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## **An Investigation into Developing a Business Plan for a Television Pilot, as Well as, An Examination of Consumer Perception toward Interactive Television and the Pilot**

Celeste Elizabeth McKeon

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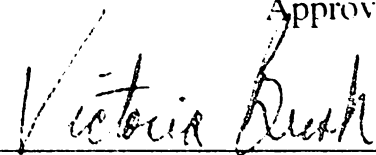
AN INVESTIGATION INTO DEVELOPING A BUSINESS PLAN FOR A  
TELEVISION PILOT, AS WELL AS, AN EXAMINATION OF CONSUMER  
PERCEPTION TOWARD INTERACTIVE TELEVISION AND THE PILOT.

by  
Celeste Elizabeth McKeon

A thesis submitted to the faculty of the University of Mississippi in partial fulfillment of  
the requirements of the Sally McDonnell Barksdale Honors College.

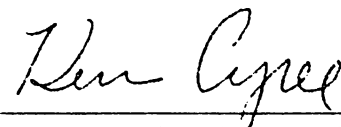
Oxford, MS  
May 2008

Approved by



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Advisor: Dr. Victoria Bush



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Reader: Dr. Ken Cyree

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Reader: Dr. Nitika Garg

## Dedication

This work is really a culmination of the four years I spent at the University of Mississippi and the countless lessons I learned through my classes and experiences. To all the professors I have come into contact with, and I have had the privilege of studying under, this is as much your success as it is mine. Also, to my mother, father, grandparents, and especially my brother, there is no way I could say thank you enough for helping me through these past four years. Lastly, I dedicate this work to all of my dear friends; your support for the work and for me is amazing. As Laura and Brendan would say – And the towns people rejoiced!

## Executive Summary

Writing a business plan for a television pilot can be a daunting task. It can be especially so in today's world, where there are many options for entertainment. To be successful, a program must appeal to advertiser, consumer, and most importantly investors, or the network. The technology of today allows options for television executives that were never available to earlier generations.

*Real Life Fiction* is an hour long, prime-time, dramedy<sup>1</sup>, that will utilize interactive technology in its implementation. The show will look at what motivates people to build relationships with others, as well as, how friendships, love, work, struggle, and passion play a role in the development of self.

A major aspect of the presentation of the show is found in the implementation of innovative technology: interactive television (iTV) and interactive online television (iOT); which allows viewers to interact with content directly as they view it.

In order to understand the target market appeal for *Real Life Fiction*, iOT, and iTV, research was conducted, consumer behavior surveys were created, and data was gathered and analyzed. The surveys showed a positive reaction, from men and women age 21-49, for the pilot as well as iTV and iOT.

The business plan projects a net income for the pilot of \$-860,000 and a conservative revenue profit of \$16,010,000 for the remainder of the first season and \$15,150,000 for the total of the first season.

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<sup>1</sup> Dramedy – Dramatic Comedy

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## **The Genesis of the Idea**

The idea of writing a business plan as a senior thesis project stemmed from an internship at Universal Pictures during the summer of 2007. The internship was at Universal Pictures, but was offered through NBC, which opened both sections of the company to interns and offered several beneficial side program opportunities. Of the programs offered, the most appealing was the Pilot Program. The program was extremely selective, taking only twenty interns from both companies, and requiring several essays for the application process. The Pilot Program was a competition between 4 groups, each with 5 members. Each group created and presented an original television show pilot concept as well as a business plan.

The first round of the competition consisted of pitching the idea and the business plan to executives at NBC. The winner of the first round went on to present the plan to Jeff Zucker, the president and chief executive officer of NBC Universal, as well as other VP's and executives. Also, the winning concept and any ideas presented throughout the process were open to use by NBC. At its core, the program offered interns the ability to make valuable connections, understand the inner-workings of the television industry, a television network, and the process of pitching an idea to a network.

All together, the program lasted a month, and although it was daunting at moments, consuming a great deal of time and energy, the experience has proven time and again to be extremely rewarding. During the summer, I had the opportunity to meet with George Klivacoff, Chief Technology Officer for NBC Universal. I spoke with him briefly about an idea I had regarding interactive media on the NBC website. Although he liked the idea, he suggested thinking of ways to implement it in the traditional format,

television broadcasting. His main reason, he explained, was although the percentage of American people, who watch television online, is growing, it does not match the percentage of people who watch television in the traditional manner. He went on to explain if my group wanted to make a significant impact, it would have to work within the traditional viewing format. After doing a bit of research I began to see his point.

In 2006, television accounted for 59% of the U.S. measured spending in consumer media – Tv., radio, newspapers, magazines, etc. – for the 100 leading national advertisers companies (Johnson, B. 2007). However, the percentage is down from the 64% it held in 2000. Although the internet accounted for only 5.5% of the measured spending in 2006, that is up from just .8% accounted for in 2000 (Johnson, B. 2007). Although television is growing rapidly in its portion of advertising sales, for the time being, television is still the breadwinner for media corporations.

Through the conference I had with Mr. Klivacoff, the idea for interactive television was born. Later, during research for my thesis, I found the idea was not as original as I had thought. It is currently utilized in Hong Kong on a much more in-depth format. However, the implementation of the technology is still in its infancy and little market research has been published about it.

Along the same lines, I had meetings with several other executives of NBC who helped a great deal in my understanding of the process for creating a television pilot. Several departments also helped my group by either supplying us with ratings related research or in pointing us in the right direction for completing the research ourselves. Although our team was not selected to continue to the second round of the process, the

executives did cite the technological innovations we suggested as impressive and worth looking into.

The process was rewarding, and I consider myself lucky to have been chosen to be a part of it. However, it also left me with a desire to re-create the process without the same time constraints and with more of an emphasis towards research into consumer behavior. In particular I wanted to take a look at what consumers look for in a television show, how they would respond to the concept of interactive television, and their feelings toward the pilot my thesis proposes. Lastly, I also wanted to outline my experience of writing a business plan for the television industry, in hopes of explaining how it is done for future writers.

## **Explanation of Mission Statement, Objectives, and Keys to Success**

The mission statement is a detailed description of the vision of the project in both the short and the long term. Usually, the statement is clear and concise: a general rule of thumb is to edit it and then edit again. The focus of most mission statements revolves around creating a comprehensive foundation as a basis for the rest of the business plan as well as the project. At its core, a pilot show's mission statement is an explanation of what the television show being proposed can do for the broadcast network and why. The mission statement written for *Real Life Fiction* included the main priorities of the show individually, and with regard to the network. I wrote the mission statement for *Real Life Fiction* hoping it could span time and be relevant to all aspects of the project.

Having a strong mission statement makes writing the objectives of the show and the keys to success relatively easy. The objective section of a business plan is an outline of explicit but tentative goals for a television pilot. Having a set of clear and consistent goals allows for unity among all aspects of the project and creates a flow from the mission statement to the end of the business plan, the financial summary. There are usually three major points the objectives listed should incorporate: products and services offered, financial goals, and how the product will affect the market place (Delaney, Howell, 1986, p 9). I wrote the objectives of *Real Life Fiction*, as they would apply to its creation. However, I also took into consideration the position of the network as a whole and how the show will affect the network.

The keys to success section builds on the objectives written and shapes the key variables needed to accomplish the objectives. In order to create effective objectives and keys to success I ran an analysis of the top shows and networks from the previous season.

Understanding where the market is, what is working, and what needs are currently and not currently being met, helped in writing both sections of the business plan. These elements are discussed later in a section outlining market trends.

## **Mission Statement**

*Real Life Fiction*, proposes a unique show focusing on the quality of the product, that will aid in bringing a fresh perspective to the NBC network. The show will be dedicated to introducing new and developing technology into the marketing and implementation of the show. *Real Life Fiction* will seek to provide entertainment that reflects the needs and wants of the highly sought after 18-49 viewing demographic. Presenting a story that blends the attractiveness of real life with a world of creativity, dreams, comedy, and imagination, *Real Life Fiction* is dedicated to entertaining a wide demographic of people. At its core, the purpose of *Real Life Fiction* is to make people happy, to entertain, and to help establish NBC as the number one network among broadcast viewers.

## **Objectives**

- Aid in restoring NBC to the number one position among broadcast networks
- Become a leader in implementing innovative technology and unique marketing techniques
- Create a quality show that appeals to a significant portion of the potential American viewing public, in particular the 18-49 age demographic
- Provide a show that tells a story revolving around reality and fiction while blending comedy and drama

## Keys to Success

- Attract the targeted market demographic
- Carefully monitor responses in ratings from both media critics and viewers
- Attain targeted advertising sales revenues by implementing new forms of advertising and utilizing existing relationships
- Re-emphasize the positive characteristics of NBC television shows as well as current and forecasted trends
- Focus on the quality of the product from production to marketing
- Analyze and understand the importance of scheduling and use it to benefit the show as well as the network

## **Explanation of Market Trends**

The marketing trends section of the business plan allows executives to understand nuances of the market, including the current position of the network as well as individual shows and consumer preferences. I utilized Nielsen ratings from the previous season and analyzed the rankings of shows to understand the current target market's viewing trends.

The first step in analyzing a Nielsen report is understand the difference between ratings and shares. A share of the market represents the percentage of the television sets in use, tuned into a particular television program. A rating point represents the percentage of people tuned into a television show in comparison to the number of households. For example if a show has a rating point of 2.3 than 2.3 percent of households were tuned in at any given moment to that particular television show. If Nielsen reports a show as having a share of 10, than 10 percent of all televisions in the market were tuned into the particular program.

The Nielsen reports include breakdowns of viewing preferences for shows based on a range of characteristics. Of these characteristics, the elements I chose to focus on were: gender, income, and individual networks, filtered by age. I also focused on television viewership within and separate from my target-age range.

For the business plan, I took the top-20 shows and created an analysis of commonalities and differences between them. I was interested in seeing what factors successful shows had in common and what needs were not being met. After the analysis of each group, I looked back over the plot description and added in elements to match my findings.



## **Market Trends**

In table one (found in Appendix 1), the top-20 shows for 2006-2007 are ranked without age demographic stipulations. Of the top-20 shows, 11 are dramas and one is a pure comedy. Clearly the American viewing public enjoys dramatic television. For the most part, the other shows are unscripted, reality/competition based. These make up seven of the top 20 shows.

Table two (found in Appendix 1), outlines the top-20 shows according to viewership and focuses on the age range of 18-49. Within this target age demographic, ten of the 20 shows are dramas and one is a comedy. In contrast to the top-20 shows among all viewers, viewers between the age of 18-49 seem to tune into dramatic shows more frequently, giving dramas a higher rating point and share.











The conclusion from this is the target demographic is more likely to prefer a show with a dramatic element to it. Also, because there is only one pure comedy on the list, and looking at the responses from the consumer television survey (outlined in the target market survey section), there seems to be a need for comedy in television programming.

Tables three – six (found in Appendix 1), outline the top-20 shows among men and women age 18-49 respectively, as well as the top-20 shows among different income levels for the 18-49 age demographic. These tables show relatively the same results, meaning the majority of the same shows made up all of the lists. However, the shows did occur in different orders. Also, as a rule, women seemed to enjoy more dramatic television than did men, who enjoyed more comedy and competition based television.

**Market Trends Among Dramas for Viewers Age 18-49**

The following table outlines the top dramas among viewers age 18-49 for the 2006-2007 season. Looking at the top shows in order helps understand what is working, what people are looking for and what is currently being offered. Following the table is an analysis according to each of the top three networks, NBC's main competition.

**Top 10 Dramas Among Viewers 18-49 of the 2006-2007 season**

RANK	SHOW NAME	NETWORK
1	Grey's Anatomy	
2	House	
3	Heroes	
4	Lost	
5	CSI	
6	Desperate Housewives	
7	24	
8	CSI: Miami	
9	ER	
10	October Roads	

### **Main Competitors Within Drama**

- ABC
  - Currently the top network among dramas
  - Specializes in female – skewed dramas – 66% of ABC’s audience is female
- CBS
  - Specializes in procedural drams, such as CSI
  - Audience is typically split with a slight skew toward men
- FOX
  - Specializes in reality and competition shows, such as American Idol
  - Audience members are typically split evenly

## **Explanation of NBC SWOT Analysis**

A SWOT analysis is an analysis that breaks a company or project down into strengths, weaknesses, opportunities, and threats. I incorporated strengths, weaknesses, opportunities, and threats that would affect both the show and the network. The SWOT analysis matches the firm's resources and capabilities to the competitive environment it operates within.

The strengths and weaknesses sections of the SWOT analysis are written from an internal perspective of a company and television show. The strengths section delineates the capabilities and resources of a company that can be used in creating a competitive advantage. They can center on things such as having a strong network name to associate with the show and/or the experience the company has with introducing a new show. The weakness section of the analysis is simply an outline of the absence of certain strengths. Writing out weaknesses can help in beginning to come up with solutions to the weaknesses. They can center on such things as, a weak network brand name and/or a lack of experience within a company in the introduction of new shows.

The external environmental analysis consists of the opportunities and threats of the SWOT analysis. The opportunities section of the analysis often reveals several ways a company can realize profit and growth. Examples of the opportunities a network can have are, offering a service that fulfills consumers needs within a market and/ or utilization of new and developing technology. Alternatively, the threats section of the analysis looks at possible changes in the external environment and how they may affect a company or show in the future. Examples of threats are, changes in market trends away

from certain forms of television and/or changes within the environment of television, such as the writer's strike of last year (QuickMBA.com, 2007).

When writing the SWOT analysis I tried to look at NBC from the company standpoint, as well as from the view of *Real Life Fiction*. While writing, I kept in mind the goals set forth earlier in the business plan. Also, I took into consideration current events and how they will affect the market in the coming season. Lastly, I looked at the unique aspects of the show and how they would affect the show both positively and how they might pose issues.

