

**AVO SCRIPT FOR
PTV PRIME: How Americans Use Public Television in Primetime
Produced September 29, 2004**

TEXT	AVO
OPEN	<p>“I am Kathleen Cox, President and CEO of the Corporation for Public Broadcasting. I want to thank you for taking the time to watch this program. It was produced by CPB, in collaboration with our research partners at City Square Associates, for two reasons: To share some important findings from our audience research initiative and to spark a conversation about these results among the many groups and individuals who make up the public broadcasting system. During the next 45 minutes, you will hear from men and women across the United States about why when and how they watch Primetime Television and particularly, public television. The research in which these viewers and thousands like them took part was a direct outcome of last year’s analysis of Public Television’s financial situation. And it was informed by input from Station Managers, Program Producers, Programmers and our partners at PBS. I am confident that what we’ve learned from this research initiative, the largest ever undertaken by public television, can help us to focus our future programming investments more effectively. It can help us develop an approach to scheduling and promotion that will make it easier for viewers to find and enjoy us. And that can strengthen our efforts to build viewer loyalty and giving.”</p>
the consumer insight study	<p>The research effort that Kathleen mentioned began with a consumer insight study conducted in Autumn 2003. City Square Associates spoke to nearly 200 moderate-to-heavy primetime television viewers.</p> <p>Over 80 hours were spent in the field conducting in-depth interviews and focus groups. We heard from light to heavy viewers of public television in Boston, New York, and Portland; in St. Louis, Detroit, Nashville, Atlanta, and Phoenix.</p>
the aau study	<p>This qualitative research was followed by a telephone survey conducted by Knowledge Networks/SRI using a high quality national sample of adults 18+. In addition to the 1481 randomly-selected participants, 627 members of five different public television stations were also interviewed in this study.</p>
state of the art segmentation	<p>This Awareness, Attitudes, and Usage Study – AAU, for short – not only provided statistically significant data on the thoughts, feelings, and behaviors of America’s primetime TV viewers, it also provided the basis for a state-of-the art audience segmentation analysis.</p> <p>Unlike traditional segmentation approaches which impose a</p>

	preconceived set of categories on a survey sample, the approach used here—latent class modeling—helps us to see the natural groupings which occur within the total population.
Who's Watching	This segmentation analysis provides an unusual and useful perspective on just who's watching TV during primetime and the role that public television in particular plays in the viewing mix.

<p>matrix with large bubbles</p>	<p>Every adult primetime TV viewer in the United states may be thought of as occupying a space somewhere in this matrix. The matrix itself has two dimensions.</p> <p>One dimension represents the <i>viewer’s attitude toward public television</i>. In the survey, respondents were presented with a number of statements relating to public television. Those who agreed strongly to many or all of these statements fall on the high end of this spectrum; those who agreed less strongly or actually disagreed fall on the low end.</p> <p>The other dimension represents <i>the viewer’s actual usage of public television</i>. On the low end are those adults 18+ who watch virtually no public television during primetime. On the high end are those who watch four or more hours a week—which in some cases accounts for a third or more of their total primetime viewing.</p> <p>As it turns out, just over a third occupy the lower left quadrant—with little natural affinity for public television and—as expected—little viewing. Another third occupy the middle territory—ranging from those who more closely resemble the non-viewers to those who show an interest in watching more. And just a little less than third occupy the upper right quadrant. These may be thought of as public television’s core audience.</p>
<p>blue bubbles (highlight C&U)</p>	<p>If we look more closely at the lower left quadrant, we see two somewhat distinct segments. Each segment has been given a name which captures the family resemblance of the people who belong to it. The first word in each name describes these viewers’ <i>overall approach to primetime television</i>. In the case of the largest single segment—the Conventional and Uninterested—the word “Conventional” reminds us that these viewers tend to be attracted to the programming typically produced by commercial broadcast and cable services who have the target audience of their sponsors in mind .</p> <p>The second word in each name describes the viewers’ approach <i>to public television specifically</i>. In this case, the word “Uninterested” captures the extent to which they have rejected public television.</p>

