

Interactive Marketing Strategies in Television Networks:
Incorporating Satellite Media Tours in Twitter

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By

Kathleen Maloney

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ABSTRACT

The following study investigates how to design and implement an effective interactive marketing strategy for the television industry. The study also explores how satellite media tours and social media, specifically Twitter, can be used together in an interactive marketing plan. As new technology is continuously being developed and target audiences are increasingly demanding instantaneous interactive content, it is pertinent to understand how to successfully use these tools in a marketing plan to engage audiences. According to Nick Abramovich, the Chief Executive Officer of Synaptic Digital, a multichannel digital media creation and distribution platform (Inc Magazine, 2011), “brands are realizing that their customers want less of a monologue and more of a conversation, and expect to be engaged wherever they are, whether it's watching TV, surfing the web, interacting on social channels or in a media mix” (p. 1). Therefore, it is now critical more than ever for television networks to supply viewers with the interactive content that they are craving.

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Chapter 1

Introduction

Statement of the Problem

This study focuses on the ever-growing importance of interactive content for marketing purposes in the television industry and how video technology and social media can be used to create innovative marketing strategies. With demographics growing increasingly interested in interactive content, television networks must adapt and develop engaging marketing plans to succeed in this competitive industry. “Brands are realizing that their customers want less of a monologue and more of a conversation, and expect to be engaged wherever they are, whether it’s watching TV, surfing the web, interacting on social channels or in a media mix” (Inc Magazine, 2011, p. 1).

As the need for interactivity in a marketing strategy grows, television networks are turning to a variety of video outlets and social media channels to produce original and engaging content. Satellite media tours can be implemented in Twitter to create interactive content as a marketing tool in the television industry.

Background of the Problem

The need for interactivity in marketing strategies has been building since 2007. According to Millenium president Barb Pierce (Linda, 2007), “changing demographics, the evolution of the on-line media world and 24/7 mass media is transforming business and the marketing communications world along with the public relations, advertising and marketing firms that support them” (p. 102). Further, when social media grew in popularity in 2009, marketing experts began recognizing the change in demographics’ expectations. Generation Y,

which consists of individuals born in the 1990s, has grown up with "...technological advances and a consumer mentality that demands instant access to information..." (Zaleon, 2009, p. 1). This growing trend has forced marketers to adapt and add interactivity into their content to capture the audience's attention.

According to Williams and Page (2011), "content is king for this generation, moving content from platform to platform with no restrictions is a must" (p. 10). Furthermore, Nick Abramovich, the Chief Executive Officer of Synaptic Digital (Inc Magazine, 2011) concluded, "video is the common denominator. It is the most engaging and flexible format for brands to tell their story and connect with their audiences across any channel" (p. 1). Therefore, by integrating social media with video opportunities such as satellite media tours, marketers within the television industry can create innovative and interactive content that engages viewers and encourages them to watch their shows.

Purpose of the Study

As society continues to become more dependent on technology and expect instantaneous information through an interactive medium, marketers must be able to adapt and provide their target audiences with engaging content. The evolution of new technology can either be detrimental or beneficial to companies, like major television networks, depending on how they use the tools. Unless marketers develop creative means of utilizing the latest technology to their advantage, they will lose their audience to the more engaging content provided by other companies.

By studying the importance of interactive marketing strategies, professionals in the television industry can develop and implement innovative methods of reaching and connecting

with their target audiences. Therefore, creating interactive content in marketing strategies allows television networks to keep the audience engaged, thus ensuring success in the competitive field of entertainment.

Setting for the Study

This study will be completed as a Senior Project with the use of data collection and analysis at California Polytechnic State University in San Luis Obispo, California. The researcher will conduct interviews among four experts in the field of marketing in the television industry. All four interviewees will be asked the same set of questions and probes, to ensure consistency when carrying out the study. The questions will address any gaps found in the literature with the goal of gaining a better understanding of interactive marketing the television industry.

Research Questions

The following questions were created after researching the data already collected on the topic of interactive marketing in the television industry. The purpose of raising the following questions is to fill any gaps in the literature that already exists and to address any unanswered concerns regarding the development of interactive marketing strategies within the television industry.

1. What constitutes interactive content?
2. Why is interactive content important when reaching target audiences?
3. What ways can satellite media tours generate interactive content on Twitter?
4. Who would be using interactive content?

5. When should interactive content be used?
6. How effective is interactive content in marketing strategies?

Definition of Terms

The following terms are defined to clarify any vocabulary used throughout the study and to help the reader gain a better understanding of the topic addressed.

Brand: a name, term, sign, symbol, or design or combination of them intended to identify the goods or services and differentiate them from competitors (Kahle & Kim, 2006, p. 4).

Generation Y: the digital generation that has grown up with technologies such as smart phones, instant messaging, blogging, wikis, Facebook, Twitter, Second Life, Flickr and YouTube (Proulx, 2009, p. 1).

Interactive Content: characterized by three factors: it is (a) multiway (it involves two or more actors), (b) immediate (responses occur within seconds), and (c) contingent (response of one actor follows directly and logically from the action of another) (Stewart & Pavlou, 2002, p. 5).

Interactive Marketing Theory: suggests that satisfaction and positive outcomes are directly associated with the extent of customer interaction (File & Mack, 1995, p. 1).

Interpersonal Interactivity: interactive through exchange of messages between an organization and individual, and by referencing others' messages (Burton & Soboleva, 2011, p. 3).

Machine Interactivity: allows the user to access more information... for example through the use of embedded hyperlinks, which allow a tweet receiver to access extra information by clicking on links embedded within tweets (Burton & Soboleva, 2011, p. 5).

Satellite Media Tour: allow spokespeople to set the stage for discussion, then conduct interviews with broadcasters across the nation or around the world (Greenberg, 1994, p. 3).

Social Brand: any company, product, or individual that uses social technologies to communicate with social customers, their partners and constituencies, or the general public (Brito, 2011, p. 1).

Social TV: integration of Twitter and other social media sites into marketing strategies in the television industry... prompts TV networks to connect their content to Twitter, Facebook, MySpace and various widgets that will be packaged with a new breed of TV sets (Steinberg, 2009, p. 1).

Zeebox: Zeebox's core functions are two-fold - it imports a person's social network graph, synchronising their social network activity with their TV experiences in real time. It will also map the context of what's on TV in real time so as to align digital content with the TV experience (Davies, 2011, p. 1).

Organization of Study

Chapter 1 includes a background of the problem, the purpose the study, and a definition of terms. Chapter 2 will acknowledge the research already conducted on the topic of interactive marketing in the television industry and how satellite media tours and social media outlets have been used as marketing tools. Chapter 3 then focuses on the methodology of the study. In Chapter 4, the interview responses of the experts in the field of interactive marketing will be

reviewed and compared to findings in the literature review. Chapter 5 will conclude the Senior Project with a summary of the study and recommendations for future professionals to study for the development of interactive marketing plans utilizing the latest technology and social media tools.

Chapter 2

Literature Review

The review of literature focuses on the emphasis of interactive content as a vital tool in new age media marketing in the television industry.

Types of Interactive Content

David W. Stewart and Paul A. Pavlou from the University of Southern California clarify what defines content as “interactive.” Stewart and Pavlou (2002) assert that “interactive communication is characterized by three factors: it is (a) multiway (it involves two or more actors), (b) immediate (responses occur within seconds), and (c) contingent (response of one actor follows directly and logically from the action of another)” (p. 5). Satellite media tours and social media outlets, such as Twitter and Facebook, both satisfy these criteria for interactive content.

According to Keith Elliot Greenberg (1994), satellite media tours “allow spokespeople to set the stage for discussion, then conduct interviews with broadcasters across the nation or around the world” (p. 3). Elyse Rabinowitz (Greenberg, 1994), the director of sales for NTV International Corp in New York City, notes, “Satellite media tours have become the hottest public relations tool for companies whose objective is to get their timely message out to national and local audiences with a minimum amount of expense and travel” (p. 3).

While satellite media tours have been utilized as a public relations tool since the 1990s, companies are still turning to them, along with other mediums, to create interactive content today. Nick Abramovich, the Chief Executive Officer of Synaptic Digital, a multichannel digital media creation and distribution platform (Inc Magazine, 2011), realizes that “video is the

common denominator. It is the most engaging and flexible format for brands to tell their story and connect with their audiences across any channel” (p. 1). In 1995 Jodi Katzman predicted in a *Public Relations Journal* (1995) “digital video will be a factor in video communications of the future” (p. 5). Furthermore, George Glazer, the Senior Vice President of Hill and Knowlton's worldwide broadcast & satellite services (Katzman, 1995), explains that satellite media tours are “cheaper and [allow] more conditional access and subscriber management. The technology allows you to better target transmissions you put out” (p. 5).

Companies are also turning to social media as an interactive tool in marketing, especially in the entertainment industry. According to Meg Carter of *New Media Age* (2009), “Using social networks to promote TV programs through character profile pages and shareable clips is fast becoming established practice” (p. 1). Shiv Singh, the social media lead at Publicis Groupe’s Razorfish (Morissey, 2010), also believes that marketing and branding is changing rapidly. He asserts that brands are evolving into social brands (p. 6).

