



NEW ZEALAND'S GOT
TALENT

SERIES TWO - 13 EPISODE SERIES

Proposal to NZOA

IMAGINATION TELEVISION LIMITED

MAY 2013

New Zealand's Got Talent Phenomenon

It had been 4 years since New Zealand had a televised talent show. So it was only natural there was a fair degree of suspicion about how a new talent show would be received.

The first series of NZ's Got Talent ranked as the most watched television series produced here in the last ten years. Thirteen episodes and thirteen consecutive weeks at number one – a rare feat and something extraordinary in the modern era of fragmentation, multi-screens, and a huge range of entertainment options. It proved that with the right format and the right ideas the audience will join together to view a show that achieved an average of 900,000 viewers each week.

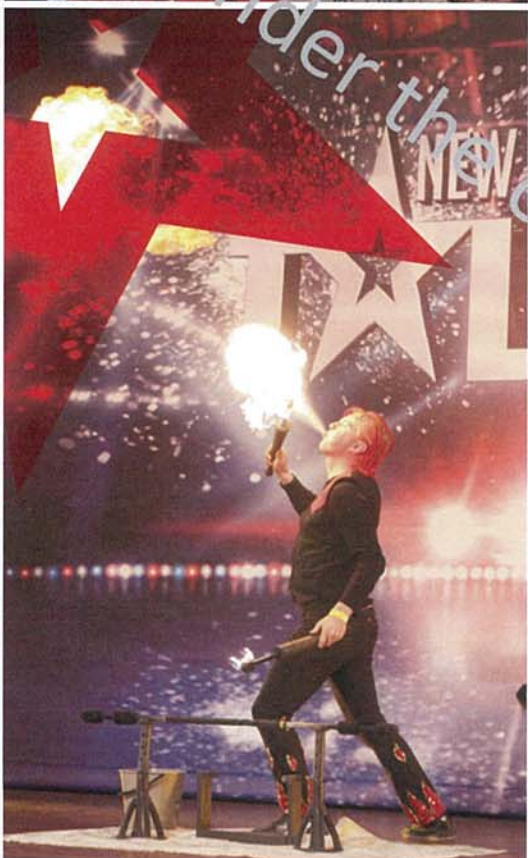
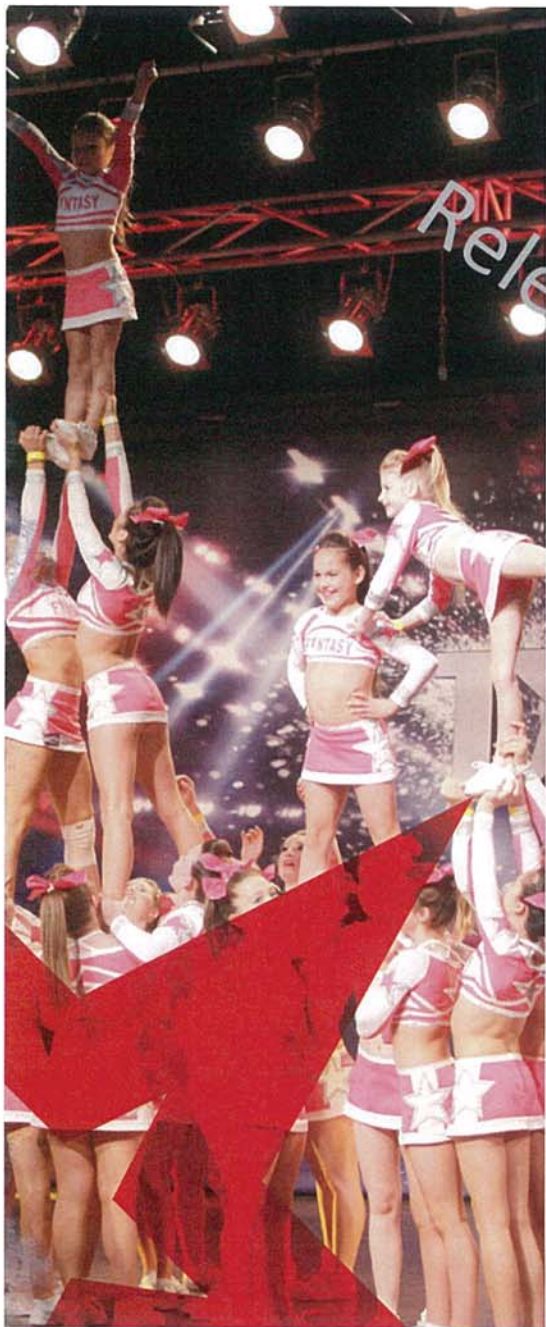
The "Got Talent" phenomenon plays in 50 countries around the world and has cemented its place as one of the most popular and enduring formats. Each country has its differences, it's a