**SWOT Analysis – Strengths and Weaknesses**

Strengths	Weaknesses
<p>NBC has established itself, in the past, as a network that knows how to create comedy, with success stories such as <i>Seinfeld</i>, <i>Will and Grace</i>, and more recently <i>Studio 60</i> and <i>The Office</i>.</p> <p>Because of the dynamics of the show, it will be easy to produce and shoot in LA, providing a higher quality of processing with less cost.</p> <p>NBC has been very public about its interest in technology and search for new ways to combine television with technology. <i>Real Life Fiction</i> is a way to introduce new technology along with a new show.</p> <p><i>Real Life Fiction</i> has a dynamic plot and offers a source of connection to viewers outside of the traditional mediums – through literature and technology.</p> <p>As a mid-season replacement, <i>Real Life Fiction</i> will have the full support of the NBC marketing team and will be able to utilize advertising partnerships created earlier in the year through other programs.</p> <p>NBC has a long history in the television industry and has the experience and expertise to implement a new show and technology successfully.</p> <p>Statistical research shows that both men and women age 18-49 are interested in the main character, the supporting characters, the plot description, and the writing style <i>Real Life Fiction</i> will offer.<sup>3</sup></p>	<p>NBC is currently ranked four among the top network broadcast companies. Attracting viewers away from their viewing routines will pose a challenge.</p> <p>The concept of the show could be construed as a bit complex for an hour program.</p> <p>Presenting a new show can be costly and requires a great deal of marketing and advertising.</p>

<sup>3</sup> See section regarding market testing and Appendix 2

## SWOT Analysis- Opportunities and Threats

### Opportunities

NBC has the opportunity to position itself as a leader in the new and developing media market of interactive television.

NBC can strengthen its relationships with companies such as "As Seen on TV" through joint ventures in online offerings, such as the online product sidebar. There is, rank-wise, weak competition for *Real Life Fiction* at the proposed time slot.

The show will be premiering in March and, with the writers strike over, the current television programming will be presenting new material starting in April. This offers *Real Life Fiction* the opportunity to be presented before the almost re-premiere of already popular programming.

### Threats

Innovative Technology is always a risk, and NBC will have to analyze how to approach the new market.

*Real Life Fiction* will have stiff competition in the way of Dramatic Comedies, with shows such as *Desperate Housewives* and *Pushing Daises* to compete with.

The television industry is volatile, as tastes and trends can change overnight. Keeping a close watch on the market will be imperative.

The writer's strike has pushed shows to re-premiere or pick back up mid-season, right after mid-season replacement time.

## **Market Needs**

### **An Analysis of Consumer Needs:**

Men and women age 21-49 share common interests in what they look for in television programming, for an in-depth look at a consumer study on the target demographic see the section regarding marketing testing and Appendix 1.

### **An Analysis of Top Dramas:**

The top dramas from the past season scheduled to air again in the 2007-2008 season share a few basic elements:

- An ensemble cast
- A serial format
- A mystery and/or drama driven plot
- A focus on human nature as well as relationships
- A development of an overall storyline, lasting for an entire season, intermixed with small stories occurring over one or two episodes
- Interweaving storylines – individual character story lines working together



## **Market Needs Conclusion**

### **Conclusion of Analysis / Needs to be Met:**

Looking at the current trends<sup>4</sup>, as well as the analysis of the top dramas, conclusions can be drawn about the needs not being met.

- Of the top-20 shows being broadcast, overall, there is only one pure, one hour, comedy among all the networks
  - Clearly, America is a fan of dramatic television as the majority of the top shows are in the segment of drama – a show that incorporated drama and comedy would work to meet the desire for dramatic television as well as a need for comedy.
- Currently, of all the people who watch both primetime, network comedy and primetime network general drama – 23% are men between the age of 18-49 and 31% are women between the age of 18-49<sup>5</sup>
- A show that incorporates fantasy, mystery, and focuses on diverse relationships – a blend of several themes among top dramas
- A show that entertains, tells a story, and creates a feeling of connection between the viewer and the cast

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<sup>4</sup> See Appendix 1 for tables of market trends from the 2006-2007 season

<sup>5</sup> See Appendix 2 for a breakdown of survey regarding consumer preference of Interactive Television, Interactive Online Television, and Consumer Television Viewing Preference

## Explanation of Target Market Profile

The target market section of the business plan explains to an executive who the show will reach. Over the summer, I had an opportunity to speak with Kerry Billings, Director of Research, NBC Universal. Through our meeting, it became clear that the target audience is broken down first by the type of show being produced and then by its placement in the lineup. The target audience can also be broken down by the age, sex, and income level of the viewers. The important thing to keep in mind when deciding on the target audience is to understand it is select; it does not or should not encompass everyone (Fiore, 2005, p.96). In television, a large and diverse audience creates higher ratings and attracts advertisers; however, it is unrealistic and usually unsuccessful to try and create a show that will appeal to too large a group of people.

Many aspects of the target market are answered based on the description and type of show being introduced. For example, a show such as ABC's *Desperate Housewives*, with its social satire, serial drama, and dominance in female situational content, is targeting mainly affluent women, age 18-49. According to ratings by Nielsen done for the 2006-2007 season, the program is successfully doing just that, coming in number three among dramas for female viewers age 18-49.

Taking all of this into consideration, I wrote the target market section for *Real Life Fiction*. I blended the market needs, the basic description of the show, and the desired age demographic to create a target market profile. The idea was to create something that could be successful in informing who the target audience was, without excluding the possibility of growth and change later, as the show developed.

Once the target market was defined I wrote two in-depth consumer profiles. Consumer profiles elucidate the significant demographic and psychographic details regarding viewers, or who a show hopes to reach. From the marketing classes I have taken at the University of Mississippi, I have learned that a well-written consumer profile allows different facets of a company to understand in detail whom the company is trying to reach. For this reason, I attempted to put myself in the mindset of the consumer and think of how a man and woman within the target demographic would spend a day. I ended both consumer profiles with the subject watching an episode of *Real Life Fiction*. The thought process behind this revolved around giving anyone who reads the *Real Life Fiction* business plan, the mindset that *Real Life Fiction* can fit perfectly into a consumer's life, especially one within the target demographic.

Within the consumer profile description, I was careful to highlight or hint at aspects of the target market I thought were especially important or relevant to the business plan. For example, in both cases I had consumers utilize new forms of technology in their everyday lives. I felt this in particular was important, because a large part of the proposal focuses on the implementation of interactive television and web. The consumer profiles were one of the most enjoyable sections of the business plan to write because it has such a creative element.

## **Target Market**

### **Audience:**

*Real Life Fiction* will work to attract a broad based viewing demographic, appealing in particular to affluent audience members (income \$75K+), between the ages of 18 and 49. Although the show will work to reach an audience base as diverse as the cast, the show will appeal in particular to high school graduates and beyond, those interested in reading, the video-gamer generation, those who consider themselves technologically savvy, the fashion forward, and/ or television viewers who enjoy dramatic comedy.

### **Consumer Profile:**

Women - Sarah Montgomery

On a typical Sunday, Sarah Montgomery, a 25 year-old exercise specialist, fills her electric kettle full of water and presses the red on-button. As the water begins to boil, she sneaks outside to get the morning newspaper, hoping none of her neighbors will notice her pink and fluffy slippers, too comfortable to change out of so early on her day off. As she opens the paper to the entertainment section, her guilty pleasure, Sarah pours herself a hot cup of tea, adding a bit of sugar and a drop of honey. Curling up on the couch, she turns on the morning news and absentmindedly skims through the pictures in the paper, reading the captions. She taps her laptop sitting on the coffee table and brings to life the screen displaying her e-mail and the latest headlines for the day. Once her tea is gone, Sarah puts on her running shorts, laces up her running shoes, puts her hair in a messy (yet stylish) ponytail, and straps on her iPod. Listening to the top-forty, she begins her Sunday morning jog. Taking it slow, she leisurely makes her way through the park, and

into the town square, and then back to her apartment, all in all about a mile and a half. Back home, Sarah takes some time to check her e-mail again, talks to her mother on the phone and makes plans for lunch with a close friend. After a quick shower and dressing in her favorite pale-blue sun dress, Sarah heads out to Mojitos, a trendy and delicious little Mexican bistro on the edge of town. After lunch, she swings by her favorite department store for some shoe gazing and then heads home again. Once home, Sarah relaxes for a bit until it is time for dinner. Within minutes the pre-made, easy bake, lean meal has been cooked, and Sarah is enjoying lemon chicken on a bed of wild rice with a side of green beans – her favorite of the lean meal choices. Satisfied and full, Sarah begins to plan her next day; it will be particularly busy as she has a big presentation coming up at work. After using her new Blackberry as a reference for what must complete, she sits down to her favorite television series – *Real Life Fiction*. She is drawn into the show by the character development, the quick-witted humor, and the promise of a related book. After the episode, a particularly good one, she gets online and checks the blogs related to the show. Although she rarely posts anything, she enjoys reading everyone's comments and speculations. After browsing a couple of photos and watching some trailers, she heads to bed – another Sunday well spent.

## **Target Market Continued**

### **Consumer Profile:**

Men- James Townsend

A computer science engineer, James Townsend, 30, works long hours during the week and sometimes, for especially demanding projects, through the weekend. He loves his job and the feeling of completion he gets from designing and creating a complete program. However, he does have interests outside of work. His favorite pastime is sitting in the park, near his house, with a good book for hours of reading. The genre that most interests him is science fiction, but that does not hold him back from reading anything from biographies to western novels. On a typical Sunday, James sleeps in rather late, letting half of the day pass away before he pulls himself out of bed and opens his eyes to the sunlight. After a lunch – typically roast beef, lettuce, tomatoes, onions, and spicy mustard on rye bread with a side of chips and a coke (the perfect Sunday afternoon combination), James throws together his laundry and begins to straighten his house. Although it is little, it is surprising how fast the small space fills up with the week's clutter. James is not by any means a slob, but dishes do have a way of piling up on him. After about an hour of cleaning and laundry, James grabs his favorite blue pullover and walks a few blocks to get a cup of coffee and dish the latest sports talk with the workers at his favorite coffee shop – The Roasted Bean. People always seem to be surprised by his interest in sports, most likely because of his small frame and un-athletic appearance. Indeed, James had never enjoyed playing sports as a kid, but he did enjoy watching football and basketball, keeping a close eye on the stats of players and the placement of teams. After chewing the fat with the guys at the coffee shop for awhile, James heads

over to the local bookstore to check out the new additions and place a couple of books on hold upon their arrival. Unable to enter the store without buying something, James leaves with three new books – one best seller and two employee recommendations. Picking up some drive-through food on his way home, James looks forward to finishing up his current novel and then starting on the best seller. Quickly switching out the washer and dryer first, James sits down to a burger, fries, and a tall Dr. Pepper for dinner, flipping the pages of the best seller as he does. After reading for a bit, he opens his laptop to check on a program he is creating as well as to check emails and do some mindless internet browsing. Later in the evening, once the laundry is folded and placed in his closet, James turns on the television and eagerly waits for his favorite show, *Real Life Fiction*, to start. James loves the plot line of the show and the interesting twist of the box-novel<sup>6</sup> like feel. Once the show is over, James logs on to his laptop to post his thoughts on the current episode and write another chapter of his own online story. After a couple of hours online, browsing, reading, and posting, James heads to bed- another successful Sunday in his book.

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<sup>6</sup> A box-novel is a novel which contains a story within a story

season has a central story building throughout and each episode or over a few episodes there is a smaller story.

Once the plot description was written, I wrote a small section on the tone the show would contain. During the summer, Kate O'Connell, the senior vice president of drama development entertainment, NBC Universal, offered my group a bit of advice for the writing and pitching of our television show. She informed us that the tone was one of the base elements to be included in the presentation. Ms. O'Connell said the tone should be a priority in writing a business plan and should be one of the first things mentioned in a pitch.

The tone is a relatable description of the show being produced. It creates a mental image for executives, giving them a reference point for the feel and mood of the show being presented. Taking this into consideration, along with the description I had written for the plot, and the age demographic I wished to attract, I wrote a short section on the tone of the show. I used references to shows and movies with content that has a similar feeling to the feeling I wished to convey along with those that were successful within the 18-49 age demographic.

Typically a section entitled the story engine can be found next under the product description. The story engine section is a description of what fuels the continuing story. During the presentation of the project I helped create during the summer, executive's only criticism seemed to revolve around inconsistencies in a solid story engine. This time, I wanted to create several ideas that would make the television series flow and last through several seasons. Although business plans are not usually focused on the creative side, and do not include the actual writing of the pilot, I found it helpful to take a little



time to think out how the story would continue through multiple seasons. I tried to outline story engines that were common to serial television shows, such as the storyline an ensemble cast would provide. However, I also included unique story engines, relative only to *Real Life Fiction*. These story lines included such things as the unifying theme the novels the main character writes over the course of the show.

A continuum from the story engines, a section regarding the questions addressed is presented next in the *Real Life Fiction* business plan. The questions addressed section outlines what questions the show will hope to answer through the development of the plot. Much like the story engines, questions addressed fuels the development of the plot and helps hold audience attention through seasons. The questions addressed by a television show are not often overt in their presence, but are underlining throughout the development of the story. While writing the section I kept in mind the plot description I created and pictured the struggles and drama that the plot would create.

The last section of the product and service description is a section regarding character analysis. Personally, one of the most enjoyable parts of writing the business plan for me was creating the character analysis. Not only did it allow me to be creative, but also writing out a description of the each character helped solidify the concept of the pilot for me. I took the target demographic into consideration, trying to create characters that people from the target demographic could relate to, or at the least hold in high regard. I also created a variety of age ranges and backgrounds to appeal to a broad base of people and create the possibility for stories from several different perspectives.

## **Product and Service Description**

### ***Real Life Fiction***

#### **Tone:**

*Real Life Fiction* will offer viewers a combination of the quick-witted writing style of NBC's *Will and Grace* and the hit movie, *Juno*. The show will also feature a playfulness reminiscent of ABC's *Pushing Daisies* and the dramatic flair found only through the introduction of a brilliant, yet quirky leading character.

