

# A study on the format lab operation of domestic broadcasters and producers and the format competitiveness of creators

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## Abstract

Korea Format industry, which recently began benchmarking from the UK and other advanced Western countries until more than 20 years ago, has begun to gain global competitiveness in 10 years. It was analyzed with 16 trailer videos, 29 pitch decks, and other outputs (paper format 50) of Formatist Creative Lab (FC Lab), a subsidiary of SBS. Ten domestic creators were selected, and new entertainment formats were created individually by creators from June, and results were derived through monthly global seminars. The purpose of the broadcast format lab operation support is to discover experimental formats to enter overseas markets and foster professionals in the broadcast format field. As a result of the study, it was confirmed that the existing traditional broadcasting program types or configurations were maintained in common in format creations. To solve this problem, first, a professional consulting expert on the format is needed. Second, effective operation is needed to enter the market. Finally, active expenditure should be institutionalized with follow-up support. The research can be expanded into a study on the possibility of transactions between format creations based on broadcasters and producers.

**Keywords:** Broadcast format, production support, broadcast format Lab, format planning process, format Lab.

## 1. Introduction

The standards of the global format industry are changing. Until just 20 years ago, benchmarking was brought from the UK and other advanced Western countries. This is because the domestic format industry has begun to gain global competitiveness in 10 years. This is also because various efforts and creative idea challenges for support, original idea activities, technology and convergent formatting have paid off at the seed stage of formatting ideas[1]. In particular, it is because creative materials of various formats combined with the domestic technology industry environment, where the IT

environment is dominant, can have better format ideas than traditional Western-centered format ideas. In addition, the format development, which has recently been co-production with overseas producers, is another global format expansion strategy.

The super-large sports game show, co-formatted with CJ ENM and U.S. TV program producer Bunim-Murray Productions in 2020, confirms that the sports format, in which many national athletes as well as many stars appear to obtain cash items, is important in producing such public formats. Of course, there is also a reason why people are interested in broadcasting programs other than dramas with the attention of the Korean Wave abroad[2]. However, as a global format, the broadcast program format for people around the world has no choice but to compete with differentiated ideas from the planning stage. Over the past decade, more than 200 remake broadcast formats have been exported from 65 countries. Starting with China in early 2010, "King of Mask Singer," which aired on FOX in the United States in 2019, was remade in 53 countries around the world, and ranked first in viewership ratings in Season 4 as in "I Can See Your Voice". In addition, the performance of the domestic format is gradually increasing after being organized by the BBC in the UK. According to a survey of nine major Korean broadcasters on the export performance of Korean formats, 102 domestic formats have entered 204 overseas markets in 65 countries around the world over the past 10 years. This figure excludes the number of subsequent seasons after exporting a program's format, which means a lot to the global competitiveness of the domestic format. Since 2012, it has been branding "K-Format" through showcases in major overseas TV markets such as MIPFORMAT and ATF. As shown in [Table 1], full-fledged domestic format exports recorded 36 cases in a total of 6 countries from 2010 to 2015, and have shown explosive growth since 2016 and until now, achieving 168 exports, about 4.7 times more than before. In addition, the influence of K-Format has expanded, with the proportion of North America and Europe, such as the U.S., the U.K., and France, where there were no exports, increasing to 34%, and excluding Asia, increasing from 25% to 48%. 73% of the domestic format entry was made up of entertainment/culture,

while 55 drama formats were remade in 16 countries, and 20

Korean dramas were remade in Turkey.