	<p>Asked by the focus group moderator whether she would expect to find a favorite program on her local PBS station, a young New York woman indicates just how far public television is from her consideration.</p> <p>Moderator: “Could a show like that as easily be over here on PBS or does this feel to you like it’s very far off?”</p> <p>Woman: “It could easily be over there but I would be more likely to turn to the channel and find it on Bravo...this (PBS) is like really a desperate day. I don’t know, I guess it’s like there’s 90 something channels.”</p>
<p>blue bubbles (highlight L&U)</p>	<p>The other segment in this quadrant is named “Laid-back and Unconcerned.” These primetime viewers—many of whom name “dozing” as one of their favorite primetime activities—gravitate only to the kind of television which does not require a great deal of attention or engagement. They don’t actively reject public television, but nothing which is of interest <i>to them</i>—recent movies, sports, and sitcoms—can be found there, so they don’t watch.</p>
<p>orange bubbles (highlight D&D)</p>	<p>The situation is totally different in the upper right hand corner of the matrix. This space is occupied by three different types of primetime viewer. While all of these people watch a relatively large amount of public television, the group designated “Discerning and Dedicated” stand out for their knowledgeable and selective approach to television overall. They know what they like, and they know exactly when it’s on.</p> <p>Woman: “There are programs that I am devoted to. So I know that ‘Antiques Roadshow’ is on at 8 o’clock on Mondays, unless Thirteen is having drive. I know that ‘NYPD BLUE’ is on 10 o’clock on Tuesdays. I am not looking for the channel, I am looking for the program and I know where I am going to find my programs.”</p> <p>Man: “To see some creativity, like for example CSI...okay...I think it’s creative. I think it’s a little bit different. I think the scripts are pretty good. I think... I - not that I like the gore stuff but I think it’s a creative way of drawing the audience in. I like the fact that it’s not just a set formula after a while a show like ‘Law and Order’ becomes a set formula and you can figure it out unlike ‘Mystery’ on channel Thirteen...I probably –okay, I probably watch more PBS than any other network.”</p>
<p>orange bubbles (highlight D&D)</p>	<p>What makes them unique among core viewers is the fact that so many of them are members of their local PBS station. Membership is an absolute priority for them.</p>

	<p>Woman: “I am very community oriented. And I give, actually I give more to them than I do to any other charities. I just got in the habit of doing it some years ago, so I haven’t really been able to increase my level now that I am retired but I would not ever think of –it would not be something that I would eliminate in the way of ‘My financial situation has changed right now so I’ll blow off Thirteen’ - I don’t think so!”</p>
<p>orange bubbles (highlight M&E)</p>	<p>Another group in this part of the national television audience is a cluster of viewers whose use of television during primetime is decidedly “Measured.” They watch less primetime television than almost anyone and yet are public television’s heaviest viewers.</p> <p>And most of them are by choice in households with broadcast-only television reception. This Portland, Oregon, viewer got cable only because it came with his broadband service.</p> <p>Man: “We just got cable. Before we just had an antenna cause I really, you know, I really didn’t want to have you know HBO and all those things. If I want to see a movie, you know, I’ll rent it and I watch a lot of Public television and that’s, you know, and then there’s a few shows here and there so that was fine, the reception wasn’t very good but we have a cable modem and so they called up and they’re like, ‘you know the price went up’ and they’re saying I can get basic cable and it would be no extra cost and I was like well you know if it’s not going to cost me anymore I might as well get better reception...I mean I actually go to the library and, you know, go through the videos, the fiction video section and I mean what I do, I will admit that I’m seeing – there’s all these things stacked up there and if it has ‘American Experience’ or ‘Frontline’ or you know, one of these things like I’ll pull it out to see what it is. You know, a lot of the other ones, you know I don’t look at every, single video but that will make me at least, pull it out and see you know, ‘Well what’s this?’... Part of the experience I know I’ve enjoyed the majority of their shows you know and so if I see a video in the library it’s like I’ll be like, ‘That’s probably very good because it’s ‘American Experience’ or ‘Oh yeah, this looks great’ or ‘Nah, that’s boring’ ...But I want to make it, now, a pattern of you know we’re going to continue to be members. Just because I do watch, it’s like the most important channel on television to me so I should be, you know, like paying my share.”</p>

