



"COVER ME" | A Song Driven "Reality" Experience | "All Great Classics ... All New Groove."

A Positive Reality SHOW that demonstrates how by combining Great Music, New Technology and a Ton of Talent - You can make something Truly Magical. An uplifting Reality Show that focuses on Favorite Songs and not personal drama.

The purpose is bring each songs "Magical Element" forth in order to inspire other types of Visual arts to build upon it. (Film Makers, Dancers, Graphic Artists, Videographers)

The Show is a Modern Revision of the "Best Cover Songs of Our Time" and will feature the Best Austin Singers, Musicians, Dancers and Media Artists as well as Local Venues and Businesses. The Series will Showcase this Amazing Talent with Cutting Edge Visuals with a great deal of accent on New Sound Technology and Computers. This New "Austin Based" Music Reality Show will be the perfect blend of "ART and COMMERCE" and aims to Build upon Austins' Reputation as both "Live Music Capital of the World and Tech Town"

SHOW TREATMENT | "Fall In Love With Your Favorites Songs – Again."

- * The group of Musicians and Singers that will arrange and perform the New Cover Versions are called "The COVER KINGS".
- * The COVER KINGS task is to bring that certain "Element" out in new and unexplored ways, bringing a brand new Version to life.
- * To accomplish this - they will be able to draw on exceptional talent - and large array of Modern Musical Tools.
- * 100 "Made-Over" songs will be listed on the "COVER ME/Cover Kings" website for the Audience to choose from for the live shows.
- * The first part of each show will document and explore the Song and the Bands' history with images interviews and Voice overs.
- * The second part of each show will showcase the re-creation of the material in the studio and the ongoing Austin talent hunt.
- * The most popular song picks will be performed LIVE on stage at the end of the Episode with clips of audience reaction and feedback.
- * A stage that will feature large screens displaying what each REBORN song has inspired film-makers and visual artists to create.
- * From time to time - there will be a surprise celebrity Guest Singer (1-2 songs) featured on stage with the Cover Kings.



EXECUTIVE SUMMARY

"COVER ME" will be a Documentary Style Music Reality Show that will be initially distributed as a Web Series. It will feature an Austin, Texas super band called "The Cover Kings" The series sets out to explore the Greatest Songs of our time and the Artists that wrote and recorded them. The approach is to tell the story of the Song and the Artist and to create a modern revision and interpretation of the chosen material using the best Austin singers, musicians, dancers and multimedia artists.

GOAL and PRODUCTS

Our Goal is to Record 100 Cover Songs (singles), 10 Albums, 12 Video Episodes and 24 Audio Podcasts. We intend to package and promote the entire Cover Kings catalog for placement in TV and Movie Soundtracks, In store music, and Ad Commercials – and to SELL the "COVER ME" Show to Network or Cable Channels.

OUR MISSION

It is our desire to re-introduce that powerful song catalog in a modern musical way to a proven and receptive audience. We intend to demonstrate how, using cutting edge technology and a ton of talent – you can truly make some musical magic. We feel that each generation needs Great Songs to both Inspire and re-generate its inhabitants. The waning power of great musical decades like the 50's, 60's, 70's and 80's is in great part (we feel) due to the power of Dance and Rap music and the Beats that drive it. At the same time, it is a sad reality that many deserving original artists have a tough time breaking through in this age of digital media overload and it is our wish to give these great artists a platform to promote themselves and their creations. Our ultimate goal is to record a musical product so powerful as to create an instant FAN of our Brand.

The success of dozens of Talent Search and Musical Reality shows (e.g. American-Idol and The Voice) clearly demonstrates that there is a massive audience for "Fresh Covers" of great Classic Songs.

INVESTMENT AND R.O.I.

We are seeking \$45,000.00 of funding for this project. (150% investor pay back)

The Start Up Investment will be paid back in 4 ways.

1. Per Song Fees – For placement in TV Series, Commercials, Movie Soundtracks Video Games, etc...
2. Song / Album downloads – Direct sales of the 100 plus "Cover King" Covers (As both Singles and Album Compilations)
3. The Web Series – Will be sold as a Reality Show to Network or Cable Channels. (Revenue to come from Ads and Sponsorships)
4. Live Performances – Clubs and Television. Based on the Promotion and popularity of the Show (Web Series)

NOTE: If we have 100 Songs to choose from (at 90 cents profit each) – we only need to sell 5,000 downloads to Break Even.