format that localises extremely well. In New Zealand we chose to use the treatment popularised in Britain, but not seen in New Zealand.

The British format has greater style, depth and warmth than the American or Australian versions, for example. It's less carnival and spectacle, and more engaging and emotional. It's also reversioned regularly so it keeps pace with technology and popular culture.

Building on the UK format as a base and adding our own thoughts and ideas about the New Zealand audience, NZGT is a striking and impressive production. But more than anything we are pleased the audience engagement with the show has been strong and immediate.





WHY? New Zealand's Got Talent Puts New Zealand On Air

The New Zealand we all know and love is expressed in every minute of the show. Our people, our places, our culture and our diversity. NZGT matches many of the communication goals NZOA seeks to achieve in many of the programmes it funds. It's fair to suggest that only a few programmes funded by NZOA could boast as many features, and fulfil as many key cultural criteria, as New Zealand's Got Talent.

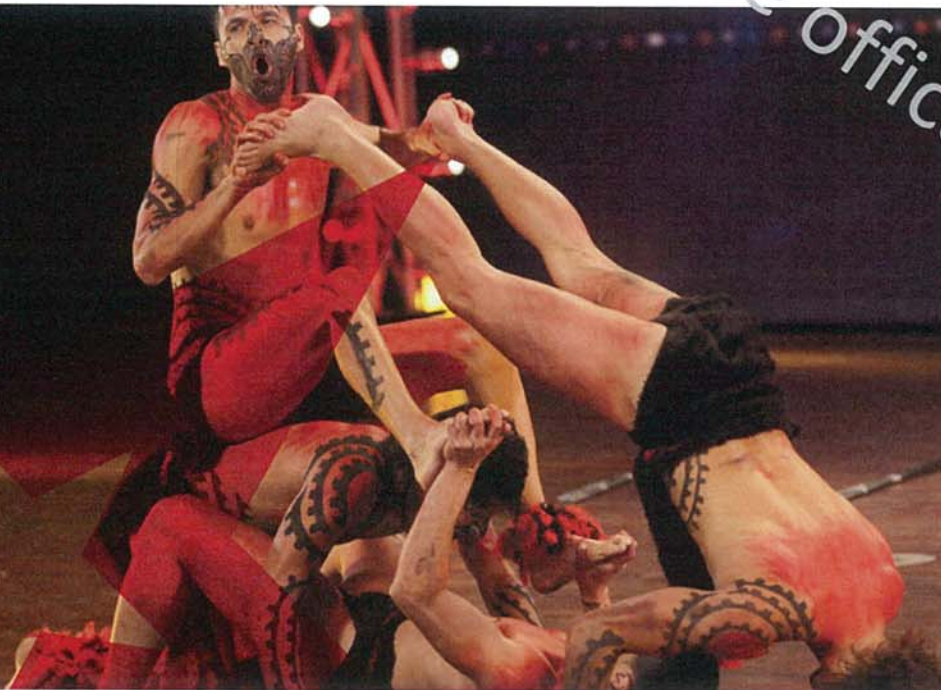
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The Contestants

The demography of the contestants and the viewers are broad. Our youngest contestant was 6 our oldest 91. These numbers aren't fanciful statistics to be dismissed – they are real and impactful. Our 91 year old great grandmother made the final. An 11 year old child did also.