**Table 1: Export status of Korean format**

Corporate name	Division	Remake number	North America and Europe	The number of selling countries	North America and Europe	Note		
KBS	Drama	31	42	9.8%	13	14	6.2%	"Good Doctor" American remake, A remake of 12 dramas in Turkey.
	Variety show/cultivation	11			6			
MBC	Drama	3	65	11.3%	2	54	30.8%	"King of Mask Singer" was the biggest hit, driving most of its performance.
	Variety show/cultivation	62			53			
SBS	Drama	4	14	2.5%	2	7	4.6%	"God's Gift" is the first Korean drama to enter the U.S. and promote overseas co-production of "Running Man".
	Variety show/cultivation	10			6			
EBS	Drama	0	3	0.0%	0	3	0.00%	"Gather up, Ding Dong Deng". Indian remake to open a new market.
	Variety show/cultivation	3			3			
CJ ENM	Drama	13	57	9.3%	7	24	21.5%	Remake in various formats, focusing on "Grandpas Over Flowers" and "I Can See Your Voice".
	Variety show/cultivation	44			22			
JTBC	Drama	4	17	1.0%	3	6	3.1%	<Misty> Middle East remake to open a new market.
	Variety show/cultivation	13			5			
TV Chosun	Drama	0	1	0.0%	0	1	0.00%	TV Chosun's first format sales: "Miss Trot" Chinese remake and "We Divorced" Chinese remake are under discussion.
	Variety show/cultivation	1			1			
Channel A	Drama	0	3	0.0%	0	1	0.00%	<Heart Signal> <Good People> Chinese format sales and remake program production.
	Variety show/cultivation	3			1			
Tcast	Drama	0	2	0.0%	0	2	0.00%	Tcast doing remakes in Thailand.
	Variety show/cultivation	2			2			
<b>Total</b>		<b>204</b>	-	-	<b>65</b>	-	-	

The Korea Creative Content Agency's "Broadcast Format Promotion Support Project," which started with a budget of 500 million won in 2009, has more than tripled to 3.7 billion won as of 2020. Types of support projects include customized support and linkage support between projects, such as planning and development support, production support for main episodes, operation of format labs, and operation of BCWW(Broadcasting Content World Wide) linked format markets. The government's decision to expand the overseas expansion of the domestic broadcasting and video content format industry is also meaningful policy support in terms of fostering industries. Above all, the most necessary support for broadcasters and production companies is in investing and exporting their own format. It is a support policy provided to select a total of four broadcasters and production companies to support the operation of the broadcast format lab to discover competitive domestic broadcast formats and lay the

foundation for revitalizing the broadcast format.

This study is expected to be effective data for media-related founders, researchers, companies, and government officials in the domestic format creation and production environment to help them understand the format lab, and to mention the importance of the use and necessity of format lab experts. In addition, the purpose is to prepare basic data for future broadcast format creative content support and process through analysis of realistic contents on the results. In addition, please refer to the possibility of discovering ideas for format creation and case study literature for industrial promotion by examining the realistic creative capabilities of the production site.

## 2. Theoretical background

### 2.1. Studies on the Format of broadcasting

Broadcasting program format is a collection of core contents of the program so that even if the broadcast program is exported to another country and re-produced, it can be produced with the same content and quality. Format developers are called creators or creative teams, and broadcasters or independent producers consist of directors, writers, and producers. Format developers create new formats and create and sell programs based on them, or sell formats. The term broadcast program format first began to appear in the 1980s[3, 4, 5]. The quiz show *Who Wants to Be a Millionaire*, created by a British production company called Celado in 1989[6], enjoyed great popularity and its format was exported to more than 100 countries around the world, earning more than \$200 million in total. This quiz show was also the background of the movie *Slumdog Millionaire*. Starting with KBS's "Challenge Golden Bell" exported to Vietnam in 2003, Korea has exported MBC's "Infinite Challenge", "We Got Married", "Where Am I Going", "Where Am I Going", KBS's "Immortal Songs", SBS's "Running Man", and JTBC's "Hidden Singer". Format imported by Korea include KBS's "1:100", SBS's "Solomon's Choice", MBC's "Dancing with the Star", Olive TV's "Master Chef Korea", m.net's "Voice of Korea", on-style "Project Runway Korea", tvN's "SNL Korea", and "Korea Got Talent". The Format Registration and Protection Association (FRAPA) is an international institution created to protect the rights of format creators and coordinate interests. The reason why TV formats are traded with value as a product in the global broadcasting market is probably because importing successful TV formats is likely to succeed in that country. In foreign countries, TV format exchanges centered on dramas and sitcoms began in the 1950s, recognizing the TV format industry as a representative creative industry, and then expanded to quiz shows and reality shows, until recently, 86 original British programs were remade into American versions.

