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February 2021

2020 Hindsight

Lessons for the future

2020 was undoubtedly a non-traditional year for the content market. The pandemic halted most productions and forced the industry to move online. So what has been the main take-away from 2020? Undoubtedly, it's that what we have learned during the pandemic has accelerated and anticipated the future.

There were three key content-industry drivers in 2020 and these will continue into 2021: the migration to online, the entertainment trends triggered by the pandemic scenario and the OTT explosion.



The last year has shown us that the content industry is capable of functioning online; that there is a different content market today than there was before the pandemic; and that the OTTs are gaining in power and prominence — and will continue to do so.

The major online challenge is clear: to revive networking, meetings and business traffic in a content industry where many people are over the age of 40 and unwilling to replace physical with digital. Though MIPCOM and MIP Cancun were held in 2020 on the same virtual platform, attendees expressed greater satisfaction with MIP Cancun because, being a smaller event, people found it easier to access the executives they wanted to meet. The message is that, in these digital times, each and every one of us must learn how to benefit from the new events platforms — because they are here to stay.

So what about pandemic-driven content trends? During most of 2020, some genres — notably kids and factual — performed better than others, largely because they can be produced with smaller crews in safer, Covid-secure environments. People have also been drawn to entertainment formats that can be produced in line with the new health protocols. Family content has also seen a surge in popularity, because more families are spending more time together at home.

The ongoing appetite for OTT drama coupled with the lack production inspired many broadcasters to seek out entertainment formats. And with the industry moving online, the focus has also become more global, with China, Russia, Turkey and South Korea, with their large populations, drawing particular interest. Another genre that is sharply up is ‘diversity TV’, defined as content that promotes inclusivity, tolerance and respect.

In terms of format trends, 2020 saw an upsurge in German and Nordic shows, largely because they were quicker to return to production. Once again last year, celebrity singing competition *The Masked Singer* was one of the most successful formats, proving its value as a great antidote to troubled times. In fact, formats that feature celebrities have been in demand during the pandemic, on account of their ability to generate greater impact with fewer people.

So what of the OTT players? Disney+, obviously, has changed the market dynamics since its launch in the US 15 months ago, followed by Europe and Asia last summer, and Latin America in November. Its global roll-out has been supported by massive advertising campaigns and aggressive partnership strategies. Disney+ now sits on the OTT map alongside Netflix, Amazon Prime Video, Apple, HBO Max and Peacock. These will soon be joined by Disney’s Star+ and Paramount+ from ViacomCBS, which also operates AVOD service Pluto TV. Another powerful AVOD player in the US is Tubi, owned by Fox Corporation.

One trend that is gathering pace in the OTT space is bundling, particularly on the part of the streamers’ new telco partners. These not only serve as connection hubs for the OTT giants, but they are increasingly launching programming packages that combine content from other streamers and offer scalable options, allowing consumers access to more content for an additional fee. Industry observers had noted that the bundling trend marks a return to the early days of pay TV, when operators put together packages of comedy and action titles culled from different broadcasters. The general view is that the traditional strategies are back — but with new formats.

FRAPA general board member Nicolás Smirnoff is director of Prensario International, Latin America’s leading content-industry publication

FRAPA appoints two new General Board members



FRAPA has started 2021 with a board-room reshuffle, saying goodbye and thank-you to three of its long-serving board members — Magnify Media's Andrea Jackson (UK), Maluc Entertainment's Ricardo Ehram (Mexico) and former Fremantle China's Vivian Yin (China) — and welcoming to the

advisory team two new faces from Japan and the US: TBS' Fumi Nishibashi, international business development lead at TBS (Tokyo Broadcasting System) and Enrique Guillen, Universal Studio Group's executive vice-president of commercial strategy and international development, took up their positions on the general board this week, bringing with them a wealth of global experience.

Nishibashi, whose credits include some of the biggest formats to come out of Japan — *Ninja Warrior*, *Takeshi's Castle*, *Iron Chef*, *Hole in the Wall* and *Total Blackout*, to name but a few — is “a legend in not only his home country, but to format creators and distributors the world over”, said FRAPA co-chair Phil Gurin, announcing the new appointments.

Guillen, meanwhile, can draw on a reservoir of production and commissioning experience on both sides of the Atlantic. Now responsible for Universal Studio's International Formats Group, which creates, sells and adapts all scripted and unscripted formats from NBCUniversal and Sky Studios, he has masterminded the global rollout of a slew of hit formats, including *The Wall*, *World of Dance* and *Hollywood Game Night*. “Enrique is an invaluable addition to our global family of thought leaders and format experts,” Gurin said, adding: “While no one can truly replace valued board members Ricardo Ehram, Andrea Jackson and Vivian Yin, these two new additions are worthy successors and we are honoured to bring them onboard.”