<p>orange bubbles (highlight M&E)</p>	<p>And the PBS brand is so strong for him that it has become a guide for choosing videos when he goes to the library.</p> <p>What’s interesting is that many of these Measured viewers—while clearly <i>Engaged</i> to public television—haven’t yet “tied the knot” and become members.</p> <p>It’s also worth noting that this segment has no demographic skew—members of every ethnic, income, and educational group are equally present in this unusual segment.</p>
<p>orange bubbles (highlight E&O)</p>	<p>Quite different from the Measured and Engaged are the “Enthusiastic and Open”—the third largest segment within the total US primetime audience. They <i>love</i> television—all <i>kinds</i> of television—and it shows when they talk about it.</p> <p>Woman: “Sometimes I want to be educated, I watch the ‘NewsHour’ or History Channel or Discovery. Sometimes I want to be scared, I watch Sci-Fi Channel. Sometimes I want to admire the artwork, I’ll watch the cartoon network or and ah sometimes I want to laugh and I’ll watch ‘The Simpsons’ or a sit-com.”</p>
<p>orange bubbles (highlight E&O)</p>	<p>For them public television forms an important part of the viewing mix. And this is a good thing, because of all US TV viewers, no group is more loyal to their favorites than the “Enthusiastic and Open”—who will watch every episode of every series they like, and tape them to make sure they don’t miss a minute.</p> <p>Woman: “I watched ‘The Elegant Universe’ it was brilliant!</p> <p>Moderator: “Was it in your cards?”</p> <p>Woman: “Yes, It was very good. It was very good. They had it on several times actually.”</p> <p>Woman #2: “Which one was that?”</p> <p>Woman: “The Elegant Universe. It talked about the string theory, the big bang, black holes...we’re supposed to be colliding with Andromeda in a few million years and ah string theory – I said that already so, yeah yeah I watched it.”</p>
<p>middle section (highlight D&U)</p>	<p>There are, of course, other viewers who like television well enough, but have too much going on in their lives to savor it the way the Enthusiastic and Open do.</p> <p>These viewers, which include a large number of women with young children at home, are “Distracted” and “Unavailable” for much of</p>

	<p>what public television has to offer. They appreciate public television in theory—even turn it on for their children during the day—but at night they have trouble getting into it.</p> <p>Woman: “It’s not, it’s not my type of mindless TV...I don’t want to have to figure out the plot necessarily, you know what I mean? I don’t want to have to necessarily have to deal with translating dialogues and things along that line. I just want to sit there and kind of, watch the TV, you know what I mean? I don’t know I guess it depends on the mood I’m in.</p> <p>Moderator: “Ha! Okay. What’s a ‘NOVA’ mood? Do you ever watch? What’s the mood?”</p> <p>Woman: “Um, I don’t know maybe I can’t tolerate it. Um you know what I mean? It’s just the right time, the right setting. You know if there’s nothing else really going on and you know, okay you got me.”</p> <p>Woman: “Mine just makes me look like some kind of mad woman who never gets to never gets to sit down.”</p> <p>Moderator: “What in particular?”</p> <p>Woman: “Cause I, I have two little kids who are um five and eight and so the eight year old is in the third grade and she has a lot of homework to do and so that takes up a lot of our time between supper and then our two older kids are fourteen and sixteen and they kind of take up – I mean they can take care of themselves up through supper time with that, but then you have to catch up with them after supper so, so I don’t really get to sit down like nine o’clock.”</p>
<p>middle section (highlight passive and complacent)</p>	<p>Among the other viewers in this middle ground who have been designated as “Passive”—to suggest their lack of enthusiasm for much of what’s on TV—and “Complacent” to suggest an inability to engage many of public television’s signature series. This group includes a significant number of older viewers. They are more likely to warm to a pledge program than to an episode of NOVA or Masterpiece Theater.</p> <p>Woman: “I am not enthralled with a lot of the period dramas, you know the, ah the dramas that are things like ‘Pride and Prejudice’ that era the novel manners. I find that they are quite irrelevant in today’s world...Workshops and seminars like Wayne Dyer...things that they repeat – sometimes Deepak Chopra; other people that they often repeat during the, the drive week. These are the best shows, of course, they know that. That’s why they repeat them.”</p>