Cultural Diversity

From Maori and Pacific Island dancers, to Asian baton twirlers, we had them all; the Indian child opera singer, and the Bollywood dance act. They came as individuals and groups; men and women, and their kids. They came as families and friends, groups and soloists.



Regions

We travelled to fourteen destinations in our first off-camera auditions – see map opposite.

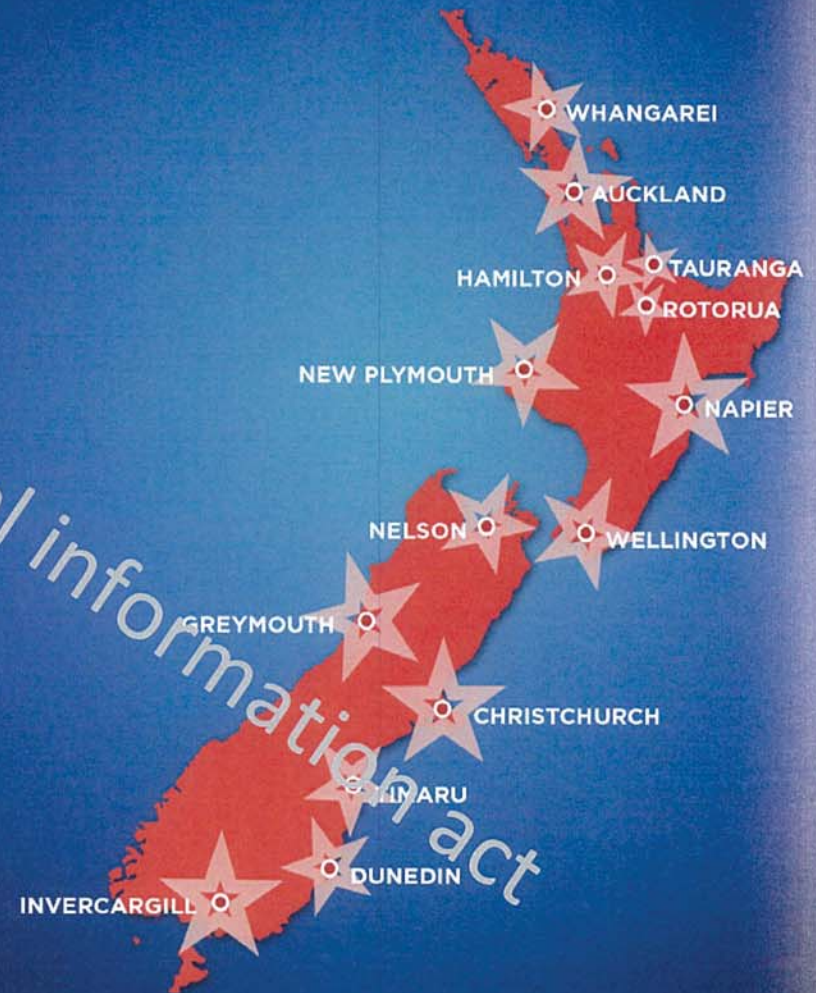
We spent over six weeks on the road beginning in the south going to towns as small as Greymouth, and then moved north to cities as large as Auckland. We auditioned at schools, golf clubs, community halls and churches. We went to find New Zealanders in all the places they live, pray and thrive.

In our televised auditions we filmed in three locations – Dunedin, Wellington and Auckland. Christchurch was unable to be considered in 2012 due

to the lack of a venue as a result of the earthquake.

Every venue was packed. It is unusual for any television show to attract “studio audiences” so easily. It thrilled and astonished us that the public would give up hours of their day to watch a show they knew little about. But it gave us an early indication of the show’s attraction and great encouragement that there was a willing and interested audience already. And not only did they come to the show in huge numbers – they stayed; the true test of a show’s appeal.

OFF CAMERA AUDITION CENTRES



The Audition Response

We auditioned a total of 5072 acts across the country and put through 300 acts to the filmed auditions.

