

# TBI

Television Business International

# Formats

TBIvision.com

October/November 2017



MIPCOM Stand No: P3.C10

[@all3media\\_int](https://twitter.com/all3media_int)  
[all3mediainternational.com](http://all3mediainternational.com)



**all3**media  
international



# Celebrity SHOWMANCE

IS IT FOR  
REAL?

XOXO

THE HOTTEST NEW COUPLE!

♥ 1,027

OMG!

ARE THEY REALLY GOING OUT,  
OR JUST GOING VIRAL?

STARTS WEDNESDAY 4TH OCTOBER AT 9PM ON ITV2



VISIT US AT MIPCOM, STAND R8.C9, RIVIERA 8

Catalogue: [www.keshetinternational.com](http://www.keshetinternational.com) Contact us: [info@keshetinternational.com](mailto:info@keshetinternational.com)

Twitter: @KeshetIntl Facebook: KeshetInternational Instagram: @KeshetInternational

itv2





## This issue

### 4 People

TBI runs down the latest moves and executive hires in the international formats business

### 6 Endemol Shine France

An exclusive interview with Nicolas Coppermann, the executive charged with leading the merged Endemol Shine France operation. Pascale Paoli-Lebailly reports

### 8 Hot Picks

Formats from the UK, Romania, the US, Israel and Belgium feature in our round up of the best new unscripted projects hitting the international market

### 16 In focus: *The Crystal Maze*

Classic British format *The Crystal Maze* is headed for MIPCOM and international stage for the first time. Jesse Whittock has the lowdown on the adventure gameshow series

### 18 Unscripted US: how to pitch

Executives repping channels with market-leading unscripted programming reveal the best ways to get content on their desk

### 20 Last Word

Endemol Shine's Doug Wood on how millennials are driving the boom in nostalgia



**Editor** Jesse Whittock • jesse.whittock@knect365.com • @TBI\_Jesse  
**Deputy editor** Kaltrina Bylykbashi • kaltrina.bylykbashi@knect365.com • @bylykbashi  
**Sales manager** Michael Callan • michael.callan@knect365.com  
**Art director** Matthew Humberstone • matthew.humberstone@knect365.com  
**Marketing manager** Marita Eleftheriadou • marita.eleftheriadou@knect365.com  
**Commercial director** Patricia Arescy • patricia.arescy@knect365.com  
**Published by** KNeCT365 TMT, Maple House,  
 149 Tottenham Court Road, London W1T 7AD  
**Tel:** +44 (0)20 7017 5000  
**e-mail:** tbi@knect365.com **web:** www.tbivision.com  
 Printed in England by Wyndeham Grange Ltd, Southwick, West Sussex BN4 4EJ

Television Business International (USPS 003-807) is published bi-monthly (Jan, Mar, Apr, Jun, Aug and Oct) by Informa Telecoms & Media, Maple House, 149 Tottenham Court Road, London, W1T 7AD, United Kingdom. The 2006 US Institutional subscription price is \$255. Airfreight and mailing in the USA by Agent named Air Business, C/O Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY 11413. Periodical postage paid at Jamaica NY 11413. US Postmaster: Send address changes to Television Business International, C/O Air Business Ltd / Priority Airfreight NY Ltd, 147-29 182nd Street, Jamaica, NY 11413. Subscription records are maintained at Informa Telecoms & Media, Maple House, 149 Tottenham Court Road, London, W1T 7AD, United Kingdom. Air Business Ltd is acting as our mailing agent.

© 2017 Informa UK Ltd All rights reserved  
 Reproduction without permission is prohibited