More specifically, Twitter is now used frequently as a marketing tool in the television industry. Maria Elena Fernandez of the *Los Angeles Times* (2009) says:

As in many other sectors of American society, Twitter has become all the rage in the television industry, with networks and studios using the snappy, direct communication with viewers to promote shows, while writers and actors tweet their hearts out on sound stages from Los Angeles to New York. (p. 1)

According to Brian Morrison of *Brandweek* (2009), “Twitter has become a shortcut to getting consumer attention” (p. 6). Joel Lunenfeld, Twitter's vice president for brand strategy (Vega, 2012), explains one method that television networks use Twitter to engage viewers. Lunenfeld says, “More television networks were considering using the platform to introduce

content before it runs on television” (p. 1). Essentially, Alan Cohen, the chief executive of OMD, the media planning and buying agency that is a unit of the Omnicom Media Group (Vega, 2012), says, “Now people need a little push to know what to watch because there's so much television” (p. 1).

The integration of Twitter and other social media sites into marketing strategies in the television industry has prompted the development of the term, “social TV.” According to John Moore, the executive vice president-director of media services at Interpublic Group's Mullen agency (Steinberg, 2009), this trend will “prompt TV networks to connect their content to Twitter, Facebook, MySpace and various widgets that will be packaged with a new breed of TV sets” (p. 1).

Mike Proulx, Senior Vice President and the Director of Social Media at Hill Holliday (2012) put it simply: “The Internet didn’t kill TV! It has become its best friend” (p. 1). In the world of television, “social media has created a new and powerful backchannel, fueling the renaissance of live broadcasts” (p. 1). Furthermore, “Mobile and tablet devices allow us to watch and experience television whenever and wherever we want” (p. 1). Thus, as the popularity of mobile smart phones increases, television networks gain better access to target audiences.

Importance of Interactive Content

In 2008 Bob Liodice, the president and chief executive officer of the Association of National Advertisers, Inc (Rooney, 2008), posed the question:

Isn't it the next step for television to bring the interactive world and television together?

... We've been calling it "convergent" for a lack of a better term. And that's happening. It's happening right now, and it's going to happen in an expanded rate in the future. (p. 1)

Marketers, such as Liodice, have been recognizing the importance of interactive content in the television industry for years, and now it is more pertinent than ever.

David W. Stewart and Paul A. Pavlou from the University of Southern California (2002) explain “Interactive advertising places the consumer at the center of the study of marketing communication because its effectiveness hinges not only on how the marketer’s message influences the consumer but also on how the consumer shapes the interaction” (p. 5).

According to Abramovich (Inc Magazine, 2011), “brands are realizing that their customers want less of a monologue and more of a conversation, and expect to be engaged wherever they are, whether it's watching TV, surfing the web, interacting on social channels or in a media mix” (p. 1). Therefore, television networks must use innovative thinking when reaching and engaging target audiences to capture their attention.

Additionally, Brittney N. Sochowski of the University of California addresses another aspect of interactive content in a strategic public relations thesis. Sochowski (2012) explains, “While an explosion of media channels gives communicators more choice when reaching audiences, it also brings a limited attention span among readers that requires information to be quickly digestible and even shareable” (p. 12). Therefore, Twitter is an effective interactive medium to reach audiences for marketing purposes.

Louise Brown, Channel 4’s head of cross-platform commissioning (Carter, 2009), also recognizes the need for interactive content to engage publics, and she focuses on the importance of social media. Brown stated, “for certain shows and audiences, social media is the place to get attention as it's where people are having conversations about your content” (p. 1).

According to Peter Cowley, director of interactive at Endemol UK and producer of online TV formats including travel reality show *The Gap Year for Bebo* (Carter, 2009) also

acknowledges social media's significance in marketing in the television industry. Cowley asserts, "Social media is now extremely important for broadcasters because of the size of the audiences revolving around Facebook, MySpace and Bebo... By comparison, broadcasters' own reach online is relatively small" (p. 1).

Larry Honig, the former president of SVP Store Operations & Internet at Abercrombie & Fitch (2007), explains why interactivity is so vital to reaching target audiences. Honig says, "Human beings are hard-wired to pay attention to fame, and the way it spreads. And so they're also intrigued and impressed when they see marketers begin showing up in on-the-edge places like Twitter" (p. 1).

Joel Lunenfeld (Vega, 2012) agrees that Twitter is a key component necessary to engage audiences. Lunenfeld believes, "Seeing something on Twitter... actually helps the chances of people flipping on the television to watch" (p. 1). Furthermore, Suzan Burton of University of Western Sydney, Sydney, Australia and Alena Soboleva of Communispace Corporation, Manly, Sydney, Australia (2011) assert that:

Twitter can provide both types of interactivity: it allows both "interpersonal interactivity" (through exchange of messages between an organization and individual, and by referencing others' messages) and also "machine interactivity," for example through the use of embedded hyperlinks, which allow a tweet receiver to access extra information by clicking on links embedded within tweets. (p. 3).

Target Audience

Rick Haskins, CW's executive vice president for marketing and digital projects (Vega, 2012), explained, "We no longer own our brand. The consumer owns the brand and the more

people that embrace that and entertain it, the stronger the brand is going to be with their audience” (p. 1).

According to Millennium president Barb Pierce (Linda, 2007), “changing demographics, the evolution of the on-line media world and 24/7 mass media is transforming business and the marketing communications world along with the public relations, advertising and marketing firms that support them” (p. 102).

Brian Steinberg, a television editor and writer for *Advertising Age* (2009), addressed how this trend will affect the television industry when he predicted three years ago that television networks will integrate their content on social media outlets, like Twitter and Facebook, because “consumers between the ages of 18 and 24 ‘don't want this isolated TV experience’” (p. 1). Essentially, rapidly changing technology alters the approaches companies need to take to reach demographics effectively.

Furthermore, Phillip Zaleon, founder and president of Chapel Hill (2009), asserts:

Today's most important marketing tools are just as likely to include interactive Web sites, blogs, YouTube, social networking sites, podcasts and more, as some of the more traditional favorites. Changing demographics and attitudes, technological advances and a consumer mentality that demands instant access to information are key drivers of these changes. (p. 1)

Additionally, Zaleon believes that “the importance of personalizing the message - has been essential to the evolution of technology as a marketing tool” (p. 1).

Certain generations respond more to interactive marketing than others. According to an article in the *Business and Finance Week* (Proulx, 2009), Generation Y is the “digital generation that has grown up with technologies such as smart phones, instant messaging, blogging, wikis,

Facebook, Twitter, Second Life, Flickr and YouTube” (p. 1). Therefore, this generation “expects to participate and lead conversations, not just be passive recipients... [and] marketing needs to meet Gen Y on their own turf, via targeted online messaging, social networking, and personalized mobile offerings” (p. 1).

Kaylene C. Williams, a professor at California State University, Stanislaus, and Robert A. Page, a professor at Southern Connecticut State University, address the importance of interactive multimedia marketing when reaching Generation Y in the *Journal of Behavioral Studies in Business*. Williams and Page (2011) acknowledge that members of Generation Y “expect an Internet experience to be interactive” (p. 10). According to Williams and Page, this expectation can be attributed to the premise that “this generation is impatient as they were raised in a world of technology and instant gratification” (p. 10).

Furthermore, Williams and Page explain that members of Generation Y “prefer instant messaging, texting, and interacting with friends on social networking sites like Facebook or Twitter” (p. 10). To validate this point, Williams and Page acknowledge that “about one-quarter of today’s teens check Facebook more than 10 times per day” (p. 10). Williams and Page conclude their analysis by declaring that “content is king for this generation, moving content from platform to platform with no restrictions is a must” (p. 10).

The MRI Reporter more closely examines Generation Y trends. According to the MRI Reporter, more female college students (3,698) accessed nbc.com than male college students (3,017) in Fall 2011. This trend implies that females are more likely to access interactive content online.

Psychographics also play a role in interactive marketing strategies. According to Alexa Bezjian-Avery of DePaul University, Bobby Calder of Northwestern University, and Dawn

Acobucci of Northwestern University (1998), “interactive advertising might be more poorly suited to these visual consumers because it adds to the complexity of their comprehension task” (p. 2).

Effectiveness

Several campaigns have yielded fairly successful results. One of these campaigns by FOX (2009) featured “on-screen Twitter feeds – ‘tweet-peats’ – by producers and actors during the broadcasts of ‘Fringe’ at 9 p.m. Thursday and ‘Glee’ at 9 p.m. Friday... The actors and producers will provide commentary, answer questions and offer insights about the coming season.” (Fernandez, p. 1).