middle section (highlight I&I)	<p>Of all the viewers who occupy this middle ground none is more intriguing—or promising—than the cluster designated by the bright color yellow. They’ve been named “Innovating” because their homes are filled with television technology—from digital cable, with its Interactive Program Guides, to TIVO and HDTV.</p> <p>Man: “I’ve got the um –that TV In card on my computer. I do a lot of just web stuff at night. Whether you, know I keep a log and do some, maintain some websites so I have web development at night a good bit and I’ll have a little TV screen and I can always kind of have it as the ‘always in front’ window and just kind of have it in the corner of my computer. It’s just kind of there, especially if there is something interesting.”</p> <p>Woman: “Now we have um, a high definition TV...cause now you have the picture in picture so you can watch the TV and then we have the guide so you can stay watching your show and flip through the guide to see.”</p>
middle section (highlight I&I)	<p>Although they don’t watch nearly as much public television during primetime as their counterparts in the upper right hand corner of the matrix, they show a strong attitudinal affinity to public television. And what they do watch on PBS they like very much.</p> <p>Man: “Mystery recently did a book by Tony Hillerman and I particularly like his stuff. If they’re doing work that I am interested in I will watch it.”</p>
middle section (highlight I&I)	<p>There are probably two factors preventing the “Innovating and Inclined” from watching more. Not only do they have more technology-enabled viewing options than just about anyone else, their homes are often very busy. Few get a chance to watch any television at all until later at night.</p> <p>Woman: “If I want to watch a movie or a show that was on HBO before and I didn’t catch it I can actually go back and see it, it’s like On Demand ...and we may sit down and watch a movie together or concerts cause a lot of concerts are on so for the most part you know so nine o’clock we’re probably together probably between nine, ten and eleven chances are we’re together watching TV.</p>
Why they Watch Public Television	<p>When American adults <i>do</i> watch public television during primetime, the research suggests that there are certain principles guiding them.</p>
principles	<p>These principles can be discerned in a consistent pattern of <i>thoughts, feelings, and behaviors</i> that we observed in the participants over and over again. This pattern is so clear and compelling that it can serve as a reliable guide in the development</p>

	of a successful primetime program strategy.
foundational principle	<p>As it turns out, there are <i>ten</i> such principles. And, because these principles aren't just a random set of ideas, but integrally related to each other, it's helpful to think of them as elements of a great public building—spacious, beautiful, and inviting.</p> <p>This building has a <i>foundation</i>. We'll call it Trust. Those who use public television see it as dramatically different from commercial television—different in ways that matter deeply to them.</p> <p>Man: “And I tend to take that more seriously than I take people on Network TV.”</p> <p>Moderator: “Why?”</p> <p>Man: “Well because I don't think they are chasing after the almighty dollar.”</p> <p>Man: “I like Jim Lehrer...he's a pretty decent guy and that's important if I'm going to watch a program.”</p> <p>Moderator: “But how do you know he's a decent guy?”</p> <p>Man: “He appears that way. He appears that way. He seems pretty legit.”</p> <p>Man #2: “I think they present him as conservative. He appears to be wise. He dresses age appropriate. You don't, you feel you can trust him by the way he is presented.”</p> <p>Man: “I think there is a four letter word, '<i>SPIN</i>' that is lacking in 'Frontline'...you can take factual information, both 'Hannity and Combs' have staff that do a lot of investigating and they bring facts but they bring it with a spin toward their bent (slant). I am a little more trusting of the information on Frontline.”</p>

