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NATPE 2017



## RuPaul

*Charisma  
Uniqueness  
Nerve and  
Talent*

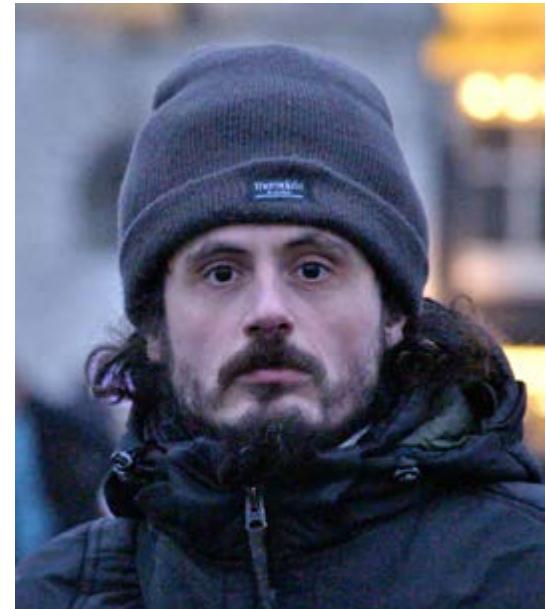
**Pitch & Play:  
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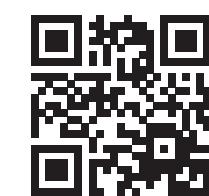
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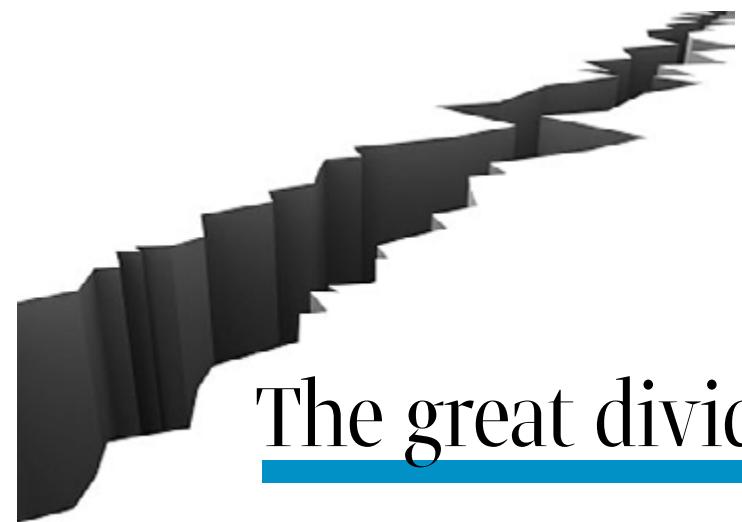
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TVBIZZ Magazine is owned by TVBIZZ Group and published for all major international TV markets. TVBIZZ Group owns and operates CEETV ([www.ceetv.net](http://www.ceetv.net)) and TVBIZZ ([www.tvbizz.net](http://www.tvbizz.net)). TVBIZZ Magazine is available online at [www.tvbizzmagazne.com](http://www.tvbizzmagazne.com)

Cover photograph: RuPaul by Mathu Andersen



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# The great divide between digital and TV

**I**t's been several years now since the major TV players started trying to somehow turn their linear TV success into digital success. The majority of those companies have failed, save for the cases where they directly acquired companies specializing in creating online content.

The time has come when TV people have to let go of the idea of merging TV and internet, and stop chasing viewers both online and in front of the TV screen. The time has come to make a choice - are you making TV, or are you making online content? This is what I call the Time of The Great Divide.

Of course, many would argue that audiences flow from TV to online and back; theories about second screens, engaging the audience, generating tweets and so on. All of this is just wishful thinking as they are talking about two completely different audiences with totally different media habits.

Here is the reality: the consumers of linear TV are significantly older than those active on the social networks. A person aged 30+ comes back home after a hard day at work and looks for an easy way to be informed and entertained - turns on the TV and gets what he wants. The TV viewer wants to relax and is not interested in engaging in Twitter or Facebook. He has had enough of engagement at work.

A person aged below 30 knows what TV is, but has no idea why it is there, he or she likes to be on the move, interact with his friends, share videos and be constantly engaged. Young people have no time to watch TV. They are constantly bored, and what could be more boring than staying in front of a screen? TV is too slow for them. They'd rather see a hundred pics on Instagram then spend half an hour watching a show, or even a major sports event - as the latest studies have shown.

On one hand we have the tired, aging, fam-

ily people who like the comfort of home. On the other, we have the young ones - active, bored, single, changing jobs and interests every other day; or as TV pros like to call them the "hard to get demos".

It's time to stop playing "Catch Me If You Can" and make a choice. Wanna make TV? Focus on TV only - target the older demos. Wanna be an online king? Forget TV. Forget you ever touched a remote and get immersed in the smartphone universe, chat with a teen on Snapchat.

Linear content will never be digital and digital will never be linear. Period.

Some of the biggest interactive TV shows created recently have proven that: with their failure. The linear TV project of online kings VICE Media has also proved a mediocre venture.

It just makes no sense to try and kill two birds with one stone.

TV people should finally reconcile and admit that it is fine to make television for "old" people. And that is okay. That's okay for the viewers as well because they will get the types of channels they like with the shows they like, without any "digital disruptions" and eventually they will watch more. Advertisers will be happy too because they will have two clear-cut advertising channels - TV and internet with two very distinctive and recognizable audiences.

Kudos to the management of the BBC who despite all protests and criticism from the industry turned BBC Three into a digital-only service and were successful, proving that it is easier to reach the young demos online with the right content and approach which flow TV cannot offer. Other countries, like Switzerland and Denmark, will soon follow suit and turn their public youth channels into online content platforms. That's the way. That's the future.

**Divide and Conquer. Now.**



**Georgi R. Chakarov**  
*Editor-in-chief*



## NBC Universo and Telemundo steal 2016

NBC Universo closed 2016 as the fastest growing Spanish-language entertainment cable network during Monday-Sunday primetime, up 37% year-over-year among adults 18-49, up 38% year-over-year among adults 18-34 and up 33% year-over-year among total viewers, according to Nielsen. Big sister Telemundo finished the year as the No.1 Spanish-language network in Monday through Friday primetime among adults 18-49 and adults 18-34, fueled by its primetime Super Series including *El Chema*, *La Doña*, *Sin Senos Si Hay Paraíso* and *Señora Acero 3*, *La Coyote*.



## Chilevisión ends its longest running show

Chilevisión will end its longest running show *Sálvese Quien Pueda* (SQP). The show premiered in 2001 and since then it has been airing in the daytime of the channel without a pause. The final broadcast of the show will be in February.

## Keanu Reeves to star in US remake of *Goblin*?

International Business Times reports that US producers are eyeing the Korean drama *Goblin* with Keanu Reeves rumored to star in the remake. The news follows the recent deal for the adaptation of *Train to Busan*.

## Fawlty Towers: British comedians' favorite sitcom

*Fawlty Towers* has been named the favorite sitcom of British comedians. It got a third of the votes of 100 professional comics. *I'm Alan Partridge* and *Blackadder* were ranked, while *The Office* and *Father Ted* rounded off the Top 5.



## HBO renews its most-successful LatAm production

HBO has confirmed that it will produce a new season of its original series *El Negocio*. The fourth season will be available for viewers in Latin America and the US. The series became the second most followed production after Game of Thrones in LatAm during the first three seasons. The shootings will start in Brazil in early 2017.



## SBT breaks 10-year old record

SBT posted its best annual result in 10 years with an average of 5.48 points in 2016 on the national panel PNT. In primetime SBT had its best result since 2005 with 8.41 points. Record posted 8.37 points. SBT also grew the most during the past year - up 10%, while Globo grew 8% to 13.34 points for the day.

## Telefe launches new love reality

*Despedida de Solteros* is the title of the new reality project of Telefe. Promoted as a 'big love reality', the new show will try to solve problems of different couples where they could be reunited or separated after the end of the show. Ten couples will live in different houses with other people which will test their relationship.

## CBS adapts new Israeli drama

Israeli pay TV operator Yes announced that their original show *Your Honor* will be adapted for CBS. The deal was put together by Alon Araya of Scripted. The US remake will be made by King Size Productions with Araya serving as Executive Producer. From CBS noted that the show is in development.

