

An international workshop – research meets practice:

## REFORMING FORMATS.

5 AND 6 DECEMBER 2013

### PRODUCING AND PROTECTING AUDIOVISUAL FORMATS IN CONVERGENT MEDIA

Formats galore. Watching audiovisual formats takes a great share of people's media menus. Producing formats is a core part of the global entertainment industry. Protecting formats is a key issue for debates on copyright and the legal requirements to bring forth cultural goods.

Reviewing audiovisual formats today, we find many developments at once. On one level, digitally networked technologies and social media platforms open up new ways to screen and consume audiovisual material. On another level, legal frameworks to balance copyright protection, public interests and free culture are revised. In addition, looking at media organizations there are international mergers as well as increasingly diverse agents involved in making and distributing audiovisual formats.

Looking at the multi-level dynamics of the circulation of formats, the workshop focuses on three aspects. First, it looks at the contemporary types of audiovisual formats and their current production in changing organizational networks, trade markets and business models for convergent media. Second, it looks at the protection of formats and the ways, formats are handled as goods that can be traded, adapted and distributed. Third, it asks how these two aspects can be studied in comparing different national and transnational media markets and legal systems.

The workshop brings together academia and practice. With its range of international key researchers it maps the current state-of-the-art in international research on audiovisual format production and protection. It brings together the expertise of legal councilors, media practitioners and academics. It opens up a forum to link academic issues with practical needs and insights so to discuss upcoming trends, pressing problems and future developments in the international production and protection of audiovisual formats.

The workshop has three aims:

- An overview of existing international research on producing and protecting formats,
- A typology of current practices and institutional frameworks for producing and protecting formats,
- A roadmap with open questions, pressing issues and future tasks both for academia and practice

#### VENUE

Kalkscheune  
Johannisstraße 2, 10117 Berlin-Mitte, Germany

#### HOSTS

Alexander von Humboldt Institute for  
Internet and Society (HIIG)

CREATE: RCUK Centre for Copyright and New  
Business Models in the Creative Economy, Univer-  
sity of Glasgow

#### SCHEDULE

##### THURSDAY, 5 DECEMBER 2013

10:00 – 10:30 Registration  
10:30 – 10:45 Welcome and Outlook  
10:45 – 11:45 Keynote + Q&A  
13:00 – 14:30 The Changing Production  
15:00 – 16:30 The Changing Protection  
16:30 – 17:00 Wrap Up  
17:00 – 18:00 Stand-up Reception

##### FRIDAY, 6 DECEMBER 2013

09:30 – 09:45 Welcome and Outlook  
09:45 – 11:15 Comparing Production and Protection  
11:15 – 11:45 Wrap Up

## AGENDA

Thursday, 10:30 – 11:45

### WELCOME AND KEYNOTE

Welcome:

**Martin Kretschmer, CREATE, UK**

**Jeanette Hofmann, Humboldt Institute for Internet and Society, Germany**

Keynote:

**Susanne Stürmer, President, Hochschule für Film und Fernsehen Konrad Wolf, Germany:** Food for Thought from a Market Perspective

### THEME I

Thursday, 13:00 – 14:30

### THE CHANGING PRODUCTION OF FORMATS

The production of formats and the types of audiovisual formats, the workshop assumes, interact with their changing technological, organizational and institutional environments. Hence it asks: what is the state-of-art in producing formats? And what is actually produced in these processes? What are activities, settings and relations for producing formats? Who is involved and what are their responsibilities? How is the production of formats organized? Who manages the relations of all the relevant parties?

**Andrea Esser, Roehampton University, UK:** Reality TV Formats as multimedia brands: a case study in affective economics and effective revenue generation

**Klaus-Dieter Altmeyen, Catholic University Eichstätt-Ingolstadt, Germany:** Routines and flexibility. Social practices in the entertainment production

**Claudio Coletta, University of Trento, Italy:** Imitation at work: production and consumption of media formats

**Philip Werner, UFA Labs, Germany:** Online Video. What traditional content producers need to learn

**Jean K. Chalaby, City University London, UK:** The Global TV Format Trading System: Trends and Developments Since the Format Revolution

### THEME II

Thursday, 15:00 – 16:30

### THE CHANGING PROTECTION OF FORMATS

Although the production and trade of formats seem to be bedeviled by all sorts of problems they nevertheless work and work profitably, at least most of the time. Thus the workshop asks: what is the state-of-the-art in protecting formats? What are viable models to organize and secure the circulation of formats? Who is protecting (and to which ends? What (legal) instruments are in use? What other modes of ordering are made to function?

**Albert Moran, Griffith University, Australia:** Two Configurations of screen franchising

**Christoph Fey, Unverzagt von Have, Germany:** Copyright or Right to Copy? Rights and Wrongs in the Search for Format Protection

**Martin Kretschmer/Sukhpreet Singh, CREATE, UK:** TV Formats Protection and Exploitation – Intellectual Property and Non-law Based Strategies

### THEME III

Friday, 09:45 – 11:15

### COMPARING FORMAT PRODUCTION AND PROTECTION

As the fabrication and circulation of formats is, arguably, a key driver of the internationalization of media business, the workshop centers on questions of how to compare different markets and legal systems. So it asks: how can strategies and environments to produce and protect formats be reproduced? What elements in different local contexts can usefully be compared? How can we make sense of the differences and similarities between different constellations?

**Jessica Silbey, Suffolk University Law School, USA:** Borrowing and Contests over Form, Distribution and Market Control: Analysis of an Empirical Study in the US

**Oliver Castendyk, Potsdam University and German Producer Alliance, Germany:** Acquiring and selling formats – a field report

**Lothar Mikos, Hochschule für Film und Fernsehen Konrad Wolf, Germany:** Comparative Research on TV Formats Worldwide – Adaptation Strategies and Production Contexts

**Sukhpreet Singh, CREATE, UK:** Localisations and its Role in the Protection and Exploitation of Formats – Lessons from Formats such as *Who Wants to be a Millionaire*, *Idols*, *Got Talent* and *Hole in the Wall*