Super Model Search Business Plan

Australian reality television and digital fashion competition

Development draft | 7 October 2026 | All financial amounts in Australian dollars

Executive summary

Super Model Search (SMS) is a proposed five episode Australian reality television series following 40 aspiring models through runway, photography, styling and digital fashion challenges. The format combines contestant development with audience participation and a finale featuring digitally enhanced runway presentations.

We intend to develop SMS as a television and digital entertainment property supported by distribution agreements, sponsorship and selected live events. Its commercial proposition is a compelling modelling competition with measurable opportunities for fashion, beauty and technology brands to reach engaged viewers.

The immediate objective is to fund development and a proof of concept, establish a credible production team and obtain buyer and sponsor interest. Full season production will proceed only after the format, distribution rights, production budget and financing have been agreed.

Proposed season at a glance

Element	Development proposal
Format	Five episodes with a proposed weekly release
Contestants	40 aspiring models aged 16 to 27 across three age divisions
Challenges	Runway, photography, styling, beauty and digital garment presentation
Distribution	Australian television or streaming partner with separately negotiated digital rights
Events	Studio production with optional ticketed semifinal and finale
Status	Concept stage; no contracts or secured funding evidenced in the supplied material

This plan preserves the ambition of the original concept while making proposed commitments explicit. The financial framework is a planning basis, not a forecast of investment returns. Named partners, talent, prizes and venues remain subject to agreement and funding.

Business model and market opportunity

The business

SMS will create and exploit an original entertainment format, filmed episodes, approved digital content and associated event experiences. Before accepting funding, the project will confirm its operating entity, ownership, format rights and the authority of the team to enter contracts. No company registration, ownership structure or management appointments are confirmed in the supplied material.

Audience and positioning

The proposed primary audience is viewers aged 18 to 34 interested in fashion, beauty, entertainment and creators. Secondary audiences include aspiring models, families and fashion industry professionals. These segments are planning hypotheses to be tested through concept research and pilot performance.

ACMA reported that 91% of Australian adults used an online service to watch video content in a given week in 2025 [1]. This supports testing a combined television and digital release strategy. It does not establish demand for SMS or justify an assumed share of a platform’s audience.

The original fashion revenue projections from 2023 are excluded from the investment case because retail fashion spending is not a measure of the addressable market for a television series. SMS will instead build its market case from comparable programme performance, buyer interviews, sponsor budgets and evidence of audience interest.

Competitive proposition

SMS will compete for attention with talent competitions, modelling programmes, fashion creators and live entertainment. The proposed distinction is the combination of structured coaching, visible contestant progress and digital fashion challenges that remain understandable to ordinary viewers. Technology must serve the story and competition.

Commercial validation

Development research will test a short concept trailer and sample challenge with the proposed audience. The producer will obtain buyer feedback on episode length, judging, release schedule and budget. Sponsor interviews will test category interest, deliverable requirements and willingness to pay. A live event feasibility study will test venue size, ticket pricing and likely attendance before any stadium commitment.

Competition format and season structure

The proposed season opens with 40 contestants and ends with 15 finalists, five in each of three age divisions. This replaces the contradictory progression in the original draft with a consistent development proposal. Final rules and division boundaries will be agreed before applications open.

Episode	Contestants	Proposed editorial focus
1 Selection and training	40	Introduce contestants; coaching, styling and runway foundations.
2 Runway performance	40 to 30	Seasonal fashion and evening wear; assess progress and presentation.
3 Creative challenges	30 to 24	Photography, beauty and a digital garment concept developed with technical support.
4 Semifinal	24 to 15	Eight contestants per division compete for five finalist places.
5 Grand finale	15	Five finalists per division present physical and digital looks; award three division titles.

Selection and judging

Applicants will complete an eligibility and suitability review before any public selection. Audience voting may help shortlist candidates, with the final cast balanced across divisions under published rules. Judging will assess runway performance, camera presence, adaptability, professionalism and creative interpretation. Models will be assessed on their brief and collaboration, rather than on specialist coding skills.