## ITV and BBC to conquer America with BritBox

BBC Worldwide and ITV, the UK's biggest commercial broadcaster, announced a new joint venture that sees the two British content powerhouses combine forces to launch BritBox, an ad-free subscription video-on-demand (SVOD) service bringing the best selection of British shows. AMC Networks, which has a joint venture with BBC Worldwide for cable channel BBC America, has also invested in BritBox with a non-voting minority interest.



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# RuPaul

*Charisma, Uniqueness, Nerve and Talent*

2016 was one of the bitterest years for the showbiz world with so many losses of incredibly talented artists who moved on to the stages of the world beyond. Sticking to the principle, "the show must go on", we picked **RuPaul** as the face of our opening star cover interview for 2017.

by Georgi R. Chakarov  
photography by Mathu Andersen



**R**uPaul, you are the first drag queen supermodel, singer, TV host, producer, actor, author, you now also have your own convention... What has been the biggest challenge for you throughout the years? My biggest challenge is keeping myself excited about getting out of bed in the morning. That's why I'm always trying something new, to challenge myself and to keep me interested.

**2016 has been your strongest year in terms of recognition by the TV community: you won an Emmy Award for Outstanding Host for Reality Show and you also have been nominated for NATPE Reality Breakthrough Awards and for the Critics' Choice Awards. Why do you think 2016 was "your" year?**

I don't think it's a coincidence that the eighth seasons of *Drag Race* happened during the eight years President Obama has been in office. His grace and intelligence and fortitude have opened so many doors for so many people. When it comes to *Drag Race*'s recent breakthrough success, I say this with all sincerity, "Thanks, Obama."

**RuPaul's Drag Race recently celebrated its 100th episode and has been renewed for a ninth season with two spinoffs on the side. What makes people watch your show?**

*Drag Race* has little bit of everything. Humor. Fashion. Celebrities. Outrageousness. But the soul of the show, the reason people come back season after season is the queens – to watch these brave, audacious souls share their stories with the world. In spite of all the wigs, make-up and padding, *Drag Race* showcases some of the most naked and authentic portrayals of LGBTQ characters in the history of TV. And it's all wrapped up as a silly, shiny reality competition show.

**How do you think your work has helped change society attitudes**

There is no **RuPaul** appearance that could remain unnoticed. The world's most famous drag queen has widened our horizons of perception of "different people" and created a unique entertainment brand which is gaining more and more recognition and critical acclaim year after year. RuPaul is not just the Queen of Drag, RuPaul is the Queen of Entertainment.



**When it comes to *Drag Race*'s recent breakthrough success, I say this with all sincerity, "Thanks, Obama."**

**towards the drag queen community?** By sharing the queens' stories and their artistry, people have a new respect for what it takes to defy the norms of a male dominated society. Even in the gay community, before *Drag Race*, drag queens were often marginalized for being too "fem". Today, drag queens have been credited with saving nightlife at gay bars around the world. I'd like to think that the popularity of *Drag Race* has something to do with that. But drag queens have been saving the world long before *Drag Race* and, God willing, they'll be doing it long after *Drag Race*.

**What are you looking for when casting for your *Drag Race* and what are the most important features of a drag queen?**

Read my lips: Charisma, uniqueness, nerve and talent.

**The format has been hugely successful in Chile and is now coming back with an international version. Are you going to appear on it?**

There are no plans as of yet. But I'd love to.

**You already have 4 shows on TV. You seem to be tireless. Are you planning any new projects for 2017 and what keeps you going?**

I can't wait for RuPaul's DragCon, April 28 and 29 at the LA Convention Center. We're expecting something like 30,000 people, which blows my mind. And you know, I'm always hustling. Right now, I'm working on a scripted project, a potential talkshow, a "musical" and more.

**What does RuPaul Andre like to do when he is not RuPaul? How hard is it to live two lives – on and off the stage?**

Honey, I'm always RuPaul. That's the exhausting part. But when I'm not working, I like to hike, meditate, listen to music, dance, travel, play dirty charades with friends, and avoid watching CNN at all costs.

**In interviews throughout the years you have pointed out Cher, Diana Ross and David Bowie as your biggest inspirations. What is your opinion on the current showbiz scene?**

Today there's more variety than ever and there's something for everybody. But the true test for a performer, what separates the lightweights from the superstars, is time. Surviving and staying relevant in this business is the true test of talent and grit.

**Do you watch TV? Which are your favorite shows?**

I am currently obsessed with *Westworld*. It's my new *Matrix*. Nothing is as it appears.

**If RuPaul could run a TV network, what would it look like?**

There are so many talented queens from the past eight seasons. I'd cast them all in their own series. Kind of like what we were able to do this year with *Not Today Bianca*, a two-part comedy special that I produced for Bianca del Rio that aired on Logo and is available on iTunes. It's a hilarious reality sitcom with guest stars Kristen Johnston, Tori Spelling, Melissa Jo Winokur, Ross Mathews, Fortune Feimster, Michelle Visage...and Charo. So, I guess the RuPaul network would look like a cross between *Love Boat* and *Fantasy Island*. ■

RUPAUL ANDRE CHARLES's career is as diverse as possible. He was lead singer of rock band Wee Wee Pole in the mid-80s, has recorded a duet with Sir Elton John in the 90s and has acted in over 50 films & TV sitcoms. The singer/songwriter of 13 solo albums and author of 2 books is Executive Producer of the global phenomenon *RuPaul's Drag Race*. In 2016 RuPaul won Emmy Award for Outstanding Host For A Reality Or Reality-Competition Program. The show has been licensed to over 250 territories worldwide. A second season of the Chilean adaptation, *The Switch - Drag Race: El Arte del Transformismo*, is in production and due to air in February 2017 on Mega, while season 9 of the original format is set to launch in the US on Logo.

Special thanks to Claire Douglas from Passion Distribution and Joelle Hawkes from RuCo.





# The Amsterdam Project

*Helping homeless people to get back on their feet*

Every person deserves a second chance, especially the ones around us who have lost everything. This is the main theme of the brand new Dutch social reality format *The Amsterdam Project*. A group of homeless people get a chance to start a new life, depending not on other people's mercy but on their own skills.

The show debuted this fall as one of the most-watched new shows in the Netherlands with over a million viewers and also named best new program in the country by the respected industry publication AD.

At TVBIZZ we followed the success of the show from the very start and were convinced that this format has great international potential and we offered the producers from Kalemami to feature *The Amsterdam Project* for NATPE's Pitch & Play.

◀ KALEMAMI is one of the up and coming new production companies on the Dutch TV market. The company was founded in 2015 by local celebrity and star presenter Beau van Erven Dorens with partners Niek Teunissen, Casper Eskes and Wim Boven. Their mission is to create content that is fascinating, stunning, dramatic, sincere and beautiful. The company's first format *The Amsterdam Project* debuted this fall on RTL4.



**Beau van Erven Dorens**  
creator  
*The Amsterdam Project*



*The Amsterdam Project*

■ Format creator and presenter Beau van Erven Dorens makes the pitch.

## ■ The idea

It was the summer of 2014. A friend of mine came up with a research that was done by a homeless organization in London in 2009. In this research they tried to help 13 rough sleepers to get themselves from the street, with a lot of personal attention and 3.000 pounds. After a year, seven of them had a roof over their heads, and another two were in the process of getting a shelter. This amazing result inspired me to create a format around this revolutionary idea to help homeless people with personal support, a little love and some money.

## ■ The format

Five homeless people in Amsterdam are invited to participate in a documentary series for which they will be filmed during a six-month period. If they agree to be part of *The Amsterdam Project*, the host offers them personalized aid, plus 10.000 euros to reach their goal: getting off the streets.

## ■ The Screening

We asked several industry experts to watch the show and share their opinion about its qualities and potential for international success. By the publication deadline we received one review from leading Russian net NTV.



**Olga Nikishina**  
Creative Producer,  
NTV Russia

This is a great highly social project designed for the tolerant Europe with its multiple cultures, but too slow for the spoiled Russian audience - it lacks dynamics, action, and a glaring contrast of 'before and after'. The idea to give some money to people who have almost nothing is good. But Russian 'people with no fixed abode' are very different from European ones. Therefore, the Russian version should center on a different category of people who either lost everything or never had anything at all.