#### **Plot Description**

*Real Life Fiction* is a single camera, dramatic comedy based on the life of an eccentric writer. The plot revolves around a reclusive man in his mid 30's, who, after a fire takes his house, is forced to move into an apartment complex. The show will look at how his writing and the relationships he forms with other tenants influence each other. It will also focus on how his eccentric habits and socially inept behavior affects the lives of the people in his apartment complex. *Real Life Fiction* will be aired in story arc format: a new and major plot will develop throughout each season. These large arcs will occur in correspondence to the books the main character will write and will occur over the course of each season. Mini arcs focusing on the lives of the apartment tenants and the main character will occur each episode or over the course of a series of episodes.

#### **Taglines:**

Inspiration is just a floor away

Get lost in the reality of fiction

Creativity just needs a spark from reality

## **Story Engine**

- The presence of an ensemble cast will provide the show with an interweaving storyline based around the relationships the people form with one another.
- The novels the main character writes will also provide breaks in the main storyline. Although it will not be the main focus of the show, it will link the overall series together. The novels will also provide an escape from the mundane, into a world that is written to entertain the imagination.
- The mysteries surrounding this eccentric man will also fuel the plot development. His unexplained past and quiet presence leaves him as an enigma in the mind of his fellow tenants. The other tenants' curiosity leads to many humorous situations and many of which make up the mini arcs of the series.

## **Questions Addressed**

- What motivates us to build relationships?
- How do friendship, love, work, struggle, and passion play a role in the development of self as well as the choices made in everyday life?
- How much does reality play a role in the development of fiction?
- Would life be better if it was lived in a book?

## **Character Analysis**

### **Apartment 3B - Thomas Hargett – Leading character**

Age: Mid 30s

Occupation: writer

Introduction: The idea of words combining together to form a story and that story engaging a person's attention for hours on end is something Thomas Hargett dreamed of all his life. He longed to write a great epic of adventure, mystery, and seduction, something that spanned across time and brought imagination to the far reaches of the world. It was his passion up until a fire took his house and forced him out of his reclusive hole. Now, forced to move into a quaint apartment complex along the Charles River, Thomas must learn to adapt to life in close contact with others. Although he does not see it, the sometimes-hilarious encounters with his neighbors and the relationships he forms shapes his story and helps him grow as both a person and a writer.

### **Apartment 1A – James Blankenship**

Age: Early to Mid 60s

Occupation: Retired

Introduction: Mr. B, as everyone calls him, joined the Navy at the age of 18. "Growing up" on the seas, traveling the world, he is never short of adventures to tell anyone who would listen. The lines on his face and the mischievous twinkle in his eyes express the very character of his soul. Usually, he can be found sitting on the front porch of the apartment complex in his tattered, blue, plastic chair where he can survey the neighborhood and watch the world change around him. From his place on the stoop, Mr.

B loves entertaining the local neighborhood children with stories, and /or playing chess with a fellow member of the senior citizens club, reminiscing about the way the world used to be. He knows all of his neighbors by name and is not one to let someone go by without at least a friendly smile and a wave.

#### Apartment 2A – **The Martins**

##### **Cass Martin**

Age: 35

Occupation: Publicist

Introduction: Cass had always been told, given half the chance and an even halfway friendly expression, that she could talk the hind leg off a dog. That is why it made perfect sense for her to take her gift of gab to the workplace and become a publicist at a full-service entertainment ad agency. She found something in life she was not only good at, but also enjoys doing. Plus, the summer hours at her office offers an amazing benefit – more time with her family. From her slender frame, impeccable dress, and stylish hair, it would be hard to guess Cass was a single mother of two. However, when the door closes on the work day, the high heels came off, the stockings are set aside, and the hair goes up in a playful pony-tail. Family time is her favorite time and the smile that appears on her face at the mention or thought of her children express how much she enjoys them. It has not always been daisies for Cass; she has had to work hard to balance her professional life and her life at home.

### **Annabel Martin**

Age: 6

Introduction: Annabel is known for two things: her bright big eyes and her friendly smile. Her ability to understand people far past her 6 years always amazes her mother. Her favorite color is blue, and she loves to sit in the grass and make shapes out of the clouds.

### **Brian Martin**

Age: 10

Introduction: Although he is relatively short in stature, Brian is a giant in his own mind. An oxymoron in comparison to almost every social norm, others find Brian incredibly entertaining. He loves to read and finds solace in silence; however, he is also extremely athletic. Although he is soft spoken at times, when he does speak, his words make people listen. Unclassifiable and relatable to so many different branches of society, everyone swears he is destined for greatness; quite a bit of pressure for a young man to live up to.

### **Apartment 1B – Frank Bishop**

Age: 37

Occupation: Police Officer

Introduction: It was at the age of seven, while pretending to “catch and jail” a robber, during a game of cops and robbers, that Frank knew what he wanted to do with the rest of his life. Born and raised in Boston, Frank is the typical Italian Bostonian. He is a fan of baseball, beer, hot dogs, working out, family dinners, and his job. Handsome

as he is, the nature of his job keeps him single. Being single does not bother him. Coming from a large family he finds it nice to live alone for once. Plus, the single life suits him well, and he enjoys the lifestyle significantly. He is good friends with Cass, and whenever she needs a break, he baby-sits.

### Apartment 2B – **Sandeep Booka**

Age: 23

Occupation: Graduate Student

Introduction: A scholarship to Harvard Medical School and the promise of a place in the exciting field of brain surgery brought Sandeep across the globe from India. A grad student, his studies seem to consume his life, but they are his passion, which is reflected in his work ethic and dedication to his studies. Sandeep is new to the Boston area and knows few people and little of the town. He is impressed by the dedication Thomas has to his writing and finds his quiet nature inviting. A bond of respect is instantly formed between the two. It could be said they were each other's first friends in the city.

### **Book Characters:**

**Christopher Martin** – the main character and hero of the book – played or voiced over by Thomas

- Throughout the story, Christopher will have adventures spanning time and space – he will meet and work with various people both realistic and fictional.

## Explanation of Time Slot Placement

The time slot placement section of the business plan clarifies what the best time to introduce a show is and why. The section also outlines the competition the show will face due to the time slot. In order to have a better understanding of the competition *Real Life Fiction* will face, a breakdown of the current shows for each network and their midseason replacements was outlined.

For *Real Life Fiction* I chose a time slot of Sunday nights from 10 PM to 11 PM. I chose this time slot for a variety of reasons. First, after speaking with Ms. Billings, I knew NBC was looking for a show to replace Sunday Night Football and hold onto the viewers at the close of the football season. Second, the competition within the timeslot for the target market, based on age, is not a large threat for a new show. The shows *Real Life Fiction* will have to compete with are ABC's *Brother's and Sisters*, CBS's *Shark*, and FOX's local news networks. According to Nielson ratings, *Brother's and Sisters* and *Shark* are ranked relatively low in both the male and female demographic.<sup>7</sup>

With relatively low rankings in competition within the time demographic, *Real Life Fiction* is left with an opportunity to enter into the market successfully. Lastly, in order to understand if the percentage of the target demographic that watches television during the selected time-slot was within the targeted age demographic, I ran analysis through the SIMONS business reports. The conclusions were included in the time slot placement section of the *Real Life Fiction* business plan.

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<sup>7</sup> See Appendix 1, Table 2








**Time Slot Placement**

**Placement:**

*Real Life Fiction* will debut as a midseason replacement airing on Sunday nights at 10 P.M. The show will premiere on Sunday, March 2, 2008. There will be a two-hour finale, which will take place on Sunday, May 18, 2008. The show will consist of 12 consecutive, original episodes in the first season.

**The Current Schedule:**

**Schedule for the 2007-2008 Season – Primetime**

Sunday					
7:00 PM	<i>America's Funniest Home Videos</i>	<i>60 Minutes</i>	<i>Online Nation</i>	<i>Football Post-game*</i>	<i>Football Night in America ***</i>
7:30 PM			<i>CW Now</i>		
8:00 PM	<i>Extreme Makeover</i>	<i>Viva Laughlin!</i>	<i>Life is Wild</i>	<i>The Simpsons</i>	<i>Sunday Night Football*</i>
8:30 PM				<i>King of the Hill</i>	
9:00 PM	<i>Desperate Housewives</i>	<i>Cold Case</i>	<i>America's Next Top Model</i>	<i>Family Guy**</i>	
9:30 PM				<i>American Dad**</i>	
10:00 PM	<i>Brother's &amp; Sisters</i>	<i>Shark</i>			
10:30 PM					

Sunday Notes:

\*FOX west coast will air local programming

\*\**The Sara Connor Chronicles* will air from 9PM – 10 PM starting in January.

*King of the Hill* and *American Dad* will shift to 7:00 PM and 7:30 PM, and *Family Guy* will move to 8:30 PM

\*\*\*After the NFL season, NBC will air – *Dateline* -7:00 PM, *Law and Order* at 8PM, *Medium* at 9:00 pm, and *Real Life Fiction* 10:00 pm

### Show Time Slot Competition:

#### ABC: *Brother's and Sister's*

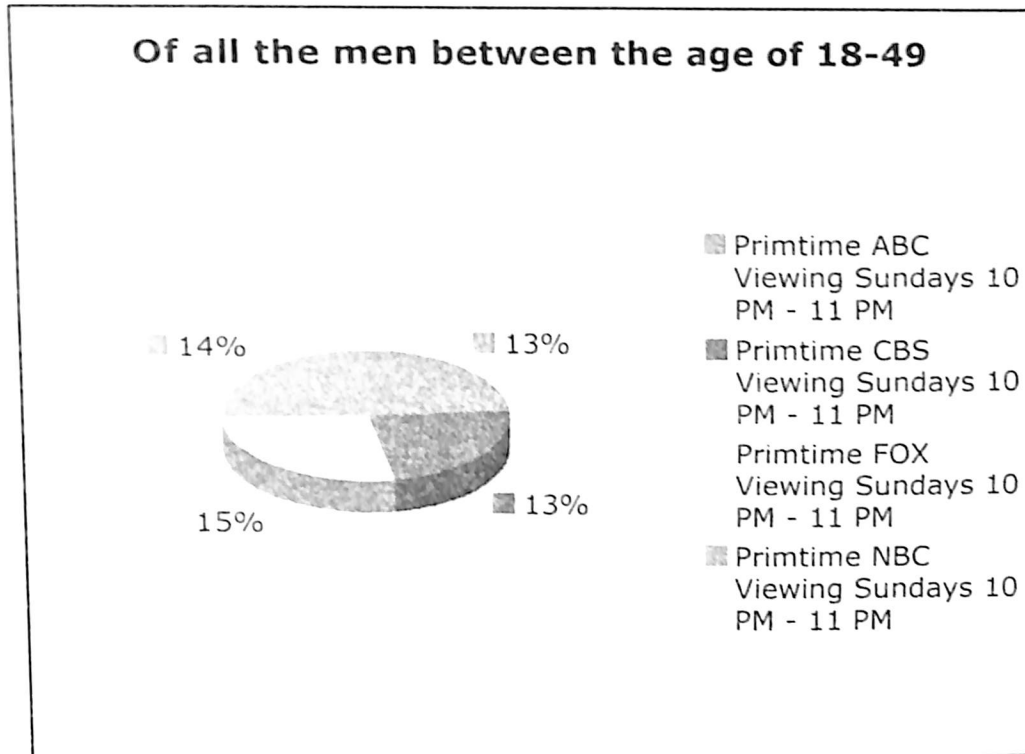
- Among all television shows, the Sunday 10 pm showing – ranked 39
- Among all viewers age 18-49 – ranked 43
- Among viewers age 18-49 – ranked 18 among women and 92 among men
- Among viewers age 18-49 with an income of \$75+ - ranked 24
- Among viewers age 18-49 with an income of \$100+ - ranked 21

#### CBS: *Shark*

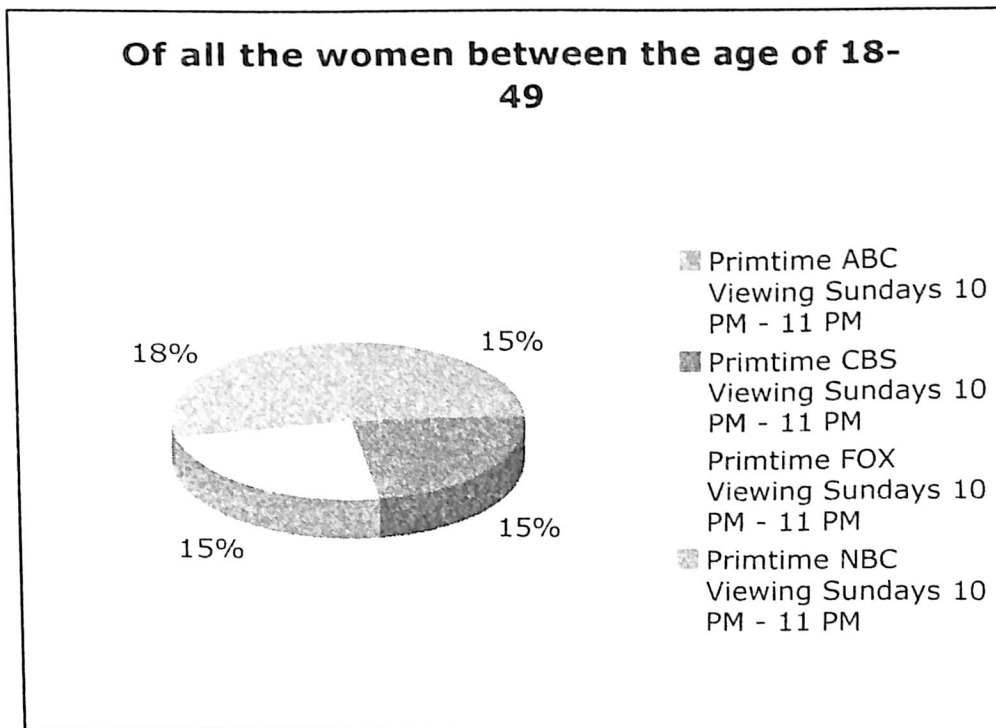
- Among all television shows – ranked 22
- Among all viewers age 18-49 – ranked 50
- Among viewers age 18-49 – ranked 41 among women and 45 among men
- Among viewers age 18-49 with an income of \$75+ - ranked 56
- Among viewers age 18-49 with an income of \$100+ - ranked 66
- A lower ranked show close in viewership between women and men

#### CW and FOX: Airing Local Programming

Network Time Slot Comparison According to Viewing Demographic<sup>8</sup>



The graph above outlines the percentage of men between the age of 18-49 who watch television between the times of 10 PM and 11 PM according to each Network.