A proposed scoring model allocates 70% to judges and 30% to verified public votes. The producer will test this weighting before adoption. Rules will define voting periods, normalisation across divisions, tie breaks, conflicts of interest, technical failures and appeals. Judges will record scores through a controlled system with an audit trail.

Contestant participation

The original age range of 16 to 27 is retained as a proposal. Under 18 participation requires a dedicated safeguarding plan, suitable challenge design and specialist review before casting. Swimwear remains optional for eligible adults under agreed boundaries; it will not be a compulsory challenge for minors. Mentoring and filming schedules will support contestant wellbeing.

Production and technology delivery

Production approach

The first three episodes are proposed for studio production. The semifinal and finale may be ticketed events if their economics and broadcast requirements are viable. Sydney Olympic Park remains a venue option; no particular stadium, booking, capacity or attendance is confirmed. The production team will compare studio, theatre and arena alternatives before choosing an event scale.

Recorded episodes will provide time for editorial review and technical finishing. Live elements will be limited to activities that pass rehearsals and operational testing. The final episode duration, production dates and live broadcast scope will follow the distributor's requirements.

Technology scope

The initial audience platform will provide contestant profiles, accessible voting and approved behind the scenes content. A secure judges' interface will support score submission and reporting. The production team will evaluate an existing voting service before commissioning a custom application.

Digital runway development will start with one tested garment presentation. Technical work will include garment design, movement tracking, visual rendering and camera integration. The pilot must show which effects are visible in the venue, which appear only in the broadcast and what hardware viewers need. A conventional filmed runway will be available if an effect fails.

Virtual beauty features, immersive environments and digital collectibles are optional later developments. They will receive separate budgets and acceptance tests. "Web 4.0" is removed as a delivery specification because it does not define a testable product. NFT ticketing or merchandise is not included in baseline revenue or launch requirements.

Team and delivery responsibilities

An executive producer will lead finance and partner negotiations. A series producer will control production and editorial delivery, supported by a production manager, casting lead, fashion director, technical lead and independent welfare lead. Finance and legal advisers will review contracts and payments. Names, experience and availability must be confirmed in the funding package.

Production procurement will use written scopes, quotes, delivery milestones and rehearsal criteria. The team will maintain a rights register covering music, images, garments, footage, contestant appearances, software and promotional content.

Partnerships distribution and marketing

Distribution strategy

We will seek an Australian commissioning broadcaster or streaming buyer before committing to the full season. Discussions will define funding, territories, exclusivity, episode delivery and rights to clips, voting, advertising and international sales. YouTube may distribute approved promotional content or episodes where rights permit; uploading content does not establish a platform partnership. YouTube Music distribution is subject to an appropriate arrangement.

Proposed partners and talent

The source identifies Vogue, Gucci, Versace, Louis Vuitton, Peter Mark Fashion, Kylie Cosmetics, Thin Lizzy, Meta, Snapchat, Ray Ban Meta and Google Pixel as potential outreach targets. These names indicate possible commercial fit only. No endorsement, sponsorship, brand participation or permission to use their marks is confirmed.

Elle Macpherson, Miranda Kerr, will.i.am and Gwen Stefani are aspirational judging or entertainment targets. The production budget will use confirmed talent quotes and include affordable alternatives. No celebrity appearance will be advertised until contracted.

ABBA Voyage is presented by its official website as a concert at the custom built ABBA Arena in London [2]. Its inclusion in an Australian finale is an unconfirmed aspiration requiring a specific rights and technical agreement. It is excluded from the baseline production scope; independently commissioned entertainment is the proposed alternative.

Sponsor offer

Packages may include presenting rights, challenge sponsorship, beauty or wardrobe supply, event presence and approved digital content. Each package will specify category exclusivity, screen time where appropriate, content rights, reporting and payment dates. Cash sponsorship and in kind support will be recorded separately. Product supply will offset only costs actually avoided.