# Banijay Rights

## The Home of Adventure Reality Formats

### Temptation Island



**The ultimate test of faithfulness**

Adapted in 17 countries

Brand new seasons for Sweden, Finland, Romania, Italy

### Fort Boyard



**A legendary and unrivalled primetime series**

Celebrating 27 years in production

More than 1,500 episodes made in 30 territories

### The Bravest



**Testing courage to the absolute limits**

A smash hit in Denmark and Sweden

Production hub available

### 71 Degrees North



**Extreme reality race to the Arctic Circle**

TV Norge (Norway) – 25 successful seasons

Locally produced in 7 territories

### Good Luck Guys



**Pampered urbanites get back to basics**

A sun-kissed daily stripped reality format

W9 (France) – a big hit, 30% above slot average



# The Crystal Maze

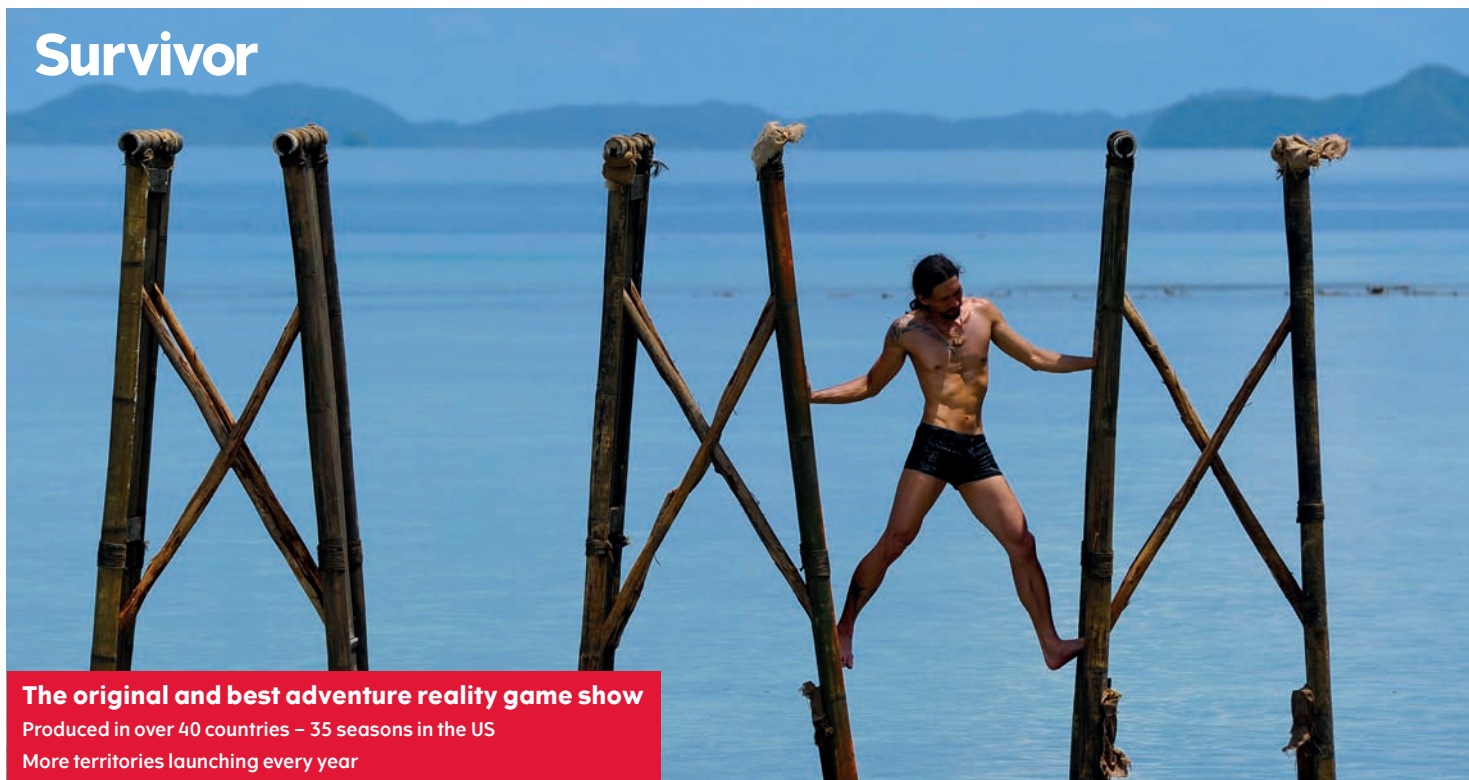


**A fantastic time-travelling game show adventure**

Channel 4 (UK) – 90% above slot average for 16-34 demo

All episodes trended #1 or #2 on Twitter

# Survivor



**The original and best adventure reality game show**

Produced in over 40 countries – 35 seasons in the US

More territories launching every year

# On the move

TBI takes a look at the latest comings and goings in the international television business and reports on who's moving where

Japan's Nippon TV named **KAKO KUWAHARA** as managing director of its recently restructured international business development arm. Nippon's key formats include *Dragon's Den*, which has been remade in more than 30 territories



Talpa Media's Moe Bennani joined Federation Entertainment start-up prodco WeMake as creative director. Bennani spent nearly five years developing formats such as *5 Gold Rings* and *Dance Dance Dance* but now joins ex-Shine France exec Bouchra Rejani at WeMake



Banjay Group appointed FremantleMedia UK head of development **LUCAS GREEN** as head of content. He will support existing formats such as *The Crystal Maze* to gain global reach, as former firm Fremantle is re-merging flagship prodcos Thames and Talkback



Tim Carter, Twenty Twenty's current CEO, is set to join ITV Studios' factual label Shiver as managing director in 2018. He will lead the label and oversee approximately 300 hours of production a year

NBCUniversal International Studios brought in former Endemol Shine Group formats sales chief **ANA LANGENBERG**. She replaced Yvonne Pilkington, who left earlier this year to pursue a new direction and a masters degree in creative writing



US broadcaster NBC hired former Endemol Shine North America unscripted production chief **Linda Giambrone**. She was named executive VP of production for NBC Entertainment and Universal Television Alternative Studio

FremantleMedia hired **COTY CAGLIOLO** as managing director for its Mexican production business. Cagliolo was upped from her most recent role at the company as VP of development across Latin America and the US Hispanic region



Endemol Shine Group rejigged its Central and Eastern Europe sales team following the departure of Pascal Dalton for ITV Studios. The exec departed after eight years working with shows such as *MasterChef* and *Big Brother*

Remedy co-founder **JULIET BORGES** left the UK-based prodco after 14 years in the business to "explore other opportunities". The firm is behind shows such as *Fifteen to One* and *The Radio Teen Awards*





***THE GAME THAT CHALLENGES  
THE WHOLE NATION***



VISIT US AT MIPCOM, STAND R8.C9, RIVIERA 8

Catalogue: [www.keshetinternational.com](http://www.keshetinternational.com) Contact us: [info@keshetinternational.com](mailto:info@keshetinternational.com)

[@KeshetIntl](https://twitter.com/KeshetIntl) [f KeshetInternational](https://www.facebook.com/KeshetInternational) [@KeshetInternational](https://www.instagram.com/KeshetInternational)



The Great Blind Test

Endemol Shine Group's French prodcos merged on May 1, as the production and distribution giant completed its global consolidation process. Endemol Shine France CEO Nicolas Coppermann tells Pascale Paoli-Lebailly how he plans to use the best of both worlds to find new hits

**W**ithout sweeping away what has made formats giant Endemol and entertainment-focused Shine two leading production brands in France, new venture Endemol Shine France wants to take the best of both worlds and create something brand new.

The company was born from the merger from Endemol Shine Group's French subsidiaries, which did not immediately combine forces as happened in virtually every other operational territory. It has been effective since May 1, two-years-and-a-half after the initial global merger.

The new company boasts a mix of "very good teams and a complementary expertise", according to Endemol Shine France CEO Nicolas Coppermann. Formerly head of

Endemol France, he took over the combined business with former Shine president Thierry Lachkar exiting.

"It is not the absorbing of one by another, but the addition of talents," Coppermann says. This constitutes a "dream team" that includes managing director Delphine Cazaux, the former Shine France CFO.