MARKETING PLAN | Products / Branding / Distribution

Our promotions will begin in earnest after the 100 songs and 12 episodes have been completed. We estimate 10-12 weeks. Our marketing strategy will be a combination of 3 simultaneous promotional actions.

1. The promotion of our 100 plus Cover Song Catalog via Web Videos and various Social Media channels to foster Cover King song downloads and exposure to targeted Music Industry professionals.
2. Pitching our entire Catalog to our database of Music Supervisors in L.A. and New York. (TV Series, Movie Soundtracks, etc...)
3. Pitching our "Cover Me" Show to various Cable and Network Channels. (The Revenue to come from Advertisers/Sponsorships)

COMPETITION / MARKET RESEARCH (See Business Plan Pages 4-8)

Management Team

Daniel (Brown) Sage (Creator / Executive Producer) | Johnny Reed (Managing Partner / CFO)
Pablo Dummer (Managing Partner / Musician) | Kenny Sharrets (Managing Partner / Musician)
Tyler Fannon (Managing Partner / Engineer) | Jeffrey Heart (Managing Partner / Musician / Engineer)

NOTE: We have a current database of 42 Austin musicians and singers that have signed off to record and be in our show.

Economic Impact of the Creative Sector in Austin Texas.

The role of the creative sector in Austin's economy has grown substantially, accounting in 2010 for just over **\$4.35 billion in economic activity over \$71 million in City tax revenues, and almost 49,000 jobs.** To put these results in context, the creative sector (as measured by employment) has risen by about 25% over the past five years, a pace more rapid than the ten percent growth for the local economy as a whole. Austin is a place that appreciates creativity and culture in a variety of evolving forms, which serves to both attract and retain talented people. This in turn has a significant impact on business recruitment, retention, and expansion, as well as local entrepreneurship.

Initially, Our Company Revenue will be drawn from four Sources (100 Songs / 12 Episodes)

Our Current Budget is \$45,000.00 (Investor Pay Back is 150%)

The Investment will be paid back in 4 ways.

- 1.Per Song Fees – For placement in TV Series, Commercials, Movie Soundtracks Video Games, etc...
- 2.Song Downloads – Direct sales of the 100 plus "Cover King" Covers (As both Singles and Album Compilations)
- 3.The Web Series – Will be sold as a Reality Show to Network or Cable Channels. (Revenue to come from Ads and Sponsorships)
- 4.Live Performances – Clubs and Television. Based on the Promotion and popularity of the Show (Web Series)

NOTE: If we have 100 Songs to choose from (at 90 cents profit each) – we only need to sell 5,000 downloads to Break Even.

Making Money in Music (Sample Figures)

\$45,500 : One song on a million-selling CD. This is based on the 9.1 cents per album sold mechanical license rate with a publisher taking 50%. If the songwriter self-published their music, then they would get the full \$91,000 per million albums sold. This rate can further be reduced if the label or artist has negotiated a reduced mechanical rate. Standard reduced rate is 3/4 or 6.8 cents per album sold.

\$15,000 – \$60,000 : Feature film, one song, writers and publishers share sync fee's. (Synchronization License – syncing music to moving images). This can vary greatly depending on the use of the song in the film. A song used for the end-credits or trailer would demand much higher fees than a song used in the background. This is all negotiated between the music supervisor and publisher (or songwriter if he/she has been able to make the film aware of his/her music). Well known songs can demand more where unknown songs will garner much less from a sync license. The exposer may be worth the low sync license though as people who see the movie hear the song. If a soundtrack is released, this will lead to mechanical rates generated from soundtrack album sales (see above).

\$20,000 – \$100,000: Non-hit song, national commercial. Advertising agencies and music supervisors are looking for new music to use with commercials and sometimes prefer unknown songs and independent artists as they are less expensive.

\$75,000 – \$1,000,000: Hit song, national commercial.

\$60,000 – \$70,000: Unknown song, major film trailer.

\$12,000 – \$100,000 : Known song, major film trailer. "Negotiations will take into consideration whether or not the song that accompanies the visuals is a theatrical trailer for in theater use only, or a television or internet commercial."

\$300,000 + : Hit song, major film trailer.