The campaign’s analysis by Brian Steinberg, a television editor and writer for *Advertising Age* (2009), showed that ‘Glee’ was more successful since the actors already had established Twitter accounts, but both posed logistical challenges that must be addressed in the future (p. 1). Joe Earley, FOX’s executive vice president for marketing and communications (Steinberg, 2009), explains, “Some of the shorter tweets were up on screen a bit longer than I would have liked them to be. That was because the next tweet that was coming was longer and it was still being vetted” (p. 1).

The campaign also faced concerns from passionate fans. Earley feels (Steinberg, 2009), “My takeaway is for the first repeat of a show, especially a show like ‘Fringe,’ I wouldn’t do that intensive Twitter experience on screen, because it’s the type of show where you are searching for clues” (p. 1). Essentially, the campaign taught FOX that the show’s genre is a significant factor to consider when determining the type of interactive marketing campaign to execute.

Television networks experiment with campaigns such as FOX's "tweet-peats" and learn and show improvements in future campaigns. Brian Steinberg (2009) explains:

Fox's experiment with Twitter speaks to the growing interactivity of the one-way medium of broadcast TV. Thanks to developments with set-top boxes, TV viewers are increasingly able to use their remote controls to do a lot more than change channels. (p. 1)

The marketing campaign for the movie *Ted* is another example of the entertainment industry developing innovative ways to promote its properties. *Ted*'s marketing strategy entailed utilizing social media networks to feature the stars of the film. Rachel Dodes, a reporter for *Wall Street Journal* (2012) explained that writers created and updated a Twitter account for the animated stuffed bear who starred in the movie, Mark Wahlberg, another lead in the movie, updated his Facebook page to promote the film, and writers blogged on behalf of the stuffed bear (p. 1).

These tactics proved to be very effective (Dodes, 2012) as "tracking polls, which movie executives rely on to guide box office expectations, suggested an opening-weekend gross of \$35 million to \$40 million for the film... Instead, "Ted" generated \$54 million, catching the industry by surprise" (p. 1). However, Fizziology, an Indianapolis-based firm that analyzes social media (Dodes, 2012), predicted that "opening weekend box office results would be between \$39 million and \$55 million, as opposed to the \$35-40 million that the studio was expecting based on traditional tracking -- closer to the \$54 million that the film wound up bringing in" (p. 1).

In 2007 CBS created a division under the company known as CBS Interactive. Quincy Smith, president of CBS Interactive (Wireless News, 2007), explains:

CBS's ability to partner with leading next-generation interactive platforms is the best way for CBS to evolve from a content company to an audience company... It's really all about the user and in building the CBS Interactive Audience Network, we are bringing our content to each unique platform of their choice. (p. 1).

CBS Interactive illustrated its success when it took the lead among all other network websites. Additionally, according to Marketing Weekly News (CBS Interactive, 2008), "CBS Interactive's leadership position among its network peers mirrors the success at the CBS Television Network" (p. 82). Anthony Soohoo, senior vice president and general manager of CBS Interactive (2008), asserts that the success "shows the power of leveraging the Web to harness passionate communities in order to build premium online destinations that offer more than just re-broadcast content" (p. 82).

Even though social media campaigns have proven to be very effective in the entertainment industry, television networks still face challenges in measuring the effectiveness of a campaign. Joab Jackson, a reporter for The IDG News Service (2011), explains that a panel of television marketing executives at the Digital Hollywood conference in New York found that "while the television industry now considers social media involvement a necessity, the benefits of establishing a presence on Twitter, Facebook and other services haven't really been shown to include improved show ratings" (p. 1). Yet, Jackson (2011) raises the point that according to Christy Tanner, the general manager of TVguide.com, "Within the past few years almost every network has set up an office of some sort for social media" (p. 1).

Gayle Weiswasser, the vice president of social media for the Discovery Channel (Jackson, 2011), notes, "If we can't actually create a direct correlation between social TV and ratings, we see what it is doing in a lot of other ways... Time will tell what the statistical impact

is, but anecdotally it's pretty strong" (p. 1). In conclusion, Jackson (2011) recognizes that "...social media seems to generate buzz for some television shows and may be valuable in non-quantifiable ways" (p. 1).

Chapter 3

Methodology

This chapter focuses the methods used to collect data for the study including the data sources, the data collection and presentation, limitations, and delimitations.

Data Sources

For this study, the participants were chosen based on their expertise and experience in the field of interactive content and marketing. Three of the participants are longtime employees for NBCUniversal, while one is a longtime employee for KSBY-TV, a news station affiliate of NBCUniversal. All four respondents were interviewed using a single pretested questionnaire. The questionnaire follows the original research questions used to address the importance of interactive marketing in the television industry and innovative methods using the latest technology to engage target audiences.

Participants

Derek Metoyer, Senior Producer in Custom Content Marketing at NBCUniversal, has experience with television marketing, satellite media tours, and developing and implementing an interactive marketing campaign known as NBC Social that integrates satellite media tours and Twitter to engage audiences. Another source is Robert Fitzgerald, Senior Director in Custom Content Marketing at NBCUniversal, who has experience with satellite media tours and interactive television marketing. The expert in television stations and television marketing is Marty Frey, Senior Director in NBC Affiliate Marketing at NBCUniversal. The final source is

Brandon Downing, Director of Marketing at KSBY-TV who has 16 years of experience in news station marketing and interactive promotion strategies.

Interview Design

The following questions and probes were asked to each of the experts as part of the data collection in the study:

1. What do you think makes content “interactive?” What are some examples of interactive content?
2. Why is interactive content essential in a marketing plan in today’s society? Do you think that interactive marketing is especially crucial to television networks as compared to other companies? Why or why not?
3. How would you use social media in a marketing campaign? Do you think satellite media tours can be used to create interactive content? Do you think these two mediums can be used together?
4. What kinds of audiences would be receptive to interactive marketing? Why?
5. Using the experience you have acquired in your career, what do you think is the most important thing to remember when working with interactive content? What should one remember when reaching target audiences?
6. In your opinion, how effective is interactive marketing? In what ways, if any, do you think television networks can make interactive marketing more effective?
7. Because the world of social media is so vast, how would you measure the success of an interactive marketing plan that utilizes social media outlets?

Data Collection

Data collection for this study entailed four individual interviews with experts in the field of interactive marketing and the television industry. The interviews were conducted in November 2012 and lasted approximately 20 to 30 minutes each.

The semi-structured interview enjoys its popularity because it is flexible, accessible and intelligible and, more important, capable of disclosing important and often hidden facets of human and organizational behavior. Often it is the most effective and convenient means of gathering information. (Qu & Dumay, p. 246)

During the interview, experts were asked a series of questions from a single questionnaire to further address the original research questions that focused on the importance of interactive content in television marketing and how to best utilize the latest technology in a marketing strategy.

Data Presentation

The data from the interviews was collected via an audio recorder then transcribed and documented verbatim into written notes to be referred to later in the study. Additional notes were taken during the interview to clarify the context of the answers if necessary. Using this method to collect the data will ensure maximum accuracy and objectiveness.

Limitations

This study faces limitations from the amount of time available to complete the extensive research. California Polytechnic State University, San Luis Obispo follows the quarter system,

which is comprised of three ten-week long trimesters long per year. This allots only ten weeks to finish the project, resulting in time constraints enforced by the university.

Delimitations

Due to the limited time allotted to complete the research project, decisions were made to accommodate for these restrictions. Only four interviews were conducted to collect data. The interviewees were carefully chosen based on their expertise and experience in the field of television and interactive marketing. Each interviewee answered the questions based on personal opinion and thought. Furthermore, because three of the interviewees are located in Universal City, California and one located in San Luis Obispo, all interviews are conducted over the telephone to maintain consistency in the data collection process. This could result in misunderstandings with regards to context during the interview, as well as the inability to fully engage and interact with the participant.

Chapter 4

Data Analysis

Chapter 4 will provide the experts' responses to the questionnaire about interactive marketing in the television industry. The data from the interviews will be summarized using direct quotations and paraphrased answers. The responses from the interviewees will then be compared to each other, as well as to research findings from the literature covered in Chapter 2.

Description of Participating Experts in Related Fields

Satellite Media Tours and Interactive Marketing.

One of the experts on satellite media tours and interactive marketing was Derek Metoyer, Senior Producer in Custom Content Marketing at NBCUniversal. Metoyer has been with NBCUniversal for 10 years. He has experience as a Promotions Director, a Producer in Electronic Publicity, and currently a Senior Producer in Custom Content Marketing. In his career, Metoyer has gained experience with developing web-based campaigns, working with NBCUniversal's Marketing and Publicity departments, interviewing talent, creating promos for television shows, pitching and implementing satellite media tours, and experimenting with integrating satellite media tours and social media for interactive marketing purposes.

Robert Fitzgerald, Senior Director in Custom Content Marketing at NBCUniversal, served as the other expert on satellite media tours and interactive marketing in my study. Fitzgerald has worked with television and film for over 20 years and has been in the Custom Content Marketing department at NBCUniversal for 19 years. He is currently overseeing the production of national promotion campaigns for the NBCUniversal network and cable series programming. Fitzgerald also manages the marketing and production of Custom Content

Marketing services to outside clients. In his twenty years of experience, Fitzgerald has gained skills and knowledge in production planning, producing, directing, marketing, branding, and corporate and client relations. Additionally, Fitzgerald is a member of the Directors Guild of America.