<p>overarching principle</p>	<p>The building has a <i>pediment</i>—a prominent and overarching architectural feature by which everyone knows it. We’ll call this Quality. Regardless of the genre, public television, they believe, features the <i>best</i> that is available on television. Viewers recognize this quality in everything from the writing and acting to the production and the thoughtfulness of the presentation.</p> <p>Woman #1: “NOVA has a lot of sound.”</p> <p>Woman #2: “It has sound.”</p> <p>Woman #3: “It’s a mature sound though. I guess it’s not –it’s related sound it all is one –it’s all flows together. It’s a very well packaged show.”</p> <p>Man: “But it’s also quality, it’s also well done.”</p> <p>Man #2: There was a PBS – it might have been an American Experience about the history of the World Trade Center, New York. It came on a couple of months ago. The Evolution of how it came to be. What the political power structure was. Every other treatment of the World Trade Center was - I don’t want to say it paled by comparison, but it just was by comparison.”</p> <p>Man: “I think what you see is almost like going to the movies or going to a play. I think the acting is so much more grounded. It’s not so much sensational as if you are seeing a movie versus that. And I think the story line is held more closer to the finishing of it than just figuring it out all the way through. It’s just a better, a better production.”</p> <p>Man: “It seems much more documentary like. Like Jacques Cousteau. It’s...the colors seem bolder and the face. It’s more the subject matter, it’s like right there in your face. And like everything else, like the octopus would just be center stage. You know it’s about it because of the way it’s pictured.”</p> <p>Man #2: “I completely agree I think one of the things I like best about it is just the stock of film that they use. It’s just so colorful and very realistic looking. It’s kind of like you can (touch it). The stock of film is great. The stock of film and sound is great. It’s –they’re not over-killing you with real technical, technical facts you know? It’s kind of more, low key and you can take all of it in.”</p> <p>Man: “Because I think it’s quality television. There’s no question about it. I truly believe it’s quality television.”</p> <p>Moderator: “What makes it quality television?”</p> <p>Man: “They take the time to not just throw something together. They make you think. I think the shows that I’ve watched, I tell my kids everyday in class, you know think, you know you’re an intelligent human being...we don’t just accept what other people say.”</p>
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<p>supporting principles (highlight intelligence)</p>	<p>This pediment of quality is supported by five <i>pillars</i>—specific program attributes that viewers associate especially with public television. While one or another of these characteristics may be more relevant to one genre than to another, none of them is optional or dispensable.</p> <p>Take “Intelligence” for example. People aren’t always turning on primetime television because they want to think. But when they watch <i>public</i> television, they want it to be smart and to respect their intelligence.</p> <p>Man: “If you watch Channel 8 it tends to focus on those issues and let you make up your own mind. You feel like you are being presented the story with out any bias and allowed to make your own decision so it gives you credit for having some intelligence.”</p> <p>Man: “A certain expertise, a certain scholarship that might be ...you know sometimes like The History Channel or Discovery Channel, like I said, you know their like shows that are like a little rough, like rough edges and you can see them or they’re like very vibrant but they say very little and there needs to be a balance of visuals and content.”</p> <p>Woman: “It’s very scientific. It’s just like taking a college course practically, I mean because it’s, they don’t play games with you. They give you the facts and that’s it.”</p>
<p>intelligence</p>	<p>Speaking of one local public television personality, a Boston respondent talked about how public television prizes <i>intelligence</i> over a commercially-viable image.</p> <p>Man: “Always (she) takes the underdog’s part and presses people you know I mean I know she’s not in the lead on a New York lead...Kind of like Barbara Walter’s and all that flim flam stuff.”</p> <p>Man #2: “She blows Barbara Walters out of the water. I think. I mean Barbara Walters just happens to be, maybe commercially successful but there’s no comparison, I’m like, Emily Rooney is eminently more intelligent, I think she asks more pointed questions. She’s not looking for the big, you know, again the big headline.”</p>
<p>balance</p>	<p>They value the “Balance” they find in public television and consider a welcome relief from the sensationalism and spin they find elsewhere.</p> <p>Man: “Well I think ‘20/20’ and those shows are geared, I think, toward sensationalism...they only pull out the points of view that people are like, it’s like shock value.”</p>

