digital disruption — the streaming revolution, social media, big data, AI, online video — to, now, the economic, social and psychological ravages of COVID-19.

FRAPA remains deeply committed to the fight against IP piracy. As co-chair Phil Gurin puts it: "It's still imperative to protect formats from theft. If every distributor or production company or platform felt they could copy IP with impunity, the entire financial underpinning of the global formats business would collapse." However, these days FRAPA's brief has expanded far beyond its initial promise to "ensure that television formats are respected by the industry and protected by law as intellectual property". Today, it is a vibrant community of friends, colleagues and competitors, dedicated to supporting not only each other but the grassroots creativity that drives

the entertainment industry.

But how did FRAPA evolve from a small club of format pioneers into the inclusive global organisation that it is today? For this special anniversary edition, Phil has written a comprehensive history of FRAPA's first 20 years, based on the memories of those who helped shape the industry that is now responsible for some of the biggest entertainment brands on the planet...

FRAPA HISTORY

In the beginning...

It all started after someone lost a bet.

At the end of the last century, as game shows returned to network prime time lineups and *Who Wants to Be A Millionaire?* took Britain - and the world - by storm, companies large and small realized that something called 'a format' could become quite a valuable, returnable asset.



There had been long-running game shows before (*Jeopardy*, *Wheel of Fortune*, *Pyramid*, *Family Feud*/*Family Fortunes*, etc) and there was always money to be made. But with the rise of *Millionaire*, *Pop Idol* and other game and competition shows, the modern format business was blossoming and companies that owned the underlying rights to those ideas saw increased potential for monetization. Take a show, create a bible, give it a distinct look, sell it around the world, offer consultancy to make it feel similar in each territory, then sit back and watch the cash roll in.

At the same time, small companies were joining big groups, and studios were looking at long-ignored assets to see what kind of coin they could shake out of them.

David Lyle was working at Pearson (later Fremantle) and Paul Gilbert was working at Sony. Both were entertainment veterans, and both were involved in the distribution of formats.

Paul and David were friends. But business was business. "During the time that Fremantle had the rights, they had added an element to *Pyramid*, which they claimed they owned. We disagreed and then a lawsuit ensued.

As Paul tells it: “Sony and Fremantle were suing each other over *Pyramid*. Sony had given Fremantle the rights to their library to distribute. I was hired to get Sony in the format business, which included taking back the rights as they expired.”

Lyle said to me, whomever wins the suit, the other party has to buy lunch. I enjoyed my FREE lunch.”

During the time of the lawsuit, David and Paul met at NATPE (National Association of Television Program Executives) to talk about the suit. David said to Paul: “There has to be a way to solve issues like these and to keep the lawyers out of it...”

HISTORY OF FRAPA



PARTY LIKE IT'S 2020!

Heads up for FRAPA's 20th anniversary celebrations

Put December 8 in your diary now — it's the date of FRAPA's and 'holiday mixer' and to mark its 20 years on the formats frontline.

As its steps into its third decade, FRAPA has hit its sweet spot: we are no longer a

startup struggling to make our voice heard, but a mature association with an impressive track record behind us and a clear vision of the road ahead. But we're also still young enough to be enthusiastic, energetic and excited about the future — and never more than when it comes to throwing a party!

In normal times, we would have got together physically to share a drink and a chat at our annual MIPCOM mini-summit in Cannes. For well-explored reasons, that couldn't happen this year. Instead, we're planning a virtual event to bring us all together in spirit, if not in body. They'll be more detailed information in next month's newsletter — but expect to meet new friends, reconnect with old ones and hear from some of our industry's brightest and best minds about the opportunities ahead.

VIEW FROM KOREA

'Our best talent has yet to be discovered'

*In the wake of The Masked Singer, Better Late Than Never and The Good Doctor, Korea has become one of the world's hottest format territories. Its status as an entertainment superpower was confirmed at MIPCOM this month, where it was celebrated as the Country of Honour. Here, **FRAPA board member Jin Woo Hwang**, founder and president of Something Special, reflects on Korea's global success story — and why he believes it has only just begun...*

In the countdown to MIPCOM, I'd normally be finalising meeting schedules, reviewing sales material and conducting strategy meetings. Not in 2020 — which is ironic, because I should have been busier than ever in the year that Korea is in the global spotlight as MIPCOM Country of Honour.



Five years ago, nobody could have predicted that our small country would win an *Oscar*, achieve *the number-one song on The Billboard Hot 100* or produce one of the biggest formats of the decade. And trust me when I say there's much more to come.