I doubt that the audience of NTV would watch the scenes of participants going to bureaucratic agencies and social entities, which explain in detail the process of restoring official documents and financial aid. Russians show more interest towards characters of higher contrast. For

example, an unwanted grandpa, a down and out white-collar worker, a fallen woman, and other.

It is important for the viewer of NTV to clearly understand that the character is a person who has a profession, family, a social status and a difficult life story. I think that the audience would be interested in the personal storyline of the Bomzh (Homeless Person) - will the dandy who lost it all pay out the alimony he owes, or if he goes to the casino again, where would he try his luck this time? Will the family needs their 'unwanted grandpa' once he has a good round sum in his account? Of course, the viewer needs a real hero - a person who faces difficult life obstacles and overcomes them. This is the distinctive feature of all projects of NTV. ■



Alex Reznik, Producer and founder of East 2 West Entertainment.



# All about ideas

*How formats travel from Russia to the US*

A few years ago, it would seem highly improbable for Russian formats to be commissioned for a US remake, as it has always been the Russians who have picked up US shows to adapt for their audience. **Alex Reznik** of East 2 West has turned the seemingly impossible into reality. First, he sold the gameshow *What? Where? When?* to ABC and most recently the thrilling scripted projects *Thru My Own Eyes* and *Seven Seconds* to Fox 21 and Netflix, respectively. As Reznik tells Alexandra Shutova, closing such deals is a bit easier when you have great ideas up your sleeve.

**A**lex, Netflix recently picked up the TV series project *Seven Seconds*, based on the Russian film *The Major*. Could you tell us more details about this joint project with Fox 21?

Yes, we start filming the first season of *Seven Seconds* in early January of 2017. In terms of what the show is about, it is pretty much what you have read so far. The writers are creating the first season now but I can't delve into too much information. The show is produced by Fox 21 for Netflix and hopefully it will be ready in the fall of 2017.

**Hollywood media reported that it took nearly a year to reach a deal. Is that true?**

In Hollywood, deals usually take a long-

## BIO

ALEX REZNIK is an American Television-Film Producer and founder of East 2 West Entertainment. Alex was born in the former Soviet Union and holds a B.F.A. in Drama from the North Carolina School of the Arts. With over 25 years in the entertainment industry, Alex and his company have become the go to producers for adapting content from Eastern Europe. In 2011, the company produced the iconic Russian gameshow *What? When? Where?* for the ABC Network. East 2 West currently has television shows at Fox and Netflix.

long time. A year is nothing out of the ordinary. Legally there are many things that need to be figured out.

As reported, this is the first show for Fox 21 and Netflix together. They did previously work on *Arrested Development*, but that was a while ago. They have to figure out new templates, which takes a lot of time. The project is a big deal for both companies, that is why it's taking a little bit longer.

**Why do you think Netflix liked the idea so much?**

*The Major* is a terrific film by Bikov and was received well everywhere it played. For us as producers, the film helped set the tone for the kind of story and themes we wanted to explore for an American audience - which are similar to the

Russian film. I think for Netflix it was always about Veena's vision for the show and the world she created that excited them, plus she has a track record with Netflix having done *The Killing* there.

**You have now made a name for your company as the main importer of Russian content into the US. How do you pick the ideas you want to represent? Do you contact authors directly or do they come to you?**

We first look at content that excites us as viewers and connect to emotionally. My partner is a TV writer and together we usually see right away if a project has legs to work in the US. That requires a strong TV engine that can drive a show for multiple seasons. Sometimes it's already embedded in the format and sometimes we create it. Network executives look for shows that have potential for multiple seasons.

We get our material from all avenues, sometimes people come to us but mostly it's something that we've seen or heard about. For example, it happened with *Through My Own Eyes*. The director of the project Zaur Bolotaev and his colleague Alexey Ageev reached out to me through another producer. They were shopping this show around town but couldn't get it off the ground. When I saw all 19 episodes, it was very simple. We didn't really have to do much with it - it's such a good show and a well-constructed original idea. It felt fresh, and easily adaptable and the studio and the network felt the same way.

**You sold *Through My Own Eyes* to Fox. Is the project still in development? When should we expect to see the US version?**

Yes, the pilot is still in development, we are looking at directors to create that visual template that is so crucial to the show. Once we attach that element, we will have a better idea about how to move forward with the whole series.

**Do you focus mainly on selling formats or do you also attract creators to make original shows?**

Most of the content we look at is content that has already been produced. TV, film, books or publications. There are, however, writers who send us original ideas, which makes it a bit more difficult. The IP is in Russian and most of

**We have specific taste and try to be very selective in what kind of stories we want to tell for the American audience.**

the writers don't speak English or have worked in the US. They want to be involved in the development of the adaptation and be able to write, but these are two completely different markets and sensibilities, and there is the language barrier. At the same time, I don't discourage writers from sending original pitch pages for adaptation. If it's good, we'll make it work.

**How hard is it to sell an idea coming from Russia to an American player?**

I don't think network executives care or look at where the original IP comes from. What's important is what we do with it and who's involved and the vision they have for the American audience. Selling any idea, no matter where it comes from, is extremely difficult, nevertheless getting it ordered as a series.

**What could help Russian formats travel to the US?**

I don't think Russian producers set out for their shows to travel to the US when they start creating it. Hopefully, it's our job to find them and bring them here.

I will say, there has been a renaissance on Russian TV in the past 5-6 years that is extraordinary. Russian showrunners and producers have a better understanding how to structure shows to give it longevity. Look, there has never been a shortage of literature in Russia and the production value is outstanding considering their budgets. Obviously, there are different types of audiences but the things that I see on the main networks have a very specific voice.

The American TV market is different. Here, it is important for a show to be

able to travel, to be able to be shown all over the world. But it's harder for Russian shows to travel outside of Russia. I get producers asking me all the time: how can we get our show on American TV as a ready-made. Unfortunately, there are not a lot of mainstream platforms in the US that cater to foreign subtitled TV. We have over 400 shows in the US right now who are fighting for an audience, so it's hard for a buyer to commit to something from another country that a viewer has to watch with subtitles. Though the streaming companies are changing this slowly and have different rules.

**Do you have other projects in the pipeline?**

We have too many projects in the pipeline. I don't like to share things that are in development because it's only development. You have to have many chickens in the bag because not everything moves forward. Just because a show has a high concept, doesn't mean it's guaranteed to sell. For us it comes down to taste. I might like something that another producer might not, and vice versa. It does not mean any of us are wrong. We have specific taste and try to be very selective in what kind of stories we want to tell for the American audience.