The graph above outlines the percentage of women between the age of 18-49 who watch television between the times of 10 PM and 11 PM according to each Network.

<sup>8</sup> The graphs are taken from the SIMONS Group Business Report

## Explanation of Interactive Television and Online Interactive Television

Interactive television allows viewers to interact with content as they view it. The most popular example of iTV is real-time voting on the television screen, via a remote control. The "return path" or "back channel" is utilized through a telephone, mobile SMS (text messages), radio signals, digital subscriber lines, or cable. The form expressed in the business plan will be cable TV, where viewers receive programs via a cable return paths. Although it has not been introduced in the United States, the technology is currently available in Hong Kong. The version proposed in the business plan is a much more simple form than that which is available in Hong Kong.

The iTV presented in the business plan will allow viewers to respond to polls and quizzes via their remote control. Also, and most importantly, through iTV, NBC will be able to display a product bar at the bottom of the screen. The product bar will display items featured within *Real Life Fiction* or related to the show. An example of a product that could be featured in both the show and the features bar is clothing worn by characters in a television show. Along the same lines, examples of products related to *Real Life Fiction* that could be featured in the product bar are: T-shirts and DVD's related to the show. Beyond the advertising opportunities, the product bar will also feature background information of the show, characters, polls and quizzes related to the show, and a list of other NBC's shows fans find appealing.

It is clear that iTV offers NBC a new form of advertising, a new way of communicating with their audience, and a new form of synergy of offerings for NBC. Partnering with a set top box provider, such as ComCast, will allow for a user-friendly experience. A cable box partnership will allow for easy billing, as the provider will

already have the participants address and billing information. Meaning, the purchases a viewer makes will simply be added on to their monthly bill. Having both pieces of information will cut down on the amount of time users will have to spend entering information. However, the option to change billing information, using the arrows on the standard remote, will be available.

After speaking with Mr. Klivacoff, it seems the technology would be relatively easy to implement. The only holdback he saw to the idea was the clash creative might experience with regard to product placement. However, with the market changing and with the invention of TiVO, the option for iTV might just be the answer to advertisers and networks current conundrum.

Along with iTV, a similar idea will be implemented in the online viewing experience. Interactive online television, or iOT, takes the online viewing experience to the next level. Through iOT, a viewer will be able to scroll over a video and click on certain objects. Upon clicking on an object a new screen will pop-up, behind or in front of the video player, offering the viewer the opportunity to buy the product. Along with this feature, iOT will offer a product sidebar, which will be connected to the already present advanced feature bar. The product sidebar will refresh at the pause of every pre-roll commercial. <sup>9</sup>Similar to iTV, the sidebar will include the products featured in *Real Life Fiction*. The product bar will also feature objects related to *Real Life Fiction*. Upon clicking on the sidebar, a pop-up screen will appear with purchasing options. The sidebar will be manual, once refreshed, viewers will still be able to scroll back through

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<sup>9</sup> The name of an online video commercial that appears prior to an online video. it is typically :10 - :15 seconds in length.

previously displayed items. The iOT will give NBC a new source of advertising revenue without presenting a distraction to the viewing process.

In the iTV and iOT sections of the business plan, I outlined in detail the aspects of both forms of innovative technology. I also outlined how each could benefit NBC. Lastly, I included statistics from the surveys regarding consumer's preferences toward iOT and iTV as they applied.

## **Interactive Television**

Utilize relationship with Comcast to provide a unique viewing and merchandise experience for Real Life Fiction viewers

### **Specifics:**

- iTV is a revolutionary technology accessible with a cable remote control.
- The technology will allow viewers to purchase products showcased within the show, such as: clothing, electronics, and accessories. iTV will also allow viewers to access a list of products related to Real Life Fiction, such as: the DVD set, t-shirts, and promotional items, etc.
- iTV will also allow viewers to participate in polls and quizzes related to the television show.
- Background on the show, characters, and a list of NBC show's fans find appealing will be displayed as well.

### **Benefits:**

- ComCast is currently the number one set-top box provider in the United States, and partnering with them would allow for easy billing. Being consumers of ComCast, viewer's addresses and billing information will already be known. Purchases will be added on to the monthly bill consumers receive.
- The ability to purchase produces directly through a set-top box has yet to be introduced to viewers in the United States.

- The option would allow NBC to be the leader in television technology for the United States. Today, in Hong Kong, nearly 66% of all households watch programming delivered over the internet to the TV and have the option to bank, play games, or receive sports updates through their TVs.
- The implementation of the technology would provide a new and easy source of advertising revenue for NBC.
- Interactive Television will offer a different look at who is interested in what products and trends among viewers of the show.
- 30% of a group of men say they would utilize iTV if the option were available
- 43.48% of a group of women say they would utilize iTV if the option were available <sup>10</sup>
- 16% of American households with Web access now watch full TV broadcasts online, double the number from a mere year ago.

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<sup>10</sup> See Statistical Surveys Page 36



## **Interactive Online Television**

### **Unique Player:**

The NBC online player will be similarly structured to the current player, but with key differences.

#### **Specifics:**

- The player will feature the option of interaction with viewers through a click / pop-up option.
  - As the video plays, viewers will have the option of scrolling over and clicking on certain objects within the video causing a pop-up box to occur and giving viewers the ability to purchase the object.
- The player will feature a product sidebar, which will refresh at the break of every pre-roll.
  - Featured Product Sidebar:
    - *Real Life Fiction* will incorporate a sidebar with products featured in and unique to the show. The sidebar will be connected to the advanced features sidebar already enabled on the NBC players and will refresh automatically at the pause for every pre-roll.

- **Benefits:**
  - iOT and the product sidebar will further connect viewers to the show, offering them unique products. It will also prove an alternative revenue source for NBC's online content.
  - 40% of a group of men say if the option were available they would utilize interactive online options
  - 39.13% of a group of women say if the option were available they would utilize interactive online options.

## Explanation of Market Testing

The original thoughts for getting information regarding consumer's response to iTV and iOT was to contact an up-and-coming company working to implement iTV in the United States. After emailing and calling ICE Innovative Technologies, Evelyn Jakob, the Corporate Promoter, informed me that the company and the technology in the United States was coming along quickly, but was not far enough to supply any beneficial consumer reports. Therefore, I decided to create a survey to study people's reaction to interactive television. At the same time, the idea for creating a survey regarding viewers preferences for television programming and their perception of *Real Life Fiction*, was also developed. To accomplish this, several steps had to be taken. The first step was receiving approval through the Institutional Review Board (IRB).

IRB is a group designed to approve, monitor, and review behavior research involving humans with the aim to protect the rights and welfare of the subjects within the study. After completing a short course, filling out an application describing the surveys and their intent, and creating an appropriate letter request form for study participants, the surveys were ready for distribution.

Next, using *The Marketing Handbook* and various professors as references, the surveys were then written in their entirety. Once written, they were tested on a sample group to check for any inconsistencies and for readability. Finding no inconsistencies and correcting for minor wording issues, the surveys were then ready to be placed online. The program utilized in placing the surveys online was SurveyMonkey.

SurveyMonkey is extremely helpful because it allows users to create unique surveys, has the option for filtering responses, and creates a link for emails, making distribution easy.

Initially there was a bit of worry over receiving an appropriate response, enough where an analysis could be meaningful, especially given the time constraints. However, I sent out 465 emails outlining what the survey was trying to accomplish and asking for responses. I also encouraged individuals to forward the email to friends and family, within the age range. I was hoping to receive at least 50 responses, however the outcome was well over this goal. I received 112 responses for the survey regarding what consumers look for in television programming and the idea of *Real Life Fiction*. I received 77 responses for the survey regarding consumer's opinion of iTV and iOT.

Once the responses were collected, I began to break the results down. I first analyzed the responses by the answers. For the questions with a ranking of 1-10, regarding individual's levels of interest, I grouped numbers together and created sub-categories. I rated the response of 1 as no interest, 2-4 as little interest, 5 as neutral, 6-7 as moderate, 8-9 as interested, and 10 as very interested. The remainder of the questions, in the surveys, were kept in their original form, without grouping. The results were then broken down into percentage of responses, comparing the number to respond to each option by the total number to take the survey.

Once this was done for each survey on the whole of the responses, I broke the surveys down by sex. Both set of responses and all breakdowns of the responses are contained within the Appendix 2 section. The raw data from both surveys is found in Appendix 3.

I outlined the most important and relevant aspects of the surveys in the Market Research section of the *Real Life Fiction* business plan. I also used several aspects of the survey throughout the rest of the business plan in order to solidify the ideas found within. Lastly, I used two surveys to understand and write about the target market as a whole.

## **Market Testing**

### **Women Viewers Age 18-49, Consumer Interactive Television and Online**

#### **Interactive Television Survey Responses:<sup>11</sup>**

- 39% say if the option of iOT were available, they would utilize it
- 43% say if the option of iTV were available, they would utilize it
- 35% say the idea of watching television online is appealing to them
  - 66% say in the past they have watched a television show online
- 29% that own TiVo say they scan past commercials
- 50% say they currently own a cable box

### **Male Viewers Age 18-49, Consumer Interactive Television and Online**

#### **Interactive Television Survey Responses:**

- 40% say if the option of iOT were available, they would utilize it
- 30% say if the option of iTV were available, they would utilize it
- 57% say the idea of watching television online is appealing to them
  - 87% say in the past they have watched a television show online
- 27% that own TiVo say they scan past commercials
- 53% say they currently own a cable box

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<sup>11</sup> The complete table of responses for viewers age 18-49, based on age and then by sex can be found in Appendix 1

**Female Viewers Age 18-49, Consumer Television Survey Responses:**

- 42% say they would probably watch the pilot for *Real Life Fiction*
- 40% say they are very interested in television shows that contain comedy
- 35% say they are very interested in television shows that contain drama
- 62% say they are interested in books based on great people or adventure
- 42% say they read for pleasure at least once a week

**Male Viewers Age 18-49, Consumer Television Survey Responses:**

- 39% say they would probably watch the pilot for *Real Life Fiction*
- 54% say they are interested in television shows that contain comedy
- 28% say they are interested in television shows that contain drama
- 63% say they are interested in books based on great people or adventure
- 44% say they read for pleasure at least once a week

## Explanation of the Marketing Strategy

The marketing strategy is a section of the business plan clarifying how the show will connect to the target market. Included in the section are subsections such as: broad appeal, psychographic information, placement, and content. For the *Real Life Fiction* business plan, the sections as a whole outlined the type of people *Real Life Fiction* hopes to attract.

The sub-section on broad appeal breaks down how *Real Life Fiction* will work to approach a broad demographic of individuals and yet still remain within the target demographic of men and women, age 18-49. The sub-section on psychographic information identifies personality characteristics, which seemed to fit into the target demographic for *Real Life Fiction*.

Placement also plays a part in deciding on the target demographic, because the time a show is on television often dictates what target audience the show will attract. Lastly, and most importantly, the content of the show is the greatest determinant for attracting the target market. It can be affected by the time it is on television – the later the show the more leeway the show can have regarding the content. Altogether, these sections create a broader picture of the target market as well as how *Real Life Fiction* will work to attract them.



## **Target Market Strategy:**

### **Broad Appeal:**

*Real Life Fiction* will host a diverse cast, a serial format, and focus on human interaction / relationships. Thomas' story will include a break from reality and allow audience members to be in a world of adventure, mystery, and intrigue. Thus, the show will appeal to women, having a continuing story line and character development, and to men, having an air of adventure and mystery. Religious views and race, as well as political views, will vary and be non-specific as demonstrated by the diverse cast.

### **Psychographic:**

*Real Life Fiction* will appeal to viewers who express brand loyalty and those who already participate in other NBC dramatic comedies, such as *Friday Night Lights* and *30 Rock*. The show will also be geared to career minded and educated individuals, in particular individuals with at least a high school education. Along the same lines, because of the importance technology will play in the presentation of the show, the show will seek out technology savvy individuals. These individuals include those with high use of cell phones, HDTV, DVR, Blogs, Portable handheld devices, and TIVO. Lastly, the show will work to appeal to those who are in need of an escape from reality, sophisticated, and humor minded.

**Placement:**

Airing as a midseason replacement for football, *Real Life Fiction* will give NBC a chance to hold on to a largely male audience accustomed to tuning into NBC. Also, having little competition from a highly ranked show among women, *Real Life Fiction* can be the star of the evening, attracting both male and female viewers.

**Content:**

Real Life Fiction will bring a new light-hearted tone to the network. Speaking with Ms. O'Connell, it was suggested this was the direction the network was planning to head. Also, with successful, darker toned shows such as *Heroes* already a part of NBC's offerings, providing viewers with a light and humorous toned drama could bring the Network full circle.

## Explanation of Reaching the Target Market

One step further than the initial strategy, can be found in the next section of the business plan, reaching the target market. There are several ways of reaching the target market, especially in today's media saturated society. For the *Real Life Fiction* business plan, the section begins with a breakdown of the technology that *Real Life Fiction*, will utilize. Once outlined, the plan takes a look at integrated marketing communications (IMC) tools.

IMC is a management concept that brings together all aspects of marketing communications, such as advertising, public relations, sales promotion, to work together as a unified force. This is in contrast to the segmentation of advertising used in the past. The IMC tools to be used in the promotion of *Real Life Fiction*, are outlined in the promotional strategy section. Each tool is explained in detail with examples of implementation options and the benefits each section offers.

## **Reaching the Market:**

### **Technology**

### **Unique Games:**

The *Real Life Fiction* website will offer an online virtual reality game, Reality&Fiction.