\$2,500 – \$20,000: Song used in video game.

\$1,000 – \$3,000 : Indie artist, network television show all-in (master + sync) fee. All-in meaning the TV show gets all options for use of the song without further payments. So if the show was later released in a different medium such as an internet channel, home video, or on-demand, the show would not have to pay more monies to the songwriters.

\$800,000 : U.S. radio and television performance royalties, hit single. There are three performing rights societies that make sure the copyright owners of songs are paid performance royalties when those songs are performed in public. This includes radio, television, restaurants, nightclubs, dance halls, websites, and other venues and broadcasters. The three societies are ASCAP, BMI, and SESAC and they receive payments from the music venues stated above for the right to perform the songs in their respective catalogs. The performance rights agencies use their specific systems to determine the amount of times songs are played throughout the different venues and send publishers / songwriters royalties checks based on amount of play. Published songwriters must choose which agency to register with based on the different pros and cons of each organization.

0.66 cents : iTunes takes .34 cents per download from the standard .99 cent fee charged (although the rate now varies between .66 / .99 / 1.29 cents per song due to new negotiations between Apple and the labels). If a song is attached to a label, the label will take .46 cents giving the songwriter .10 cents and the artist .10 cents per download. If two songwriters co-wrote the song then this is now .5 cents per download. It is also .5 cents per download if a publisher has 50% rights to the song. Of course, you don't need a publisher to get your songs onto iTunes or in other music stores, you can pay TuneCore a small fee and then keep the .66 cents per download. Tunecore special offer: Sign Up for a free TuneCore account, save 30% on first distribution

Again, the above numbers are just an idea of potential income that a great song can make when used through different venues. Amounts will definitely vary depending on the negotiating power between those looking for music and those providing music.

More Income Examples ...

TYPICAL PAY RATES

The following are typical rates paid to composers for projects in each category

FILM

Type of Production	Low Budget	Medium Budget	High Budget
Studio Feature (creative fee)	N/A	\$150,000-\$450,000	\$350,000-\$2 mil+
Studio Feature – Studio Production Arm Film (package)	\$60,000-\$250,000	\$250,000-\$350,000	\$400,000-\$2 mil+
Studio Feature – Studio Indie Subsidiary Film (package)	\$35,000-\$60,000	\$75,000-\$150,000	\$200,000+
Indie Feature (package)	\$2,500-\$15,000	\$25,000-\$75,000	\$75,000+
Guerrilla Indie Feature (package)	\$0-\$3,500	\$4,000-\$7,500	\$10,000+
Student Film	\$0 (costs only)	\$2,500-\$6,000	\$10,000+

TELEVISION

Type of Production	Low Budget	Medium Budget	High Budget
Television Movie (package)	\$5,000-\$20,000	\$25,000-\$50,000	\$55,000+
Network 60 min. drama/reality series (package, per-episode)	\$1,500-\$10,000	\$10,000-\$15,000	\$15,000+
Cable 60 min. drama/reality series (package, per-episode)	\$2,000-\$10,000	\$10,000-\$14,000	\$15,000+
Network 30 min. animation series (package, per-episode)	\$1,500-\$4,500	\$7,000-\$16,000	\$20,000+
Network 30 min. comedy series (package, per-episode)	\$1,500-\$3,000	\$4,000-\$6,000	\$7,500+
Cable 30 min. comedy series (package, per-episode)	\$1,500-\$3,500	\$3,500-\$4,500	\$5,000-\$7,000+
News Package - Local (package, one station)	\$2,000-\$5,000	\$6,000-\$10,000	\$10,000+
News Package - National Basic Cable (package deal, multiple stations)	\$5,000-\$12,500	\$15,000-\$25,000	\$30,000-\$50,000+

**FILM MUSIC MAGAZINE 2011-2012 FILM & TV SALARY AND RATE SURVEY
MUSIC AND SONG LICENSING**

FILM

Type of Production	Low Budget	Medium Budget	High Budget
Studio Feature (high-end popular song or instrumental hit)	N/A	\$20,000-\$75,000	\$125,000-\$150,000+
Studio Feature (mid-line popular song or instrumental hit)	N/A	\$5,000-\$25,000	\$25,000+
Studio Feature (generally unknown or unreleased song or instrumental music)	\$200-\$1,500	\$1,500-\$3,500	\$2,000-\$15,000+
Indie Feature	\$0-\$500	\$500-\$2,000	\$2,000+
Guerrilla Indie Feature	\$0-\$250	\$200-\$500	\$750-\$1,500