**You have a first-look deal with Fox 21. Could you tell us more about your partnership?**

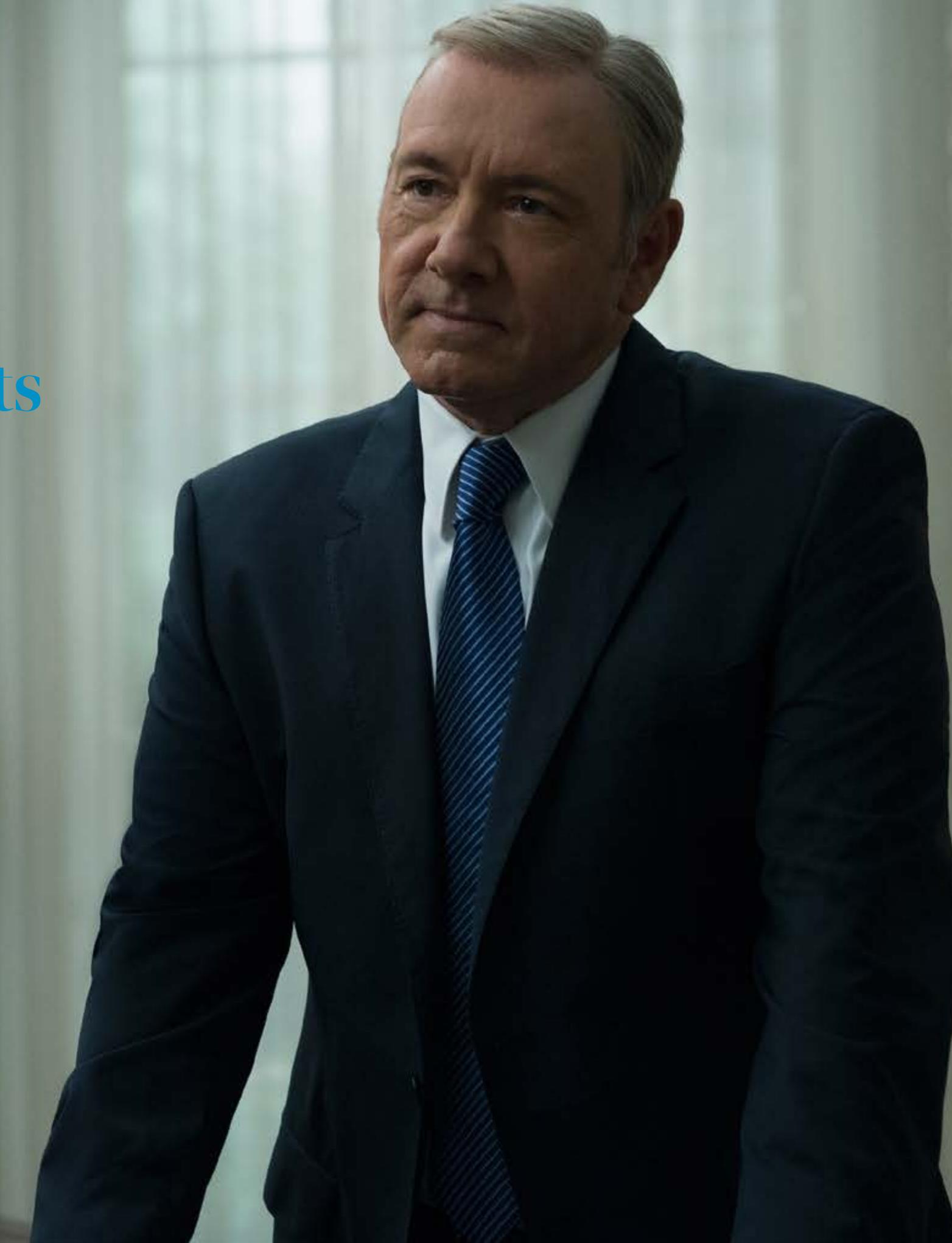
It is a standard first look deal - we present everything that we're developing, whether it's an original idea or a format, to Fox 21 first. They have a certain period of time to take a look, and if they are not interested in moving it forward with us, we are free to go to other places and try to make the show on our own. We have an amazing relationship with Fox and share a creative sensibility, but they are not going to like everything we do.

**Are you also looking to make business beyond Russia and the US?**

Our focus is making television for the American audience. Russia has been a territory that we have focused on but we look at everything. Again, it's all about the idea, doesn't matter where it comes from. For example, we have a show in development based on a French format. We are equal opportunity adapters. ■

# Five US presidents we love to watch

Donald J. Trump will officially enter the White House as the 45th President of the United States this month. Known more as a reality TV star than a politician, Trump will have to convince the nation and the world that he deserves the post. Here are five fictional US Presidents we love watching on the small screen.



## Frank Underwood, *House of Cards*

When it comes to signature series on politics, Netflix's *House of Cards* starring Kevin Spacey as Francis "Frank" Underwood tops the list. The unscrupulous Democrat manages to rise in power and become the POTUS thru manipulation, ruthlessness and even murder. The series has received 33 Primetime Emmy Award nominations and 8 Golden Globe Award nominations in the course. The fifth season is coming up.



**Tom Kirkman,**  
*Designated Survivor*

Kiefer Sutherland who spent more than a decade saving the country as agent Jack Bauer is now doing that as head of the state. His character Tom Kirkman became President after the terrifying attack on Capitol Hill wiped off the country's entire leadership. *Designated Survivor* quickly won the hearts of most of the critics and viewers and the first episode set a record for DVR viewers with 7.67 million, getting 17.71 million viewers in total for ABC. The show will be back with 12 additional episodes for season 1 in March.



**Selina Meyer,**  
*Veep*

*Veep* is set in the office of Selina Meyer, a fictional Vice President, and subsequent President of the United States. The series follows Meyer and her team as they attempt to make their mark and leave a lasting legacy without getting tripped up in the day-to-day political games that define Washington, D.C. *Veep* has won Emmys for seasons four and five as well as Writers Guild of America Award for Television awards for seasons two and four, among other awards. The show will be back with a sixth season in 2017.



**Josiah Bartlet,**  
*The West Wing*

As far as classic presidential TV series are concerned, there is one title that stands on the top of the list – *The West Wing*. Aaron Sorkin's hit series was originally broadcast on NBC from September 1999 to May 2006, getting much critical acclaim and strong ratings. Martin Sheen played the role of president Josiah Bartlet. The show won three Golden Globe Awards and 26 Emmy Awards. It has appeared on several lists of the greatest television dramas ever made, with the *Guardian* calling it “one of the most legendary and highly praised shows in recent memory”.



**Mackenzie Allen,**  
*Commander in Chief*

ABC's *Commander in Chief* saw only one season comprised of 18 episodes but still made it to our list, mainly due to the good interpretation of the role of the first female US President – Mackenzie Allen by Geena Davis. Davis won a Golden Globe Award for Best Actress in 2006 for that role.

# Israel's Young Creators



**▲ SHY BARMELI** is the Founder and CEO of CreateIt Studio. He founded the company in 2014 after creating his first format *Raid the Cage* which has now traveled to more than 20 countries worldwide. Shy is also the creator of formats like *Drop Your Family*, *Pull Over* and *Shoot Me If You Can*. CreateIt's new title *Cash Crush* was picked up by Endemol Shine and will soon debut on Channel 5 in Singapore.



LITAL SHEMESH is one of the popular TV presenters of Channel 20 in Israel. She created her first format last year. *Come to Bed* won the pitching contest at Kiev Media Week which gave her first major distribution deal with Small World IFT. Later, she sold her format *Cook for the Chefs* to Global Agency and her third original idea won the Red Arrow's Elevator Pitch at MIPCOM last year.



Shy Barmeli is the creator of the famous game-show format *Raid the Cage*. He is now running his own company and in less than two years has created a dozen of new formats which will soon conquer TV screens around the world. In this interview he tells Georgi R. Chakarov how he dropped the lucrative diamond industry to start working in TV and also why Israelis know what could turn into a great TV show.



*Shoot Me if I'm Wrong*

picture, Reshet was in the picture and a year later we started broadcasting in primetime on Channel 2.

## How were you involved in the whole development process?

I presented the idea and then I was part of the development and the whole process. I created the game and I was basically involved in every step of the project, from the idea, all the decision making, how the studio is going to look, they were very welcoming into the whole process - you know, they could tell me "It's a nice idea, we'll do the job", but they really gave me the stage to show what I'd like it to look like. The show has been sold to 20 countries I think, already.

There was one funny thing: we were in production, and *Raid the Cage* was sold to China, during the development process, and actually it was aired in China before it was aired in Israel. We were delaying the broadcast, it was really funny that China was ahead of us with a week or two.

After that I was in contact with Sony and I had a first deal agreement with them for two years, but as soon as I started with *Raid the Cage*, the only thing I cared about was how am I going to come up with my next show. And this is why I established CreateIt, because I'm always thinking about how I'm gonna create another new thing, how I'm gonna move forward, because this is my company's biggest motivation - to come up with the next thing. It doesn't matter what you've done, the only thing that matters is what we are going to do.

## So how did you start your company?

I was with Sony for two years and I met Ori Dror, who is my partner today and he's Head of Development in the company. When I met him he was the chief editor and the showrunner for *Raid the Cage* and *Still Standing*, *Baboshka*, *The Big Picture*, etc. and we had a great connection. The two of us started to develop together ideas and at the end of it I thought - "Listen, we are really good at



Cash Crush

what we are doing. Let's do something for ourselves" and the first thing we did was *Pull Over* which was really a guerilla production - my mom made the sandwiches, my friend operated the camera, we asked one of the hosts who we knew in Israel to come and be the host and the whole thing was really a guerilla production, and it went to Armoza and Armoza said "great idea" and sold a few options and also put it on air in Spain. So I told him - "See if we are doing and we are creating, things will happen", so we called the company CreateIt and we have 11 titles in the past 2 years. All the titles, everything's created by us.