#### **Specifics:**

- Users will create avatars based on the characters in *Real Life Fiction*.
- Users will be able to create an original name and accounts with the ability to save their adventures and play at any time.
- The nature of the show will offer the opportunity to pick from a multitude of characters and adventures, which correspond to the novel the main character is writing.
- The virtual reality world will also provide a section on the apartment complex allowing users to be involved in the television character's world.

#### **Benefits:**

- NBC already has the technology and the means to create a unique virtual reality world based on a television show.
- A virtual reality, interactive game will allow for greater viewer involvement in the show.
- The unique fictional aspect of the show will complement a virtual reality world.
- A virtual reality world offers another opportunity for product placement and advertising.

## **On-Line Streaming**

*Real Life Fiction* will become part of NBC's offering of on-line content.

## **Incorporate "New Site"**

- NBC Universal and News Corp's joint venture, which will feature full episode programming on sites owned by both NBC and News Corp, such as: MySpace, Yahoo!, AOL, Microsoft's MSN, Google, Comcast, and CNET

### **Benefits:**

- Allows *Real Life Fiction* to be accessed from the 98% most commonly used sites
- Provides a healthy new form of revenue for NBC
- Brings *Real Life Fiction* to the viewers while helping to promote the NBC website, the other viewing options offered by NBC, and essentially the network as a whole.

## **Website**

*Real Life Fiction* will have a section on the NBC website similar to the current offerings from NBC.

### ***Real Life Fiction* Page Offerings:**

#### **Virtual Reality Game:**

A link to a virtual reality world where viewers can immerse themselves in the reality and fantasy world of the television show

**Online Viewing:**

*Real Life Fiction* will be a part of NBC's online content. However, *Real Life Fiction* will present a unique player, which, if successful, can be implemented with any of NBC's online offerings.

**Fingers to Keyboard:**

Viewers will be able to write original, fictional stories / adventures and post them on a viewer board.

**New Site:**

*Real Life Fiction* will join in on MyNBC, allowing viewers to place *Real Life Fiction* in a queue, which will automatically update fans on the release of videos and content related to the show as it becomes available. Also, it will link *Real Life Fiction* with other popular dramas on NBC, such as *Heroes*, to entice fans of both shows to broaden their NBC viewership.

**Standard Offerings:**

Character bios, episode summaries with the ability to rate episodes by viewers, photo galleries, behind the scene exclusive videos, discussion board where viewers can post their predications on upcoming episodes.

## **Promotion / Marketing Strategy**

*Real Life Fiction* will launch an aggressive multi-platform promotional campaign to drive viewers to the NBC website and onto the *Real Life Fiction* site, as well as encourage viewers to watch the show.

### ○ **Off Air**

#### ▪ **Outdoor:**

- Cabs
- Buses and bus stations
- Billboards
- NBC's video billboard in Times Square
- Utilization of SubMedia – a company that advertises in subway stations and is active in both Boston and New York

- The moving billboard will feature a scene from the upcoming pilot

- Billboards within the T (the local transportation in Boston)

#### ○ **Benefits:**

- The cost per impression for outdoor advertising is much smaller than most other traditional forms of advertising
- Outdoor advertising reaches beyond the target demographic because it is so visible and presented in highly trafficked areas.

- **Print:**

- Magazines – Gamer’s magazines, *People*, *The New York Times*, *The TC Guide*, technology magazines, entertainment based magazines
- Newspapers – *The New York Post* and *Times*, underground newspapers found in Boston, New York, California, and throughout major cities in the Midwest

- **Benefits:**

- *Real Life Fiction* will appeal to those interested in technology, gaming, reading, and current trends. Having print ads in the magazines and newspapers the target audience enjoys reading will allow them to connect to the pilot before it is aired.
- The advertisements will be similar in concept to those presented outdoor, giving a unity to the campaign and a clear picture to the viewer.



- **Online:**
  - Myspace, Youtube, MyNBC pages promoting the show – behind the scenes interviews, short clips, and music video from the new artist featuring songs within the show
  - Promos during online streaming of other shows
  - Utilization of New Site
    - **Benefits:**
      - Sites such as Myspace and Youtube boast somewhere around 30 million registered users. Both of these sites are geared toward media and in particular movies / television and music.<sup>i</sup>
- **Promotional Events:**
  - Talent appearances at major New York and Boston Events, as well as the top ten markets including Texas and California
  - Create a continuous story in Time Square
    - Have people add a line or two as they walk by and include later on the website
  - Events at Universal Studios in Orlando and Los Angeles
  - Stars of *Real Life Fiction* will appear on *The Tonight Show*, the *Today Show*, and *Late Night with Conan O'Brian*

- **Merchandise:**
  - Soundtracks
  - Apparel: T-Shirts, Hats, Pullovers
  - Writing Related Merchandise
    - Journals
    - Pens and Pencils
    - Laptop decorations (removable stickers)
    - Erasers
    - Postcards and stationary
  - Key chains with each floor number from the apartment
  - Coffee Mugs
  - Stress Ball with *Real Life Fiction* logo on it – needed for any stressful living environment
  - Magnets
  - Book or Chapter
    - At the end of each season, the book Thomas writes during the season will be published and available for viewers to buy.  
  
Also, during the writing and as the season will progress, fans will be able to purchase chapters at a time through the NBC website. The book will contain a more in-depth story line than the show will have time to delve into. The book will not feature the primary characters from the television show but rather be focused on the story Thomas Hargett is telling. The

book will give fans a chance to remain connected to the show during the off -season. In other words, the season will end just as the book is being released, allowing for viewers to read and stay connected with the show until the next season. Also, it offers another form of entertainment from a different perspective

- **Benefits:**
  - Of all the people (a sample size of 25,398) who have purchased books within the last 12 months and who watch television on Sunday nights from 10 PM to 11 PM, 21% are men age 18-49 and 34% of women age 18-49.
- **Word –Of Mouth Activities**
  - Call Scheme: Viewers will be able to go to the *Real Life Fiction* website and, after answering standard questions, have the character of their choice call and remind a friend to watch the premiere of the show.
- **On Air**
  - **Cable Properties**
    - Sunday Night Football – lead in to midseason replacement with commercials and tie ins
    - Heroes – similar in its target demographic as seen by the rankings listed earlier

- Stars of *Real Life Fiction* will host marathons on NBC's Bravo and/or USA for show such as *The Real Housewives of Orange County* and *Burn Notice* – this will offer a tie in to the network and a chance for synergy
- Cross advertising with USA, Sci-Fi, Bravo, CNBC, MSNBC, and Telemundo
  - **Benefits:**
    - Advertising through a broad based group of networks, all under the NBC label will allow for a diverse audience. Also each network has some connection to the show and thus the target audience.
- **Radio**
  - Premiere announcements
  - Have an up-coming artist, preferably from Universal Music, create the theme song for the show – release a couple of days before the premiere of the show
    - **Benefits**
      - Promotions on radio leads to reaching beyond the initial target market and often lead to non-scripted or public relation based advertising.

## **Explanation Media Sales Strategy**

The media sales strategy outlines the advertising platforms related to the technology included in the business plan. For *Real Life Fiction*, two of the main technological advertising platforms are outlined in the sections regarding IoT and iTV, discussed earlier. The remaining items discussed for *Real Life Fiction*, included changes to the current practices as well as introduction of new and innovative principles.

Once the section regarding media sales strategy is outlined, a section concerning attracting advertisers is written. The business plan as a whole is an introduction to attracting advertisers based on all the elements that make up the show. However, for *Real Life Fiction*, this section of the business plan outlines how NBC will attract advertisers for *Real Life Fiction* based on past experience and promotional offerings the show will have. It also outlines, different advertising routes the company could take, including sponsorship.

## Media Sales Strategy

- **Currently**
  - NBC streams five or six pre-roll ads per episode
- **Innovations for Viewing Episodes On-Line**
  - “Click to Continue”
    - *Real Life Fiction* will incorporate a click to continue option at the end of each pre-roll; the pre-roll will remain static until the viewer clicks a “click to Continue” button.
      - **Benefits:**
        - The option creates a more user-friendly viewing environment as well as provides longer exposure time for advertisers
  - **Static Ad During Pause**
    - *Real Life Fiction* will incorporate a static ad to be displayed whenever the viewer pauses the player. The video will decrease to a smaller size and be displayed in the corner of the screen. When the viewer clicks play again, it will increase to normal size once more.
      - **Benefits:**
        - The option will provide longer exposure time for advertisers and create another revenue source for NBC online content

- **Featured Product Sidebar**

- *Real Life Fiction* will incorporate a sidebar with products featured in and unique to the show. The sidebar will be connected to the advanced features sidebar already enabled on the NBC players and will refresh automatically at the pause for every pre-roll.

- **Benefits:**

- The product sidebar will further connect viewers to the show, offering them unique products based in and around the show. It will also prove and alternative revenue source for NBC's online content.
- 40% of a group of men say if the option were available they would utilize interactive online options
- 39.13% of a group of women say if the option were available they would utilize interactive online options.

- **Website Ads**

- One Leaderboard Ad (728 x 90) will be included at the top of each site connected to *Real Life Fiction*, as well as, several Medium Rectangle Ads (30 x 250) – visible around the sides and bottom of the pages

## Attracting Advertisers

*Real Life Fiction* will utilize existing NBC relationships as well as working to establish new and unique possibilities.

- **Upfront Week**
  - *Real Life Fiction* will use upfront week and present several different options to potential advertising partners:
    - Sponsorship
      - Offer the opportunity of one company to sponsor the **first season** of *Real Life Fiction*
      - Ideally everyday products would be targeted – things for the home, work, or school – An example would be a product such as Dell computers
    - Commercial spots on TV
    - Pre-roll spots on-line
    - Ads on Website
    - 360 package
      - A package for advertisers which would include television spots, pre-roll, and website ads. Additional benefits include placement in featured products offered through interactive television and on-line sidebar.



## Explanation of Financial Aspects

The Pilot Program was very beneficial in creating the sections regarding pricing for advertising, projected sales, and the costs and profits expected from a television pilot.

All the information regarding prices for advertising on the NBC website and/or on air was gathered through speaking with Susan Malfa, the Vice President of Sales for Integrated Media, at NBC Universal. Ms. Malfa outlined the common prices for both sections of advertising and then explained how the company received money for online advertising.

Online advertising is priced according to CPM. CPM stands for Cost per thousand, this means the cost outlined by NBC times 1,000 views, divided by the number of total audience reached. Next, the cost of advertising is broken down by the size of the advertisement on the webpage. For NBC there are two options, both of which are outlined in the pricing section of the *Real Life Fiction* business plan.

Once the pricing for advertising was outlined, a section regarding the projected profits and losses relating to the television pilot and the first season as a whole were presented. Again, the research I completed through the summer internship was very beneficial in writing this section of the business plan. Over the summer I had the chance to speak with the Director of Production Estimating for NBC Universal – West Coast, Marus Luperini. Mr. Luperini informed my group that it was very difficult to get the costs related to creating a pilot, and that the company could give out only a limited amount of information. After explaining wanting to create a serial television show, he gave us a breakdown of the general costs associated with creating a single-camera television pilot, shot and produced in LA.

These assumptions and the breakdown of how that affects the financial aspects of the project are described in a section regarding the important financial assumptions and implications section of the *Real Life Fiction* business plan. In order to further understand the financial assumptions related to the pilot production, I included a breakdown of the management summary, in Appendix 4.

## Pricing Strategy<sup>12</sup>

- On-Air Advertising
  - Each 30 second spot will be \$125,000
- Online Advertising
  - Leaderboard Ad (728 x 90 pixels): \$18 CPM<sup>13</sup>
  - Medium Rectangle (300 x 250 pixels): \$20 CPM
  - 15 second pre-roll video: \$40 CPM
  - Online video static ads: \$20 CPM

## Sales Forecast

- Traditional Digital Ad Sales
  - Aggregate revenue from traditional digital ads for the year:  
\$500,000
- Traditional Television Sales Advertisements
  - With a price of \$125,000 per 30 second television spot, and approximately 17 minutes of commercials per episode:
    - NBC can expect an aggregated revenue of approximately: \$4.25 M per episode
  - With 12 original episodes in the first season:
    - NBC can expect an aggregated revenue of approximately: \$55.25 M for the first season alone from traditional advertisement sales

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<sup>12</sup> Traditional Digital and Television Ad Sales are based on estimates provided by the Ad Sales Strategic Partnership Group of NBC

<sup>13</sup> CPM cost per impression. It is the cost per 1,000 impressions

### **Important Cost Estimations / Assumptions:**<sup>14</sup>

- Cost estimates are based on the costs of a one hour, single camera show
  - The show will be based in Lost Angeles at the Universal Studios Complex
  - The costs provided are those associated with the production of the pilot and do not include all the costs past the initial production

#### **Estimates for Cost of Producing Pilot**

Above the Line Costs Producers, Story, Director, Cost, Associated Taxes, and Fees to Unions	
Producers	\$600,000
Cast	\$550,000
Other ATL	\$100,000
Total Above the Line Costs	1,250,000

Below the Line Costs Office, Camera Crew and Equipment, Art Design, Set Operations, Lighting, Construction, Set Dressing, Wardrobe, Make-Up, Hair, Transportation, Locations, Stages	
Location	\$500,000
Transport	\$400,000
Lighting	\$200,000
Set Ops	\$300,000
Other BTL	\$2,100,000
Total Below the Line Costs	\$3,500,000

- Post Production Costs : \$200,000
- Miscellaneous (Insurance, Safety, Computers, Software): \$50,000

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<sup>14</sup> See Appendix 4 for the management summary

## Projected Profits and Losses <sup>1516</sup>

	Pilot	Rest of Season	Total for Season 1 (12 episodes)
<b>Revenue</b>			
Television Ad Revenue	4250	5100	55250
Digital Ad Revenue	40	460	500
Total Revenue	4290	51460	55750
<b>Costs</b>			
<b>Production</b>			
Above the Line	1250	12600	13850
Below the Line	3500	18000	21500
Post – Production	200	2400	2600
Miscellaneous	50	600	650
<i>Total Production Cost</i>	5000	33600	38600
<b>Promotion</b>			
Traditional	100	1200	1300
Digital / Alternative	50	650	700
<i>Total Promotion Cost</i>	150	1850	2000
Total Costs	5150	35450	40600
<b>Net Income</b>	-860	16010	15150

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<sup>15</sup> Numbers are in \$1,000s

<sup>16</sup> Estimates found through a consultation with the Director of Production Estimating, NBC

### **Real Life Fiction Conclusion**

*Real Life Fiction* will provide a new source of revenue for NBC by providing quality entertainment that will appeal to the target demographic, as well as, by providing a new source of marketing and advertising opportunities. The show will put NBC above the rest for an innovative approach and provide consumers with a more user-friendly viewing experience. The show will also incorporate synergy into its presentation, allowing other NBC holdings to grow along with *Real Life Fiction*. In short, *Real Life Fiction*, offers NBC a chance to grow as a network in several different areas, taking into consideration every aspect of operations for a television industry.