Queues formed outside at every destination. Early in the process it became clear New Zealand had talent. Our difficulty was not who to choose, but who to leave out.

We can expect an even better turn out for series 2 now that we have established the credibility of the show.

Style Of Acts

New Zealand isn't a country with travelling circuses, large families of acrobats and costumed elephants. It is a country of singers, dancers, and cultural performers, and that's what we found.

It was New Zealand performing arts depicted across the regions with more pacific island dancers auditioning in Auckland, and more bagpipe players, highland dancers in Dunedin.

Where ever we went we saw what New Zealand is good at, in the places you'll most likely find them. We achieved variety and diversity. We were pleased the show was taken seriously by those that attended. Very few performers came along with anything other than a genuine interest in their chosen field.

We can expect series two to attract a greater amount and range of acts now that the audience are better acquainted with the purpose and style of our show.



The Judges

The judges in series one were Rachel Hunter, Ali Campbell and Jason Kerrison. Each performed a unique and different function in their judging roles. While Ali and Jason have made their living out of music and performance, Rachel provided an important and valuable voice representing many of us at home and an opinion that is no less essential. Despite her international stardom she gives us a warm human response to many of the performances while also calling on her dance experience to give advice and balance the skills of the panel.

This year Cris Judd is joining Rachel and Jason on the panel. He is an American choreographer, dancer, director and songwriter. He has huge respect in the dance community worldwide. We expect his appointment to make a huge impact by expanding the skills on the panel, and ensuring dance and all its cultural values play a big part of the show.

The Host

Tamati Coffey - from Breakfast to dinner and everything in between he's the perfect host for a series like New Zealand's Got Talent. He will return to the show in 2013 having mastered the skills of being an entertainment host in record time. His warmth and enthusiasm to get involved and participate when called upon has made him a special broadcaster and New Zealander. His background and cultural knowledge makes him an invaluable member of the team.



Format for Series 2

In 2012, NZGT featured 5 X one hour long audition episodes followed by 6 semi-final hour episodes, a two grand final and one hour decider.

In 2013 we want to extend the audition episodes duration to 5 x 90 minute eps. During this phase of the show we had more great acts than we had duration in 2012. To

showcase more of the excellent talent we attract, we believe it is essential we boost the duration at the audition stage.

This will also give us the opportunity to give greater depth to the background and profiles of key contestants. The rest of the format for the series will remain the same.

The NZGT Community

The engagement of this series has crossed platforms of all kinds and viewers are able to interact at all levels with the show. TVNZ showed how successful this can be with appropriate use of on demand, hashtags, twitter and facebook.

But there is also another important community of NZGT that is not so obvious, or discussed. It is the one between the contestants. NZGT is bringing together

people from all walks of life, age, race and background to a place of common interest.

These people might never have met had this show not come along. It's truly rewarding observing a 91 year old great grandmother have a detailed conversation with a 17 year old hip hop maori dancer about their love of music. Where else could this happen?