Audience acquisition

Marketing will progress from a concept announcement to casting, contestant introductions, weekly episode promotion and finale conversion. Channels may include short video, partner content, fashion communities, public relations and paid advertising. Landing pages will collect consented registrations and measure conversion by channel. Sponsor reports will separate verified reach, engagement and attributed actions.

Revenue strategy and financial framework

SMS proposes multiple revenue streams, but no sales, prices or contracts are confirmed. The finance model will recognise only the rights and income allocated to the SMS entity, avoiding double counting revenue retained by a broadcaster, distributor or event operator.

Revenue stream	Model and evidence required
Commissioning and licensing	Contracted fee for specified content, territories and rights; payment schedule agreed.
Cash sponsorship	Signed packages with deliverables, category terms and collectable instalments.
Event tickets and hospitality	Paid attendance × net receipts, less agreed refunds and event charges.
Digital advertising	Monetisable views × realised net advertising yield; subject to rights and eligibility.
Merchandise and affiliate sales	Units or attributed orders × contribution after fulfilment, returns and fees.
International format licensing	Future option following proven delivery and buyer demand; excluded from launch funding.

Provisional prize schedule

For budgeting only, this plan adopts the original opening proposal of $1 million, $500,000 and $250,000 in each of three divisions. This produces $5.25 million in contestant prizes. It resolves the conflicting finale figures, which used lower runner up amounts but retained the same total. The schedule requires approval and secured funding before publication.

Prize	Per division	Three divisions
Winner	$1,000,000	$3,000,000
Second place	$500,000	$1,500,000
Third place	$250,000	$750,000
Contestant prize total	$1,750,000	$5,250,000

The optional $1 million public prize and vehicle promotion are additional commitments. Modelling contracts, endorsements and other prizes will be described only to the extent actually secured. Prize reductions or deferrals must be settled before public competition terms are issued.

Budget funding and financial controls

Funding requirement

The source proposes a runway costing $4 million in one section and $6 million in another. These are unverified concept figures, not supplier estimates. Combined with the $5.25 million contestant pool and optional $1 million public prize, they imply $10.25 million to $12.25 million before the car, talent, filming, venue, technology, marketing and other costs. This is a partial cost illustration, not a total production budget or funding request.

A line item budget will cover development; casting and welfare; talent; crew and studio; travel and accommodation; event hire, security and staging; software and visual effects; post production; music and rights; marketing; insurance; administration; prizes; and contingency. Quotations will replace concept allowances. Tax treatment, timing and working capital will be confirmed with the project's accountant.

Staged financing

Proposed funding targets are AU$20 million for Stage 1, AU$30 million for Stage 2 and AU$100 million for Stage 3. Treated as separate stage amounts, these total AU$150 million. These are proposed targets, not confirmed funding or an approved budget; detailed costs and the timing of the raise remain to be established.

Stage 1 — AU$20 million: format development, audience testing, a trailer, rights review and a technical proof of concept.

Stage 2 — AU$30 million: a pilot or presentation after initial buyer feedback.

Stage 3 — AU$100 million: the approved season, subject to adequate distribution, sponsor commitments, prize funding and a production budget.

The required cash raise equals approved production costs plus contingency and working capital, less committed cash funding available when needed. In kind support reduces applicable costs; it does not pay cash invoices. Investment or borrowing is financing and must be shown separately from operating revenue. Investor rights and any revenue recoupment terms remain to be negotiated.

Scenario and cash flow modelling

The finance lead will prepare conservative, base and upside cases from documented assumptions. The conservative case will exclude unsigned sponsors and speculative international, NFT and digital income. Sensitivities will vary ticket sales, licensing income, sponsor shortfalls and event or technology costs. A monthly cash flow will identify the peak funding gap and timing of deposits and prize payments.