## Thesis Conclusion – A Personal Reflection

I know the price of success: dedication, hard work, and an unremitting devotion to the things you want to see happen.

-Frank Lloyd Wright

Over the past few months I have enjoyed working on my thesis, studying an industry I love and hope to work within, and developing an idea that I hold dear to my heart. Writing a business plan is no easy task, it requires understanding of the target industry, the target market, distribution method, and how it will benefit the company. There are few new ideas as far as the writing of one is concerned; however, there are also few complete examples with explanations available, especially for the entertainment industry. It was my goal, through my thesis, to provide a complete plan, with a description of each part, and with how and why I made the decisions I did. I wanted to learn about an industry I loved and provide an example for anyone interested in writing a business plan for a television pilot.

Beyond the plan I also wanted to understand the desires of the most sought after target market in television. Before writing the thesis, I had no previous experience with consumer behavior studies. Learning how to write a survey in such a way as to yield results that would answer my questions was quite an experience. Another learning experience was analyzing the results from the surveys. Although SurveyMonkey is quite helpful with such tasks, it is still daunting, especially when assigning weights to answers. However, I feel that the end result enriched my project and helped me better understand the target market.

Creating a complete marketing plan for *Real Life Fiction*, was interesting in that it allowed me to look at the business aspect of the plan and apply it in a creative format. Understanding the target market and where or how best to reach them, creating a plan for contact brings the plan full circle. It is probably one of the most enjoyable aspects of the project, because it brings the plan to life and has an aspect of art to it, a personal passion of mine.

Along the same lines, the development and research for the idea of interactive online television and interactive television was very enjoyable. Because the technology or the manipulation of current technology to create both is still in its infancy, there was little research on it. However, understating how the idea can affect the television industry and the viewing public was titillating. I feel now more than ever, that in order for the television industry to grow it will have to change its practices. Like print, television will always exist; however, it is my feeling now, that in order for the industry to grow it must take advantage of the changing technology and the changing consumer. I am sure these next couple of years will be very exciting for the industry and the advertisers who utilize it. I look forward to seeing the changes, hopefully first hand.



## **Appendix 1**

### **Top 20 Ranked Shows According to Demographic Information**

Appendix 1

Table 1. Top 20 ranked shows for the 2006-2007 period (Resized and changed to highlight information)






RANK	SHOW NAME		RTG	SHR
1	American Idol –Wed	<b>FOX</b>	17.5	27
2	American Idol – Tue	<b>FOX</b>	17.1	26
3	Dancing with the Stars		13.2	20
4	Dancing with the Stars RSLTS		12.4	19
5	CSI		11.8	18 – Drama
6	Grey’s Anatomy		11.8	18 – Drama
7	CSI Miami		10.6	17 – Drama
8	NBC NFL Sunday NT Football		10.5	17
9	House	<b>FOX</b>	10.5	16 – Drama
10	Desperate Housewives		9.9	15 – Drama
11	Survivor: Cook Island – FL 06		9.3	14
12	Deal or No Deal – Mon		9.2	14
13	Two and a Half Men		8.9	13 – Comedy
14	Without a Trace		8.9	15 – Drama
15	CSI: NY		8.8	15 – Drama
16	NCIS		8.8	14 – Drama
17	Lost		8.8	14 – Drama
18	Criminal Minds		8.7	13 – Drama
19	Survivor: Fiji-SG07		8.7	14
20	Heroes		8.5	12 – Drama

Table 2. Top 20 ranked shows among viewers age 18-49 (Resized and changed to highlight information)













RANK	SHOW NAME		RTG	SHR
1	American Idol Wed	<b>FOX</b>	12.3	30.
2	American Idol Tue	<b>FOX</b>	12.0	31
3	Grey's Anatomy		7.1	18 – Drama
4	House	<b>FOX</b>	7.0	18 – Drama
5	Heroes		6.5	15 – Drama
6	NBC NFL Sunday Nt Football		6.4	16
7	Lost		6.4	16 – Drama
8	CSI		5.9	15 – Drama
9	Desperate Housewives		5.7	14 – Drama
10	Dancing with the Stars		5.6	15
11	Survivor: Cook Island – FL06		5.5	15
12	Survivor: Fiji – SG07		5.1	14
13	24	<b>FOX</b>	5.1	12 – Drama
14	CSI: Miami		4.9	13 – Drama
15	Dancing with the Stars Rslts		4.9	13
16	OT-FOX	<b>FOX</b>	4/9	14
17	ER		4.7	13- Drama
18	Rules of Engagement		4.5	10 –Comedy
19	Singing Bee		4.4	12
20	October Roads		4.4	12 – Drama

Table 3. Top 20 ranked shows among Men age 18-49<sup>i</sup> (Resized and changed to highlight information)





















RANK	SHOW NAME		RTG	SHR
1	American Idol Wednesday Night	<b>FOX</b>	9.0	24
2	NBC NFL Sunday NT Football		8.8	22
3	American Idol –Tuesday Night	<b>FOX</b>	8.7	25
4	OT-Fox	<b>FOX</b>	6.8	19
5	Heroes		6.3	15
6	House	<b>FOX</b>	5.8	16
7	NBC NFL Sunday NT Pre-Kick		5.7	15
8	Lost		5.6	15
9	24	<b>FOX</b>	5.6	14
10	CSI		5.0	14
11	Family Guy	<b>FOX</b>	4.9	12
12	Family Guy – Sunday 9:30 PM	<b>FOX</b>	4.8	11
13	Simpsons	<b>FOX</b>	4.8	13
14	Football NT in America 3		4.6	10
15	Survivor: Cook Islands-FL06		4.6	12
16	American Dad	<b>FOX</b>	4.4	12
17	Grey's Anatomy		4.3	11
18	Simpsons – 2	<b>FOX</b>	4.3	12
19	CSI Miami		4.2	9
20	Survivor: Fiji – SG0		4.1	9

Table 4. Top 20 ranked shows among Women age 18-49 (Resized and changed to highlight information)

RANK	SHOW NAME		RTG	SHR
1	American Idol Wednesday Night	<b>FOX</b>	15.6	35
2	American Idol Tuesday Night	<b>FOX</b>	15.3	36
3	Grey's Anatomy		10.9	25
4	House	<b>FOX</b>	8.8	21
5	Desperate Housewives		8.4	19
6	Dancing with the Stars		8.0	20
7	Lost		7.3	17
8	CSI		7.1	16
9	Dancing with the Star Results		6.9	17
10	Heroes		6.6	14
11	ER		6.5	16
12	Survivor: Cook Island – FL06		6.5	16
13	October Road		6.5	17
14	CSI Miami		6.1	15
15	Survivor: Fiji – SG07		6.0	15
16	Extreme Makeover: HM-8P		5.7	14
17	Bachelor		5.6	13
18	Brother's & Sisters – Sun 10P		5.5	14
19	So You Think You Can Dance 3- Wed	<b>FOX</b>	5.4	16
20	So You Think You Can Dance 3 – Thu	<b>FOX</b>	5.2	15

Men 21-49 Consumer Interactive Television and Interactive Online Survey Results							
Part 1 Continued							
Questions	No Interest	Less Interested	Neutral	Moderate Interest	Very Interested	Total Number Responding	
I often find myself searching online or in the Stores for products similar to what I see in television shows.	43.33%	40.00%	3.33%	13.33%	0.00%	30	
I find shopping online to be easier than going to a store.	0.00%	16.67%	16.67%	26.67%	13.33%	30	

**Men 21-49 Consumer Interactive Television and Interactive Online Survey Results**

**Part 3**

Questions	YES	NO	N/A	Total Responding	
In the past, have you ever watched a television show online?	86.67%	13.33%		30	
Have you ever purchased anything online?	100.00%	0.00%		30	
Have you ever participated in television polling using your remote control?	3.33%	145.00%		30	
Have you ever participated in television polling using your cellular telephone?	10.00%	90.00%		30	
Do you currently own a cable box?	53.33%	46.67%		30	
Do you utilize TiVo?	26.67%	73.33%		30	
If you do own TiVo do you tend to scan past commercials?	26.67%	3.33%	56.67%	30	
If you scan past commercials, how often do you do this?	All the Time	Sometimes	Rarely	Never	N/A
	15.38%	15.38%	0.00%	3.85%	65.38%
Which do you prefer, watching television online or watching on a television set?	Online	Television Set			30
	23.33%	76.67%			

**Men 21-49 Consumer Interactive Television and Interactive Online Survey Results**

<b>Part 4</b>	
Demographic Information	# of Responses
Age	
21	6
22	5
23	5
24	4
25	3
26	1
27	2
28	0
29	1
30	0
31	0
32	0
33	0
34	0
35	0
36	0
37	1
38	0
39	0
40	0
41	0
42	0
43	0
44	0
45	1
46	0
47	0
48	1
49	0

State	# of Responses
FL	1
MS	23
NY	1
AL	1
MA	1
IL	1
PA	1
KY	1
Total	30



## Viewers 21-49 Consumer Television Survey

### Part 3

Questions	No Interest	Less Interest	Neutral	Interest	Very Interested	# of Responses
Related to forms of entertainment other than television...						
Interest in Books Based on Television Series	0.00%	1.54%	7.69%	61.54%	29.23%	112
Interest in Books with Similar Characters to Myself	0.00%	3.08%	16.92%	52.31%	27.69%	112
Interest in books based on great people or adventure	0.00%	1.54%	7.69%	61.54%	29.23%	112
Interest in Participating in a Book Club	16.22%	27.03%	17.12%	30.63%	9.01%	111

Questions	Never	> = once a year	> = once a month	> = once a week
How often do you read for pleasure?	2.68%	27.68%	27.68%	41.96%

112

**Women 21-49 Consumer Television Survey**

**Part 1**

Questions	Interest Level					# of Responses	
	No Interest	Less Interested	Neutral	Moderate Interest	Very Interested		
<b>In A Television Show....</b>							
How important is Comedy	1.54%	6.15%	4.62%	30.77%	40.00%	16.92%	65
How important is Drama	0.00%	16.92%	12.31%	27.69%	35.38%	7.69%	65
How important is Suspense	0.00%	16.92%	18.46%	32.31%	24.62%	7.69%	65
How important is Action	3.08%	32.31%	23.08%	24.62%	15.39%	1.54%	65
How important is Reality	9.23%	49.23%	9.23%	20.00%	9.23%	3.08%	65
How important is Personal Relevance to Main Character	1.54%	27.69%	15.39%	30.77%	21.54%	3.08%	65
How important is Personal Relevance to Plot	1.54%	32.31%	18.46%	32.31%	7.69%	7.69%	65

Women 21-49 Consumer Television Survey

Part 2

Questions	No Interest	Less Interested	Neutral	Interest	Very Interested	# of Responses
<i>Related to the Real Life Fiction...</i>						
Interest in Plot	3.08%	9.23%	12.31%	60.00%	15.39%	65
Interest in Main Character, Thomas Hargett	4.62%	16.92%	24.62%	43.08%	10.77%	65
Interest in Supporting Character	1.54%	6.15%	27.69%	49.23%	15.39%	65
Interest in Profession of Main Character	4.62%	13.85%	36.92%	36.92%	7.69%	65
Interest in Using Comedy Similar to Jun or Pushing Daisies	6.15%	10.77%	23.08%	33.85%	26.15%	65
Interest in Having the Story Set in a Large City in the North	6.15%	18.46%	30.77%	35.39%	9.23%	65
Interest in Writing Style (fast paced / witty)	1.54%	7.69%	7.69%	50.77%	32.31%	65
	Definitely Not	Probably Not	Maybe	Probably	Definitely	
Would You Watch the Pilot for Real Life Fiction	4.69%	14.06%	25.00%	42.19%	14.06%	64

Women 21-49 Consumer Television Survey

Part 3

Questions	No Interest	Less Interest	Neutral	Interest	Very Interested	# of Responses
Related to forms of entertainment other than television...						
Interest in Books Based on Television Series	0.00%	1.54%	7.69%	61.54%	29.23%	65
Interest in Books with Similar Characters to Myself	0.00%	3.08%	16.92%	52.31%	27.69%	65
Interest in books based on great people or adventure	0.00%	1.54%	7.69%	61.54%	29.23%	65
Interest in Participating in a Book Club	10.77%	36.92%	20.00%	21.54%	10.77%	65

How often do you read for pleasure?	Never	>= once a year	>= once a month	>= once a week
	0.00%	24.62%	33.85%	41.54%

65

**Women 21-49 Consumer Television Survey**

**Part 4**

**Personal Preferred # of Responses**

<b>Favorite Television Show</b>	<b># of Responses</b>
American Idol	2
Stargate SGI	1
Grey's Anatomy	8
Scrubs	4
Friends	2
As the World Turns	1
Law and Order	3
October Roads	1
Survivor	1
Charmed	1
CSI	6
The Practice	1
Lost	7
House	3
Project Runway	2
Are You Smarter Than	1