In order to create its own story in a disrupted television market that demands strong programming and new forms of production, Endemol Shine France is planning a multi-pronged strategy. "Our goal is to produce all kinds of TV shows, and to be acknowledged as excellent in all genres," Coppermann says. "We're swapping our all-genre productions for 'multi-specialist' activities."

The company, which has 150 full-time staff,

claims to have produced around 885 hours over the 2015-2016 period, and to have made more than €100 million (US\$120 million) in revenues (€150 million, in fact, according to the French competition authority).

Banijay Group is France's largest producer, and Endemol Shine is not attempting to position against it, but rather as a company with a well-balanced offer. The group produces 15 primetime shows and 15 access shows, meaning a portfolio of around 30 brands on air, including 36% of which that are returners.

Endemol Shine is less active, though not fully absent, in documentary and talk shows, and has its strongest foothold in light entertainment, factual entertainment and reality. It has shows ranging from M6's remake of *Bake Off*, TF1's gameshow *Money Drop* and factual show *Baby*



*Boom*, and reality series such as *The Island* (M6) and *Secret Story* (TF1), which has been sold into ten territories. The local formats are a mix of adaptations from the group's global library and original creations.

"Our multi-specialist scope is based on what Endemol Shine is worldwide," says Coppermann. "In France, we are not the biggest company, but we aim to be the greatest; the one that can attract the best talent."

"Our large commercial offering allows us to pitch several formats and meet the broadcasters' needs. French networks are still very eager to adapt formats, but the lack of big international concepts helps us to push our own creations forwards, in France and worldwide too."

Classical talent show *Prodigies* for France 2 has been picked in Australia and Italy, while *The Great Blind Test*, a TF1 series that mixes game and entertainment show elements and

is a copro with Thierry Ardisson, has been sold to Italy, Germany, Spain, Australia, The Netherlands and the US.

There are ten people in the Endemol Shine France development team. "There is a real

invent new genres, but something that doesn't exist yet in our global library. Broadcasters have their own decision processes, and we work hand-in-hand with them. Our production volume allows us to take the time."

**"French networks still want to adapt formats, but a lack of international concepts helps us to push our own creations forward in France and beyond"**  
**Nicolas Coppermann**



desire to create French originals alone or, in regards to drama, in association with other producers," says Coppermann. "We don't try to

Though Endemol Shine France doesn't produce TF1 pair *The Voice* and *The Voice Kids* anymore after ITV Studios took over creative house Talpa Media in March 2015, the company has also been pushing other international programmes such as Spanish format *The Bridge*, primetime UK show *Ambulance* or Belgium network RTBF's *Les Héros du Gazon*, which mixes reality TV with football.

"Entertainment drives the majority of our revenues, Coppermann says. "TF1 is our top partner with 14 shows, and M6 is ahead of DTT nets. However, we look forward to building up our TV drama share to 25-30% of our global revenues. We are currently close to the 20% and anticipate 30 hours delivered by the end of 2018."

On that side, Shine Films (*Malaterra*), now run by former Mascaret Films chief Bénédicte Lesage, will coproduce a second season of *Guyane* with Canal+, while Léonis is producing *The Fall* adaptation *Insoupçonnable* for TF1. The company also coproduced social TV series *Quadras*, an eight-part coproduction for M6 with B2 Films, and is developing the TV version of movie *Papa ou Maman* for the same network, but with another coproducer, Chapter 2.

To attract millennials and launch branded content, Endemol Shine France is also active on the digital platforms with MCN Endemol Shine Beyond and YouTube channels like Woop or FrenchBall.

Boasting 200 million views, the business allows the group to help young talent emerge. "The idea is first to share the TV and digital expertise, but TV remains the only stable business model," says Coppermann. **TBI**



*Secret Story*



*Bake Off*



# Formats Hot Picks



**THE SHOW:** *All Together Now*  
**THE PRODUCER:** Remarkable Television  
**THE CHANNEL:** BBC One (UK)  
**THE DISTRIBUTOR:** Endemol Shine Group  
**THE CONCEPT:** Artists attempt to get critical audiences to join in with their performances

*All Together Now* is the latest BBC Saturday night talent format, with the USP being it brings together the urgency and storytelling of singing competitions such as *The Voice* and the spectacle and collaboration of choral shows such as *The Choir*.

"The starting point for development was identifying that there's something in the air around singing together at the moment," says James Fox, joint managing director at producer Remarkable Television.

"Whether you're at a stadium gig, a football match or even in your car, it's a great

moment and something inherently feel-good when people sing together."