In December 2018, the Korean government presented me with an award in recognition of my work on behalf of the Korean formats industry. It

My decision was partly driven by my conviction that the world's appetite for Korean content — formats in particular — will grow. Why? Because we

was a significant moment for me, not only because it was a great honour, but also because it made me question what more I could achieve for both myself and my country. The result was that I decided the time had come to leave the company where I had worked for almost two decades and start my own journey.

Koreans are never satisfied. We never stop trying to aim higher, whether in education, technological development or creativity.

The word 'dynamic' could have been invented to describe the Korean media landscape. Our audiences are demanding, critical and easily bored. Even our most successful shows only survive for three years, with most primetime formats only lasting between 15 and 20 months, according to KOCCA. To feed this pipeline, some 300 new shows must be created every year — a level of production that demands a huge pool of hard-working, highly creative talent. And that's the other thing that sets Korea apart: the fact that most of our best talent has yet to be discovered.

This is one of the areas I shall be focusing on with my format and content agency Something Special, which I launched earlier this year. I see this next phase of my career as opening the door to the wealth of Korean formats and storytelling talent that is out there but not accessible to international buyers. Something Special's goal is to become Korea's one-stop-shop for both domestic and international partners who are interested in creating stand-out content. I see my new role as connecting the world to Korean talent — and connecting Korean talent to the world.

As for the name of my new venture, I think Korea has more than proved that it can offer something special to the international market. And I confess that the name was also inspired by the first blended Scottish whisky to be imported into Korea, sadly now discontinued! As for myself, I will continue to do everything in my power to promote Korean formats and storytelling. Watch this space: the best is yet to come.

VIRTUALLY THERE

The pros and cons of videoconferences



Videoconferencing, webinars and virtual events have gone from niche to necessity in record time. Back in February, most of us had barely heard of Zoom, Microsoft Teams or Google Meet. Fast-forward to October and the videoconferencing platforms have become integral to our 'new normal' way of life and work. But while there's a lot to love about video communication - not least that it's helped many of us to feed our families in the last six months - there are definite downsides. Fresh from the first digital edition of MIPCOM, four FRAPA friends and board members discuss the pros and cons of being virtually there...

Jan Salling, FRAPA co-chair, head of BBC Studios Nordics Production and founder of formats consultancy Missing Link Media

"I love working from home — mostly because I hate wasting time. On Zoom, I'm more efficient and focused, as well as more tolerant of the quality of pitches and materials, as we all struggle to move forward in this new test-and-trial environment.



"On a normal MIPCOM day in Cannes, I have 15 to 20 back-to-back 30-minute meetings. People arrive late, still digesting information from the previous meeting and already thinking about the next. That gives you a very short window of opportunity in which to make an impression that will last beyond the end of a long working day.

"But I do miss the networking with industry colleagues and friends. Those meetings are not only very pleasant, but they're also the foundation of any long-lasting career in the international TV business. No one knows where we'll go from here but my best guess is that, a year two from now, a lot of routine sales work be conducted via virtual marketplaces and meetings, while physical markets will be more for networking and inspiration."

Jessica Schmiedchen, executive in charge of development, unscripted

content, at CBC Television & CBC Gem



“Without a doubt, I felt the impact of missing out on forming new relationships and strengthening my existing partnerships in Cannes this year. You can’t replicate the buzz of the Palais from home. Having said that, virtual MIPCOM brought producers and distributors around the world directly into my dining room in Toronto, and we experienced a whole new type of bonding.

Our cats sat on our laps, our kids bickered in the background, we all wore sweatpants and it inspired a new level of vulnerability, honesty and focused collaboration. When a meeting started with “How are you?”, it wasn’t a canned greeting —it was a genuine question. I can’t wait to get back to the Croisette to feel that irreplaceable energy, but I still feel grateful for the creativity coming at me through my computer screen.”

Andrea Jackson, FRAPA, managing director of Magnify Media

“At Magnify, we’ve embraced this new way of working. We launched our autumn formats slate via a live web stream and 110 buyers from around the globe attended the presentation. There was a great energy, the session was interactive and the buyers asked questions. It was lovely to be able to see so many familiar faces, albeit in this unusual setting, and the novelty of presenting in this way added an extra dimension that felt really positive.”



JP Bommel, president and CEO of NATPE

“At NATPE, we believe that virtual events help build and shape relationships that advance the content conversation and we support FRAPA in



its effort to remain connected and engaged during these difficult times. “This is a people’s business and we believe that we will meet in person again. In the meantime, Zoom and other platforms have provided the tools necessary to continue to create, market and support our vibrant community of independents producers.”