Time Slot

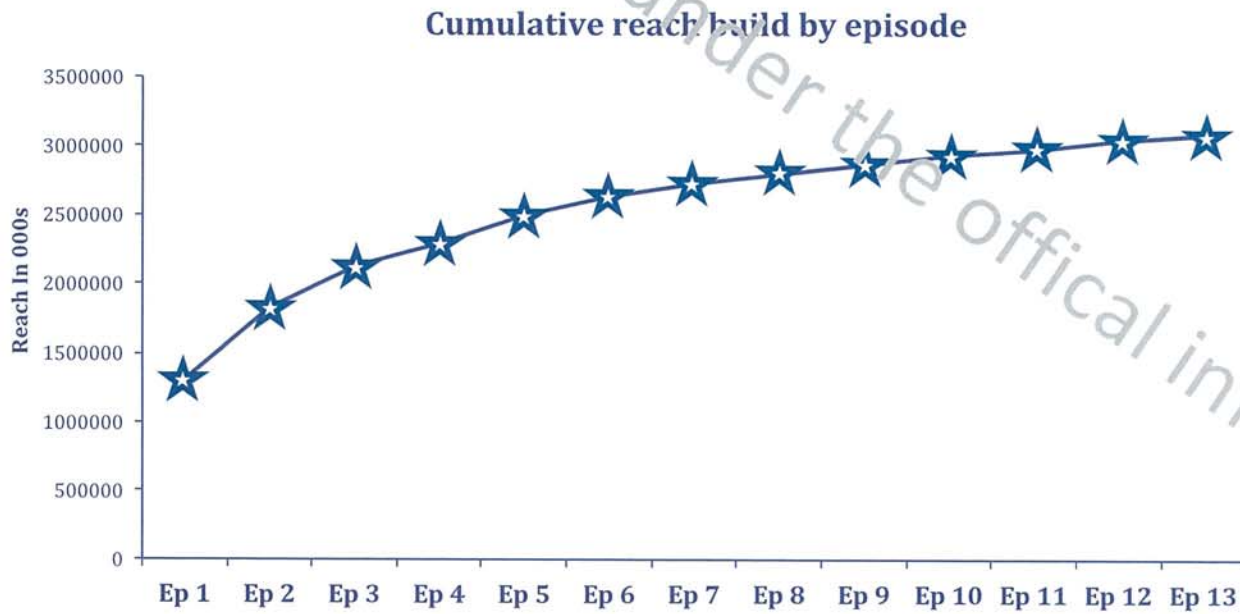
Each week the first broadcast of the show has been on Sunday at 7.30pm on TV One. It's a high profile time slot and an important one for the network. NZGT will play in the time slot again in 2013, with additional daytime replays on TV One and TV2 the following weekend.

Audience Performance

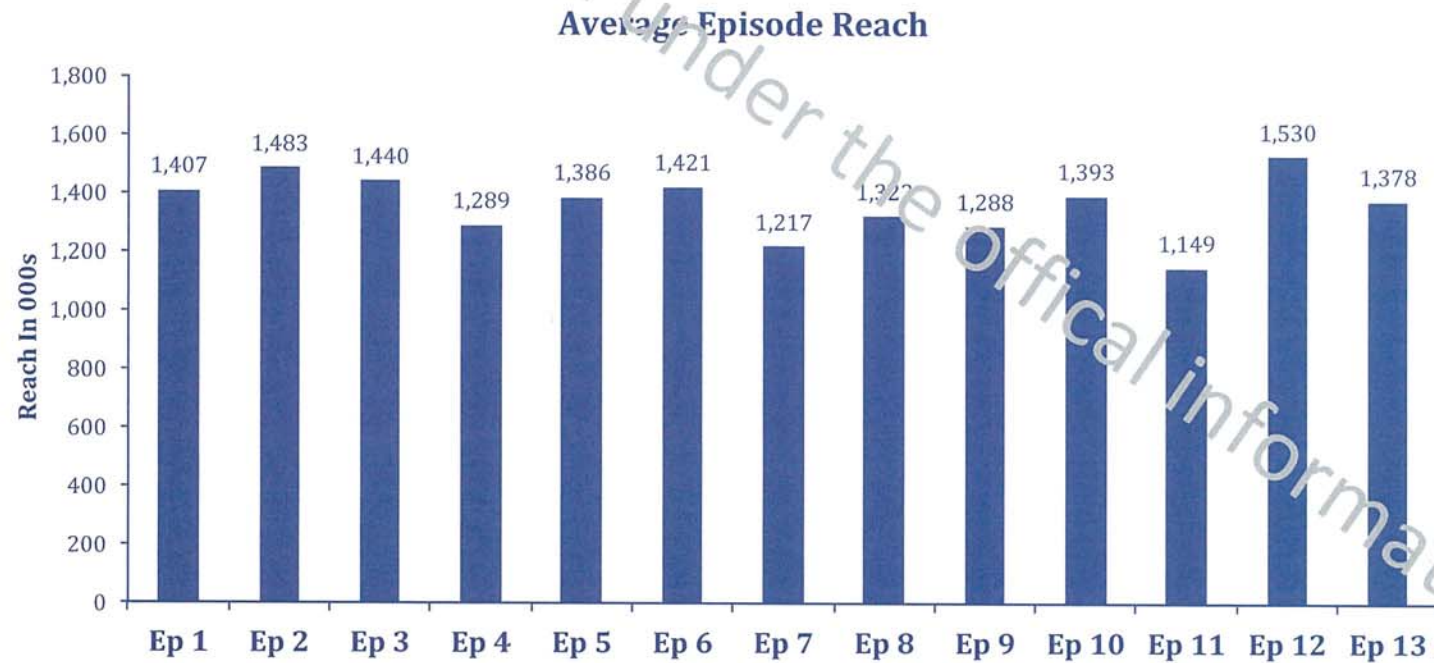
The appendix that follows to this document summarises the show's ratings success.