Affiliate Marketing.

Marty Frey, Senior Director in Affiliate Marketing at NBCUniversal, served as the affiliate marketing expert for this study. Frey has worked in the Affiliate Marketing department at NBCUniversal since 2007 where he oversees relations with NBC affiliates. Before joining NBCUniversal, Frey worked at several television news stations. His extensive experience with local television stations taught Frey pertinent skills with interactive marketing, satellite media tours, creativity, and the relations between local stations and networks.

News Station Marketing.

Brandon Downing, Director of Marketing at KSBY-TV, was the local news station marketing expert in this study. Downing has worked with KSBY-TV, an affiliate of NBCUniversal, for 16 years. Throughout his career, Downing has acquired extensive experience in marketing and promotions for local television stations. Downing began his career at Cuesta College where he taught Broadcast Communication for seven years. He then began working at KSBY as a Production Manager/Senior Newscast Director. In 2001, he took on the position as a Promotion Producer/Editor. He now holds his current position as Director of Marketing, where he develops and implements marketing campaigns involving branding, social media, video, graphic design pieces, and other elements of interactivity.

Interactive Marketing Questionnaire

Each expert was asked to give their responses to the following questions and probes regarding interactive marketing in the television industry.

1. What do you think makes content “interactive”? What are some examples of interactive content?

Question #1 was asked to gain an understanding of what professionals believe to be the definition of interactive marketing. The question was used to clarify for readers as to what makes content “interactive” as opposed to traditional marketing tools.

- Derek Metoyer: “The first goal in interactive pieces of content is to engage the audience...if you want to engage the viewer into the content, you have to make them part of the content...One of the more recent examples I have is the tablet...The iPad allows you to not only listen to and hear content in a traditional way, but it begs you to interact with it...” (Appendix A).
- Robert Fitzgerald: “That’s what I think is the most unique aspect of content being put online because before when you had a conversation like I am with you, you only heard the other person’s response. Now everyone can sort of be involved...Anything you put up there basically on the web is interactive content because they are tracking everything that you respond to,” (Appendix B).
- Marty Frey: “The thing that makes it interactive is giving a viewer, a casual everyday consumer or viewer, the ability to have a personal interaction with the show that they can customize to fit the way that they like to do things or what they’re interested in...A show, which takes up a vast majority of our time, *The Voice*. Interactive content alone, you’re

able to go on, and they have a very high social network following...Go online, discuss it, talk about your favorite artist,” (Appendix C).

- Brandon Downing: “I think what makes content interactive would be anything where we put something online and then the viewer or person online can then communicate back and forth with us...Facebook is a great interactive marketing tool for us, as well as Twitter. For example, this election period we really used Twitter a lot for it and started really using the hashtags,” (Appendix D).

2. Why is interactive content essential in a marketing plan in today’s society? Do you think that interactive marketing is especially crucial to television networks as compared to other companies? Why or why not?

Question #2 was asked to gain insight into why interactive marketing is necessary in order to engage target audiences in today’s society. With the constant development of new technology, communication between companies and their audiences is continually changing. Furthermore, the question was designed to compare the importance of interactive marketing in the television industry with other companies.

- Derek Metoyer: “It’s essential to a marketing plan because the goal of a marketing plan is obviously to, in some form or another, gain viewership or promote awareness...The fact that consumers are demanding content means that you need to have that content in your marketing plan...I honestly don’t think it’s special to TV at all. I just I just think that TV networks and entertainment networks in general benefit from interactive media; therefore, that makes us primed to use it. But, to be honest, I think to keep your mind closed to entertainment only as being the single, solitary entity that believes in interactive marketing or uses interactive marketing is probably very limiting,” (Appendix A).

- Robert Fitzgerald: “It’s the modern-day water cooler. Where people, you know, used to hang out after talking about a movie or talking about a product. Now you multiply that by how many hundreds of thousands of people who are accessing the web...Because we’re used to just relying on advertising when you had the big 3 networks, or even 4 when FOX came along...so the interactive perpetuates itself, as well, because when people respond and they reply in reply in a different forms, it goes to different websites...” (Appendix B).
 - Marty Frey: “Interactive marketing is now a really well recognized building block of any sort of marketing campaign. It’s something that you have to do, but you have to be aware that the particular interactive marketing that worked last year for one show may not work if it’s not a one size fits all type of thing...There are a lot of other companies out there, and everyone now kind of knows that they need to do interactive marketing, whether they do it well or not is a different story” (Appendix C).
 - Brandon Downing: “People are so used to having things right now...People can get content from all over the world from whatever source they want, whatever viewpoint they want. And so in that respect, I feel like it’s of a smaller world. And so people are used to being able to communicate back and forth in that regard...I think that it’s just as crucial, if not more crucial, just because of the nature of what we do, which is entertain people, and in our case, inform people with our news...I think that anybody that’s not getting in that game is probably not going to...you know, you got to get in it” (Appendix D).
3. How would you use social media in a marketing campaign? Do you think satellite media tours can be used to create interactive content? Do you think these two mediums can be used together?

Question #3 was formed to examine how existing tools can be used to create interactive content for marketing purposes. With the development of new technology, companies must be innovative and use the tools that are available to create marketing plans.

- Derek Metoyer: “The first thing you do is: identify who your customers are. The second thing is you attempt to determine if they are using social media...People don’t realize that the basis behind any good social marketing campaign is essentially a network...Part of the whole process is building that network...Satellite media tours are essentially one-on-ones with stations and talent...But there’s absolutely a way to use that content to build out social media and to build out content that drives social media...In my opinion, one serves the other [social media and satellite media tours],” (Appendix A).
- Robert Fitzgerald: “Social media, in an example of how we would use it, is: it is very hard to reach young males...That’s why football and sports are so important to the network and to the Olympics. We choose a platform that they are watching the most, and the research tends to show that they are watching the most there. So by hitting up those various interactive websites, you are reaching audiences that you wouldn’t normally reach...We have been encouraging affiliates to do that [use satellite media tours] because they can repurpose what they’re already doing in the interview...It provides content for their websites at no cost, and it draws in people who may not be watching their news on TV...We upload our things directly to Twitter after satellites now. We have Facebook spots. We encourage affiliates to ask questions from their online audience... You can’t separate them anymore,” (Appendix B).
- Marty Frey: “It has to be individualized for what show it is that you’re using and the audience that you’re speaking to...It has to be what it is they want to get, otherwise it’s

worthless...Satellite media tours are kind of a difficult thing to get your hands on to create. I don't think they can be used to create. I think that they can be used to feed what you already have. With distribution of SMT material not nearly as high as it could be, and I think that may be a great way to get additional exposure to what's happening on SMT's...Absolutely, I really think it can [social media and satellite media tours used together],” (Appendix C).

- Brandon Downing: “We have a Disneyland ticket giveaway contest right now, and so we have been using Facebook, for example, to remind people to watch the morning show to get the keyword for the day. So we are really using that to talk to those 13,000 people and remind them of the contest...we have not done anything interactive with satellite media tours, but I'm just kind of brainstorming and just thinking. I suppose there's a way to do it. We haven't done it...if you're doing the satellite interview live...then you can use hashtags...” (Appendix D).

4. What kinds of audiences would be receptive to interactive marketing? Why?

Question #4 was designed to determine the target audience of interactive marketing according to professionals in the television industry. It is crucial for companies to recognize whom they are trying to reach when developing a marketing plan. In order to do that, they must identify a target audience.

- Derek Metoyer: “I think everybody is. I don't think there's anyone who cannot benefit from this new technology...Some audiences are going to be slower to grasp it...So it's definitely better for certain types of audiences...But in truth, any audience can use it,” (Appendix A).

- Robert Fitzgerald: “Across the board, people have, you know, retrained themselves in all demographics and all age groups to be interactive...An older female might go online to go to Good Housekeeping, and we might have a link there to one of our shows, like *SVU*,” (Appendix B).
- Marty Frey: “First of al, you’re going to start with the fans of the show. Early adopters, fans of a genre, are the people who are going to get in there, regardless of their computer suaveness...as far as entertainment shows go, it’s vastly female,” (Appendix C).
- Brandon Downing: “I think that probably younger, but I think overall too, that people will accept it to a point...The consumer has gotten really smart, I think, when it comes to messages, so they don’t like to be fooled and they don’t like to have a hidden message. I think they would rather have messages be literal,” (Appendix D).

5. Using the experience you have acquired in your career, what do you think is the most important thing to remember when working with interactive content? What should one remember when reaching target audiences?

Question #5 was developed to gain insight into what professionals consider the most important aspect of working with interactive content and reaching target audiences. The experts in the study all have years working in the industry; therefore, they would be able to share what they have learned from experience.