## **2.2. Formatting global competitiveness**

Over the past decade, the domestic broadcast format industry has made considerable progress as it has been distributed to several countries[7,8]. This is because species are reacting in the U.S. and European countries as well as in Asia, such as "I Can See Your Voice" and "The Masked Singer". In particular, Mnet's "I Can See Your Voice" was aired or completed in 15 countries (Russia, Spain, Finland, Malaysia, Bulgaria, Indonesia, China, Cambodia, Thailand, the Philippines, Germany, Romania, the Netherlands, and the United States). In addition, at the Korea Broadcasting Content Agency's "International Broadcasting Video Content Market(BCWW) 2020" online event, it operated an open studio introducing new contents of independent domestic producers and creators. As a result, content production and distribution company Somthing Special and broadcasting producer & Media signed an export contract by producing "FOX Alternative Entertainment Studio" and "Battle In the Box" in the U.S. version. MBN's entertainment program "Lottosinger", a life-changing music game show, also signed an option contract with Fox Alternative Entertainment (FAE), an affiliate of Fox, through its SBS subsidiary Formatist. Business through format development and distribution is already a business model adopted by many famous studios,

including the BBC in the UK. There are representative format companies Endemolshine (former, Endemol) and Fremantle Media, but now that the format industry has been activated, countries that are drawing attention in the format market from the Netherlands to the UK, Israel, and Turkey are changing every time. In recent years, Korean formats are attracting attention, and demand is high not only from Asia but also from major countries in the United States and Europe. In order to meet the format purchase preferences of overseas formats, the format must be simple and repetitive. This is because the structure must be simple and clear to be valuable as a format. It should be configured to be applied to any country by changing only the performers, such as <1 to 100> and <The Voice>. Most of the domestic broadcasting programs are mainly produced by entertainment programs that are highly dependent on celebrities. However, low dependence on celebrities, simple structures, and clear formats are more advantageous for exports. In this respect, "My Little Old Boy" is a format suitable for Korea, while exports are not easy. For example, when selling formats overseas, it is difficult to find the same four mother characters, some countries do not disclose celebrity privacy, and some cultures do not wonder that they are not married. In order to solve these shortcomings, countries with poorer production conditions than the domestic production environment can choose a co-production method or, if the opposite, a co-format development method can be carried out. This is because the former is a good way to maximize the production effect. This is because the latter can be more advantageous for global distribution and distribution by co-ownership of IP.

## **2.3. Global Format results**

Lotto Singer and Battle in the Box, which signed format contracts with U.S. terrestrial FOX studios, received support for format labs and planning and development projects, respectively, and at BCWW 2020's K-format showcase, both formats were open to overseas buyers and signed with FOX. These cases can be said to be more meaningful as a turning point for overseas expansion of formats centered on broadcasters. <Lotto Singer> was allocated 50% copyright to format creators and received revenue from formatting. <Battle in the Box> was traded in a paper format, which is a planned stage, through Somthing Special, a content distribution distributor. The biggest factor in the competitiveness of this domestic format was the establishment of a format consulting support project attempted by the Korea Internet & Security Agency in 2008, and since then, some of the format support projects have been separated and absorbed by the Korea Creative Content Agency. With the format industry saturated around advanced countries, the domestic format market was staying in the early market due to the aggressive progress of Endemol and Fremantle Media, which began to enter the Asian market[9]. In order to secure such global competitiveness in Korea, the standards were benchmarked in the formats of countries such as the UK and the Netherlands, creating an environment where small and medium-sized independent producers can directly jump into the format business with IP. Since 2020, the scope of support has been expanded to support the production of the main broadcast format produced to activate

the format. With the support of <Northern Europe>, which first aired on KBS2, and Wavve's <About Time>, both production companies were able to secure IP for the series. In the case of pilot production support, it was confirmed that independent production company's work, Who Is Your Mother, can generate format profits through overseas exports.