balance	<p>The impression of Balance they find in programs like the NewsHour with Jim Lehrer, for example, or Frontline, comes from the way these shows work hard to look at issues from multiple viewpoints.</p> <p>Moderator: “What does a ‘Frontline’ do or not do that makes it different?”</p> <p>Man: “Pretty much a balanced, full story, they’re not looking for sensationalism.”</p> <p>Man: “I would say it’s trying, an attempt to get at the truth about what is happening and ‘The NewsHour’ they’ll give you several, different points of view you’re hearing from both sides on a certain issue and not just one side. That’s why I think you have to get under the basic facts before you know what’s going on.”</p> <p>Woman: “I do feel like most of the times when I watch ‘Frontline’ I feel like they have made the effort to give both sides that it’s not a one-sided presentation, ‘Let me tell you the way it is.’ But they allow the correspondents to talk to a variety of different people so you are allowed to make your own opinions and that’s real important to me.”</p>
balance	<p>In Texas—during a focus group which was part of a recent CPB-sponsored project on local services—one viewer spoke of how much she appreciated the way her local PBS station balances out the rest of what’s found on television.</p> <p>Woman: “And it is local information that provides the balance. There are things that happen nation-wide, there are political issues that happen nation-wide that there are very strong feelings about here. We come from an agricultural community, we have a very conservative community here so the local programming that you are going to get sometimes is very conservative, you know, very agriculturally-based things like that and it goes to enforce what the people in this community believe in and while other things are happening in other parts you know, you kind of have that little thing that you can go back to going, ‘Yes, the people in my community, we still believe this way.’”</p>
uniqueness	<p>Public television is also characterized by “Uniqueness.” This uniqueness is manifest in local programming—a kind of programming that many viewers feel <i>commercial</i> local television has abandoned.</p> <p>Man: “I’d say it’s important now thinking about it because ‘This Week in Northern California’ is excellent, really.” And if Channel 9 didn’t do it, then it wouldn’t be there. I guess there’d be a void.”</p>

	<p>Woman: “There’s just a unique stamp. You know each show is directed and produced in its own way and there are certain shows that if viewers were to turn on and just see a scene without hearing anything you almost know what show it is.”</p>
<p>uniqueness</p>	<p>“Uniqueness” also refers to the fact that there are certain marginalized groups and certain kinds of marginalized information which only public television—because it doesn’t have to satisfy sponsors—will cover.</p> <p>Man: “I like the black perspective that comes into it, you know there are very few shows that have a real black perspective in Boston, I mean we all know this. So I like that a lot.”</p> <p>Moderator: “Who watches ‘Newshour’? Tell me why you are watching?”</p> <p>Woman: “They focus on world events and they have political figures that discuss the current situation in Iraq for instance or the um, they covered the fire in California, when President Bush went there. They talked about the SARS and the AIDS viruses that was going around. And the political upheaval in Liberia....and I find it very insightful.”</p>
<p>engagement</p>	<p>As the audience segmentation analysis made clear, public television is not the first choice of viewers looking to kick-back and zone-out. It is television for active minds. And those who watch it find it fully “Engaging.”</p> <p>Moderator: “Why ‘NOVA’?”</p> <p>Man: “It’s educational for one thing and it draws your interest into the subject. I don’t watch all of the programs but it draws your interest in the subject and keeps you, throughout the whole program, interested that you sit and watch...but it has enough interest to keep you through the program. Once you have it from the beginning, you’re usually going to watch it to the end, rather than cut out half way through.”</p> <p>Woman #1: “It’s like our channel. It’s our channel.”</p> <p>Woman #2: “Right, we own it.”</p> <p>Woman #3: “So it’s that, I like that feeling versus you’re just watching TV and it’s very passive it’s, you know, it’s happening to you and you’re watching it and you’re detached.”</p> <p>Woman: “I specifically remember watching it, way back when I was like in eight grade. I got my science project idea, it was on global warming. They sent out the transcript to me and everything, I mean they were very, I mean channel 2’s a very ‘communicable’ station. I mean they help out. They’re about community education.”</p>