Over the past five years, Gurin, president and CEO of The Gurin Company, and fellow FRAPA co-chair Jan Salling, head of BBC Studios Nordic Productions and founder of Missing Link Media, have focused on transitioning FRAPA into a dynamic community that reflects, protects and supports its growing global membership. “Part of that mission has been to recruit the brightest and best minds in the formats industry — executives with the experience, skills and insight to help us steer FRAPA through this difficult period into a

brighter future,” Salling said. “Enrique and Fumi certainly answer that description.”

As for Nishibashi and Guillen, both stress the importance of FRAPA in safeguarding today’s multi-billion-dollar formats industry in a legal environment that all too often condones the theft of that industry’s *raison de’etre* — intellectual property. “I’ve been involved in the formats industry for more than 20 years, watching its growth as well as the more puzzling aspects of this business,” Nishibashi said. “Creativity should travel around the world with proper respect and protection.” Guillen agreed: “Our business cannot survive without global respect for and protection of intellectual property.”

New Member Profile

'We call it WinWinWins; I win, others win, the world wins'

Cape Town-based ***Thrivers Productions*** was founded in 2019 by Ryan Christian, Nicola Jackman and Torsten Kremser (pictured) with the mission of merging the worlds of education and entertainment to spread “hope, love and joy” around the world. “We’re bold newbies to the format world,” Kremser tells the FRAPA Newsletter. “We want to reach the hearts of humanity through their screens and inspire all to co-create a thriving world...”



Tell us more about your philosophy...

“We follow a simple but powerful principle in everything we do. We call it WinWinWins: I win, others win, the world wins. Basically, before we commit to a project, we ask ourselves three questions: is this a win for me? Is it a win for others? And is it also a win for our world?”

If the answer to all three questions is a ‘yes’, then amazing — we go ahead. But if it’s a ‘no’, we make another choice...”. Basically, before we commit to a project, we ask ourselves three questions: is this a win for me? Is it a win for others? And is it also a win for our world? If the answer to all three questions is a ‘yes’, then amazing — we go ahead. But if it’s a ‘no’, we make another choice...”.

So give us an example of a WinWinWins format?

“Our first project — called ***Thrivers: 21 Days from Survivor to Thrivor*** — is a high-concept docu-series that brings together eight handpicked leaders from various fields,

from arts and business through to science and technology, for a 21-day human experiment. Living in tents and eating plant-based diets, our eight ‘thrivers’ compete against the clock — and against their own hopes, fears and egos — as they help a struggling local community. We see them engage with each other, learn from each other and celebrate each other in a deeply emotional, cinematic experience that aims to inspire best behaviours and solve real-world challenges. I guess you could say we are intent on turning the old reality programming model on its head by encouraging new ways of human connection, where we build each other up instead of breaking each other down. “The first season of *Thrivers* was recorded here in South Africa in late 2019. We’re now on the tail end of post-production and are thrilled to already be in discussions for global distribution with another FRAPA member.”

What else is special about your approach?

“*Thrivers* is way more than just a TV format: it comes hand in hand with SOUL (Story of Unconditional Love) Circus, the tented home that doubles as the stage for a season of the TV show. SOUL Circus hosts the 21-day human experiments, involving diverse groups of active citizens and grassroots movements to support the eight ‘thrivers’ on their mission. Equipped with a big-top circus tent, they embark on a journey across Africa — and soon the world, with the format poised to go global — visiting communities and putting on immersive events designed to educate, inspire and uplift people of all ages.”

Are you worried about IP/format theft?

“Not really, because we’ve co-created something heart-centred and authentic. Anyone who tries to copy the *Thrivers*/SOUL Circus model will, by the simple act of doing so, already have missed the point.”

How have you been impacted by Covid-19?

“It’s definitely brought challenges because we’re self-funded and the event and production businesses have stagnated. On the upside, thanks to lockdown, we’ve been able to put a lot of time into post-production and refining our *Thrivers*/SOUL Circus ‘recipe’, which means we are now ready to focus on global distribution.”

Do you have a message for the FRAPA community?

“Keep reaching for the stars and believing in your ideas. Sometimes it feels that the world isn’t ready for your ideas, but don’t give up — the world is catching up faster than you might imagine and it’s really exciting to be on the frontline of positive change.”