In an effort to advance overseas, the "Korea-English Format Workshop" held in London introduced Formatist's "Lotus Singer", D-Turn's "King of Mask Singer", Ann Media's "Battle in the Box", and Vitamin T's "About Time".



Figure 1. Global format cases

### 3. Research scope and Subject of analysis

#### 3.1. The scope of the research and selection

The subjects of the study were four finally selected corporations or businesses related to broadcast formats that can serve as operating institutions, including broadcasting video producers, broadcasters (terrestrial broadcasters, general agencies, etc.), universities, associations, and organizations. As a result of a total of 26 applications, the fields of support were classified into base courses, planning courses, and production courses. At least one base course and planning process were required to be selected, and in order to maintain the objectivity of support, it was conducted on the website of the Korea Creative Content Agency through e-Nara(Integrated management system for government subsidies)[10]. In the selection process, the first written evaluation result was 70 points or more and the second presentation evaluation was selected as a candidate for support. Among the candidates eligible for support, 40% of the first document evaluation result and 60% of the second presentation evaluation result were added, and the final selection was made within the scope of the subsidy in the order of high scores. The seven evaluation committee

members allocated items such as the expertise of the performing institution, the expertise of mentors and instructors, the adequacy of project costs, task planning skills, and performance.

#### 3.2. The subject and method of analysis

Among the two selected works selected in the planning process, the analysis target was Formatist Creative Lab (FC Lab) of Formatist Co., Ltd., a subsidiary of SBS. The plan for the preliminary final results was about 10 trailer videos, 20 pitch decks, and other outputs (around 50 paper formats), but the results were submitted to more paper formats than expected, 16 trailer videos (about 40 minutes total), 29 pitch decks, 1 brochure, FC Lab online promotion channel, and FC Lab official showcase website. Since being selected as an operating agency for the broadcast format lab business in April, Formatist has created FC Lab and selected 10 domestic creators, creating new entertainment formats individually and developing them through monthly global seminars since June. In this process, the formatist conducted training to have global insights, such as IP protection, format packaging, and paper format business prospects, so that each creator's new plans could be distributed not only in the domestic market but also in the global market, and global experts using SBS' global network were invited to interact with FC Lab's creators.

Table 2: Plan and result status

	Division	Pre-planning	The result
Format Lap Operation Support	Trailer video	10 episodes	16 episodes
	Pitch Deck	20 episodes	29 episodes
	Other products (paper format)	50 episodes	50 episodes

The analysis method was conducted through content analysis of the final creative format results and interviews

with creators, and 50 paper formats were analyzed as shown in [Table 2], which proceeded until the 5th round.