Paranormal State	1
MASH	1
Ugly Betty	2
Monk	1
House of Payne	3
Moonlight	1
2 1/2 Men	1
Biggest Loser	2
Reba	2
The New Adventures of Old Christine	1
Gilmore Girl	2
Arrested Development	1
NCIS	1
Heroes	1
Cashmere Mafia	1
Pushing Daisies	1
The Office	2

How I Met Your Mother	1
Entourage	1
N/A	4
Total	79

Make Me a Supermod	1
Brothers and Sisters	1
Seinfeld	1

The Wire	1
----------	---

Women 21-49 Consumer Television Survey

Part 4 Continued

Personal Preference	# of Responses	% according to
The Best Night to Watch Television		
Monday	7	10.77%
Tuesday	7	10.77%
Wednesday	6	9.23%
Thursday	22	33.85%
Friday	5	7.69%
Saturday	2	3.08%
Sunday	7	10.77%
Tuesday or Thursday	1	1.54%
Tuesday or Friday	1	1.54%
Any	4	6.15%
N/A	3	4.62%
Total	65	100.00%

Women 21-49 Consumer Television Survey

Part 4 Continued The Last Show Watched in Entirety	# of Responses		
Reba	1	America's Next Top Model	1
Bizarre Foods with Andrew Zimmerman	1	Survivor	1
Law and Order The Young and the Restless	4	House of Payne	2
ER	1	NipTuck	1
As the World Turns	1	American Idol	1
The Osmond Family 50th Anniversary Show	1	The News	1
HGTV	1	Hanna Montana	1
October Road	2	Boston Lega	1
The Practice	1	Friends	5
Extreme Home Make	1	Seinfeld	1
Heroes	1	Big Brother	1
Lost	4	Lilo and Stitch	1
CSI	3	Biggest Loser	1
Forensic Files	1	Gilmore Girls	1
Good Eats	1	Deal or No Deal	1
		The Office	1
		Real Housewives of New York	2
		One Tree Hill	1
		Buffy the Vampire Slayer	1
		Stargate	1
		Eli Stone	1
		Entourage	1
		N/A	1
		La Ink	1
		Family Guy	1
		House	2
		Deserving D	1
		Total	59

Women 21-49 Consumer Television Survey

Part 4 Continued			
The Last Book Read	# of Responses		
True Evil	1	Fate	1
Greek Mythology	1	Rachel	1
Memphesto Club	1	Summer	1
Little Women	1	The Bible	1
Ruby Holler	1	1984	1
Last of the Mohicans	1	Atonement	1
A Romance Novel	1	The Guardia	2
Junie B First Grader at Last	1	The Nanny Diaries	1
The Bright Side of Dis	1	The Difference is Clear	1
The Whistling Season	1	Financial Peace	1
He is Just Not That into You	1	Bud, not Buddy	1
She Ain't The One	1	Katie Couric Biography	1
Mary Higgins Clark's Latest Novel	1	On Every Side	1
Cure for the Common	1	Hannibal Rising	1
		The Choice	1
		Into The Wild	2
		Harry Potter	2
		The Shack	1
		A New Earth	1
		Dear John	1
		Life of Pi	1
		Dancing at Midnight	1
		The Screwtape Letters	1
		His Dark Materials Trilogy	1
		A Secret History	1
		A book regarding being pregnant	1
		The Unbearable Lightness of Being	1
		Invisible Monsters	1



<i>A Home in Milford</i>	1
<i>The Scarlet Letter</i>	1

<i>Legacy of Lies</i>	1
<i>Cruisin on Desperatio n</i>	1

<i>The Testament</i>	1
<i>The Pelican Brief</i>	1

**Part 4 Continued** Women 21-49 Consumer Television Survey

<b>The Last Book Read Continued</b>	<b># of Responses</b>
<i>The Watsons Go to Birmingham</i>	1
<i>New Janet</i>	1
<i>Evanovich Novel</i>	1
<i>The Daily Five</i>	1
<i>Billy Ray's Farm</i>	1
<i>The Kite Runner</i>	1
<i>True Lies</i>	1
<i>A Thousand</i>	
<i>Splendid Suns</i>	1
<i>Redeeming Love</i>	1
<i>The Devil Wears Prada</i>	1
<i>The Tenth Circle</i>	1
<i>Marley and Me</i>	1
<i>N/A</i>	3
<b>Total</b>	<b>65</b>

Women 21-49 Consumer Television Survey

Part 5

Demographic Information

Ages	# of Responses
21	14
22	9
23	6
24	2
25	3
26	2
27	1
28	0
29	1
30	0
31	0
32	1
33	3
34	1
35	2
36	3
37	1
38	1
39	2
40	0
41	1
42	1
43	0
44	1
45	0
46	3
47	2
48	0
49	4

State	# of Responses
MS	50
AL	3
MA	1
AR	2
TX	1
CA	1
MD	1
SC	1
GA	2
VT	1
OH	1
Total	64

## Men 21-49 Consumer Television Survey

### Part 2

Questions	No Interest					Total Responses
	No Interest	Less Interested	Neutral	Interest	Very Interested	
<b>Related to the Real Life Fiction...</b>						
Interest in Plot	4.35%	2.17%	8.70%	65.22%	19.57%	46
Interest in Main Character, Thomas Hargett	6.52%	2.17%	21.74%	56.52%	13.04%	46
Interest in Supporting Interest in	2.17%	10.87%	28.26%	45.65%	13.04%	46
Profession of Main Character	2.27%	9.09%	34.09%	47.73%	6.82%	44
Interest in Using Comedy Similar to Jun or Pushing Daises	4.35%	4.35%	26.09%	41.30%	23.91%	46
Interest in Having the Story Set in a Large City in the North	6.67%	20.00%	28.89%	35.56%	8.89%	45
Interest in Writing Style (fast paced / witty)	2.17%	0.00%	10.87%	43.48%	43.48%	46
<b>Would You Watch the Pilot for Real Life Fiction</b>						
	Definitely Not	Probably Not	Maybe	Probably	Definitely	
	4.35%	6.52%	32.61%	39.13%	17.39%	46

Biggest Loser	1
The Office	5

America's Funniest Home Videos	1
Dexter	1

**Men 21-49 Consumer Television Survey**

<b>Part 4 Continued</b>		
<b>Personal Preference</b>	<b># of Responses</b>	<b>% according to Responses</b>
<b>The Best Night to Watch Television</b>		
Monday	7	15.91%
Tuesday	6	13.64%
Wednesday	3	6.82%
Thursday	12	27.27%
Friday	2	4.55%
Saturday	2	4.55%
Sunday	1	2.27%
DVR	2	4.55%
Any	6	13.64%
N/A	3	6.82%
<b>Total</b>	<b>44</b>	

Men 21-49 Consumer Television Survey

Part 4 Continued	
The Last Show Watched	# of Responses
Reaper	1
The Office	2
Lost	7
Scrubs	2
Beauty and the Geek	1
Reno 911	1
Doctor Who	1
Family Guy	2
Smallville	2
The Sopranos	1
Ninja Warrior	1
Eureka	1
Friends	1
Saturday Night Live	1
The Gauntlet 2	1

House	1
Law and Order	1
Monday Night Football	2
Corner Gas	1
NCIS	1
Burn Notice	1
Chuck	1
Stargate Atlantis	1
It's Always Sunny in... In Philadelphia	1
South Park	1
King of the Hill	1
Sports Center	1
Real Time with... Bill Maher	1
Deadwood	1
Deal or No Deal	1
Dexter	1
N/A	2
Total	44

Men 21-49 Consumer Television Survey

Part 4 Continued	# of Responses
<b>The Last Book Read</b>	
How Starbucks Changed My Life	1
Harry Potter	4
Sun Tzu's Art of War	1
The Road	1
Shadow of the Wind	1
Year of Wonders	1
Timeline	2
The Amber Spyglass	1
The Sunshine Book	1
The Book of the Dead	1
The Alphabet of Man	1
Night	1
Warcraft	1

The Dark Lord of Falconfar	1
The Man with Angles and Demons	1
No Country for Old Men	1
Angels in America	1
Call of the Wild	1
Bourne Supremacy	1
The Thin Blue Line	1
Contract Moon-Face and Other Stories	1
Dixie	1
Demon a Memoir	1
End of Faith	1

On Edge	1
Pilgrim's Regress	1
Crossroads of Twilight	1
The Hobbit	1
Off Magazine	1
N/A	1
Total	46

Survey 2  
Appendix 2

<i>A Brief History of Tim</i>	1
<i>Shalimar the Clown</i>	1
<i>Tony Dungy Autobiog</i>	1
<i>The Last Juror</i>	1

<i>The Screwtape Letters</i>	1
<i>Babel-17</i>	1
<i>Interesting Times</i>	1

Men 21-49 Consumer Television Survey

Part 5

Demographic Information

Ages	# of Responses
21	10
22	13
23	6
24	6
25	3
26	1
27	2
28	0
29	1
30	0
31	0
32	0
33	0
34	0
35	1
36	0
37	1
38	0
39	0
40	0
41	0
42	0
43	0
44	0
45	1
46	0
47	0
48	1

State	# of Responses
FL	1
MS	35
AR	1
NY	1
AL	1
OH	1
MA	1
IL	1
TX	1
KY	1
PA	1
Total	45



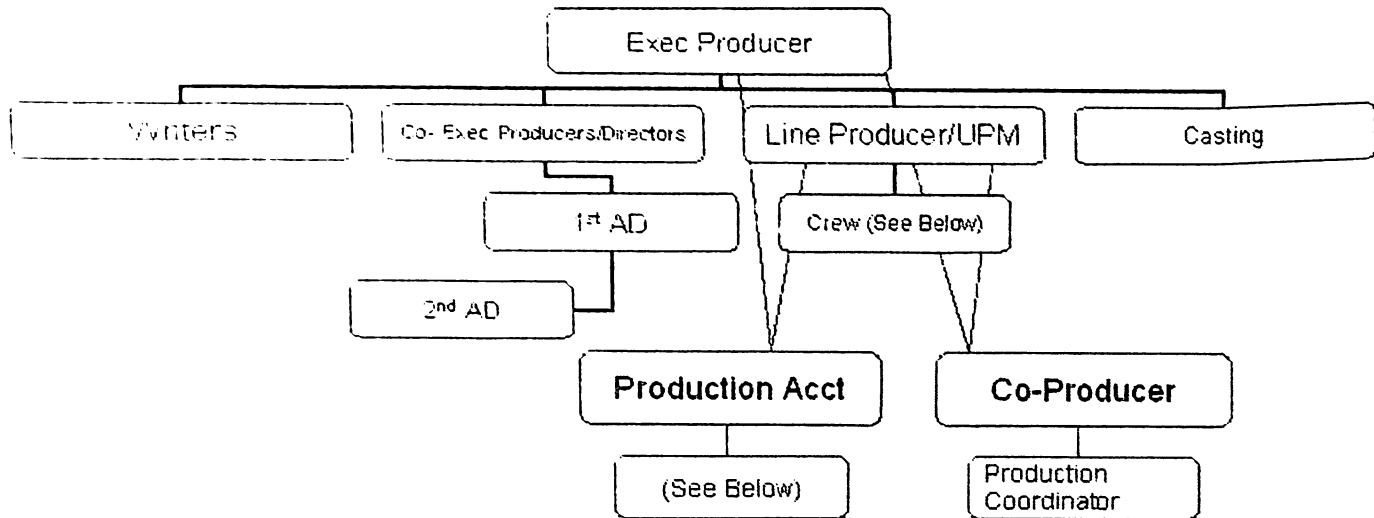
## **Appendix 3**

### Management Summary

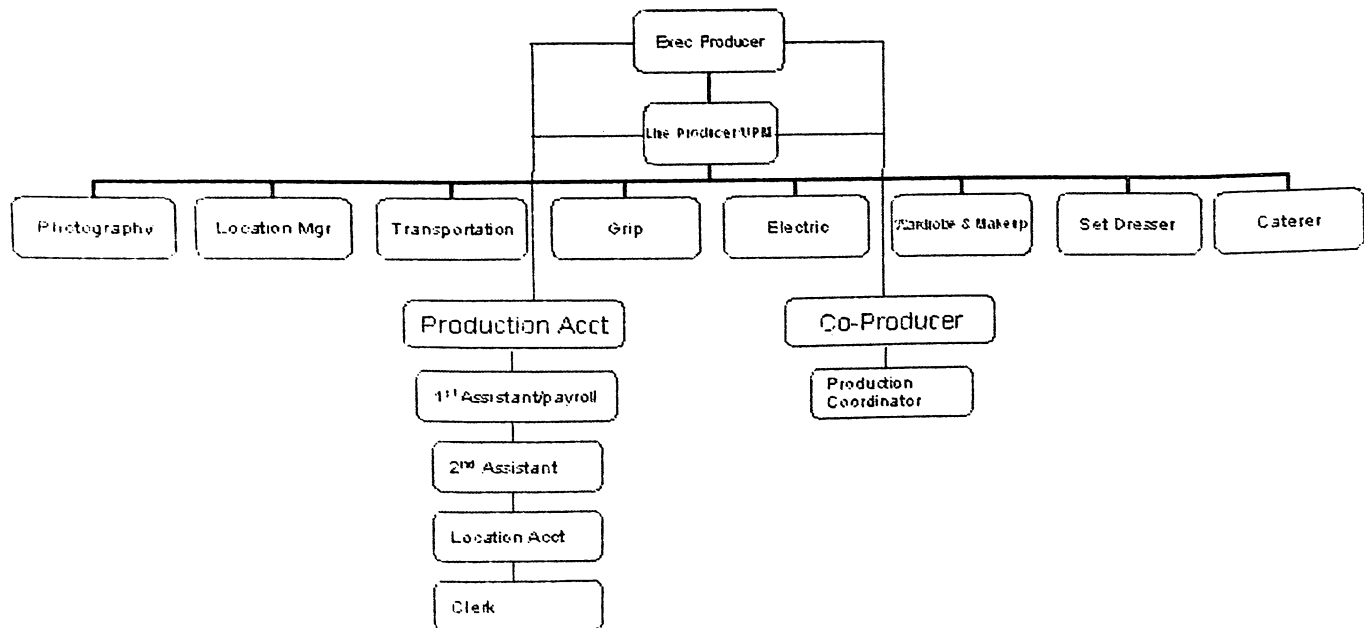
## Appendix 3

### Management Summary<sup>i</sup>

# Above the Line



# Below the Line



<sup>i</sup> The charts are taken from the NBC Universal *Television Production Overview*, June 2007