#### You also recently sold a show to Endemol Shine. Can you tell us more about that?

With them it was a very interesting process. We really liked an idea that we called *Cash Crush*. So we went to Endemol Shine. They really liked the idea and they invested in the pilot, we did the pilot and from the moment they gave us the "Go ahead", from the meeting until we had the take, it was 4 days. We recruited everybody, we had the studio ready, everything in 4 days and we delivered the pilot, because they had a big meeting where they wanted to present it. So we sold them the game and they invested also in the pilot, took the IP and now there are few countries already interested, there is one country that is already producing and they are going to air it in January.

#### Can you mention some other shows that you are working on right now?

We are currently working on *Play Date*, that we won the Israeli Conference pitch competition with. It's a daily strip where families are meeting every day in someone else's house for a *Play Date*. The kids are playing, while the parents are watching the hosting family, and the kids at the end are giving the house a grade. So the play date, the food, etc. We shot a test that was very successful and now we are going to shoot a pilot. We are going to launch it at MIP.

Also we are working on a show that is *Road Trip*. It's a show where the mentors are driving to the homes of the potential stars, pick them up and do the auditions

in the car. We did it with Media Pro. Another show that we launched at MIPCOM was *Shoot Me If I'm Wrong*, a show where if you don't know you get shot by a paintball and it's a very high-tension show that got a lot of interest. In general, as you can see we are always dealing with the extreme, as we want to bring our audience to an interesting situation in an extreme condition.

#### Why do you think Israeli shows are so popular around the world? What's the secret for this success?

I think that what's happening in Israel is like in a startup, Israel is trying to take simple ideas and simple visions and stop and look at them. While other countries are, there is a whole book *Startup Nation* where they talk about the innovation in Israel. So, it started with the startups and now it's coming into television, that Israeli people are innovating and trying to create out of really simple ideas that make sense, but nobody thought about them before. Of course there is a lot of creation around the world that is huge but Israel is a country with 8 million people and maybe 50,000 opinions. So also in creative, there are a lot of creative people that want to show their opinion about how game-shows should look like, how reality shows should look like, and they do it by creating formats that are really interesting, because if you look at it, if you are coming out of Israel, it is always on the spot with what is hot, and always with ideas that are a little bit not ahead, but exactly in the trend. I think that Israelis know how to recognize the trend and how to work by it.

#### Do you think that age is also a factor? It seems like there is a lot of young people involved in this whole process, especially in Israel.

I totally agree that age is a factor. In the company we are running for almost a year and a half now, we have a group of young people - it's like a workshop - they don't pay for the workshop, we teach them how to create formats and they come up with their ideas. Those people, by definition, are not coming from the business of television - we have doctors, we have lawyers, we have one girl who works in a coffee place. They're bringing cool

ideas, all of them are young, and what we decided to do is to give them a place where they can bring us, the television people, things that we are not aware of. We even have a 17-year old guy who gave us a few good ideas that we are working on and developing, that we are not aware of, things that are trends in the youngest world. You know I'm 37, I don't think I'm that old, but obviously when you look at a 17-year old, they tell you "Listen, the hottest thing now is to watch people play FIFA" and I will ask "What's fun about this?",

because I prefer to play on PlayStation, not to watch, and he says "This is the biggest trend", and now we are opening a YouTube channel in Israel with people commenting the games - it's a trend that has already been in the world for many years, but we have a twist on it that we will do in our show. So we can take that idea, we can take the trend that he brings and he shows us, and put a twist on it. And I think, with my experience, and their creative minds, the result is amazing.



Lital Shemesh is a young Israeli journalist and media personality. In 2016 she made the headlines of the format business world by winning several pitching contests with fresh ideas which have been picked up by some of the world's leading distributors. Lital has set the goal to have her first format on air in 2017 and continue creating new exciting formats which have the potential to travel internationally.



with people peeling their layers and creating their most intimate shrine - the bedroom. From my personal experiences in this situation of talking about your day, things bothering you and also the experience of having other couples who are facing different life situations - couples expecting kids or people rediscovering their relationship after their kids have left home, or a single guy who every night has a different girl in his bedroom. All these different states in life and experiences I think they need to be shown.

I applied with this idea at the pitching contest organized by Small World IFT and Reed MIDEM at Kiev Media Week. I was among the top five finalists and I flew there and pitched my idea and I won. Small World took the rights and we developed it a bit together and they launched it at MIPTV. I was also sitting with them in a few meetings with clients and I saw how people are really enthusiastic about it and now the hard part starts - to close the deals in all those territories. I'm very excited to work with Small World, and really excited with this format.

**When did you come up with your first idea?**  
My first idea was *Come to Bed* - it is a docu reality showing people in their most intimate time before they go to bed. I understood that there is a huge insight there,

**After that you sold a show to Global Agency. Can you tell more about it?**



It's a cooking show that has both elements from gameshows and cooking shows in which you have two families from the same street competing against each other by cooking a meal for two celebrity chefs who are surprise guests in their homes. The chefs are carrying a suitcase full of a lot of money with them which the families can win. It is called *Cook for the Chefs* and Global Agency is distributing it.

**You had another interesting experience this year by winning the Elevator Pitch at MIPCOM. How did you win it?**

They just invited people to come and pitch their ideas inside an elevator in Cannes. So people pitch their ideas and the videos went to the judges from Red Arrow who picked my idea. After that I had a meeting with Mike Timmerman and I pitched him my idea and we are still in contact and now I started sending him a few other ideas. So that was a nice way to get in touch with people when you are a newbie at MIP.

**Do you have any new projects that you are working on at the moment?**

Yes, I got back from MIPCOM and I was overwhelmed and so inspired by everything going on there and I'm now working on a few new ideas – some are entertainment, talent shows, some are cooking shows and reality shows.

**Does this come easy to you? Or do you spend a lot of time thinking about new ideas?**

Yes, the ideas are coming very easily. The hard part is to develop the show and to check that there is nothing similar out there and to find a unique element to it to make it special – something that people haven't seen before. So that takes some effort.

**Also, there are not so many young people and women creating new formats in this industry so what was the attitude of the TV pros towards you during MIPCOM?**

I can't say that I felt different in any way. But I do feel that you do need to be more prepared and really schedule all your meetings in advance to make the most of

it. I do think that the majority of the format creators are men and I would want to see more women in that field in the future.

**What is the situation in Israel? Are there more women engaged in the process of creating formats?**

When you look at the creative directors out there – the head of creative at Armoza is a woman and the head of creative at Reshet is also a woman and that's just a few examples. So, yes, there are a lot of women creating formats in Israel.

**Can we also say that this one of the key ingredients that makes Israeli shows so successful?**

Yes, I think Israel is a very innovative country and you can see it in so many different fields like the high-tech industry and the startup industry where we are Number 2 after the US per capita and I think we are Number 4 in exporting formats. I think some of the reasons are that we are a young country and we needed to grow rapidly – we don't have many natural resources here so our biggest resource is our brains, so we are constantly inventing new stuff.

**You were also in the 40under40 ranking of one of the leading websites covering the media world in Israel. Do you know most of the people in that ranking and what are the criteria to get in there?**

I think they picked the rising stars of the industry – television, advertising, media. People who achieved a lot this year and made the headlines and I actually know most of the people on the list and it's a great honor.

**Are you planning to build your own company or are you going to work closer with a particular company?**

At the moment I'm not thinking about creating my own company. Maybe that will happen in the future when I have enough formats. Now, my main job is being a news anchor. I just recently got to be the new host of *News Evening* – one of the first news shows in Israel on Channel 1, and I'm hoping to grow and create more new exciting shows. ■

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# BrightVibes

*Inspiring social media users  
for a positive change*

The negative impact of the social media came to the front during the past year with fake news, trolls and post-truths invading the information space and manipulating people's opinion and decisions. On this background, we came across a new company which does exactly the opposite by creating content which aims to inspire people for a positive change by offering them "contagiously inspiring stories". To find out how that really works, Georgi R. Chakarov talked with BrightVibes CEO **Michiel de Gooijer**.

◀ **MICHEIL DE GOOIJER** is the CEO and founder of BrightVibes. Before launching the company, he was managing the digital businesses of TV production giants like Talpa and Endemol. Between 2010 and 2014, he was Director Mobile at DigitasLBi Netherlands where he launched the mobile business unit of the company. As he puts it, BrightVibes is an embodiment of all his ambitions.