Table 3: The status of 50 paper formats

Order	Title	Genre	Creator	Title	Genre	Creator
<b>First</b>	Sing Stealer	Music	Mo	UNTACT LOVE	Dating	Baek
	Crusing	Dating	Yeo	Love Tent	Dating	Choi
	Face2Face	Game	Shin	Reduce To Just 100	Reality	Jeong
	My Knee Tour	Reality	Kim	Secret Delivery	Reality	Kim
	U	Dating	Han	Clone Tour	Reality	Kang
<b>Second</b>	Remote Concert	Music	Mo	XI	Dating	Baek
	The Wall	Dating	Shin	Recommender	Dating	Han
	Bring Your OldCar	Game	Choi	Blind Recipe	Cooking	Jeong
	Timeslip Kitchen	Cooking	Kim	Ultimate Fighting EX	Dating	Yeo
	ON-TACT	Reality	Kim	SMARTRAVELLER	Reality	Kang
<b>Third</b>	WHO ARE YOU	Music	Kim	H.A.L.A	Game	Han
	Hot Dog	Reality	Kang	Invisible Roads	Reality	Baek
	Last dance with me	Reality	Shin	1 Km	Reality	Jeong
	EYE LOVE YOU	Dating	Kim	HOME RUN	Reality	Choi
	10 <sup>th</sup> FLOOR	Reality	Yeo	Broken Heart Insurance	Dating	Mo
<b>Fourth</b>	THE 100	Music	Mo	Luv-bot	Dating	Yeo
	Hinter OR Villain	Game	Kim	Sleeping with My Paparazzi	Reality	Baek
	HALFTIME REBOOT	Dating	Choi	Should I delete it?	Reality	Shin
	School for Seniors	Reality	Kim	Secret Unboxing	Reality	Han
	Toxic Island	Reality	Kang	Who's Smarter?	Reality	Jeong
<b>Fifth</b>	ONLY10	Music	Mo	ZOMBIE vs SINGER	Music	Baek
	Blind Play	Music	Han	20 steps away form the stars	Music	Shin
	The Dog in the Middle	Reality	Jeong	Throw it away	Reality	Yeo
	CLOUD TOUR	Reality	Choi	SHOT ON MY TASTE	Dating	Kang
	The Present	Reality	Kim	Alive dishes	Cooking	Kim

#### 4. Research results

As a result of the analysis, a total of 50 new paper format plans were created as shown in [Table 3]. Among them, it was analyzed that 16 plans that could be sold in the global market were selected, 29 concept trailers were selected, pitch decks were produced, and format packaging was completed. It was investigated that they held video meetings with various global partners through online participation in BCWW in September and MIPCOM in October, or attended the Singapore ATF, London 2020 Korea-English Format Workshop, and Content London events in December to discuss format pitching and sales as shown in [Table 4], [Table 5].

than we expected, and overseas distribution buyers responded well. However, there was an inconvenience of having to proceed online in a non-face-to-face environment, but as we had more time to communicate with each other in the process, we naturally became more connected. Creators also answered that it was a very meaningful time because they were active in finding ideas. I was confident that I could create opportunities for continuous distribution abroad through continuous creative results in the future."

- Director Kim

"We produced considerably more results

**Table 4. Status of execution of total project expenses**

Total execution amount/total	Government subsidies			Company charges		
	Budget (a)	Execution amount (b)	Execution rate	Budget(a)	Execution amount(b)	Execution rate

<b>execution rate</b>			<b>(c=a/b*100)</b>			<b>(c=a/b*100)</b>
275,866,435 / 99.21%	250,000,000	247,816,435	99.13%	28,050,000	28,050,000	100.0%

※e-Nara system: This system is Korea Integrated management system for government subsidies.

(<https://www.gosims.go.kr/hg/hg001/retrieveMain.do>)

**Table 5. Status of budget expenditure by tax category**

Items of taxation		Government subsidies		Company charges	
		Budget	Execution amount	Budget	Execution amount
Personnel expenses	Pay			19,800,000	19,800,000
Operating expenses	General accommodation fee	104,800,000	104,526,641	8,250,000	8,250,000
	Rent	200000	200000		
	General service fee	142,750,000	141,395,000		
Business promotion fee	Business expenses	2,250,000	1,694,794		
Total(KRW)		250,000,000	247,816,435	28,050,000	28,050,000

※Criteria for entering e-Nara system in full of execution amount.