## **Appendix 4**

SIMMONS Demographic Analysis

SIMMONS Table 1  
Appendix 4

Magazines			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
MAGAZINES: MAGAZINES - AVERAGE ISSUE AUDIENCE: PEOPLE WEEKLY	Sample	7,755	4,360
	(000)	15,518	8,781
	Vertical	14%	14%
	Horizontal	100%	57%
	Index	100	101
	Base	14%	8.02%
MAGAZINES: MAGAZINES - AVERAGE ISSUE AUDIENCE: TIME	Sample	6,130	3,230
	(000)	11,275	5,622
	Vertical	10%	9.13%
	Horizontal	100%	50%
	Index	100	89
	Base	10%	5.13%
MAGAZINES: MAGAZINES - AVERAGE ISSUE AUDIENCE: TV GUIDE	Sample	3,255	1,771
	(000)	10,592	5,143
	Vertical	9.67%	8.35%
	Horizontal	100%	49%
	Index	100	86
	Base	9.67%	4.70%
PUBLICATION TYPES: PUBLICATION TYPES - NET READERS: COMPUTERS	Sample	1,413	850
	(000)	2,968	1,851
	Vertical	2.71%	3.00%
	Horizontal	100%	62%
	Index	100	111
	Base	2.71%	1.69%

Magazines			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
PUBLICATION TYPES: PUBLICATION TYPES - NET READERS: WOMEN'S FASHION, BEAUTY, & GROOMING	Sample	3,972	2,764
	(000)	8,659	6,380
	Vertical	7.91%	10%
	Horizontal	100%	74%
	Index	100	131
	Base	7.91%	5.83%
PUBLICATION TYPES: PUBLICATION TYPES - NET READERS: NEWS	Sample	9,761	5,183
	(000)	26,043	13,602
	Vertical	24%	22%
	Horizontal	100%	52%
	Index	100	93
	Base	24%	12%
PUBLICATION TYPES: PUBLICATION TYPES - NET READERS: SCIENCE/TECHNOLOGY	Sample	2,200	1,165
	(000)	4,440	2,341
	Vertical	4.05%	3.80%
	Horizontal	100%	53%
	Index	100	94
	Base	4.05%	2.14%

SIMMONS Table 2  
Appendix 4

Voting			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
REGISTERED TO VOTE: REGISTERED TO VOTE -ARE YOU REGISTERED?: YES			
	Sample	16,668	8,286
	(000)	78,072	39,798
	Vertical	71%	65%
	Horizontal	100%	51%
	Index	100	91
	Base	71%	36%
REGISTERED TO VOTE: REGISTERED TO VOTE -ARE YOU REGISTERED?: NO			
	Sample	7,255	5,774
	(000)	23,386	17,377
	Vertical	21%	28%
	Horizontal	100%	74%
	Index	100	132
	Base	21%	16%
REGISTERED TO VOTE: REGISTERED TO VOTE -ARE YOU REGISTERED?: DON'T KNOW/NO ANSWER			
	Sample	1,475	920
	(000)	8,059	4,426
	Vertical	7.36%	7.19%
	Horizontal	100%	55%
	Index	100	98
	Base	7.36%	4.04%

**SIMMONS Table 3**  
**Appendix 4**

Leisure Time			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
LEISURE ACTIVITIES/HOBBIES: LEISURE ACTIVITIES/HOBBIES-LAST 12 MOS: COOKING FOR FUN	Sample	8,236	5,099
	(000)	37,379	23,512
	Vertical	34%	38%
	Horizontal	100%	63%
	Index	100	112
	Base	34%	21%
LEISURE ACTIVITIES/HOBBIES: LEISURE ACTIVITIES/HOBBIES-LAST 12 MOS: DINING OUT (NOT FAST FOOD)	Sample	14,526	8,239
	(000)	65,168	37,356
	Vertical	60%	61%
	Horizontal	100%	57%
	Index	100	102
	Base	60%	34%
LEISURE ACTIVITIES/HOBBIES: LEISURE ACTIVITIES/HOBBIES-LAST 12 MOS: GOING TO BARS/NIGHTCLUBS/DANCING	Sample	5,252	4,128
	(000)	25,341	19,943
	Vertical	23%	32%
	Horizontal	100%	79%
	Index	100	140
	Base	23%	18%

SIMMONS Table 3  
Appendix 4

Leisure Time			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
LEISURE ACTIVITIES/HOBBIES: LEISURE ACTIVITIES/HOBBIES-LAST 12 MOS: READING BOOKS	Sample	13,393	7,461
	(000)	60,131	33,354
	Vertical	55%	54%
	Horizontal	100%	55%
	Index	100	99
	Base	55%	30%
LEISURE ACTIVITIES/HOBBIES: LEISURE ACTIVITIES/HOBBIES-LAST 12 MOS: VIDEO GAMES	Sample	5,144	4,157
	(000)	24,345	19,954
	Vertical	22%	32%
	Horizontal	100%	82%
	Index	100	146
LEISURE ACTIVITIES/HOBBIES: LEISURE ACTIVITIES/HOBBIES-LAST 12 MOS: LISTENING TO MUSIC	Sample	17,354	10,694
	(000)	76,549	46,448
	Vertical	70%	75%
	Horizontal	100%	61%
	Index	100	108
	Base	70%	42%



Universal Remote Control			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
UNIVERSAL REMOTE CONTROL (H): HH OWN UNIVERSAL REMOTE CONTROL?: YES	Sample	14,492	8,513
	(000)	58,687	33,574
	Vertical	54%	55%
	Horizontal	100%	57%
	Index	100	102
	Base	54%	31%
UNIVERSAL REMOTE CONTROL (H): HH OWN UNIVERSAL REMOTE CONTROL?: NO	Sample	9,470	5,683
	(000)	44,493	25,309
	Vertical	41%	41%
	Horizontal	100%	57%
	Index	100	101
	Base	41%	23%
UNIVERSAL REMOTE CONTROL (H): HH OWN UNIVERSAL REMOTE CONTROL?: DON'T KNOW/NO ANSWER	Sample	1,436	784
	(000)	6,337	2,718
	Vertical	5.79%	4.41%
	Horizontal	100%	43%
	Index	100	76
	Base	5.79%	2.48%

**SIMMONS Table 5**  
**Appendix 4**

Physical Fitness			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
PHYSICAL FITNESS PROGRAMS: PHYSICAL FITNESS PROGRAM - TIMES A WEEK: FIVE OR MORE	Sample	2,658	1,456
	(000)	11,179	6,043
	Vertical	10%	9.81%
	Horizontal	100%	54%
	Index	100	96
	Base	10%	5.52%
PHYSICAL FITNESS PROGRAMS: PHYSICAL FITNESS PROGRAM - TIMES A WEEK: THREE - FOUR	Sample	6,229	3,950
	(000)	25,496	16,128
	Vertical	23%	26%
	Horizontal	100%	63%
	Index	100	112
	Base	23%	15%
PHYSICAL FITNESS PROGRAMS: PHYSICAL FITNESS PROGRAM - TIMES A WEEK: TWO	Sample	2,864	1,926
	(000)	10,845	7,021
	Vertical	9.90%	11%
	Horizontal	100%	65%
	Index	100	115
	Base	9.90%	6.41%
PHYSICAL FITNESS PROGRAMS: PHYSICAL FITNESS PROGRAM - TIMES A WEEK: ONE	Sample	1,389	987
	(000)	5,626	4,112
	Vertical	5.14%	6.68%
	Horizontal	100%	73%
	Index	100	130
	Base	5.14%	3.75%

**SIMMONS Table 5**  
**Appendix 4**

Physical Fitness			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
PHYSICAL FITNESS PROGRAMS: PHYSICAL FITNESS PROGRAM - TIMES A WEEK: NONE	Sample	219	156
	(000)	724	510
	Vertical	0.66%	0.83%
	Horizontal	100%	70%
	Index	100	125
	Base	0.66%	0.47%

SIMMONS Table 6  
Appendix 4

Newspapers			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
DAILY NEWSPAPERS: DAILY NEWSPAPERS - AVG ISSUE AUDIENCE: NEW YORK TIMES	Sample	1,093	655
	(000)	2,221	1,301
	Vertical	2.03%	2.11%
	Horizontal	100%	59%
	Index	100	104
	Base	2.03%	1.19%
DAILY NEWSPAPERS: DAILY NEWSPAPERS - AVG ISSUE AUDIENCE: BOSTON GLOBE	Sample	343	219
	(000)	468	249
	Vertical	0.43%	0.40%
	Horizontal	100%	53%
	Index	100	94
	Base	0.43%	0.23%
DAILY NEWSPAPERS: DAILY NEWSPAPERS - AVG ISSUE AUDIENCE: CHICAGO TRIBUNE	Sample	820	519
	(000)	1,016	481
	Vertical	0.93%	0.78%
	Horizontal	100%	47%
	Index	100	84
	Base	0.93%	0.44%
DAILY NEWSPAPERS: DAILY NEWSPAPERS - AVG ISSUE AUDIENCE: ATLANTA JOURNAL- CONSTITUTION	Sample	363	207
	(000)	535	253
	Vertical	0.49%	0.41%
	Horizontal	100%	47%
	Index	100	84
	Base	0.49%	0.23%

SIMMONS Table 6  
Appendix 4

Newspapers			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
DAILY NEWSPAPERS: DAILY NEWSPAPERS - AVG ISSUE AUDIENCE: LOS ANGELES TIMES	Sample	906	613
	(000)	1,470	767
	Vertical	1.34%	1.24%
	Horizontal	100%	52%
	Index	100	93
	Base	1.34%	0.70%
DAILY NEWSPAPERS: DAILY NEWSPAPERS - READ: DAILY NEWSPAPERS - READ ANY (NET)	Sample	17,132	9,288
	(000)	55,018	26,578
	Vertical	50%	43%
	Horizontal	100%	48%
	Index	100	86
	Base	50%	24%

SIMMONS Table 7  
Appendix 4

Internet			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
INTERNET USAGE AT HOME(EXCLUDING E-MAIL): INTERNET USAGE-USED/HOME LAST 7 DAYS?: YES	Sample	10,801	7,168
	(000)	46,679	32,751
	Vertical	43%	53%
	Horizontal	100%	70%
	Index	100	125
	Base	43%	30%
INTERNET USAGE AT HOME(EXCLUDING E-MAIL): INTERNET USAGE-USED/HOME LAST 7 DAYS?: NO	Sample	9,869	5,564
	(000)	42,682	21,413
	Vertical	39%	35%
	Horizontal	100%	50%
	Index	100	89
	Base	39%	20%
INTERNET USAGE AT HOME(EXCLUDING E-MAIL): INTERNET USAGE-USED/HOME LAST 7 DAYS?: DON'T KNOW/NO ANSWER	Sample	4,728	2,248
	(000)	20,156	7,438
	Vertical	18%	12%
	Horizontal	100%	37%
	Index	100	66
	Base	18%	6.79%

SIMMONS Table 8  
Appendix 4

Online Activities			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
Total Sample	Sample	25,398	14,980
	(000)	109,517	61,602
	Vertical	100%	100%
	Horizontal	100%	56%
	Index	100	100
	Base	100%	56%
ONLINE ACTIVITIES: ONLINE ACTIVITIES - USED LST 30 DAYS: E-MAIL	Sample	11,593	7,456
	(000)	50,422	34,555
	Vertical	46%	56%
	Horizontal	100%	69%
	Index	100	122
	Base	46%	32%
ONLINE ACTIVITIES: ONLINE ACTIVITIES - USED LST 30 DAYS: DOWNLOAD MUSIC FILES	Sample	2,326	2,024
	(000)	9,930	8,808
	Vertical	9.07%	14%
	Horizontal	100%	89%
	Index	100	158
	Base	9.07%	8.04%
ONLINE ACTIVITIES: ONLINE ACTIVITIES - USED LST 30 DAYS: BULLETIN/MESSAGE BOARDS	Sample	1,828	1,384
	(000)	6,954	5,338
	Vertical	6.35%	8.66%
	Horizontal	100%	77%
	Index	100	136
	Base	6.35%	4.87%
ONLINE ACTIVITIES: ONLINE ACTIVITIES - USED LST 30 DAYS: PLAY ONLINE GAMES	Sample	2,947	2,086
	(000)	13,710	10,245
	Vertical	13%	17%
	Horizontal	100%	75%
	Index	100	133
	Base	13%	9.35%

SIMMONS Table 8  
Appendix 4

Online Activities			
NCS Fall 2003 ADULTS FULL YEAR (JAN03-SEPT03)			
Copyright SMRB 2004			
Total Sample			
	elements		DEMOGRAPHICS (PERSONAL INFORMATION): AGE: 18-49
ONLINE ACTIVITIES: ONLINE ACTIVITIES - USED LST 30 DAYS: READ MAGAZINES/NEWSPAPERS	Sample	3,101	2,092
	(000)	13,773	9,748
	Vertical	13%	16%
	Horizontal	100%	71%
	Index	100	126
	Base	13%	8.90%
ONLINE ACTIVITIES: ONLINE ACTIVITIES - USED LST 30 DAYS: RESEARCH/EDUCATION	Sample	4,364	3,005
	(000)	18,888	13,805
	Vertical	17%	22%
	Horizontal	100%	73%
	Index	100	130
	Base	17%	13%
ONLINE ACTIVITIES: ONLINE ACTIVITIES - USED LST 30 DAYS: WATCHING STREAMING VIDEO	Sample	957	783
	(000)	3,832	3,180
	Vertical	3.50%	5.16%
	Horizontal	100%	83%
	Index	100	148
	Base	3.50%	2.90%



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