**M**ichiel, people are making money from fake news exploiting antagonism and hatred. BrightVibes, however, want to unite people by inspiring them. What is the actual goal of your business: profit or positive influence on the social media?

It's both. What we say is what we do. What we do - we share, we create and cause contagiously inspiring stories. And we do that primarily to have a positive impact - that is our "Why?", that is why we exist. But "we" as a company first want to have a positive impact on society and second we want to show that you can make money with that and that's fine.

We want to be an inspiration for the brands that we work with, we want to be an inspiration for other entrepreneurs, showing that doing good and good business go hand in hand. We are building a business by working with brands that also are serious about having a positive impact, that do not only think about the bottom line and their short-term value, but that think about their role in society and want to play a positive role.

Our conviction is that if you are a brand and you only care about yourself, in 5-years time nobody will care about you anymore, so you will go out of business. These brands need to be serious about having a positive impact and they need to believe that storytelling is the future of advertising; that they want to be part of the conversation and not interrupt the conversation, and that's what we offer.

#### **When did you start the company?**

We started with BrightVibes in August 2015 and we started with nothing. Now, 14 months later, we have 560.000 followers and reach between 5 and 15 million people per week. We have served over 200.000 videos, with an average completion rate of 38% and our 200.000 million videos have generated over 27 million comments, likes and shares, of which about 95% or even higher than that are positive.

#### **What generated this growth - the number of posts or the content itself?**

It's 100% the content. Our growth comes from people sharing our original productions and then people will like our page

and that's how we grow. We also share other content successfully - in the last 2 days we generated 20.000 likes on a video that is not ours.

#### **Can you point out some stories that had a big impact, which came from your production?**

The first one was a story about the life of Keanu Reeves. That was a video that we created in April this year, it's been seen by about 30 million people. Another really huge video, which is of the same format, which is called Celebs Worth Celebrating, focused on the other side of Cristiano Ronaldo where we focused completely on his life story, how he grew up and how he used the hardships that he has encountered to fuel his success and now give back. Another video which I absolutely love and I think has had a very big impact is the one we called "Life may be tough, but you don't know how fortunate you are". It's a 1-minute video where we show people who live in the developed world. That video has been viewed over 15 million times.

What we see there is the actual positive impact that we have on people's behavior by showing positive inspiring content: people start to feel more positive and they want to copy that behavior. They absolutely want to see more positivity.

#### **Can you share some positive examples of work that you have done with brands?**

We only just started, so I'll tell you two stories. One is our first original production, which we did together with Microsoft - a story about Frederick, who was terminally ill. He noticed that the communication between the hospital and himself was done by paper and it was very stressful for him. He decided to start a foundation to make sure that in one year there will be an app to make life much easier for patients like him. However, the Mind App crowdfunding wasn't successful. Then I told Microsoft about this and they made it happen. Frederick, before he died, saw all the designs, and he knew his mission was going to be completed when he was gone.

The other one is our first commission by DSM, which is a very large science company. We created a video about



**We are a brand  
with our own  
reach and with  
a high engaging  
follower base**

Boyan Slat, who is the founder of the Ocean Clean-Up, which is the largest endeavor to rid our oceans of plastics. They're building an installation where they are going to gather all that plastics and fish it out of the sea. We did a beautiful portrait of Boyan Slat as a pilot. One week after launching it we have had a reach of 11 million, leading to 3.9 million video views, that generated over 200.000 reactions, 80.000 shares and 12.000 comments.

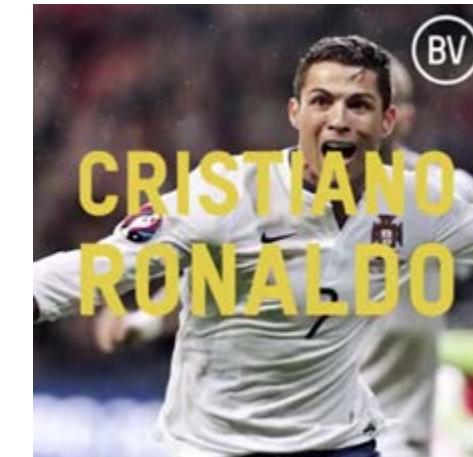
If we look at the value that we offer to the brand, they are extremely happy because we know how to tell these types of stories, but we also know how to give them a kickstart because we're also a platform, we're not just a producer - we are a brand with our own reach and with a high engaging follower base, so they pay us to produce the campaign and they pay us to promote it.

**Coming from a TV background, would you say that this is the big difference between social media and television as a one-way communication medium?**

There are so many differences, but I think the value of content and being able to generate and show that people talk about your content and share it, I think that is a big difference. From a content perspective, television is being made to keep the user's attention for as long as possible by making the production as cheaply as possible and building those cliffhangers, so they can put commercial breaks. On social media and online you have to immediately go and catch the attention, it needs to be much more short-form.

**Is this the reason why television has such hard times exploiting the social media, so to say, because they don't want to break this model of stretching?**

Yes, I think that's one reason, from a content point of view. I think they just don't understand it. And I understand that they don't understand it. It's a generational thing as well. When we tell filmmakers "We're going to make this video, but you need to keep in mind that 80% of people will watch it without sound" or "if you don't put titles, nobody will watch it. So you need to put titles in" and "we can't do 16:9", they are shocked and they find it really difficult. They just resist.



**We are building a business by working with brands that also are serious about having a positive impact**

And I also think a big difference, hindering the more traditional companies to reach floors on social and digital, is because they are struggling with this business model. There's a famous quote: "So, how did you go out of business?" and the answer is "Very gradually, and then suddenly." And that is, I think, what's happening now as TV is really suffering and the viewers are getting older and older.

**Do you think there is a problem in this sticking to the target demos, like say "We want this demo, we want that demo: the viewers are getting older and so on? Do you think that's still relevant?**

Well, I would say that in a sense, of course, demographic segmentation is very old-fashioned. We should all be talking much more about mentality, life-style segmentation. It's far more about the mindset, about being curious, being open. Of course, media usage is also a characteristic and I do think people of 80 watch less digital than the younger generation, but I think it has much more to do with mindset than to do with age.

**Another thing, related to targeting, is pre-supposing what your viewer would like to watch, and this is another difference with social media. Do you know beforehand what will work?**

Well, it's very difficult. We learn and we do see certain strengths and ingredients, but if you cook up a new dish with the same recipe, with the same ingredients, it doesn't mean it will taste as good or the perception will be as good as last

time. It differs a lot. So you need to be really agile, you need to monitor really well how people respond and adapt to that and try a lot of different things.

And let's say if you compare TV to digital, on TV it's just about having the right slot, knowing that a lot of people will sit on their couch and tune in to your station because on average you have 25% market share, so whatever you put in front of those people, they would sort of eat it.

Online you have to be much more agile, because the user experience on Facebook can change from one day to the other. Look at Snapchat - that requires a completely different way of looking at the content that you have, you can't just slot it on and plot it from one screen to another. That's also something that TV people are completely not used to, for them it's just that one screen. ■

BIRGHTVIBES has set the goal to become the international #1 mobile-first publishing platform for Contagiously Inspiring Stories which drive people to have a positive impact. About 14 people are involved in the process and none of them is on payroll.

The company was created by CEO Michiel de Gooijer and his co-founders Pasa Mustafa, former head of digital studios at Endemol UK, and Aletxu Echevarria, who used to run the digital department at Endemol in Spain.