Over 3 million New Zealanders tuned in to New Zealand's Got Talent in 2012 reaching 75% of the population

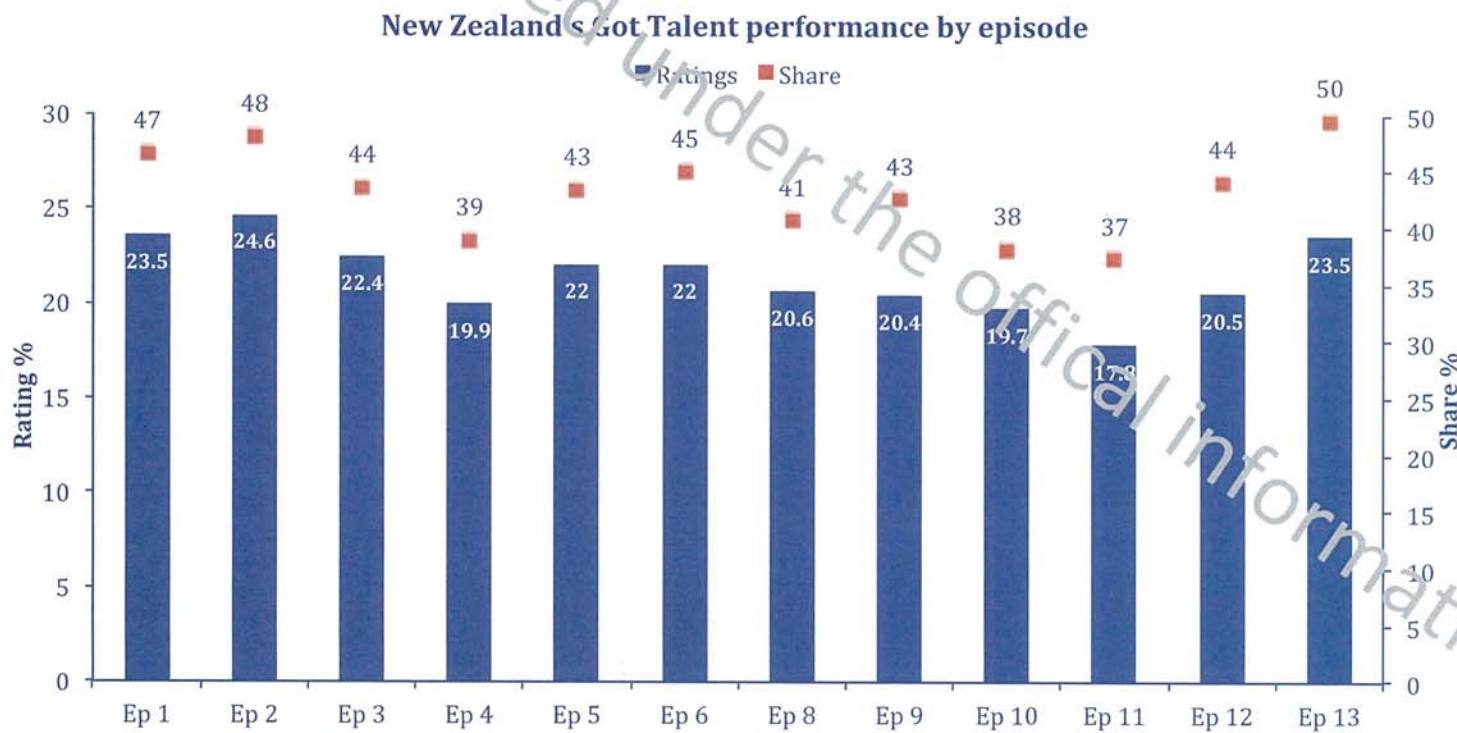


On average over 1.4 million New Zealanders aged 5+ tune in to each episode of New Zealand's Got Talent