- Derek Metoyer: “The most important part of this puzzle is actually really simple...It has to be good. It makes no sense to produce any content that isn’t good. People don’t want bad content...So spend the necessary time to make something that’s good...Once you have good content in your hands, now it opens up the possibility of you doing a multitude of things...I think you need to remember to have a game plan,” (Appendix A).

- Robert Fitzgerald: “You have to craft a good message that will either be used almost two-fold. One, a very general message that could be shared across all interactive sites. Then a more specific message that targets a particular demographic that you want to reach... You want to be precise and you want to be compelling doing it because no one wants to read three paragraphs, or four paragraphs... You have to have something that grabs their attention and then get into the story immediately, and make it short enough that they could absorb it in a minimal amount of time,” (Appendix B).
 - Marty Frey: “But especially with interactive content, it has to be something that speaks directly to what’s happening to the main show... You can be additive to what the content is there. But it doesn’t work to go off in your own direction and create something else... The number one thing is: find out what it is that they want. And it may be trial and error. First, find out who your target audience is, what they like to do, who they hang around with. Try to give them content or something that appeals to what it is that they like to their lifestyle... Throw it all out there,” (Appendix C).
 - Brandon Downing: “I think the most important thing with interactive is to be genuine and to be conversational. I think that interactive is supposed to be a two-way street... I think it’s important to remember what is the message... Stay true to your brand. But in an interactive world, stay with that brand, but stay as conversational and friendly as possible... Like our news people communicate on Facebook differently or Twitter differently than they would in the broadcast on the air... They treat it more like talking to a friend,” (Appendix D).
6. In your opinion, how effective is interactive marketing? In what ways, if any, do you think television networks can make interactive marketing more effective?

Question #6 was designed to gain insight into professionals' perspectives regarding the effectiveness of interactive marketing. Because interactive marketing has recently become a widespread practice, companies are still gauging the effectiveness of it. Furthermore, the question of how to improve interactive marketing in the television industry will establish recommendations for the future.

- Derek Metoyer: "I think it's highly effective, without any facts to support it. I'm going by the eye test... There's way too many people engaged in it and way too many companies who are taking advantage of it. It's just such a fantastic world that I believe it's just highly, highly effective... Now, how can TV networks make it better? Be good, be smart, be clever, and be calculating," (Appendix A).
- Robert Fitzgerald: "I think it's extremely effective. We have been able to develop new demographics that NBC hasn't had in the past. In the last three years, NBC has put a lot of effort in their interactive marketing, and we are currently on target to win sweeps for the first time in 10 years... I would personally like to see them [television networks] involve the individual fans and allow the individual fans access to areas they haven't had in the past, like talking directly to talent through Skype," (Appendix B).
- Marty Frey: "It depends on the show. It depends on what it is that you're trying to do... And there are a lot of cases where people spend a ton of money on interactive marketing for a movie or for a product; that's just a waste of time. They're not doing it correctly. They're not appealing to the consumer... We're already seeing ways [of improving interactive marketing] with something called Zeebox... There's a time limit of what can be put up there on the screen. So there have always, for years, been attempts at trying to do what's called, you know, that 'second-screen capacity'," (Appendix C).

- Brandon Downing: “I think it’s very effective...But I think they need to make it as user-friendly as possible,” (Appendix D).

7. Because the world of social media is so vast, how would you measure the success of an interactive marketing plan that utilizes social media outlets?

Question #7 was developed to address the issue of determining an accurate method of measuring the success of an interactive marketing plan focused on social media outlets. Because social media marketing can be so intangible with regards to ratings, experts were asked to give their perspective on the best way to measure its success.

- Derek Metoyer: “I am a believer of the eye test. If you make some content, if you distribute some content, you have to wait for the returns...If you have returns, you’ve succeeded,” (Appendix A).
- Robert Fitzgerald: “We basically measure it by how everything can be traced now...It’s very easy to measure. The only way we have to equate that is if people are talking about the show in large numbers, that would be our best measurement. But that is not always a 100% indicator because some of our most talked about shows are some of our lower rated shows,” (Appendix B).
- Marty Frey: “That’s tough because there are no standardized gauges of how it goes...But if it helps grow the brand of something that you are doing, and it’s still completely additive to your brand, I think that alone shows the success of how it can be used. It gives people more of what they already want,” (Appendix C).
- Brandon Downing: “I would say you can judge the success of it by just seeing how many people comment, how many people click on maybe something you have on your website, how many comment on your Facebook post...I think it’s pretty easy to judge how

successful it is...I think we're in a medium, both TV and interactive, that is very much either in black or white whether it's working or not working," (Appendix D).

Interactive Marketing Research Questions

The following six research questions were developed for the study to explore how interactive marketing is used in the television industry by examining what constitutes interactive content, the various types of interactive content, target audiences, and the effectiveness of interactivity in a marketing plan.

Research question #1: What constitutes interactive content?

- “Interactive communication is characterized by three factors: it is (a) multiway (it involves two or more actors), (b) immediate (responses occur within seconds), and (c) contingent (response of one actor follows directly and logically from the action of another),” (Stewart & Pavlou, 2002, p. 5).
- “Mobile and tablet devices allow us to watch and experience television whenever and wherever we want,” (Proulx, 2012, p. 1).
- “Today's most important marketing tools are just as likely to include interactive Web sites, blogs, YouTube, social networking sites, podcasts and more, as some of the more traditional favorites,” (Zaleon, 2009, p. 1).

Research question #2: Why is interactive content important when reaching target audiences?

- “Now people need a little push to know what to watch because there's so much television,” (Vega, 2012, p. 1).

- “We no longer own our brand. The consumer owns the brand and the more people that embrace that and entertain it, the stronger the brand is going to be with their audience,” (Vega, 2012, p. 1).
- “Interactive advertising places the consumer at the center of the study of marketing communication because its effectiveness hinges not only on how the marketer’s message influences the consumer but also on how the consumer shapes the interaction,” (Stewart & Pavlou, 2002, p. 5).
- “Brands are realizing that their customers want less of a monologue and more of a conversation, and expect to be engaged wherever they are, whether it's watching TV, surfing the web, interacting on social channels or in a media mix,” (Inc Magazine, 2011, p. 1).
- “While an explosion of media channels gives communicators more choice when reaching audiences, it also brings a limited attention span among readers that requires information to be quickly digestible and even shareable,” (Sochowski, 2012, p. 12).
- “Human beings are hard-wired to pay attention to fame, and the way it spreads. And so they're also intrigued and impressed when they see marketers begin showing up in on-the-edge places like Twitter,” (Honig, 2012, p. 1).
- Members of Generation Y “expect an Internet experience to be interactive,” (Williams & Page, 2011, p. 10).

Research question #3: What ways can satellite media tours generate interactive content on Twitter?

- Satellite media tours “allow spokespeople to set the stage for discussion, then conduct interviews with broadcasters across the nation or around the world,” (Greenberg, 1994, p. 3).
- “Satellite media tours have become the hottest public relations tool for companies whose objective is to get their timely message out to national and local audiences with a minimum amount of expense and travel,” (Greenberg, 1994, p. 3).
- “Video is the common denominator. It is the most engaging and flexible format for brands to tell their story and connect with their audiences across any channel,” (Inc Magazine, 2011, p. 1).
- “Using social networks to promote TV programs through character profile pages and shareable clips is fast becoming established practice,” (Carter, 2009, p. 1).
- “Twitter has become all the rage in the television industry, with networks and studios using the snappy, direct communication with viewers to promote shows, while writers and actors tweet their hearts out on sound stages from Los Angeles to New York,” (Fernandez, 2009, p. 1).
- “Twitter has become a shortcut to getting consumer attention,” (Morrison, 2009, p. 6).
- “More television networks were considering using the platform [Twitter] to introduce content before it runs on television,” (Vega, 2012, p. 1).
- Social TV will “prompt TV networks to connect their content to Twitter, Facebook, MySpace and various widgets that will be packaged with a new breed of TV sets” (Steinberg, 2009, p. 1).

- “Social media has created a new and powerful backchannel, fueling the renaissance of live broadcasts,” (Proulx, 2012, p. 1).
- “Seeing something on Twitter...actually helps the chances of people flipping on the television to watch,” (Vega, 2012, p. 1).
- “Twitter can provide both types of interactivity: it allows both “interpersonal interactivity” (through exchange of messages between an organization and individual, and by referencing others’ messages) and also “machine interactivity,” for example through the use of embedded hyperlinks, which allow a tweet receiver to access extra information by clicking on links embedded within tweets,” (Burton & Soboleva, 2011, p. 3).

Research question #4: Who would be using interactive content?