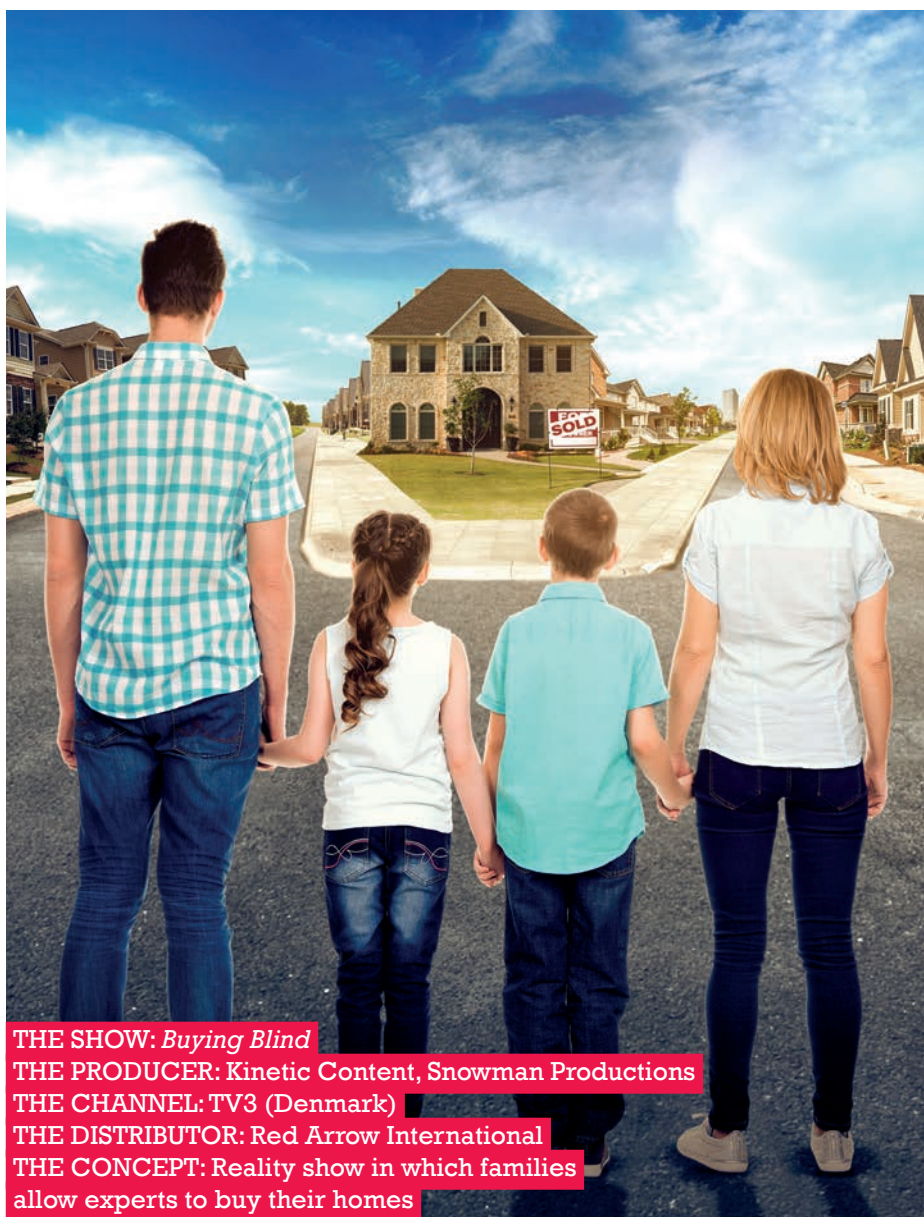
The format sees musical acts – soloists, duos and groups – performing songs on stage in front of 'The 100' – a crowd of opinionated and talented singers and performers from various backgrounds who show their approval by hitting a button and joining in the routine.

A number of acts appear in each of the first five episodes, with the winner being the one that gets the most people standing. The second and third placed finishers then

sing off for a final spot, with ten ultimately progressing to the final in order to win a trophy and a cash prize. "It's a singing competition for the types of people who don't want to win *The X Factor*, but love performing in front of a big crowd," says Fox.

Remarkable has shot a pilot and has comedian Rob Beckett attached to the UK show. Format distributor Endemol Shine is cutting a sizzle, and Fox is heading to Cannes to meet with other producers and buyers to discuss the finer format points ahead of potential deals.





**THE SHOW:** *Buying Blind*  
**THE PRODUCER:** Kinetic Content, Snowman Productions  
**THE CHANNEL:** TV3 (Denmark)  
**THE DISTRIBUTOR:** Red Arrow International  
**THE CONCEPT:** Reality show in which families allow experts to buy their homes

*Buying Blind* continues in the Red Arrow International tradition of taking major life events – such as marriage and dating – and turning them into the basis for reality television formats.

This time round is the torture of house buying. The format tries to take the pain out of the process by handing responsibility over to an expert.

"People are not experts in buying houses, and it is such a big event that you'll probably only ever do it three times," says Red Arrow International head of non-scripted, Harry Gamsu. "Most similar things are handed over to an expert, so we are creating those conditions with this format."

Created by Red Arrow Entertainment's US prodco Kinetic Content, the format sees a family cede buying power to a professional, who goes out and acquires a home the family hasn't seen. An interior designer then takes this from a shell and turns it into a home.

"That creates genuine jeopardy, and also means it sits very nicely over the hour for a commercial broadcaster," says Gamsu.

Though Kinetic created the format, it was another Red Arrow producer, Snowman Productions Denmark, which first landed a commission for *Buying Blind*. Danish commercial channel TV3 has launched it to good ratings, with Red Arrow heading to Cannes to give it an international premiere.

**THE SHOW:** *Cram*  
**THE PRODUCER:** Possessed/ITV Studios Australia  
**THE DISTRIBUTOR:** ITV Studios Global Entertainment  
**THE CHANNEL:** Network Ten  
**THE CONCEPT:** Celebrity quiz in which answers are given before questions

*Cram* tasks contestants with watching 45-second videos and then recalling details on subjects from dogs to Leonardo da Vinci. The team that 'crams' in the most facts about each video wins.

The 10x60mins show is adaptable and is "flexible" in terms of schedule, according to Pascal Dalton, VP of global format sales at distributor ITV Studios Global Entertainment. As a result, the vendor will be pitching *Cram* to a range of platforms and channels worldwide.

"Animated videos really help to make this format distinctive," says Dalton. "They are packed full of fun facts and figures, and it's impossible to resist playing along at home. The combination of play along, animated videos and memory testing make this format unique."

The format was created by ITV Studios UK label Possessed, though ITV Studios Australia is producing the first version, for Network Ten.

Possessed's managing director, Glenn Hugill, says: "*Cram* is a holy trinity of learning genuinely interesting facts that you want to tell your friends; brilliant and unique jumping off points for comedians to be funny about; and quirky, witty graphics that give the show a stand-out visual style.

"It's very cool, very modern and very, very funny. There really is nothing like it."







**THE SHOW:** *Letterbox*  
**THE PRODUCER:** Hindsight Productions  
**THE CHANNEL:** BBC Two (UK)  
**THE DISTRIBUTOR:** All3Media International  
**THE CONCEPT:** Competitive hangman meets family game show

*The Weakest Link* creator David Young realised there was a format in *Letterbox* when his two sons managed to involve an entire restaurant in a game of hangman while on a skiing holiday.