The internal personnel who are participating personnel consisted of one person in charge of performance, one person in charge of performance (accounting), and one person in charge of performance. As shown in [Table 3], external personnel consisted of fixed mentors who were qualified as mentors to creators, and it was found that those with more than 35 years of experience in broadcasting writers were recruited. In particular, it was analyzed that it consisted of experienced people who created entertainment programs and comprehensive programs, and the instructors consisted of global personnel currently in charge of format distribution and development. In particular, it was found to be composed of format development experts (Lucie Cabourdin, Fotini Paraskis, Clare Thompson) and format distribution experts (Linfield Ng, Natali Wogue). In the case of creators, it was composed of representative domestic broadcasting program writers, and it was confirmed that the payment of the creative fee was paid as compensation for IP copyright in the future. Of course, the process of formatting remains until it is aired after the development of a specific format, but it was analyzed that the payment form was taken to protect the rights of creation for early ideas. There was no special delay in the implementation of the project compared to the plan, but due to the COVID-19 incident, participation in offline events was

restricted, and it was found that it was changed to promote creators' works by opening an online promotion channel. In particular, the breakaway from temporal and spatial constraints through online promotion may appear as an advantage, but it was analyzed as a somewhat disappointing point in terms of traditional distribution and exchange benefits through face-to-face contact.

"The COVID-19 incident has disrupted our overseas business trip. I thought of a way to promote online when I couldn't go abroad, and I thought it would be better to reinforce it to online promotion, so I decided to focus on overseas business trips using the online FC Lab we made before. It was more effective than I thought."

- Director Kim

It was confirmed that the schedule was carried out normally except for MIPCOM participation and local pitching events after format planning and development through the 4th excellent plan selection and packaging process and the 5th global seminar as shown in [Table 6].

**Table 6. Status of implementation in preparation for the performance schedule**

The original plan		Status of implementation compared to the plan	Delay/Completion
Term	Business promotion		
May	Recruitment announcement, selection, contract signing	Recruitment announcement, selection, contract signing	Completion
June	1st Global Seminar, Format Planning and Development (10	1st Global Seminar, Format Planning and Development (10	Completion

	cases)	cases)	
July	First excellent plan selection and packaging, second global seminar, format planning and development (10 cases)	First excellent plan selection and packaging, second global seminar, format planning and development (10 cases)	Completion
August	Selection and packaging of 2nd excellent plans, 3rd global seminar, format planning and development (10 cases)	Selection and packaging of 2nd excellent plans, 3rd global seminar, format planning and development (10 cases)	Completion
September	Selection and packaging of 3rd excellent plans, 4th global seminar, format planning and development (10 cases)	Selection and packaging of 3rd excellent plans, 4th global seminar, format planning and development (10 cases)	Completion
October	4th excellent plan selection and packaging, 5th global seminar, format planning and development (10 cases), <b>2020 MIPCOM participation, and local pitching events</b>	4th excellent plan selection and packaging, 5th global seminar, format planning and development (10 cases), <b>Developing an online promotion channel for format pitching</b>	Change the plan due to reasons for not being able to travel abroad due to the COVID-19 incident
November	5th excellent plan selection, 5th packaging, and project completion	5th excellent plan selection, 5th packaging, and project completion	Completion

In the operation of the format lab, it was found that most of them were executed according to the pre-planned schedule. However, it was found that overseas pitching events and overseas business trips were replaced online due to COVID-19. It was analyzed that online pitching was somewhat different compared to face-to-face, so additional strategic measures for online pitching were needed in the future. In terms of overall project performance, it was confirmed that the general process and results were shown.

In the analysis of the results of format creation, it was conducted as a process of discovering and developing continuous format ideas from the first to the fifth rounds. The first format creation was analyzed as 10 genres of reality (4), dating (4), music (1), and game (1). Most of the characteristics of the first format creations appeared in the form of domestic program ideas, and it was found to be unsuitable for a global format except for the title. For this reason, it was confirmed that the problem was the lack of understanding of the format by creators, or the comments on each creation, focusing on the cases in each field segmented in program operation. In other words, this is because this process can occur if format creation is carried out in a fitting process based on the contents of each area case of experts in each field. The second format creation was analyzed in the genres of reality (2), cooking (2), music (1), game (3), quiz (1), and dating (1). As a characteristic of the second format creation, it was confirmed that the proportion of games and quiz genres was increasing. Most of them consisted of formats that cost a lot of production in the form of studio production, and it was found that they did not deviate significantly from the theme of food and relationship. In addition, when it comes to the possibility of global formatting, it was found that it did not have a unique format configuration except for <The Wall>. The third format creation consisted