- “Changing demographics, the evolution of the on-line media world and 24/7 mass media is transforming business and the marketing communications world along with the public relations, advertising and marketing firms that support them” (Pierce, 2007, p. 102).
- “Consumers between the ages of 18 and 24 ‘don’t want this isolated TV experience,’” (Steinberg, 2009, p. 1).
- “Changing demographics and attitudes, technological advances and a consumer mentality that demands instant access to information are key drivers of these changes,” (Zaleon, 2009, p. 1).
- Generation Y is the “digital generation that has grown up with technologies such as smart phones, instant messaging, blogging, wikis, Facebook, Twitter, Second Life, Flickr and YouTube...marketing needs to meet Gen Y on their own turf, via targeted online messaging, social networking, and personalized mobile offerings,” (Proulx, 2009, p. 1).

- “This generation is impatient as they were raised in a world of technology and instant gratification,” (Williams & Page, 2011, p. 10).
- “Content is key for this generation, moving content from platform to platform with no restrictions is a must,” (Williams & Page, 2011, p. 10).

Research question #5: When should interactive content be used?

- “Isn’t it the next step for television to bring the interactive world and television together? ... We’ve been calling it “convergent” for a lack of a better term. And that’s happening. It’s happening right now, and it’s going to happen in an expanded rate in the future,” (Rooney, 2008, p. 1).
- “For certain shows and audiences, social media is the place to get attention as it’s where people are having conversations about your content,” (Carter, 2009, p. 1).
- “On-screen Twitter feeds – ‘tweet-peats’ – by producers and actors during the broadcasts of ‘Fringe’ at 9 p.m. Thursday and ‘Glee’ at 9 p.m. Friday... The actors and producers will provide commentary, answer questions and offer insights about the coming season.” (Fernandez, 2009, p. 1).

Research question #6: How effective is interactive content in marketing strategies?

- In the case of the Glee/Fringe “Tweet-peats” example, “other factors helped make the Twitter stream on ‘Glee’ more of a success. ‘Glee’ talent had already established Twitter accounts, Mr. Earley said, and they saw followers increase after the ‘Glee’ tweet-peat. ‘Fringe’ personnel had to establish a presence on Twitter especially for the episode,” (Steinberg, 2009, p. 1).
- “CBS’s ability to partner with leading next-generation interactive platforms is the best way for CBS to evolve from a content company to an audience company... It’s really all

about the user and in building the CBS Interactive Audience Network, we are bringing our content to each unique platform of their choice,” (Wireless News, 2007, p. 1).

- “CBS Interactive’s leadership position among its network peers mirrors the success at the CBS Television Network,” (CBS Interactive, 2008, p. 1).
- “Within the past few years almost every network has set up an office of some sort for social media,” (Jackson, 2011, p. 1).
- “If we can't actually create a direct correlation between social TV and ratings, we see what it is doing in a lot of other ways... Time will tell what the statistical impact is, but anecdotally it's pretty strong...social media seems to generate buzz for some television shows and may be valuable in non-quantifiable ways,” (Jackson, 2011, p. 1).

Interactive Marketing Data

For this study, it was imperative to turn to professionals in marketing and the television industry to use their expertise on interactive content for marketing purposes since there is a lack of information on this relatively new topic. In order to clarify the vagueness of existing research, Derek Metoyer and Robert Fitzgerald, satellite media tours and interactive marketing experts, Marty Frey, an affiliate marketing expert, and Brandon Downing, a news station marketing expert were interviewed for the study using a single questionnaire developed from the original research questions. The following tables provide each of their responses to the questions asked and represent their perspectives acquired in their field of expertise.

Research question #1: What constitutes interactive content?

This research question was examined in order to form a general definition of interactive content based on current literature. According to the research, “interactive communication is characterized by three factors: it is (a) multiway (it involves two or more actors), (b) immediate (responses occur within seconds), and (c) contingent (response of one actor follows directly and logically from the action of another),” (Stewart & Pavlou, 2002, p. 5). Most of the literature suggests that in order for content to be considered “interactive,” the ability to respond quickly to the content must exist. Essentially, there needs to be a flow of “conversation” between the company and its target audience.

Additionally, the research included various types of interactive content while explaining the definition. According to professionals in the literature, “today's most important marketing tools are just as likely to include interactive Web sites, blogs, YouTube, social networking sites, podcasts and more, as some of the more traditional favorites,” (Zaleon, 2009, p. 1). Other examples included “mobile and tablet devices [that] allow us to watch and experience television whenever and wherever we want,” (Proulx, 2012, p. 1).

Table 1 below summarizes the experts’ responses to the question of defining interactive content for marketing purposes. Each of the four respondents’ answers somewhat mirrors the literature, defining interactive content as something that engages the consumer and establishes reciprocal communication. The interviews elicited variety regarding examples of interactive content. Frey and Downing acknowledged social media as an example, while Fitzgerald focused on online content and Metoyer addressed an interactive device, the iPad.

Table 1

Defining Interactive Content

Respondent	Interactive content is...	Example of interactive content
Derek Metoyer	Engaging the audience to interact	Mobile tablets, like the iPad
Robert Fitzgerald	When everyone can be included in the conversation	Anything you put on the web
Marty Frey	Ability to have a personal interaction with a show	Social networking with <i>The Voice</i>
Brandon Downing	When the person online can communicate back and forth with the company	KSBY's Twitter during the presidential election

Research question #2: Why is interactive content important when reaching target audiences?

This question was asked to discover what it is about interactive content that attracts target audiences. The research explains, “interactive advertising places the consumer at the center of the study of marketing communication because its effectiveness hinges not only on how the marketer’s message influences the consumer but also on how the consumer shapes the interaction,” (Stewart & Pavlou, 2002, p. 5). Essentially, the consumer now has just as much of an influence on the marketer as the marketer has on the consumer; it is a two-way interaction.

Furthermore, due to changing technology and thus, changing consumer attitudes, “brands are realizing that their customers want less of a monologue and more of a conversation, and expect to be engaged wherever they are, whether it's watching TV, surfing the web, interacting on social channels or in a media mix,” (Inc Magazine, 2011, p. 1).

Table 2 below reviews the responses of the experts regarding the necessity of interactive content in a marketing plan to reach target audiences. Some answers coincided with the literature, emphasizing the importance of a consumer-centered interactive marketing plan, while others addressed other reasons that make interactivity essential in a marketing plan. For instance, Fitzgerald explained that the web is the modern-day water cooler, meaning that the web is now where people go to discuss content, so companies now need to have a presence online. Downing asserted that consumers expect instantaneous content that is treated like a conversation, so companies must adapt and meet their demands. Half of the respondents felt that interactivity is especially pertinent to marketing in the television industry, while the rest argued that interactivity is significant for all companies.

Table 2

Interactive Content to Reach Target Audiences

Respondent	Interactivity is necessary to engage target audiences because...	Especially crucial to the television industry?
Derek Metoyer	Consumers are demanding content, so you need to provide it	No – all companies can benefit
Robert Fitzgerald	The web is the modern-day water cooler	Yes – networks have exponential exposure with interactive advertising that they didn't used to have
Marty Frey	Interactive marketing is now a well recognized building block of any marketing plan	No – everyone knows they need to do interactive marketing now
Brandon Downing	People are now so used to having things instantaneously; must have immediate interactive content	Yes – because of the industry's nature of entertaining

Research question #3: What ways can satellite media tours generate interactive content on Twitter?

This question was asked as a way to explore the innovative integration of marketing tools. While the literature addressed the importance of satellite media tours and of Twitter, there was not any information regarding using the two mediums together. Researchers from long ago recognized that “satellite media tours have become the hottest public relations tool for companies whose objective is to get their timely message out to national and local audiences with a minimum amount of expense and travel,” (Greenberg, 1994, p. 3). One aspect of satellite media tours made them a beneficial marketing tool: video. According to the literature, “video is the common denominator. It is the most engaging and flexible format for brands to tell their story and connect with their audiences across any channel,” (Inc Magazine, 2011, p. 1).

However, the research did not address the incorporation of satellite media tours and Twitter. Therefore, the experts were asked to provide their insight on the idea of creating content from satellite media tours and integrating that content onto Twitter. Table 3 summarizes the experts’ perspectives on this marketing strategy. All four respondents expressed different ideas regarding social media campaigns. Metoyer focused on using Twitter handles, while Downing shared how KSBY uses Facebook to increase viewership. Fitzgerald explained how social media allows responses to reach multiple audiences due to the tendency of users to share responses and content across various platforms. Frey pointed out the importance of individualizing content in a social media campaign. Regarding satellite media tours, Metoyer, Fitzgerald, and Downing all said that satellite media tours could be used to create content, while Frey felt that they could not create content, but the existing content could be distributed. All respondents agreed that social media and satellite media tours could be used together in a marketing campaign.

Table 3

Satellite Media Tours and Social Media to Create Content

Respondent	Social Media	Satellite Media Tours	Integration of the two mediums?
Derek Metoyer	Gathering Twitter handles and Facebook pages; building a network	Can create content, but it is limiting	Yes – one serves the other
Robert Fitzgerald	Responding to one group with social media allows you to reach multiple groups	Brings in new online audience for no cost	Yes – upload content to Twitter after SMT; encourage affiliates to ask questions from online audience
Marty Frey	Campaign must be individualized for each show and each target audience	Cannot be used to create content; can be used to feed existing platforms	Yes – if there is a demand for it and we can supply it without doing extra work
Brandon Downing	Disneyland ticket giveaway contest-use Facebook to remind viewers to watch for keyword of the day	There is a way to create content but KSBY has not done it yet	Yes – use Twitter to initiate interaction

Research question #4: Who would be using interactive content?