"People were shouting out answers, and I realised competitive hangman could be very fun and accessible as a format," he says, adding: "It's a game, like *Catchphrase*, in

which kids can beat adults."

This developed into a competition show in which two-person teams attempt to guess 'passwords' after choosing letters, in order to win a £2,500 (US\$3,350) prize.

BBC Two quickly ordered a 15-part run of the resulting *Letterbox* from Young's formats company, Hindsight Productions, as there was an available stripped weekday slot

that needed filling. "We had developed it as a longer, Saturday evening show, but I am mindful that this was developed for the international market, where broadcasters might want different episode lengths, so we could adapt it easily," says Young.

Further to that, *Hindsight*, which ex-BBC Light Entertainment chief and 12 Yard Productions co-founder Young created as a formats development firm, has chosen internationally accessible answers (the answer to a mystery tennis player will likely be 'Novak Djokovic' or 'Roger Federer', for example) that can be used in local territories.

Young says a fun, 'shout-at-the-screen-TV' quality of the format means the show can attract linear, family audiences, and he is currently in talks with BBC Two about a second season in a new slot.

Further to that, a clip that saw a pair of contestants steadfastly fail to answer a simple word puzzle wracked up eight million Facebook views and media coverage from Huffington Post, Mashable and Time magazine – proving social media potential.

All3Media International will be selling the game show format at MIPCOM after picking it up as a third party acquisition as part of a strategy to find low-cost, accessible quiz formats for the global market.

**THE SHOW:** *The Locker Room*  
**THE PRODUCER:** Delkat Binnen  
**THE CHANNEL:** Canvas (Belgium)  
**THE DISTRIBUTOR:** Lineup Industries  
**THE CONCEPT:** Sports meets factual entertainment as icons recall the story of their past glories

European football – and the English Premier League in particular – is driving public debate as clubs and broadcasters pay huge fees for players and TV match rights. Belgian format *The Locker Room* shows the other side of sports.

Amsterdam-based Lineup Industries is bringing the hour-long format to MIPCOM with two seasons of strong ratings on Belgian pubcaster Canvas already in the bag. "It's the only sports-themed show on the channel, and it has delivered a younger audience than expected," says Lineup co-founder Julian Curtis.

The format takes teams that once found unexpected success and reunites them many



years after the game, event or season that made them local legends.

They meet in a locker room or (if that no longer exists) somewhere else with significant meaning to the group, often for the first time in decades, to relive their glories and reflect on what came next. "It's the thinking man's sports show," says Curtis.

Each episode hones in on two former teammates – one of whom remained a major success and another who faded into obscurity – and follows their stories. "That creates fascinating, contrasting narratives," says Curtis.

"It avoids the pitfalls of other sports shows, because you don't need much footage," he adds. "That means it doesn't cost as much to produce."



KABO  
*International*

# Formats that Entertain



MEET US AT MIPCOM  
STAND P-1 . J56

W W W . K A B O I N T E R N A T I O N A L . C O M



**THE SHOW:** *Win Your Country!*  
**THE PRODUCER:** Zuccherò Media  
**THE CHANNEL:** TVR (Romania)  
**THE DISTRIBUTOR:** Small World IFT  
**THE CONCEPT:** Contestants prove their love of their country in stripped studio quiz

Tim Crescenti and his Small World IFT distribution business are known for finding unusual formats in places others don't normally look. Along with Asian territories South Korea and Thailand, he has often shopped in Romania, which is where MIPCOM launch *Win My Country!* hails from.

"The show tripled its slot average on TVR, which got my attention," says Crescenti. "Plus, it has mass appeal and is in a genre the market has been looking for."

The format sees contestants competing over three intense rounds in which they prove their knowledge of their country.

They choose a route across the country, selecting states, regions, provinces or cities that they 'conquer' with local general knowledge



before progressing. The end game is to reach an opponent's territory first, and then win a final, single player round for a cash prize.

"You could call it *Blockbusters* meets *Risk*," says Crescenti, name-checking the NBC and ITV gameshow of the 1980s and the strategy board game respectively.

Small World, which has acquired an ownership stake in the format, will be selling international

rights at MIPCOM after picking them up from a long-time Romanian contact Zuccherò Media.

"It is cost effective," says Crescenti. "In Romania, they have been recording four episodes a day and it plays stripped Monday to Thursday. Public broadcasters will like the concept, but I can easily see it on leading commercial channels like ITV."

Small World has cut an English-language pilot for buyers in town for the market.



**THE SHOW:** *The Class Next Door*  
**THE PRODUCER:** Firecracker Films  
**THE CHANNEL:** Channel 4 (UK)  
**THE DISTRIBUTOR:** Passion Distribution  
**THE CONCEPT:** Family show that sees parents attend class next door to their kids

*The Class Next Door* is a new factual entertainment series, which sees a class full of parents being sent back to school. The twist –

their kids are in the classroom next door.

"Parents will discover what being an eleven-year-old child today is really like, revisit some

of the highs and lows of their formative years, and maybe even put the odd old demon to rest," says Elspeth O'Hare, executive producer at Firecracker Films.

Shooting in a real school during the school term, and with real teachers, the extra class of parents goes through the same regime and curriculum as their children – from school uniforms and sitting exams to sex education and detention.

Warm and funny narratives of parents drive each 60-minute episode as they endure the daily routine of school all over again – and learn how they compare to their children in the room next door.

O'Hare says the format taps into the universal experience of going to school and also the relationships between children and their parents. It also touches on the issues affecting modern education and the experience of young people today.

Targeting families, Passion Distribution hopes *The Class Next Door* will gain cross-generational appeal. It will be one of the Tinopolis Group-owned distributor's key titles at MIPCOM.

The campaign will include press, trade and online advertising as well as branding on Passion's newly redesigned stand.