engagement	<p>So engaged are they by what they hear and see on their local public television station that they're sometimes motivated to act.</p> <p>Woman: "I always go to 9 first, after the 4 and that is because it's local. Now that we're having this discussion, I realize that. When I'm doing it automatically I don't think about it but now I realize that then I turn it on and there's some, you know, minister like what his name? The church downtown here that does so much – Cecil Williams. He might be on discussing his church and showing all the things they're doing and by gum, I'm down there volunteering in a couple days, it's because it's in my neighborhood."</p>
variety	<p>The fifth pillar is "Variety." Those who love public television have rich and varied interests and like to see the full range of those interests reflected in the wide selection of genres represented on PBS during primetime. In many ways, they think of their public television station as the "anti-niche" channel—the place where the best of everything, from history and documentaries, to science and drama, can be found.</p> <p>Woman: "There's just such range of different things that they show."</p> <p>Man: "I like the variety. There's so many different things."</p> <p>Man #2: "You never know, you never know what you're going to see."</p> <p>Woman: "Channel 8 has always been important to the family because it's public TV and there's a variety of shows on there."</p>
illuminating – consistent	<p>But if this great public building is to be found, entered, and enjoyed—particularly at night!—it needs to be <i>illuminated</i>. This is not always the case, as we learned from viewers that they don't always find the schedule of programs on public television to be "Consistent." Even those who were able to name and describe public television favorites have trouble saying where and when these programs air.</p> <p>Moderator: "When is 'Frontline' on?"</p> <p>Woman: "They come on periodically."</p> <p>Moderator: "So it's not on, on a regular schedule."</p> <p>Woman: Shakes her head, "no"</p> <p>Moderator: What about Lehrer, the 'NewsHour' on when is that on? Do you have a sense of that?"</p> <p>Woman: "I want to say it's on at Seven (p.m.)"</p>

	<p>Man: “I catch it on Saturday afternoons.”</p> <p>Man #2: “I catch it late at night.”</p> <p>Man #3: “Isn’t it one of those shows that kind of on here and there all the time?”</p> <p>Man #4: “right. It’s on Mondays at 8 (p.m.)”</p> <p>Moderator: “What time is ‘NOVA’ on?”</p> <p>Man: “It’s either 8 or 9 o’clock. Yeah, I am pretty sure.”</p> <p>Moderator: “So, how do you find it? Tell me, I mean what day of the week? Do we know?”</p> <p>Man: “Let me go home and get my [W]GBH guide.”</p> <p>Man #2: “That’s something, it’s a catcher. That’s something I’ll catch.”</p> <p>Man #3: “Yeah it is, its occurring to me that maybe we’re tripping over that question so much is that PBS repeats its programs over such a broad spectrum of time.”</p> <p>Moderator: “You had mentioned that before.”</p> <p>Man #3: “We’re not keyed in. I mean I know [The] ‘West Wing’ comes on at 9 p.m. Eastern time on NBC, I know it’s on Wednesdays but I couldn’t tell you [PBS’] scheduling.”</p>
visible	<p>They also observe that public television isn’t quite so “Visible” as what airs on commercial television. Public television program promotion doesn’t seem to reach many of them.</p> <p>Man: “It’s very unclear when their shows are on. They’re, they’re like that ‘American Experience’ I would, I would probably make time to watch that no matter what was on if they were talking about the bunions of people’s feet and their daily activities I might sit down and watch it because it’s a good show, but I have no idea when it’s on and I don’t have a TV guide, I don’t get the newspaper so I have no idea when things are going to come on.”</p> <p>Man: “They need to advertise more because there are a lot of good shows but I never seem to catch them.”</p> <p>Woman: “I just think NBC has a very, they have good marketing. They have a very cocky attitude. I mean ‘Must See TV’ it’s like, okay...I guess I have to see it and I do. For PBS, I put ‘We’re better than you thought we were...bless their hearts, I mean I think they are a great station it’s just that they don’t captivate people somehow. Maybe it’s because they certainly don’t have the same kind of marketing budget. I mean hence, why the fund raisers. They could certainly improve their line-up, but certainly that they could probably better promote what they have.”</p>
approachable	<p>And viewers—even those who praise public television for its quality and intelligence—make it clear that it’s not always easy to shoe-horn into their full and busy lives. They need for it to be more</p>

“Approachable.” And even older viewers with more discretionary time say they have trouble making the commitment to long programs, or multi-part limited series.