TELEVISION

Type of Production	Low Budget	Medium Budget	High Budget
Television Movie (Network)	\$400-\$2,500	\$3,000-\$8,000	\$10,000-\$30,000+
Television Movie (cable)	\$0-\$500	\$500-\$1,000	\$2,500-\$5,000+
TV Series Episode (Network)	\$500-\$2,000	\$5,000-\$15,000	\$15,000-\$25,000+
TV Series Episode (Premium Cable)	\$1,000-\$2,000	\$5,000-\$10,000	\$10,000-\$20,000+
TV Series Episode (Basic Cable)	\$250-\$2,000		
National Advertising (Trailers)	\$3,000-\$5,000	\$10,000-\$30,000	\$35,000-\$150,000+
National Ads (Major Products)	\$5,000-\$10,000	\$10,000-\$175,000	\$100,000-\$250,000+

ADDITIONAL NOTES

- These rates are typically for songs and popular instrumental music licensed individually. Does not reflect rates paid for instrumental library tracks or blanket licenses.
- National advertising rates do not include "superstar" music licensing of extremely well-known, valuable songs where license fees can exceed \$1,000,000 in some cases.
- Rates for regional advertising or advertisements limited to a single major metropolitan area were typically 40% to 50% of national advertising rates.

More

COMPETITION / MARKET SHARE

American Idol and Glee. (Wikipedia Data)

As of 2011 **American Idol** alumni in their post-Idol career have amassed a total sales of over 55 million albums and 90 million singles and digital track downloads in the U.S.

American Idol has been the No. 1 entertainment program among Total Viewers for the past nine consecutive seasons.

To date, IDOL alums have produced 349 No. 1 Billboard hits and garnered nearly 250 million iTunes downloads. Last year, Season 10 winner Scotty McCreery released his debut album, "Clear As Day," which dominated the Billboard Country Albums chart and has gone platinum, selling more than one million copies. Season 11 winner Phillip Phillips' first single, "Home," which was released May 23, has been certified platinum.

Revenue and Commercial Ventures

The American Idol Experience marquee sign The dominance of American Idol in the ratings has made it the most profitable show in U.S. TV for many years. The show was estimated to generate \$900 million for the year 2004 through sales of TV ads, albums, merchandise and concert tickets. By season seven, the show was estimated to earn around \$900 million from its ad revenue alone, not including ancillary sponsorship deals and other income. One estimate puts the total TV revenue for the first eight seasons of American at \$6.4 billion. Sponsors that bought fully integrated packages can expect a variety of promotions of their products on the show, such as product placement, adverts and product promotion integrated into the show, and various promotional opportunities. Other off-air promotional partners pay for the rights to feature "Idol" branding on their packaging, products and marketing programs. American Idol also partnered with Disney in its theme park attraction The American Idol Experience.

Advertising Revenue

American Idol became the most expensive series on broadcast networks for advertisers starting season four, and by the next season, it had broken the record in advertising rate for a regularly scheduled prime-time network series, selling over \$700,000 for a 30-seconds slot, and reaching up to \$1.3 million for the finale. Its ad prices reached a peak in season seven at \$737,000. Estimated revenue more than doubled from \$404 million in season three to \$870 million in season six. While that declined from season eight onwards, it still earned significantly more than its nearest competitor, with advertising revenue topping \$800 million annually.

Media Sponsorship

Ford Motor Company and Coca-Cola were two of the first sponsors of American Idol in its first season. The sponsorship deal cost around \$10 million in season one,[160] rising to \$35 million by season 7, and between \$50 to \$60 million in season 10.[161] The third major sponsor AT&T Wireless joined in the second season. iTunes joined in season seven.

American Idol Tour

The top ten toured at the end of every season. Kellogg's Pop-Tarts was the sponsor for the first seven seasons, and Guitar Hero was added for the season seven tour. M&M's Pretzel Chocolate Candies was a sponsor of the season nine tour. The season five tour was the most successful tour with gross of over \$35 million.