**THE SHOW:** *Domination*  
**THE PRODUCER:** Keshet Broadcasting  
**THE CHANNEL:** Keshet (Israel)  
**THE DISTRIBUTOR:** Keshet International  
**THE CONCEPT:** Contestants test niche knowledge of segments of the population

This new gameshow sees contestants take on the nation. *Domination* maps out the knowledge of 50 different groups from across the country, from professors to vegans, Justin Bieber fans to cab drivers.

"*Domination* is a scalable game show that enables the whole country to get involved and play along," says Keren Shahar, COO and distribution chief at Keshet International.

"Based on real surveys of many different strands of society, it is an interesting look at the nation and completely refutes the myths about the knowledge and abilities of different groups."

The show is pre-recorded (apart from break out segments, which show the stats of the nation's score in real-time), but has the feel of a live event, according to Shahar.

In each round, the contestant makes two choices, selecting a new group to play against and a new category of trivia questions to answer. Fun and informative statistics are revealed on the groups throughout the game and viewers can play along at home, with the best 50 app players winning a cash prize.

In Israel, Keshet has created a bespoke app for the show through its Mako Play platform, which enables viewers to play along in real

time at home against the studio contestant and the nation's various groups, as well as throughout the week.

Keshet anticipates that the show will appeal to a broad demographic, which makes for primetime family viewing.

Additionally, the digital and playalong elements look to increase its appeal to younger audiences.

*Domination* will be pitched to a range of international pubcasters in particular, and Shahar says that Keshet is already showing the format to key buyers and potential production partners.





**THE SHOW:** *The Toughest Job in the Universe*  
**THE PRODUCER:** BBC Studios  
**THE CHANNEL:** BBC Two (UK)  
**THE DISTRIBUTOR:** BBC Worldwide  
**THE CONCEPT:** Contestants undertake a brutal programme designed for astronauts

*The Toughest Job in the Universe* (WT) aims to take reality competition television into space. The show is the result of a collaboration of UK network BBC Two, BBC commercial wing BBC Worldwide (BBCWW) and BBC Science, the latter of which had initially dreamt up the concept.

Over six intense and intensive weeks, contestants attempt to beat elements of the extreme selection programme normally reserved for real-life astronaut candidates. Real-life commander Chris Hadfield leads them through the process.

"Whilst the series takes the form of a

fact ent-reality format, it's based in the unforgiving world of space and the physical and mental ability you need to survive there," says Sumi Connock, creative director of formats at BBCWW.

"With multiple international locations, we pushed twelve ordinary people through one of the world's toughest selection processes."

Challenges in the UK show include flying a helicopter and operating in zero gravity, with the competitors given access to exclusive space training facilities and underwater laboratories. Connock says the profile of the contestants is unusual for reality TV because they are a group of intellectually-minded high achievers not used to failure.

"The intelligence within this format – and our contestants – and the world we explore is fresh and exciting," says Connock. "Having the phenomenal Commander Chris Hadfield putting our contestants through their paces again reaffirms the real-life authenticity of the format whilst providing a brilliantly entertaining watch."

Hadfield will be attending MIPCOM, where distributor BBCWW will be attempting to attract major channels and platforms to the format at a large-scale event.

**THE SHOW:** *The Recording Studio*  
**THE PRODUCER:** Boundless  
**THE DISTRIBUTOR:** FremantleMedia  
**THE CONCEPT:** Individuals are helped to capture a moment in their lives in a recording studio

A new take on talent shows, *The Recording Studio* focuses on very personal experiences and personal stories, according to Dug James, senior VP of development production for global entertainment at FremantleMedia.

"The show doesn't include wannabees or individuals trying to be famous or part of a band," he adds. "It's all about real people who want to capture and treasure a very special moment in their lives and record it for themselves, their family and friends for eternity."

The 60-minute episodes will feature an individual's musical recording and the backstory into the contributor's past.

It's a flexible format, so could work as a one-off or a ten-part series, says James. The episodes are stand-alone and the series doesn't have an overall arc apart from featuring a world-



class recording studio in each segment. The contributor will also be helped along the process by a group of world-class producers and musicians.

Fremantle categorises the format as a family show that covers a lot of bases. James says: "It's very human interest. It ranges from very funny, very upbeat stories to others that are really poignant and tug at your heart strings."

Fremantle will be targeting a range of big broadcasters and James tells TBI that even before launch major European broadcasters have been getting in touch with interest.

As such, the format, which is from Fremantle duo Tony Dillamore and Jack Kennedy (both of whom work in development at UK-based subsidiary Boundless) will feature heavily in the company's MIPCOM campaign. **TBI**





# WE ARE EXPANDING

## JOBURG

Oct. 25 - 27, 2017 • Sandton Convention Centre

## DUBAI

Feb. 25 - 27, 2018 • Intercontinental Dubai Festival City Hotel

## ABIDJAN

May 29 - 31, 2018 • Sofitel Abidjan Hotel Ivoire

## ZANZIBAR

July 11 - 13, 2018 • Hotel Verde Zanzibar

## LAGOS

May 1 - 3, 2019 • Landmark Centre

We Service New Markets Since 1991  
[discop.com](http://discop.com)

Produced By **Basic Lead**

Los Angeles, CA • +1 (323) 782 1300 • [info@discop.com](mailto:info@discop.com)







# Back to the *Crystal Maze*

*The Crystal Maze* is set for the international market for the first time after the adventure gameshow was successfully rebooted on Channel 4. Jesse Whittock tries (and fails) to beat the maze before speaking to Neale Simpson, the man charged with returning the show to its former glories

**T**his isn't going well. TBI is stuck four feet above the ground, clinging to a physics-defying sphere that's suspended from the ceiling. Six of these orbs must be negotiated (twice) in order to obtain a crystal and complete the task, but efforts – and thought process – have come to an embarrassing halt.

A gaggle of national UK newspaper journalists watching from the side of the game area emanate a mixture of encouragement, jeers and frustration, but this is a lost cause. The game, which Joey Essex from *The Only Way is*

*Essex* effortlessly completes weeks later during a live recording, ends in failure.