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# Swipe & Snap

A quick guide to Snapchat

by Iliyan Stoychev



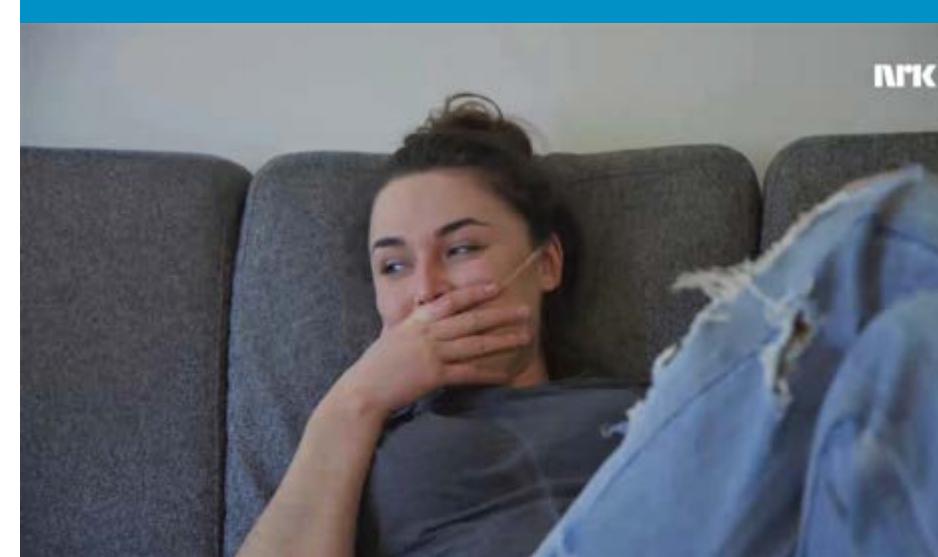
"Is it a sea animal? Is it the helmet of a Doctor Who enemy?"

**O**k, let's be honest: you probably do not know anything about Snapchat. Unless you are younger than 34. Recently, a friend of mine posted on Facebook (which you probably use if you are 34 and older) a link to an article from Adweek about the biggest digital trends in 2016. The first comment below the post was the shocker: "What is that logo in the cover of the article? It looks like a sea animal or the helmet of a Doctor Who enemy". Yup, the poor guy was asking about the Snapchat logo, proving yet again that you cannot hide anything on social media.

But Snapchat, the image messaging app that appeared some five years ago, does not have anything to hide. This does not seem like a ghost story at all. On the contrary, the company (now called Snap Inc.) has moved a lot from a mere app for temporary image sharing. It now describes itself as "a camera company" dedicated to "improve the way people live and communicate". It has done so by introducing product features such as Stories, the content platform Discover

and Spectacles (glasses with built-in camera). And let's not forget the special filters and lenses that turn regular people into dogs with stuck out tongues, enhances their selfies with glitter and flowers, or gives them that special power to vomit rainbows (apologies, but is there really any other way to describe it?).

Call it as you wish, but Snapchat has also lured many brands into this journey offering a wide variety of ad formats and promotional activations. Moreover, in February 2016 the company struck a deal with Nielsen to measure ad audiences with Nielsen Digital Ad Ratings. There is no doubt that the app has become a new channel to reach those "unreachable" millennials that everyone fears and wants badly in the same time. According to the company presentation, Snapchat reaches 41% of all 18-34 year olds in the US while an average individual US network reaches 6% of the same demo. That makes for nearly 7 times bigger audience while TV executives are still relentlessly trying to prove to millennials that TV is still cool.



Emma Clare Gabrielsen receives the call from NRK that she is selected



BR/Max Hofstetter/Lisa Hinder

It's obvious. The top down has become the bottom up and everybody wants a piece of the pie. In 2016, NBCUniversal, Turner and Disney|ABC Television Group signed deals with Snap Inc. that will see more content (including originally produced for the app) from the top TV publishers on the Discover platform. This follows Viacom's Comedy Central and MTV who are engaged with Snapchat for much longer with more than a dozen specially created series and shows. Before these deals, Snapchat tried to create original content (i.e. programming) on its Snap Channel in Discover. But why bother. Again, we live in times when there is so much content available. You feel so good when you discover something worth watching among everything out there, so that you hurry to share and tell your friends about it. This is the new water cooler talk (after all the social media and messenger apps).

Can Snapchat and TV broadcasters snap together successfully?

Why not. Some of the boldest examples of engagement with Snapchat come from traditional European public service broadcasters, believe it or not. End of 2015, the Norwegian pubcaster NRK organized a casting call on Snapchat to find a presenter for its new investigative documentary series. More than 300 people applied with more than 10 hours of snaps. The documentary department of NRK said that there has never been a greater interest for a position. The 24 y.o. journalist Emma Clare Gabrielsen won the competition. She worked in a newspaper and applied for a job in TV via Snapchat. Yes, in 2017 there is nothing weird about that sentence.

A much more straightforward example of the flirt between the app and TV comes from BR, the regional pubcaster



A snap from Saturdays are Lit

in Bavaria, Germany. Its youth program Puls launched in October 2016 what was described as the first ever scripted soap on Snapchat. The series *iam.serafina* follows the life of 19 y.o. Serafina for 14 days. Users were invited to add the Snapchat account *iam.serafina* and watch the clips. The snaps for the 14 days were produced live. The pubcaster said that the allure of the series is that the user never really knows if this is real or just 'fiction'. BR said that a second season is in development for 2017 as the engagement with the first one surpassed the expectations with more than 14.000 users per snap/episode.

Another "crossover" project was launched in fall 2016 when Turner's Bleacher Report and Bigballs Media's copago united forces for *Saturdays are Lit*, a weekly (let's call it a) program for Snapchat's Discover. In classic terms, it might be a Saturday morning football show. In real terms, it is an interactive snap show inspired by and consisting of fan reactions to top football stories from the

week. Thus, its content can be relevant to users from different countries and time zones.

So far so good. But what comes next? A talent competition like *Idols* or *Got Talent* – snap your talent and let other snappers judge with an emoji or a swipe? Newscasts based on geofilters? Reality programs entirely in vertical video and POV? Not everything should be disruptive. But anything can be eruptive.

Some things are certain. Snapchat wants longer engagement with its users. Content creators and publishers want a quick and direct way to reach young audiences. Advertisers want exposure with the right fit. Users want to have control, to be able to like, but also to ignore, to have a choice but not to have anything imposed on them. And there won't be an ultimate solution, because there isn't one. Snapchat might be right for you or not. The main thing is to be entertained in old ways or new and there has never been a greater time to experiment. ■

# TRENDING on TVBIZZ in 2016

These are the most read news stories on TVBIZZ in 2016. Subscribe to TVBIZZ to follow the latest news about programming, formats, ratings, deals, digital from the global TV industry.

JANUARY



## Elk produces new reality mixing dating and parenting for Sjuan

Elk Entertainment is behind the new reality project *Päron i solen* (*All Inclusive*) to premiere on Sjuan on January 28. The show follows 13 single parents and their 20 teenage kids on a summer vacation.



## New dating format for Atresmedia

After *Married at First Sight* and *A Prince For*, Atresmedia is working on a new dating format. This time the broadcaster will follow the life of couples who left Spain in search for a better life. Eyeworks Spain will be working on the new project, billed *Contigo al fin del Mundo* (*Together 'till the End of the World*).



## Finnish music format sold in Belgium and Estonia

*Suomi LOVE* has started its international roll-out with two deals in Belgium and Estonia. The format which is sold under the title *Soundtrack of Love* will be adapted by Flemish VTM and the Estonian arm of MTG.

FEBRUARY



## TV2 launches 'modern talent show' *The Stream*

TV 2 Norway, Spotify and Universal Music, Sony Music and Warner Music are joining forces for a talent show called *The Stream*. The show will allow artists to audition from home by uploading their music on *thestream.no*.



## FremantleMedia is top of the league with new format

FremantleMedia is set to kick off this year with reality format *Football Nightmares*. The 8 x 60 series, produced by FremantleMedia Italy in conjunction with football legend Gianluca Vialli, follows two ex-professional players who embark on a mission to help failing amateur football teams.



## Strong start for the new wedding format on Vox

The premiere of *Zwischen Tull und Tränen* (*Between Tulle and Tears*) on February 22 drew an audience of 1.04 million viewers for a market share of 7.4%. In the commercial demo there were 550.000 viewers leading to a market share of 13.1%. Both results are above the channel average.

MARCH



## Nordisk preps Friday night quiz for DRI

Mads Steffensen will be hosting DRI's new quiz which will replace *The X Factor* in the Friday night slot. The show is titled *Alle mod én* (*All against One*) and is produced by Nordisk Film TV Denmark.



## NPO1 locks 100 people in new social experiment

NPO1 is preparing a new show in which 100 people will be locked down in the former barracks in Ede. The 8-episode social experiment is called *The Institute* and will air in the fall. The behavior of the group of 100 people will be analyzed by Joep van Deudekom and Rob Urgert through a number of studies and experiments.