American Idol is broadcast to over 100 nations outside of the United States. In most nations these are not live broadcasts and may be tape delayed by several days or weeks. Episodes are aired live in Canada on CTV, but it may sim-sub over the Fox broadcast by cable and satellite systems, depending on provider and region.

GLEE

Glee Quote – "Glee has proven there is a strong market for distinctive Cover Versions of favorite pop hits."

As of April 1, 2011, **Glee had placed 131 songs on the Billboard Hot 100.** This has happened in less than two years time and is more chart hits than any recording entity in the history of the chart. Three of those songs made it all the way to the top 10, and 40 of those have reached the top 40. All of the charting songs have been cover versions except the two original songs "Get It Right" and "Loser Like Me" released in March 2011. More than 20 million digital downloads have been sold worldwide.

Glee Tops the Beatles For Number of Songs on the Billboard Hot 100

Chart achievements and records keep tumbling in the wake of Glee. Now, according to Billboard, the show is the non-solo entity with the most songs ever to hit the Billboard Hot 100. 76 Glee songs have now reached the Hot 100 to only 71 for the Beatles. This feat has been accomplished in well less than two years. It seems only a matter of time before Glee passes the top two solo artists, James Brown with 91 and Elvis Presley with 108. Admittedly, the Glee cover versions are not enduring original hits to match in any way with the artistic achievements of the Beatles, James Brown, or Elvis Presley. However, the Glee phenomenon is a unique one in the history of pop music and fascinating to watch continue to unfold. This week the Glee version of Britney Spears' "Toxic" debuted at #16 matching it with "Total Eclipse Of the Heart" as the show's second highest charting songs yet.

'Glee' Innovations

Glee's pattern of releasing songs at the same time that they are debuted on the show is new and primarily possible because of the digital market for tracks. This has allowed fans to purchase their favorites immediately after seeing them on the show.

Glee has proven there is a strong market for distinctive Cover Versions of favorite pop hits. It is now not uncommon to have two versions of a pop hit on the Billboard Hot 100, the original and Glee's version. This has not happened frequently since the 1950s and early 1960s when it was common to have versions of a song chart in an original R&B or rock and roll version as well as a mainstream pop recording. A recent innovation for the show itself is to demonstrate it can sell original songs.

Glee – Singles and Download Numbers

The show's musical performances have been a commercial success, with over thirty-six million copies of Glee cast single releases purchased digitally, and over eleven million albums purchased worldwide through October 2011. In 2009, the Glee cast had twenty-five singles chart on the Billboard Hot 100, the most by any artist since The Beatles had thirty-one songs in the chart in 1964; in 2010, it placed eighty singles on the Billboard Hot 100, far outstripping the previous record. In February 2011, Glee surpassed Elvis as the artist with the most songs placed on the Billboard Hot 100 chart, though fewer than one-fourth of them have charted for more than one week. The cast performance of "Don't Stop Believin'" was certified gold on October 13, 2009, achieving over 500,000 digital sales, and on March 16, 2011, received platinum certification for having sales of over a million. The series' cover versions had a positive effect on sales of Rihanna's "Take a Bow" increasing by 189 percent after the song was covered in the Glee episode "Showmance".

Each of the songs included on Glee: The Music, Volume 1, except for the bonus tracks, were released as singles, available for download. The releases made the Glee Cast the tenth cast to have entries chart on the Billboard Hot 100 in its 51-year history. [40] Their debut single "Don't Stop Believin'" charted at number five in Australia, number four in the US and Ireland, and number two in the United Kingdom. In the US, 177,000 copies of the song were sold in its first week of release. Its number four debut surpassed the Journey original, which peaked at number nine in 1981. The original rendition sold 42,000 copies in the week of the Glee Cast release, up 48% on the previous week. "Don't Stop Believin'" was also the cast's best-selling single, and has sold 1,005,000 copies in the US, a combination of sales from the original release (921,000) and the rerecording for the season finale (84,000). It was certified gold by the Recording Industry Association of America on October 13, 2009, and platinum by the Australian Recording Industry Association the following year.