Later, TBI recalls the incident to *The Crystal Maze* executive producer Neale Simpson, the ringmaster that day at the Bottle Yard Studios in Bristol and also the man charged with bringing the classic British format back to the UK (and then on to the international market for the first time). "It's incredible how seemingly rational people can lose their heads in the games," he comments sympathetically.

Britons of a certain age get a bit googly-eyed when asked about the original series of *The*

*Crystal Maze*. It's no surprise then that a reboot, which launched on the UK's Channel 4 over the summer, drew in more than 30,000 applicants, who were mostly millennials who watched the show as children or teens in the 1990s.

The series was initially developed as the UK version of Jacques Antoine's *Fort Boyard*, which, like *The Crystal Maze*, is a format that France's Banijay Group now owns. When difficulties arose filming in the Boyard fort, the now-retired formats producer Malcolm Heyworth from Chatsworth Television contacted Antoine with a proposal to rework the show using themed





Richard Ayoade as the Maze Master

zones, rather than the fort, and soon was in production on a series for Channel 4.

The original show, which launched in 1990, saw the whimsical, harmonica-playing Richard O'Brien leading teams of unfamiliar young men and women through four themed zones, in which they tackled some 273 original games in order to win crystals that equated to more time in a token-spewing dome. Grabbing more golds than silvers would then translate to a prize.



Comedian Adam Buxton as a floating head in the new maze

The rebooted series keeps the central format, but producer Fizz, which is part of Banijay UK's RDF Television, has plumped for teams familiar with each other – these include a women's football team, an AC/DC tribute act and a number of other groups with quirky and unique stories that bind them.

Fizz also had original set designer James Ditton return to recreate the iconic zones, which have been updated, while a new set of games were developed in-house. The new set is some 30,000 sq ft.

"The UK could become a hub because the set is already built," says Simpson, Fizz's creative director, of the show's format potential. The alternative, he adds, is either creating a production hub somewhere else or physically moving the set using trucks.

The idea of reworking *The Crystal Maze* came after Simpson developed a team game format soon after joining Fizz. "It was a horrible idea, but then I found out that Banijay owned a company [France's ALP Productions] that happened to own the rights to *The Crystal Maze* – that was obviously what we needed to do."

After working with Channel 4 exec Tom Beck to redevelop the format, a *Stand Up to Cancer* special with Stephen Merchant (*The Office*) hosting aired in 2016. "It got 4.3 million viewers and an incredible social media response, which convinced Channel 4 to do a full series," says Simpson.

A new Richard – *The IT Crowd* and *Gadget Man* star Richard Ayoade – was drafted in to become the new Maze Master, with his standoffish personality quirks different enough from those of the popular O'Brien so as to give the new show its own flavour. "It's like watching Willy Wonka running round the chocolate factory," says Simpson of his performance.

A series of celebrity specials played over the summer, with the main, 15-episode season beginning in late August and ending in December.

Banijay Rights will be at MIPCOM pushing the show, while TBI will be staying away from embarrassment by tracking its progress, rather than failing to beat its games. **TBI**



TBI editor Jesse Whittock struggles for grip



# Four ways to pitch to US channels



## A&E NETWORK

**Elaine Frontain Bryant**, executive VP and head of programming

**The channel's mission:** Two years ago A&E rebranded to position itself as a leading-edge non-fiction brand that brings provocative unscripted programming to its audience.

"We hide the broccoli," says Frontain Bryant, who states that the shows on its channel are entertainment-led, but work in important cultural topics in American society today from police to educational systems.

**How to pitch:** "What excites me most is when someone pitches me something and I say, 'Can I even make that show? How do we do it?'" says Frontain Bryant.

High rating crime format *Live PD* was an example of this, according to the exec, and although the channel focuses on American stories she adds these are stories that are also easily accessible to international producers who also pitch to the channel.

**Recent shows:** A&E has had success with a string of new shows including *Born This Way*, *60 Days In*, *Live PD* and Leah Remini's *Scientology and the Aftermath*. Recently, the channel has commissioned *Undercover High*, produced by *60 Days'* Lucky 8, where young adults go back to high school as peers to find out what's really happening in American schools.



## BBC AMERICA

**Sarah Barnett**, president & general manager

**The channel's mission:** AMC Networks-operated BBC America is a commercial, multi-genre channel with a diverse set of shows from scripted to unscripted and originals.

Barnett says the channel's ultimate aim is to have a schedule that is full of "lean back TV" – or familiar favourites – coupled with distinct original developments.

**How to pitch:** "Our storytelling has to have big stakes, work with commercials, has to have wild swings in storytelling but must also have smart characters that you care about," said Barnett.

She added that for a cable network there's a high importance on "fresh" content. While audiences aren't necessarily specifically seeking out British content, they're looking for "fantastic fresh content", which often comes from British productions. "Plus, there's a lot of talent there," the exec adds.

**Recent shows:** BBC America, still majority owned by BBC Worldwide, hosts an eclectic mix of shows, many of which are from the BBC in the UK, including *Dr. Who* and *Top Gear* and landmark natural history shows such as *Planet Earth II*.

It recently commissioned *Killing Eve*, an original thriller by Fleabag's Pheobe Waller-Bridge that stars *Grey's Anatomy's* Sandra Oh.



Execs from four different US unscripted channels discuss the make-up of their programming and what they're looking for from producers when it comes to the crunch



### INVESTIGATION DISCOVERY

**Sara Kozak**, senior VP & head of production

**The channel's mission:** A female skewing channel that has grown to 650 hours of original content a year, despite only reaching its tenth birthday this coming January.

ID, known for having one of the stickiest and most consistent audiences on US cable, talks about "real people, real stories and real crime", according to Kozak.

**How to pitch:** "We first ask for producers to get an idea in our online portal which is [producers.discovery.com](http://producers.discovery.com) and from that moment you've got your log line in, you don't have to send fancy treatments," says Kozak.