This research question was examined to define the target audiences of an interactive marketing campaign. Most of the research recognized Generation Y as the target audience. Generation Y is considered the “digital generation that has grown up with technologies such as smart phones, instant messaging, blogging, wikis, Facebook, Twitter, Second Life, Flickr and YouTube...marketing needs to meet Gen Y on their own turf, via targeted online messaging, social networking, and personalized mobile offerings,” (Proulx, 2009, p. 1). Furthermore,

researchers stressed that “content is key for this generation, moving content from platform to platform with no restrictions is a must,” (Williams & Page, 2011, p. 10).

Table 4 below depicts the opinions of the experts regarding the target audience of interactive content. Overall, all of the experts expressed that everyone can be receptive to interactive content. Their perspectives challenged the existing research, which defined the target audience as Generation Y. Two of the interviewees, Fitzgerald and Downing, acknowledged that younger demographics used to be the target audience, but now most people are familiar with interactivity. Frey argued that age is not a key factor, as long as they are fans of the show that the network is marketing.

Table 4

Target Audience

<u>Respondent</u>	<u>Target audience</u>	<u>Why?</u>
Derek Metoyer	Everyone	Anyone can benefit from this new technology
Robert Fitzgerald	Used to be younger audiences, but now everyone	People have retrained themselves across the board to be interactive
Marty Frey	Fans of the show, regardless of their computer skills; mostly females though	If fans of the show want the content, they will find it, no matter their age
Brandon Downing	Mostly younger, but overall everyone	Anyone can be receptive to interactive marketing as long as it is not too intrusive

Research question #5: When should interactive content be used?

This question was asked to study the best time that interactive content should be used in a marketing plan. It became clear that researchers feel that interactive content should be used now. Researchers posed the question: “Isn’t it the next step for television to bring the interactive world and television together? ... We've been calling it "convergent" for a lack of a better term. And that's happening. It's happening right now, and it's going to happen in an expanded rate in the future,” (Rooney, 2008, p. 1).

Table 5 below shows some of the experts’ responses regarding this research question. Overall, the respondents agreed with the existing literature: interactivity must be used now. Most of the experts asserted that interactive content should be used in a marketing plan now because that is what consumers are demanding. Frey added that interactivity will only be effective when there is actually a demand; if consumers are not interested in interacting with the show, then interactive content will not work.

Table 5

When Interactive Content Should be Used

Respondent	Best time for interactivity	Why?
Derek Metoyer	Now	Consumers are demanding it
Robert Fitzgerald	N/A	N/A
Marty Frey	When there is a demand for it	If no one will interact, then then there is not a point
Brandon Downing	Now	It is a smaller world – people can get content from all over the world and expect two-way communication

Research question #6: How effective is interactive content in marketing strategies?

This question was examined to study the effectiveness of interactivity in marketing plans in the television industry. Current literature expressed conflicting viewpoints on this issue. Researchers provided some examples of effective interactive marketing plans, such as the marketing for *Ted* and *CBS Interactive*. Additionally, research acknowledged, “within the past few years almost every network has set up an office of some sort for social media,” (Jackson, 2011, p. 1). However, other pieces of literature addressed the issue of measuring the effectiveness of interactive marketing. Although, existing research asserts, “if we can't actually create a direct correlation between social TV and ratings, we see what it is doing in a lot of other ways... Time will tell what the statistical impact is, but anecdotally it's pretty strong...social media seems to generate buzz for some television shows and may be valuable in non-quantifiable ways” (Jackson, 2011, p. 1).

The experts were asked to share their perspectives on the effectiveness of interactive marketing in the television industry. They were also asked to explain how they would measure the success of an interactive marketing plan that utilizes social media outlets since the world of social media is so vast. Table 6 below summarizes their answers. Overall, the experts agreed that interactive marketing is effective, and Frey added that its effectiveness depends on the show. Their responses regarding the difficulty in measuring the success of an interactive marketing plan was split. Fitzgerald and Downing viewed effectiveness as easy to measure, while Metoyer and Frey asserted the measurements are ambiguous. All four experts shared various ideas of how television networks could improve interactive marketing.

Table 6

The Effectiveness of Interactive Marketing

Respondent	Effectiveness of interactive marketing	Measuring success	Improving effectiveness
Derek Metoyer	Highly effective	Eye test – wait for returns	Be good, smart, and calculating
Robert Fitzgerald	Extremely effective	Easy to measure, but not 100% effective; look at ratings	Involve individual fans
Marty Frey	Depends on the show	Tough to measure; see if it grows the brand and is additive to the brand	Second-screen capacity; Zeebox
Brandon Downing	Very effective	Easy to measure; see how many people comment, click, and interact with content	Make it as user-friendly as possible

Chapter 5

Discussion and Recommendations

Summary

This study was conducted based on the increased use of interactive media as a marketing tool in the television industry. Due to the growing demand of interactivity, television networks have been incorporating marketing comprised of two-way communication to engage target audiences. As new technology is continuously developed, it is crucial for industries to stay updated and implement current tools in their marketing plans. In order to find relevant information regarding interactive marketing, it was pertinent to collect data from experts in the field of television marketing, including satellite media tours and social media, affiliate marketing, and local news station marketing.

To obtain more information regarding the current interactive marketing strategies used in the television industry, experts from each field answered the following questionnaire formed from research questions relating to the topic:

1. What do you think makes content “interactive?” What are some examples of interactive content?
2. Why is interactive content essential in a marketing plan in today’s society? Do you think that interactive marketing is especially crucial to television networks as compared to other companies? Why or why not?
3. How would you use social media in a marketing campaign? Do you think satellite media tours can be used to create interactive content? Do you think these two mediums can be used together?
4. What kinds of audiences would be receptive to interactive marketing? Why?

5. Using the experience you have acquired in your career, what do you think is the most important thing to remember when working with interactive content? What should one remember when reaching target audiences?
6. In your opinion, how effective is interactive marketing? In what ways, if any, do you think television networks can make interactive marketing more effective?
7. Because the world of social media is so vast, how would you measure the success of an interactive marketing plan that utilizes social media outlets?

A few alterations were made to the questions during each interview based on the responses given by the experts. Some questions resulted in split perspectives among the professionals, while other questions elicited a common response overall. Many of the answers from the interviewees coincided with current research in the literature.

Discussion

Analyzing the data from the experts' responses in Chapter 4 and comparing it to the current literature in Chapter 2 can make the following conclusions regarding the original research questions below.

Research question #1: What constitutes interactive content?

All experts gave similar responses when defining interactive content. Overall, the respondents agreed that a personal two-way conversation must exist between the company or television show and the audience. However, each expert provided a different example of interactive content when answering this question. Metoyer recognized mobile tablets, Fitzgerald acknowledged anything on the web, Frey identified social networking with *The Voice*, and Downing referred to KSBY's Twitter activity during the presidential election.

The experts' definitions of interactive content coincided with the existing literature. The literature expressed that "interactive communication is characterized by three factors: it is (a) multiway (it involves two or more actors), (b) immediate (responses occur within seconds), and (c) contingent (response of one actor follows directly and logically from the action of another)," (Stewart & Pavlou, 2002, p. 5). The current research also recognized a variety of examples of interactive content, including "Web sites, blogs, YouTube, social networking sites, podcasts and more" (Zaleon, 2009, p. 1).

Essentially, interactivity must include a multi-way conversation that is personal and includes social networking, mobile devices, and video components.

Research question #2: Why is interactive content important when researching target audiences?

All experts acknowledged different aspects of interactivity as to why it is necessary to engage target audiences. Metoyer explained that because consumers are demanding interactive content, companies must supply their demand. Fitzgerald described the web as a modern-day water cooler, or the current place that audiences go to discuss television shows. Frey expressed that interactive content is now the building block of a marketing plan, and Downing emphasized the expectancy of immediacy among target audiences in today's society.

As to whether or not interactivity is especially crucial to reach audiences in the television industry, the experts were split. Metoyer and Frey agreed that all companies need interactive marketing, regardless of the industry, while Fitzgerald and Downing agreed that the television industry especially needs interactivity over other companies.

The experts agreed with the existing literature. According to the current research, companies "no longer own [their] brand. The consumer owns the brand and the more people that

embrace that and entertain it, the stronger the brand is going to be with their audience” (Vega, 2012, p. 1). By recognizing that the marketing plan must revolve around the consumer’s demands of interactivity, companies will effectively reach their target audiences.

Overall, because companies work to reach their target audiences, they must respond to the current demands of interactive content and provide engaging two-way communication in their marketing plans.

Research question #3: What ways can satellite media tours generate interactive content on Twitter?