FRAPA News
Learnings from lockdown



David Lyle Scholarship winners accentuate the positive

Inaugural David Lyle Foundation winners Chris Sanders and Gaby Lafor had their year-long

scholarship frozen a year ago, after attending only two TV industry events: NATPE Miami in January and 2020 Realscreen Summit in February. The scholarship programme will resume this the summer, but how have the two young executives fared since Covid-19 shut down the world — and what lessons have they learned?



**Chris Sanders,
Self-shooting development AP,
Zig Zag Productions**

“With all of us consigned to our little bubbles and the vast majority of us tasked with the challenge of having to work from home, I, like most people, have had to find small but significant ways to remain creative and productive.

“Above all else, keeping up communication with colleagues has been the most valuable way I’ve found to cope with working from home. TV hasn’t developed over the years to be made in isolation. For the benefit of both my work and mental health, this has been key. I’ve also learned the real importance of striking a work/life balance.

Offices are so important, not just because you get to see your colleagues face to



**Gaby Lafor,
Production co-ordinator,
ITN Productions**

“The production wheels keep turning but, with most people working from home, the industry feels the smallest it’s ever been. Prestigious professionals who were once so difficult to pin down and pitch to are now just a Zoom away — the call out for concepts is finally spilling beyond the safe circles of development teams. Suddenly, fresh formats are everybody’s responsibility and a part of me feels this exercise in accessibility should have come much sooner!

“Major systemic changes in the industry are happening for the better. Demand for content is at an all-time high and great ideas can stand on their own two feet without the traditional crutch of a reputable production company — that, in

face — which, in a creative industry, is essential — but also because it gives you that separation between work and life. When working from home, it's often very difficult to make that distinction and, in turn, it can be really difficult to shut off and relax. Being mindful of this has been a major help.

“In terms of what's to come, let's remain hopeful. The Roaring Twenties followed the 1918 Spanish flu pandemic, so let's hope this seemingly endless period of isolation gives way to a flourish of creativity and positivity — both for our industry and the world in general.”

the past, would have had aspiring creatives shut down before their loglines were even glanced at.

“I look forward to seeing new avenues for greenlighting content and hope the decision-makers can embrace a culture of taking bigger risks. New resources and pools of talent are finding their way into the spotlight — the good news is there's plenty of room to share the stage. As the focus continues to shift from 'who do you know' to 'how fantastic is your idea', I challenge those who have neglected their creative muscle to put some fresh concepts on to paper and share them far and wide.”

International Format Awards 2021

Be in it to win it!



Call for entries to the 2021 International Format Awards

Entries are now open to the 2021 International Format Awards, recognised as the leading awards event for the global format business. This year's all-digital event is open to any show that first went to air during 2020 and is being marketed to the international community as a format.

The International Format Awards honour creativity and excellence across the spectrum of format categories. They are a co-production between the four leading players in the formats industry: FRAPA, C21Media, the Entertainment Master Class (EMC) and MIPTV spin-off MIPFormats.

Please note that the deadline for entries is **February 22**. Submissions will be judged by a panel of international formats buyers, who will announce the finalists on March 25. The

winners will be announced at a digital ceremony on April 13.

The International Format Awards consist of the following categories:

- Format Innovation in a Time of Covid
- Best Brand-driven Format
- Best Competition Reality Format
- Best Comedy Format
- Best Factual Entertainment Format
- Best Multi-platform Format
- Best Scripted Format
- Best Studio-based Gameshow Format
- Best Returning Format
- Best Reality Format
- Best Host of a Television Format
- The International Formats Business Gold Award 2021



FRAPA News

A change of status



At the last FRAPA members meeting, it was decided to change the legal status of the FRAPA from 'association' to 'foundation'. What does that mean for our members?

In short, by changing our status, FRAPA is able to move more quickly and operate less bureaucratically. In today's increasingly complex global market, we need to be nimble, reactive and flexible — and defining ourselves legally as a foundation appears to be the best way to achieve that.

As a foundation, we will also be able to review and amend fees and expand our outreach to every corner of the globe. In terms of our services and support, however, nothing changes: we will continue with our mission to create a truly international network to facilitate, initiate, activate and celebrate.

Jan's Tellycast

Listen & Learn...

FRAPA co-chair Jan Salling joined media commentator Kate Bulkley, Radio Times' Robin Parker and Emmy Award-winning producer Evan Shapiro on a recent edition of TV industry news review TellyCast.

Listen [here](#) to Salling's predictions for the TV formats business and the mega-trends set to dominate the industry in 2021...



Dates For The Diary

Upcoming events

It's never been more important to stay connected — not just to keep abreast of the latest news, views and business moves, but to draw strength, support and inspiration from friends, colleagues and competitors.