"Then you get in touch with one of our development execs and they will guide you through the process."

She adds: "There are perhaps a finite number of crime stories. You might find we have done it before, but you will find a different way of telling that story and a different organizing principal to bring these to series."

**Recent shows:** *Shattered*, a title about the impact of crime after a tragic event, has just been released by the network in the US with a look at international release. Arrow Media's *Hear No Evil* and *See No Evil* have also done particularly well.



### LIFETIME & FYI

**Laura Fleury**, SVP & head of programming, international, A&E Networks

**The channel's mission:** A&E's female-skewing channels Lifetime and FYI carry a range of formats that cross genres from crime to entertainment.

**How to pitch:** "On the international side you can contact a regional team," says Fleury. "If they're interested in project the US channels will look at it too, and it could turn into a global commission or become an international production that's spearheaded out of other countries."

"Our programmers and developers will take a pitch, cultivate the pitch with you, develop it with you and that executive will oversee the entire production for continuity," she adds.

The shows that travel internationally are almost always also popular domestically, according to the exec. She says it's always the stories that transcend borders and are universal in subject matter that strike a chord that work across the board.

**Recent shows:** This year Lifetime released *I Am Elizabeth Smart* – giving the kidnap survivor first hand opportunity to tell the story of her abduction years after the incident. On the lighter side of the slate, *Project Runway* and docu-reality dance show *So Sharp* are also currently top performers for the network, which is best known for its stronghold on the telemovies space. **TBI**



# LAST WORD



DOUG WOOD

## How nostalgia gripped millennials

**O**ur world of content is going through an unprecedented phase of growth and evolution, and over the past decade we have seen an incredible explosion in the number of new platforms, all chasing an increasingly fragmented and mobile audience.

The average viewer now has access to a wider choice of television programmes than ever before, and every new platform is chasing that must-see content to drive their growth. It's against this background of increasing viewer choice that nostalgia programming and heritage TV brands have enjoyed a renaissance over the past few years.

As with many TV genres, nostalgia is certainly a cyclical trend and one that plays very well with audiences during uncertain or troubled times, but it also represents an incredible opportunity to revisit proven formats and reimagine them for a new generation of viewers.

Interestingly, it's the millennials, those young adults aged 18-34, who seem to be embracing this trend the most and are now being actively targeted by large brands, film studios and TV platforms.

Recent research suggests that these feelings of nostalgia can connect with this audience on

a very emotional level, and this may go some way to explain why some of the biggest hits of the last year in television, film and gaming were those that successfully tapped into these feelings of comfort and nostalgia for the past. Think about *The X Files*, *Star Wars*, *Westworld* and even *Pokemon Go*, which have all enjoyed an incredible success and firmly established themselves as global media franchises.

Also, on a purely commercial level, these brands often come with an already loyal fan base, which can appeal to risk adverse commissioners and help these shows stand out in an increasingly cluttered content environment.

This trend for nostalgia can be seen around the world, and over the past year we have seen classic heritage TV formats like *Match Game*, *The Pyramid Game* and *The Gong Show* all return to US television screens, while in the UK, both *Blind Date* and *The Crystal Maze* enjoyed successful relaunches, with other classics TV titles such as *Streetmate* for Channel 4 and *The Generation Game* for BBC One following very soon.

However, it's not just in the linear TV world where nostalgia is connecting with audiences. In 2016, Netflix premiered sequels to both *The Gilmore Girls* and *Full House*, and has plans to

bring back more classic TV titles including, the sci-fi series *Lost in Space* and lifestyle format *Queer Eye For the Straight Guy*.

In this world, TV brands have become an increasingly valuable commodity and their current popularity stands as a testament to the strength of these tried-and-tested formats that come with a proven track record of performance, and very often a legion of loyal fans.

This nostalgia and heritage trend is certainly good news for us as Endemol Shine Group. At the last count we had over 4,000 formats in our catalogue and we are actively looking at the potential of many of our classic titles for both the linear TV world and in the digital space.

In many cases it's not simply about making a carbon copy of an old show, but very often the true creative skill lies in reinterpreting the successful elements of a particular format that will connect with a new generation of viewers on whatever device or platform that may be.

'The golden age of drama' has certainly been one of the biggest content trends of recent years, but looking through the non-scripted archive is like taking a journey through the history of television itself and we have certainly rediscovered some real gems in there.

One of our biggest successes this year has been the relaunch of *Fear Factor* for MTV in the USA, while *Changing Rooms* will return soon to TLC following a ten-year break, with the local title *Trading Spaces*. Back in Europe, *Ground Force* recently returned to TV2 in Denmark and *Ready Steady Cook* relaunched in Greece and Finland.

However, while the nostalgia trend has certainly presented us with an incredible opportunity to look back at our archive catalogue, it also throws up the challenge as to how we create the next generation of non-scripted formats that will become those classic titles for future generations to come. **TBI**

**Nostalgia is certainly a cyclical trend and one that plays very well with audiences during uncertain times, but it also represents an incredible opportunity to revisit proven formats and reimagine them**



# See You in May 2018

## 12<sup>th</sup> INTERNATIONAL **BUSAN** **CONTENTS** **MARKET** **2018 MAY 9-11** BEXCO, BUSAN, KOREA

### CONTACT

**Ms. Jungwon Lee** International Marketing Director  
TEL: +82-2-786-4701 E-MAIL: [bcm@ibcm.or.kr](mailto:bcm@ibcm.or.kr)



FROM THE CREATORS OF  
THIS TIME NEXT YEAR

# CHANGE YOUR TUNE



THE MUSICAL GAME SHOW WHERE  
IT PAYS TO BE A BAD SINGER

TWOFOUR  
RIGHTS

Meet us at MIPCOM | ITV Studios House  
[sales@twofour-rights.co.uk](mailto:sales@twofour-rights.co.uk) | [www.twofour-rights.co.uk](http://www.twofour-rights.co.uk)