WELCOME TO THE TEAM!

Eric Kafoe joins FRAPA

This month sees Eric Kafoe join the FRAPA team in the newly created role of project manager of events, communications and marketing.

Eric brings a wide range of skills to FRAPA, from IP sales, through format acquisition and exploitation to, in his own words, “a trained eye for quickly identifying profile-raising opportunities”.



A strong grounding in industry practices, first-hand experience of the cut and thrust of the international format business, and a globe-spanning network of contacts and colleagues will be also invaluable in helping FRAPA to position itself for the next 20 years.

Eric started his career with Endemol International, where he spent 10 years identifying and acquiring third-party IP across both scripted and non-scripted. Next up was a five-year stint with Sony Pictures Television’s international production unit, where he was responsible for sourcing and acquiring third-party formats for in-house production. He then moved on to ITV Studios-owned Talpa Global, where he served

as vice-president of licensing. Talpa Global distributes a library of more than 70 scripted and non-scripted formats, including global juggernaut *The Voice*.



Create evidence of your work on FRAPA's FRS (Format Registration System)

[Read more](#)

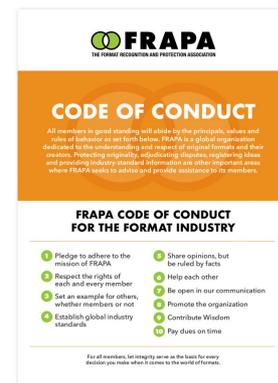


FRAPA is one of the founding partners of the The International Format Awards.

[Read more](#)

CODE OF CONDUCT

“FRAPA believes in and fights for the protection and recognition of formats worldwide. As a global organization it represents the international community of format creators, distributors and producers and, as such, believes passionately in the principles of freedom of expression and the right to fair trade. All persons associated with the creation, production and distribution of formats should have the right to be heard without fear of political interference or injection. The opportunity to exercise these basic creative rights is to be enforced regardless of ethnicity, religious beliefs, political affiliation, race or gender. We appeal to our members to respect one another’s right for free expression.”



[Read more](#)

DECLARATION OF COOPERATION

The expression and promotion of creativity is a universally recognized benefit to humanity. Justice, equity and solidarity are different ways to achieve justice, but they are not the same values that inspire, inspire, challenge and provide. Writers, directors, performers, producers, legal, creative, production, marketing, distribution and generally all over the world benefit themselves and society from a healthy and constant flow of ideas.

Intellectual property is the basic asset which a global economic industry grows and prospers in, it is essential for the growth of the industry and the well-being of its members. It is the right to the creative and artistic work of the individual and valuable contribution to society that the continued existence of creativity, from both commercial and non-commercial perspectives, be increased and protected.

In order to address, exchange and collaborate, we hold the following creative truths to be self-evident:

1. It is the right of anyone anywhere to create a work of fiction or non-fiction.
2. There is no limit to the number of works which creativity can be expressed.
3. The value of the work is good and valuable and has inherent monetary value.
4. The value of a work made is negotiable for someone in the industry of the global intellectual property industry.
5. The means of creation, execution, sales and distribution vary from nation to nation, from platform to platform, but methods now known or yet to be invented must allow for the respect and recognition of the creator and manufacturer.
6. Intellectual property is a protectable idea and should never be infringed upon by copyright copying or theft. Do not steal someone's idea.
7. A healthy global industry operates on creative merit, open and free trading, respecting international contract standards and timely payment.
8. Legal disputes must be addressed in a mutually respectful manner where both large and small creators and companies behave with transparency and honor.
9. Trade barriers that prevent one idea or idea from being made and used are to be avoided.
10. A healthy global industry based on integrity and the free flow of commercial interests will lift all boats and ensure a prosperous world for the benefit of the global industry.

We, the undersigned members of the global intellectual property industry, engaged in the creation, execution, sales, promotion and distribution of creative, pledge to uphold these values as a global force, and will work with private and public institutions to foster a better understanding and establish guidelines and procedures to protect, preserve and trade ideas around the world.

General Board FRAPA, Cannes, October 19th 2018

DECLARATION OF COOPERATION

Intellectual property is the basis upon which a global economic industry grows and prospers in virtually every country on earth.

Find the declaration in your own language

GENERAL BOARD FRAPA

Phil Gurin, The Gurin Company, co-chair

Jan Salling, BBC Studios Nordics, co-chair

Lisette van Diepen, Talpa & Monday Media

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