## Good start for Camping Queens

Sjuan's new docu reality *Camping Queens* premiered with good numbers on February 28. The show drew 260.000 viewers in the 21.00 slot scoring 8.5% share in total viewers and 12.3% share in the 25-59 demo.

APRIL



## *Married at First Sight* arrives in France

M6 Group acquired the rights for the adaptation of *Married at First Sight* in France. The launch of the show's first season is expected during this fall.



## Norwegians lose interest in TV and newspapers

The Central Statistics Bureau has released fresh data on the media usage in Norway. The study shows that the number of people watching TV dropped from 74% in 2014 to 67% in 2015. Previously, the percentage was 80%. Press readers decreased as well - from 49% to 42% among people aged 9-79. In 1997 the percentage was 84%. The number of online news readers dropped as well - from 54% to 51% in 2015. 21% (22% in 2014) use online video services; of those 65% have Netflix.



## ProSieben preps new music format *Musicshake*

*The Voice of Germany* coach Rea Garvey will take part in the ProSieben's new music format - *Musicshake*. He will invite various musicians to play their favorite songs in unheard versions. They will present songs that have a special meaning in their life.

MAY



## RTL and TV 2 secure Twofour's *This Time Next Year* in format deal

RTL and TV 2 Denmark have secured the rights to make Twofour format *This Time Next Year*. ITV Studios' United TV will produce the 6 x 60' for TV 2 in Denmark. ITV Studios Germany will produce 4 x 60' for RTL in Germany. *This Time Next Year* is a primetime studio entertainment series showcasing an array of incredible real-life transformations.



## Endemol Shine unites former spouses for their kids in new show

Endemol Shine Italy has announced castings for a new show which will be aired on one of the Mediaset channels. The producers are looking for former spouses who would be willing to unite their efforts for the sake of their kids. They will be engaged in a competition which will test their physical and mental abilities for a chance to win 100.000 euros.



## W9 is preparing a new survival show

Billed *Moundir et les Apprentis Aventuriers* the new format will try to show normal people how to survive different challenges. The show is produced by Banijay Productions France and premieres on May 23.

JUNE



## SBS6 revives *Wheel of Fortune*

*Wheel of Fortune* is set to make a comeback on Dutch TV screens. A SBS6 spokesperson revealed that it is working on a new version of the show. The CBS Studios International format aired on RTL4 in the 1990s.



## Cowell: *The X Factor USA* wasn't cancelled

Simon Cowell has claimed that *The X Factor USA* wasn't axed - and he actually made the decision to take a break from the show. The show lasted for three seasons before ending in 2013. Speaking to *People*, Cowell revealed that the US network Fox actually asked for another season of the reality show, although he decided to take a step back.



## Talpa makes new cooking show for SBS6

SBS6 announced that Irene Moors and Rudolph van Veen will be fronting their new cooking format, produced by Talpa. The show is called *Over Smaakt Valt Te Twisten* (*There's Accounting for Taste*) and will premiere in fall. The format will see cooking clubs compete for the prize of 25.000 euros.

JULY



## Reshet preps spectacular quiz show *Locked*

Reshet has launched a promo for a new spectacular quiz show titled *Locked*. The contestants will have to answer questions correctly in order to escape from the labyrinth they are locked in. There are 45 doors and only 5 keys to open the right doors. The grand prize is half a million shekels.



## M6 launches new docu reality series

*La Famille a Remonter le Temps* is the title of the new show that M6 and Studio 89 have prepared for the French viewers. The docu-reality will put a family with its kids into conditions from a different time- the 70's, 80's and 90's. The new show starts on July 21 at 20.55.



## Rai adapts French talent format

This fall Rai 1 will premiere the local version of talent format *Prodiges*. The show will be titled *Prodigi* and will be hosted by Vanessa Incontrada. TVBIZZ reminds that the talent show for kids was created by Shine France for France 2. The show will be back for a second season in France in August.

AUGUST



## *Best Singers* concludes season strong

The season finale of *The Best Singers* was the second most-watched program on July 30 in the Netherlands. The show aired on NPO1 in the 20.30 slot scoring 1.059.000 viewers and the strong 24.3% share.



## *Touche Pas A Mon Poste* arrives in Italy

D8's hit talkshow format *Touche Pas A Mon Poste* will be adapted for Italian television. Rai 2 is planning to launch the show this fall in a late slot under the title *It's Only TV* which Banijay International uses for the international distribution for the format created by H2O Productions in France.



## RTL4 to offer new season of *Dance Dance Dance* in VR

RTL4, Talpa and KPN have launched a new campaign for the start of the second season of *Dance Dance Dance*. A new app will give viewers the opportunity to be live in the studio thanks to VR glasses offered by KPN. This will be the first live VR broadcast for Dutch TV. The show starts on September 3.

SEPTEMBER


**Ten to have own Kardashians**

The digital channel Ten Spain will premiere a new format billed *Es es Amor* (*This is Love*). It will be an adaptation of *It's Love Actually*. The Content Director of the channel, Itziar Bartzarrica, also revealed that they are working on a local version of *The Kardashians*. This format turned to be successful in Spain after Telecinco premiered *Los Campos* recently.


**Grandpas Over Flowers arrives in the Netherlands**

Warner Bros. International Television Production Netherlands announced on September 7 that it is working on a local version of Korean format *Grandpas Over Flowers*, which is currently enjoying a huge success on NBC in the US under the title *Better Late Than Never*.


**Mediaset cancels the shootings of Little Big Shots**

Mediaset Spain has decided to cancel the shootings of *Little Big Shots*. The broadcaster revealed that there are other projects from the same type, which are in the focus now, such as *The Voice Kids*. Warner Bros. International Television Production Spain assured that this cancellation is not related to the lack of MD in the company after Edi Walter left it.

OCTOBER


**Israeli gameshow format to debut in Singapore**

The new gameshow format from Israel's CreateIt Studio, *Cash Crush*, is set to make its debut in Singapore. TVBIZZ has learned that production on the 26 episodes will start in November. The show was pitched to Endemol Shine Group at MIPTV ahead of this commission.


**Get The F\*ck Out Of My House drops below 200.000 viewers**

*Get The F\*ck Out Of My House* dropped below the 200.000 mark on October 6. The fourth episode of RTL5's daily reality project had 190.000 viewers and 4% share. The premiere on October 3 had 286.000.


**Hunted starts on Monday**

NPO3 will premiere the local version of *Hunted* on Monday, October 17, at 20.30. The expectations for the show are great and the channel has launched a huge marketing campaign to promote the format produced by Endemol Shine Netherlands. CEETV reports that the launch of the format turned into a disaster for NTV Russia.

NOVEMBER


**Sat.1 preps new comedy format**

Local media report that Sat.1 has taped a pilot of a new comedy format. The working title of the show is *Cut gebluft* (*Well bluffed*). Presenter of the new format is comedian Max Giermann. Produced by Seapoint Productions. Sat.1 has not released officially any details about the production.

DECEMBER


**ProSieben says Get The F\*ck Out Of My House**

ProSieben announced that it has acquired the rights for Dutch format *Get The F\*ck Out Of My House* at MIPCOM. ProSieben CEO Daniel Rosemann said: "As the first stop for bold and big TV ideas, ProSieben plans to bring the format to Germany as a weekly reality show in H2 2017."


**Fremantle confirms Idol cancellation, Rai forced to cut external productions**

FremantleMedia Italy announced that castings for the local version of *Idols* have been suspended, thus confirming the rumors that Rai 2 has cancelled the show several days after launching the castings. The reason for this decision is the reduced budget of Rai whose license fee will drop from 100 to 90 euros in 2017.


**C8 prepares a new format**

C8 is preparing a new original game format with the producers of Flab Prod. *Couple ou Pas Couple* will have forty 40-minute episodes, which are set to premiere during 2017. Each episode will include a couple of contestants, who will try to reunite six couples 'mixed' before the show. 6 men and women will have to be 'rearranged' in order to find their original match.


**The Band to start in February**

Fox Netherlands and VTM in Belgium will kick off their joint talent-search project *The Band* on February 17 in primetime. The show will get a Friday 20.30 slot and will be produced by TvBastards. The candidates will be performing songs in Dutch and will be evaluated by a panel of 25 kids, 25 youngsters and 25 adults. ■

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