The following are the key TV industry events on the horizon:

- [Realscreen Summit 2021](#) January 25-February 4, 2021
- [Berlinale](#) March 1-5, 2021
- [MIPTV/MIPFormats](#) April 12-16, 2021
- [SERIES MANIA](#) May 28-June 5, 2021



Create evidence of your work.
Register your format on FRAPA's [FRS](#)
([Format Registration System](#))



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

Join Us!

FRAPA needs your support! Become a member today or find out how you can become a [Friend of Frapa](#) and show your support to our plight to be the conscience of the global format industry. [Learn more](#) about the benefits of being a FRAPA member and join our growing FRAPA family.



Safety first

Protect you, your IP and your profits



Knowledge is edge

Access the best minds in the business



Find your community

Join our vibrant global family

Become a member

Declaration of Cooperation



DECLARATION OF COOPERATION

The expression and promotion of creativity is a universally recognized benefit to humanity. Artistic authority manifests in different ways in different cultures, but at its root are core values that entertain, inspire, challenge and provide. Writers, directors, performers, engineers, craft people, production companies, distributors and platforms all owe the world benefit themselves and society from a healthy and constant flow of ideas.

Intellectual property is the basis upon which a global economic industry grows and prospers in virtually every country on earth. It is vital to the continued health and welfare of this vibrant and valuable contribution to society that the continued exchange of creativity, from both a commercial and philosophical standpoint, be nurtured and protected.

In order to advise, 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 media or method by which creativity can be expressed.
3. The idea of the work is good and valuable and has inherent monetary value.
4. The value of a created work is negotiable but sacrosanct to the integrity 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 all methods now known or yet to be invented must allow for the respect and remuneration of the creator and manufacturers.
6. Intellectual property is a protectable idea and should never be infringed upon by outright copying or theft. Do not rip someone off.
7. A healthy global industry centered on creativity must be open and free flowing, respecting international contract standards and timely payments.
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 protect one side may in fact harm another side and are to be avoided.
10. A healthy global industry based on integrity and the free flow of commercial interests will lift all boats and serve to provide a solid foundation for the growth of business everywhere.

We, the undersigned members of the global intellectual property industry, engaged in the creation, acquisition, sales, execution and distribution of content, pledge to uphold these values on a going-forth basis, 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 16th 2018

FRAPA stands to protect formats. We believe in free trade. To underline our position, the FRAPA General Board has agreed to publish its [DECLARATION OF COOPERATION](#), written by co-chairman Phil Gurin.

This document is meant for every stakeholder in the format industry, not just FRAPA members. It attempts to clearly state the principals we hold dear and valuable, and should be passed around to all who share our mission.

Download one of 15 Languages!

Code of Conduct

All members in good standing will abide by the principals, values and rules of behavior as set forth in our [CODE OF CONDUCT](#). FRAPA is a global organization dedicated to the understanding and respect of original formats and their creators.

CODE OF CONDUCT

All members in good standing will abide by the principals, values and rules of behavior as set forth below. FRAPA is a global organization dedicated to the understanding and respect of original format and their creators. Protecting originality, adjudicating disputes, registering ideas and providing industry-standard information are other important areas where FRAPA seeks to advise and provide assistance to its members.

FRAPA CODE OF CONDUCT FOR THE FORMAT INDUSTRY

- 1 Pledge to adhere to the mission of FRAPA
- 2 Respect the rights of each and every member
- 3 Set an example for others, whether members or not
- 4 Establish global industry standards
- 5 Share opinions, but be ruled by facts
- 6 Help each other
- 7 Be open in our communication
- 8 Promote the organization
- 9 Contribute Wisdom
- 10 Pay dues on time

For all members, let integrity serve as the basis for every decision you make when it comes to the world of format.

Protecting originality, adjudicating disputes, registering ideas and providing industry-standard information are other important areas where FRAPA seeks to advise and provide assistance to its members.

FRAPA Board



Phil Gurin, The Gurin Company, co-chair
Lisette van Diepen, Marphes Media
Jan Salling, BBC Studios Nordics, co-chair
Mike Beale, ITV Studios
Enrique Guillen, NBC Universal

Keri Lewis Brown, K7 Media
Fumi Nishibashi, TBS
Nicolas Smirnoff, Prensario
Hayley Babcock, A+E Networks
Michael Schmidt, Total Schmidt Show
Jin Woo Hwang, Something Special



Registered Office

Gooimeer 4-15 | 1411 DC Naarden | The Netherlands