of genres of reality (5), dating (1), game (3), and music (1). The results of the creation of the 3rd format showed a large proportion of reality shows, and it can be said that it is a remarkable result that the discovery of materials was made in various formats such as animals and the elderly with dementia. In addition, in the case of <10th FLOOR> and <EYE LOVE YOU>, there is a high possibility of a global-oriented format material, and detailed originality and simple configuration are needed in the format configuration. The fourth format creation consisted of genres of reality (3), dating (2), game (2), quiz (2), and music (1). The 4th format creation showed a fusion format in that it attempted to derive ideas applicable in a non-face-to-face environment due to COVID-19, and formats except for <HALFTIME REBOOT> showed insufficient format composition and originality from the 1st to the 4th. The last 5th format creation consisted of genres of music (4), travel (1), reality (3), cooking (1), and dating (1). Most of the 5th format creations were found to have no difference from the previous 1st to 4th formats, and there was no suitable format for the global format configuration.

## 5. Conclusion

The purpose of the broadcast format lab operation support is to discover experimental formats to enter overseas markets and foster professionals in the broadcast format field. The target of support is not limited to a specific field, but it is meaningful that the target of support is expanding to related corporations such as production companies, universities, and associations, or businesses including consortiums. However, most companies and production companies that participated in the video sample are operating the format lab, confirming that they are vulnerable to the originality of the format idea. In the case of the composition of the format consortium, it can be said that the restriction on up to two institutions or

companies excluding the organizer is for more effective operation only to improve professional programs by field. The fact that the ratio of business contributions is 10% based on cash is understood to be a situation in which a willingness to do business must be guaranteed. In the operation of the broadcast format lab, above all, it is to derive creative ideas and to prepare an environment for the actual production of the resulting broadcast format. However, as a result of the study, it was confirmed that the existing traditional broadcasting program types or configurations were maintained in common in format creations. In order to solve this problem, above all, consulting on format creation with in-depth domestic experts is necessary. For this improvement, the following business directions should be established.

First, a professional consulting expert on the format is needed. Looking at the nature of the support project related to the broadcast format so far, the target of support has been narrowly conducted, simply centering on terrestrial or comprehensive programming channel users. This is because the focus is on the business results due to the nature of the work of the person in charge of managing the business. In addition, it can be seen that the reason why the pool of professionals for the format has not been verified plays a role. This is because he cannot be said to be an expert in format simply by producing broadcasts or working at major broadcasters. This limitation is because it appeared in the main broadcast format lab operation support.

Second, effective operation is needed to enter the market. It is difficult to obtain the effectiveness of the support project in line with the purpose of simply approaching many creators through the operation of the broadcast format lab. This is because the results should be able to be traded in a written format or format through support for the operation of the lab. Therefore, follow-up support should also be accompanied to link pitching and revitalize format transactions of results from the operation lab for market entry.

Finally, active expenditure should be institutionalized with follow-up support. In the end, due to the nature of the format lab operation business, the promotion of the industry should be inherent, and rather than distributing uniformly according to the total amount of subsidies, it is necessary to select and focus on format creations that can be sold and distributed in the global market.

This study was conducted focusing on cases operated based on format industry officials from domestic proven broadcasters and production companies. However, it is regrettable that it is limited to the limited scope of subsidies and the creation of limited creators that can be obtained from the target, but it is acknowledged that it is based on qualified creators who have been verified by the actual project operation organizer and that there are difficulties in follow-up support and amount. The follow-up study hopes to expand into studies on the interrelationship of the support results and the possibility of transactions between format creations by broadcaster and production company group.

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