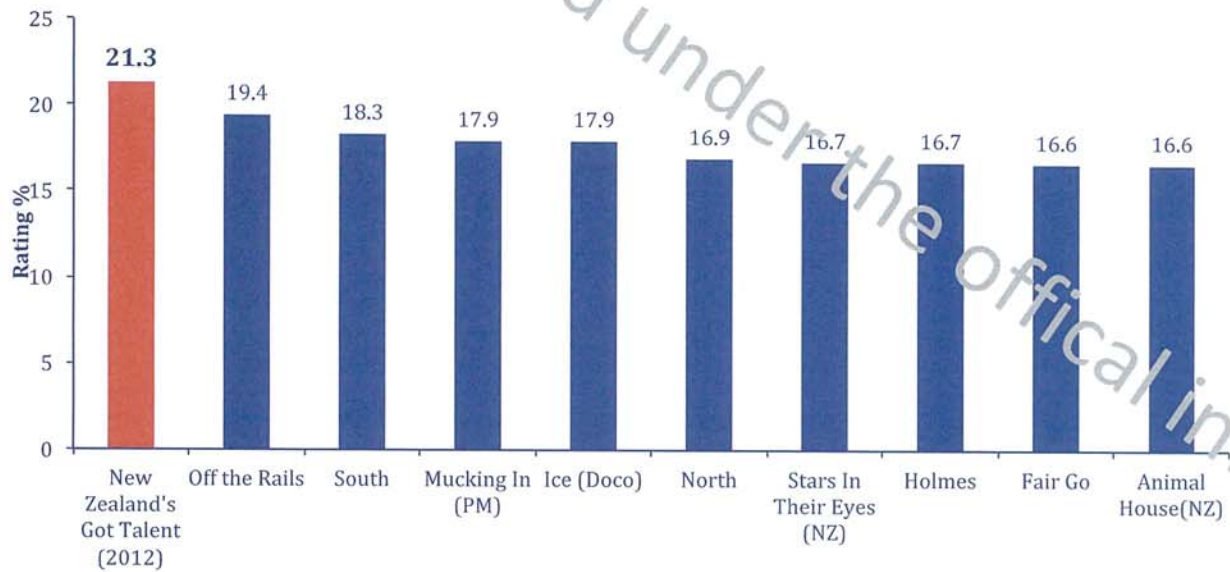


New Zealand's Got Talent

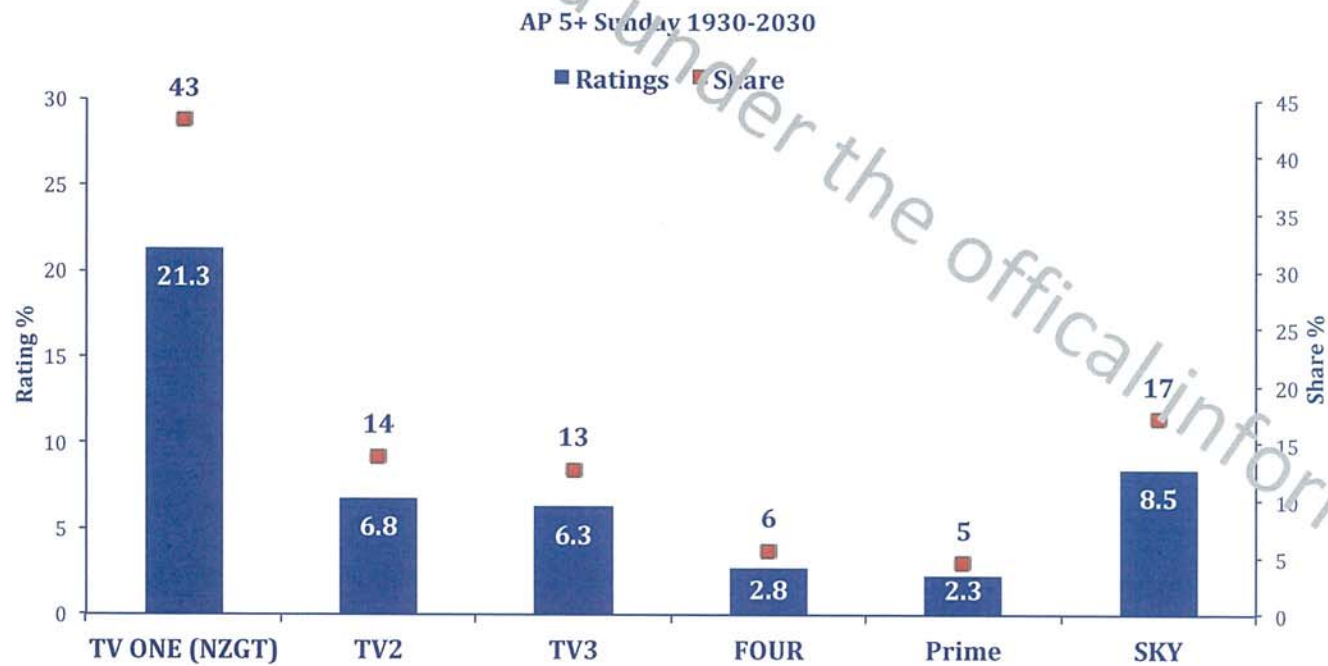
averaged a rating of 21.3 (43% share) among AP5+



NZGT is the *biggest* entertainment series on NZ television in last 10 years



New Zealand's Got Talent easily beat all other competition in its time slot with more than three times the audience of any other individual channel



No. 3 show on TVNZ On Demand in 2012

Rank	Programme	Video Impressions
1	Shortland Street	4,936,589
2	Coronation Street	1,124,720
3	New Zealand's Got Talent 2012	881,027
4	Revenge	651,485
5	Once Upon A Time	539,532
6	The Big Bang Theory	477,328
7	The Mentalist	464,833
8	The Vampire Diaries	396,125
9	Masterchef Australia	385,774
10	Desperate Housewives	375,593

NZGT “Swingometer” App was very popular



- The free NZGT “Live” popularity poll for mobile and online
- Available for the first time during semi final #1
- Promotes viewer interaction & engagement throughout the show.
- The swing-o-meter received over 3 million interactions and the NZGT App was installed over 25,000 times

Production Schedule

The production plan for 2013 is scheduled to match the same timings as 2012. Pre-production would begin in April, auditions beginning in July and the broadcast starting in September.

The Production Team

Darryl McEwen and Bettina Hollings – principals of Imagination Television, will return to executive produce the series next year. Assisting them in 2013 will be most of the production crew who made the first series of New Zealand's Got Talent so successful.

It is now a well drilled professional "talent" team and the enjoyment of making the series means it has become one of the favourite shows for crews to work on.





Summary

The show's impact speaks volumes about why this programme should be rewarded with support from NZOA in 2013.

We'd like to produce it, the network want to broadcast it and support for the show proves the audience want to see it and participate in it.

It's a big show that needs a lot of support from the community – in our first series we achieved that, and we hope that same support will be shown by NZOA.

The cultural capital of this programme is significant. It gives NZOA the chance to make a big impact with many of its target groups very quickly and with great effect.