Event break even attendance will be calculated as event fixed costs, less allocated contracted event income, divided by net contribution per paid attendee. If contribution is not positive, the event must be redesigned. Cash will be released against approved commitments, with regular budget reporting and a funded contingency.

Risk management milestones and expansion

Material risk	Proposed response
Funding or sponsor shortfall	Stage expenditure; require contracted cash and a workable payment schedule before production.
Audience or ticket underperformance	Test the pilot and price demand; select a venue consistent with validated demand.
Talent or brand unavailable	Maintain alternative judges, suppliers and entertainment within an approved budget.
Voting or effects failure	Load test and audit voting; rehearse effects and retain a conventional runway fallback.
Contestant welfare and rights	Appoint a welfare lead; agree safeguarding, participation and rights procedures before casting.
Cost overruns	Use written scopes, procurement approval, contingency and change control.

Indicative development milestones

The following timing is a planning assumption from project commencement, not an announced production schedule. Months 1–2: confirm the entity, format ownership, leadership, proposed rules and research brief. Months 3–4: complete a technical demonstration, audience testing, trailer and preliminary budget. Months 5–6: negotiate buyer and sponsor terms and select the production scale. Months 7–9: complete financing, casting, contracts and rehearsals. Months 10–12: film, finish and release the season if earlier milestones are met. Funding or buyer requirements may change this schedule.

Measures of success and expansion

The pilot will establish targets for qualified casting applications, verified registrations, viewing completion and voting participation. The funded season will track contracted sponsor income, net revenue, budget variance, episode audience retention and event contribution. Buyer and sponsor renewal interest will inform any second season decision. Numeric targets will be approved after testing rather than presented as achieved results.

Milan remains a possible second season location, with New York, the United Kingdom and Paris as later options. International expansion will follow evidence of audience demand, financially viable delivery and local distribution and production partners. No overseas season is currently committed.

Evidence and outstanding decisions

Source basis: the supplied Super Model Search concept. Added operating arrangements, judging weights, progression and timetable are development proposals. Outstanding decisions include ownership, age division boundaries, final prizes, supplier costs, distribution, sponsor contracts and financing.

[1] ACMA, Streaming remains Australia’s favourite way to watch or listen, 5 March 2026. https://www.acma.gov.au/articles/2026-03/streaming-remains-australias-favourite-way-watch-or-listen-acma-research-shows

[2] ABBA Voyage, official FAQs, accessed 7 October 2026. https://abbavoyage.com/faqs

Investment and sponsorship opportunity

Super Model Search is seeking expressions of interest from potential sponsors and investors to support development of the proposed Australian fashion and entertainment project. The website presents sponsorship opportunities from AU$100,000 to AU$1,000,000. The project remains in development, and no sponsorship, financing or distribution commitments are confirmed.

Indicative sponsorship ranges

Supporting | AU$100,000–AU$249,999. Potential support for a creative element, development activity or future brand collaboration.

Major | AU$250,000–AU$499,999. Potential broader involvement across the proposed series, digital content or an individual challenge.

Presenting | AU$500,000–AU$1,000,000. A substantial partnership shaped around the project, its intended audience and the sponsor's objectives.

These are indicative ranges for discussion, not contracted packages. Rights, deliverables, category exclusivity, payment schedules and reporting will be tailored and agreed separately. Potential placements and exposure depend on production, distribution and third-party agreements.

Investment discussions

Investment and sponsorship are different arrangements. Investment is financing, rather than sponsorship revenue, and may support staged development, a pilot or a funded production, subject to an approved budget and agreement. The structure, ownership, investor rights, repayment or revenue participation and any other terms are yet to be determined. No financial return or outcome is promised.

Expression of interest

Prospective sponsors and investors can use the expression-of-interest form on the SMS investors page to outline their proposed involvement and indicative amount. The form prepares an email to toddyj2030@gmail.com for the visitor to review and send. An expression of interest is an enquiry and does not create a commitment.

Website: https://super-model-search-sms.toddyj2030.chatgpt.site/investors.html