On October 22, 2010, Yahoo! Music published a list of the twenty most popular Glee songs, based on download data from Nielsen SoundScan. Of the twenty best-selling singles, eight are included on Glee: The Music, Volume 1: "Don't Stop Believin'", "Defying Gravity" (335,000 copies), "Somebody to Love" (315,000), "Sweet Caroline" (187,000), "Take a Bow" (181,000), "Keep Holding On" (166,000), "Taking Chances" (163,000), and "Alone" (159,000). "Take a Bow" charted at number 46 in the US, with 53,000 copies sold in its first week of release. Sales of the original Rihanna version increased by 189 percent after the song was covered in the Glee episode "Showmance". Sales of the Queen version of "Somebody to Love" rose from 2,000 to 6,000 downloads following the release of the Glee Cast cover version.

The Hollywood Reporter did an informal review of the list of all 300 musical performances – which include everything from such one-offs as the Rocky Horror Picture Show episode to the Fleetwood Mac and Britney Spears tribute episodes – and came up with some fun and interesting findings.

Top Downloads: According to Nielsen SoundScan, Glee's signature cover of Journey's "Don't Stop Believin'" still ranks as the show's No. 1 song, with more than 1.1 million downloads. Gwyneth Paltrow's cover of Cee Lo Green's "Forget You" ranks second with 728,000, followed by Darren Criss and the Dalton Academy Warblers' cover of Katy Perry's "Teenage Dream" (526,000), the New Directions original song "Loser Like Me" (499,000) and the mash-up of Gene Kelly/Rihanna featuring Jay-Z's "Singing in the Rain"/"Umbrella" performed by Paltrow, Matthew Morrison and the New Directions (427,000).

'Glee' Celebrates Its 300th Musical Performance

By Decade: A THR review found that the 1970s has produced the most cover songs. The past decade comes a close second and the 1980s ranks third, with the show's dedicated Rocky Horror and Madonna episodes greatly contributing to both tallies. Including songs from stage and screen, the series has covered songs penned in the 1920s -- like the gospel tune "This Little Light of Mine," originally written by Harry Dixon Loes. Glee has also featured a handful from the 1930s, including show tunes like "The Lady is a Tramp," from 1937's Babes in Arms.

New Directions Leaders: It's challenging to get a precise count for which New Directions member has performed solo the most as several of the group's performances (rightfully) credit the entire glee club. However, Lea Michele's Rachel Berry stands at the front of the class when a performer is listed solo. Amber Riley's Mercedes and Chris Colfer's Kurt follow close behind.

PHOTOS: 'Glee' Season 3: The Episodics | The second most downloaded song is the cast's take on Queen's 'Somebody To Love' with 242,000, with Rachel and Kurt's 'Defying Gravity' completing the top three at 237,000. Further down the list, Noah 'Puck' Puckerman's cover of Neil Diamond's 'Sweet Caroline' is at number seven with 141,000 downloads, while Rachel's version of Celine Dion's 'Taking Chances' is at eight with 130,000.



Some Glee Download Numbers

1. "Don't Stop Believin'" – over 1,102,000 downloads
2. "Forget You" – over 526,000 downloads
3. "Teenage Dream" – over 440,000 downloads
4. "Defying Gravity" – over 375,000 downloads
5. "Somebody to Love" – over 338,000 downloads
6. "Halo/Walking on Sunshine" – over 337,000 downloads
7. "Poker Face" – over 326,000 downloads
8. "It's My Life/Confessions Part II" – over 325,000 downloads
9. "Singing in the Rain/Umbrella" – over 315,000 downloads
10. "Total Eclipse of the Heart" – over 291,000 downloads

Other “Talent Search” Type TV Shows – International

Original Amateur Hour (1948)
 Arthur Godfrey's Talent Scouts (1948)
 Eurovision Song Contest (1956) (EBU)
 Opportunity Knocks (1956) (UK)
 Star Tanjo! (?????) (1971) (Japan)
 The Gong Show (1976)
 Owarai Star Tanjo! (?????????) (1980) (Japan)
 Star Search (1980s)
 Stars in Their Eyes (1990) (UK)
 Asayan (1995) (Japan)
 Popstars (New Zealand) (1999) (UK version)
 Search for a Supermodel (Australia) (2000)
 Bands on the Run (2001)
 Pop Idol (2001-2003) (UK)
 American Idol (2002)
 American Juniors (2003)
 Canadian Idol (2002)
 Australian Idol (2003)
 Philippine Idol (2006)
 Pinoy Idol (2008)
 Model Behavior (2001-2002) (UK)
 WWF/WWE Tough Enough (2001)
 WWE Tough Enough 2 (2002)
 WWE Tough Enough 3 (2003)
 Fame Academy (2002)(2003) (UK)
 Popstars: The Rivals (2002) (UK)
 America's Next Top Model (2003-present)
 Canada's Next Top Model
 Britain's Next Top Model
 Australia's Next Top Model
 Be a Grand Prix Driver (2003) (UK)
 Comic Relief does Fame Academy (2003,5,7)
 Last Comic Standing (2003)
 Nashville Star (2003)
 Performing As... (2003)
 Reborn in the USA (2003) (UK)
 RuPaul's Drag Race (2008)
 Search For The Star In A Million (Philippines)
 Star Académie (2003) (France)
 StarStruck (2003) (Philippines)
 Surf Girls (2003)
 The Apprentice (2004-2007, US, NBC)