Woman: “I have one problem. I can only sit in front of the television so long. The other night I think we were watching, we watched the ‘NewsHour’ and then there was something at 7 o’clock, what was that? Anyway, by 9:30 I was getting pretty restless. It was something I wanted to see but I couldn’t wait for the thing to be done because I couldn’t watch it much longer. And it was over about then I can’t remember what it was – I have a limit on my time to sit down and watch.”

Man: “Sometimes they’re too long for us.”

Moderator: “Are they?”

Man: “Yeah. Yeah, sometimes we’ll get sleepy.”

Woman: “Many years ago, when they did ‘The First Churchills’. I watched that thing religiously but it went on like for 18 weeks or something and I don’t mind something that you have to watch a couple of weeks you know, consecutively.”

Moderator: “So eight weeks is too much of a commitment?”

Woman: “Eight consecutive Sunday evenings or whatever evening it was on yeah. Yeah. And you miss part of the story. That kind of story doesn’t make me happy. I don’t like night time Soaps. It’s like you’ve got, you’re obligated to watch every episode.”

Woman: “I think the reason why I don’t watch it at the present time is because it takes too much of a commitment because it’s in installments, you know? If I start watching it that means I am going to have to watch for like the next four weeks and, you know, I just can’t make that kind of commitment.”

Strategic Considerations	<p>From the start, this research was intended to create <i>working</i> knowledge—not just a report to be left on a shelf, but <i>insight</i> that could lead to <i>action</i>: Concrete, specific steps that can be done to increase the number of people sampling public television and increasing the frequency with which core viewers tune in to their local public television station.</p>
first bullet	<p>The first of these strategic considerations—supported by the research and recognized by key stakeholders brought into the process by CPB—is to <i>secure the core audience</i>.</p> <p>A successful strategy begins by strengthening the brand-defining series—shows like Masterpiece Theater, Frontline, NOVA, Antiques Roadshow, our nature programming, and NewsHour—which account for most of the viewing done by public television’s most avid and loyal viewers.</p> <p>Drama plays a special role in this strategic consideration. This is a favorite genre of the member-rich Discerning and Dedicated segment. Restoring and maintaining high quality drama like Masterpiece Theater and Mystery will stem erosion and build loyalty in this very important core group.</p>
second bullet	<p>The second strategic consideration is to <i>focus on prime targets of opportunity</i>—especially the large group of viewers who are attitudinally inclined toward public television already, but not watching as much as they’d like: the Innovating and Inclined.</p> <p>One way of doing this is by investing in science and nature in general and NOVA specifically. Science and nature is the favorite genre of the Innovating and Inclined. They like to visit museums and zoos. Any investment made in this genre could pay off richly in terms of increased frequency in this promising and influential segment.</p> <p>A more strategic approach to scheduling and promotion—one which takes into account this group’s technological orientation—could <i>also</i> be part of the picture.</p>

third bullet	<p>Finally, the evidence made it clear that a number of barriers keep people from watching—or cause them to watch less often than they otherwise might. An unpredictable schedule, unwieldy formats, program length, and promotion are all factors.</p> <p>Now that there is a state-of-the-art audience segmentation which makes it possible to match program content with potential audience segments, public television should be able to <i>commission, produce, schedule, and promote content in a way that will make it more accessible to each of its target audience segments.</i></p>
Close	<p>Thanks again for watching. In the weeks and months ahead, our implementation of these important strategic considerations will begin to take shape. I know that with your wisdom, experience and dedication we can increase service to our communities stem the erosion in our audiences, strengthen the system financially and continue to provide the best television on television. We have heard from woman and men of different ages, regions, races and ways of life who have come to rely on their local PBS station for programming of singular quality and value a successful primetime program strategy begins with them -the public in ‘public television’.</p>