The Assistant (2004)
 Bollywood Star (2004) (UK)
 The Contender (2004)
 Can You Be A Porn Star? (2004)
 Dancing with the Stars (2004) (many countries)
 Dream Job II (2004)
 Dream Job (2004)
 Get Gorgeous (2004) (India)
 Hell's Kitchen (2004 - UK, 2005 - US)
 Kings of Comedy (2004) (UK)
 Little Big Star (2005) (Philippines)
 Next Action Star (2004)
 The Next Great Champ (2004)
 Pinoy Pop Superstar (2004) (Philippines)
 Popstars Live (2004) (Australia)
 Project Runway (2004) (US)
 Wickedly Perfect (2004) (US)
 The Rebel Billionaire:
 Branson's Quest for the Best (2004)
 Star Circle Quest (2004) (Philippines)
 Strictly Come Dancing (2004) (UK)
 Super Singer (2004) (India)
 The X Factor (2004) (UK)
 Britain's Worst Celebrity Driver (2005) (UK)
 Celebrity Wrestling (2005) (UK)
 La Academia (2002) (Mexico)
 Filmstjerne (2005) (Norway)
 Football Icon (2005) (UK)
 Get Gorgeous II (2005) (India)
 Hit Me Baby One More Time (2005) (UK)
 Launchpad (2005) (India)
 The Next Food Network Star (2005)
 Rock Star INXS (2005)
 The Scholar (2005)
 So You Think You Can Dance (2005)
 Strictly Dance Fever (2005) (UK)
 The Ultimate Fighter (2005–present, USA, Spike)
 Afghan Star (TV Series) (2005) (Afghanistan)
 The All Star Talent Show (2006) (UK)
 America's Got Talent (2006)
 American Inventor (2006) (ABC)
 Dancing on Ice (2006) (UK)

Dirty Dancing (2006)
 Just the Two of Us (2006) (UK)
 Knight School (2006, USA, ESPN)
 The One: Making a Music Star (2006)
 Pinoy Dream Academy (2006) (Philippines)
 Rock Star: Supernova (2006)
 Skating With Celebrities (2006) (US)
 Soapstar Superstar (2006) (UK)
 Top Chef (2006)
 Who Wants to be a Superhero? (2006) (Sci-fi)
 Grease: You're the One that I Want! (2007)
 Megasztár (2004) (2005) (2006) (Hungary)
 Ego Trip's The "White" Rapper Show (2007)
 The Next Iron Chef (2007, US, Food Network)
 Phenomenon (2007, US, NBC)
 Pussycat Dolls The Search for the Next Doll (07)
 The Singing Bee (2007)
 The Shot (2007, US)
 America's Most Smartest Model (2007, US)
 America's Best Dance Crew (2008, US)
 Celebrity Bainisteoir (2008–present, Ireland)
 Ego Trip's Miss Rap Supreme (2008)
 Fáilte Towers (2008, Ireland)
 Pussycat Dolls Present: Girlicious (2008)
 My Kid's a Star (2008)
 I Know My Kid's a Star (2008)
 Scream Queens (2008)
 Redemption Song (2008)
 Super Star K(2009–present) (Korea)
 America Got Talent(2009–present) (N. America)
 Master Chef Australia(2009–present) (Australia)
 Just Dance (2010) (India)
 Live to Dance(2011) (North America)
 America's Best Dance Crew (2011) (N. America)
 The Glee Project (2011)
 The Voice (2011) (North America)
 The X Factor (2011)(North America)