All four experts provided different insights concerning this research question. Regarding a social media campaign, Metoyer emphasized the idea of building a network through Twitter handles and Facebook pages, Fitzgerald focused on the tendency of social media to expand audiences outward, Frey expressed that a social media campaign must be individualized for each show and audience, and Downing described how KSBY uses social media to increase viewership.

As to whether or not satellite media tours can be used to create content, the experts were divided. Metoyer explained that they can create content, but it is limiting, while Frey felt that cannot create content, but they can feed existing platforms with content. Fitzgerald and Downing expressed that there is a way to use them to create content. All experts agreed that television networks could integrate social media and satellite media tours in a marketing plan.

Because the idea of integrating satellite media tours with Twitter is so recent, it was not found in existing literature. However, literature recognized that “Twitter has become a shortcut to getting consumer attention” (Morrison, 2009, p. 6). Additionally, the literature acknowledged

that satellite media tours “allow spokespeople to set the stage for discussion, the conduct interviews with broadcasters across the nation or around the world” (Greenberg, 1994, p. 3).

Overall, because satellite media tours and social media are effective marketing tools, satellite media tours can be incorporated into Twitter in a marketing plan.

Research question #4: Who would be using interactive content?

The experts all generally agreed that everyone could use interactive content because it is so prevalent in today’s society. More specifically, Frey explained that fans of the show will be the most receptive to marketing for that show, and Downing expressed that anyone can be receptive to interactive marketing as long as it is not too intrusive.

The experts contradicted the literature, which expressed that Generation Y is the demographic that will be the most receptive to interactive marketing. According to the literature, Generation Y is “impatient as they were raised in a world of technology and instant gratification” (Williams & Page, 2011, p. 10). Therefore, “content is key for this generation, moving content from platform to platform with no restrictions is a must,” (Williams & Page, 2011, p. 10).

Overall, while younger generations may once have been more receptive to interactive content, all generations are increasingly responding to interactive marketing strategies. Therefore, industries must develop and implement strategies that will engage all audiences.

Research question #5: When should interactive content be used?

Most experts agreed that it is critical for companies to use interactive content in marketing plans now because of high demand from target audiences. Frey emphasized that interactive marketing is only effective when there is a demand because companies need to have their audiences engaging in the two-way conversation to receive benefits.

The answers the experts concurred with current literature, which stressed that now is the time for the television industry to implement interactivity into marketing plans. Researchers addressed, “Isn’t it the next step for television to bring the interactive world and television together? ... We’ve been calling it “convergent” for lack of a better term. And that’s happening. It’s happening right now, and it’s going to happen in an expanded rate in the future” (Rooney, 2008, p. 1).

Essentially, the television industry must now incorporate interactive content into marketing strategies to keep its audience engaged.

Research question #6: How effective is interactive content in marketing strategies?

Overall, the experts agreed that interactive marketing in the television industry is highly effective. Frey specified that the success of interactive marketing depends on the show. The experts were, however, divided in their perspectives of measuring effectiveness. Fitzgerald and Downing both determined that it is easy to measure success by looking at ratings and how many people interact with the content. Frey expressed that it is tough to measure the effectiveness, but the best way is to gauge if the interactivity grows the brand. Metoyer explained that the only way to measure success is by the eye test, which entails waiting for returns.

Each expert also had a unique idea of how to improve effectiveness in interactive marketing. Metoyer emphasized that a company must be good, smart, and calculating. Fitzgerald suggested involving individual fans, such as creating content by allowing fans to Skype with the talent and ask them their own questions. Frey underlined the importance of the latest technology regarding second-screen capacity, or Zeebox. Downing expressed that effectiveness stems from user-friendly content.

The literature coincided with the experts' perspectives that interactive marketing is effective. Using interactive marketing examples from *Glee*, *Fringe*, and CBS, the research concluded that interactive marketing works in the television industry. "CBS's ability to partner with leading next-generation interactive platforms is the best way for CBS to evolve from a content company to an audience company... It's really all about the user..." (Wireless News, 2007, p.1).

However, like some experts, the current research recognized the ambiguity in measuring effectiveness. "If we can't actually create a direct correlation between social TV and ratings, we see what it is doing in a lot of other ways... Time will tell what the statistical impact is, but anecdotally it's pretty strong...social media seems to generate buzz for some television shows and may be valuable in non-quantifiable ways" (Jackson, 2011, p. 1).

Ultimately, interactive marketing has been deemed effective for television networks. However, measuring the success of interactive marketing plans can be improved due to ambiguity in measurement tactics. Additionally, because the use of interactive marketing in the television industry is fairly recent, it can be improved as new technologies are developed.

Recommendations for Practice

The study has been completed, and extensive data has been collected and analyzed regarding interactive marketing in the television industry, while investigating the use of satellite media tours and Twitter in marketing plans. After examining the information, it is important to emphasize key elements in developing and implementing future interactive marketing plans in the television industry. Recommendations for practice include implementing a personal multi-

way conversation in the marketing plan, developing a consumer-centered marketing plan, and being flexible when creating and executing the marketing plan.

Personal Multi-Way Conversation

Content only becomes interactive once the audience communicates back, thus beginning a multi-way conversation. Therefore, when creating an interactive marketing plan, the company must ensure that the content is interesting and engaging to draw in the audience. As stated before, David W. Stewart and Paul A. Pavlou from the University of Southern California (2002) described interactive content as “characterized by three factors: it is (a) multiway (it involves two or more actors), (b) immediate (responses occur within seconds), and (c) contingent (response of one actor follows directly and logically from the action of another)” (p. 5).

In addition to being a two-way conversation, interactive content must establish a personal interaction with the target audience. Marty Frey, senior director in Affiliate Marketing at NBCUniversal, explained that interactive content entails “...giving a viewer, a casual everyday consumer or viewer, the ability to have a personal interaction with the show that they can customize to fit the way that they like to do things or what they’re interested in” (Appendix C).

Consumer-Centered Marketing Plan

When developing an interactive marketing strategy, a company must put the consumer at the center of the plan. Rick Haskins, CW's executive vice president for marketing and digital projects (Vega, 2012), asserted, “We no longer own our brand. The consumer owns the brand and the more people that embrace that and entertain it, the stronger the brand is going to be with their audience,” (p. 1).

“Interactive advertising places the consumer at the center of the study of marketing communication because its effectiveness hinges not only on how the marketer’s message

influences the consumer, but also on how the consumer shapes the interaction” (Stewart & Pavlou, 2002, p. 5). According to Frey, in order to put the client in the center of the marketing plan, a company must “create the content, make the content that they’re looking for, and tailor it toward the particular demographic of the user that’s out there or simply just look at the ratings of your show” (Appendix C).

Flexibility

Because every television show is different, an interactive marketing plan should be tailored to fit that genre. The literature referred to the Glee/Fringe “Tweet-peats” as an example of flexibility. During the “Tweet-peats,” “other factors helped make the Twitter stream on ‘Glee’ more of a success. ‘Glee talent had already established Twitter accounts...and they saw followers increase after the ‘Glee’ tweet-peat. ‘Fringe personnel had to establish a presence on Twitter especially for this episode” (Steinberg, 2009, p. 1). The research also alluded to other factors that made *Fringe* less of a success, such as *Fringe* fans found the on-screen Twitter feed distracting while they were watching the more serious show.

Derek Metoyer, Senior Producer in Custom Content Marketing at NBCUniversal, acknowledged the variety of mobile tablets that are available as a reason that companies need to be flexible when developing a plan. Metoyer explained, “Basically there are no rules, so to speak. It’s just depending on the technology you are using, but you have everything available to you” (Appendix A).

Study Conclusion

In conclusion, there should be continuous qualitative research conducted on the topic of interactive marketing in the television industry as new technology is consistently being

developed and target audiences are increasingly demanding instantaneous interactive content. Efficient data collection on this subject includes analyzing current literature and conducting interviews with professionals in the field to examine effective marketing strategies that are currently used in the television industry. In this study, the research presented included the presentation and analysis of existing literature as well as interviews from experts in the field of interactive marketing in the television industry. Because the world of social media and other technologies are continuously changing, the perspectives presented in this study may need to be adapted to effectively apply to interactive marketing in the future. However, this study can serve as an educational tool to those who are interested in developing an interactive marketing strategy for the television industry. Furthermore, this study can be useful to anyone who is interested in the increasingly prevalent concept of interactive content as a marketing tool to reach target audiences.

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Appendix A

Interview Transcripts: Derek Metoyer

The following interview was conducted to get expert opinions about interactive content in marketing using satellite media tours and Twitter, based on a questionnaire about interactive marketing, especially in the television industry.

Interviewer: Kathleen Maloney

Respondent: Senior Producer in Custom Content Marketing at NBCUniversal (Derek Metoyer)

Date of Interview: 11/07/12

Interview Transcriptions:

Kathleen Maloney: So the first question is: What do you think makes content interactive and what are some examples of interactive content?

Derek Metoyer: In my opinion, the first goal in interactive pieces of content is to engage the audience. So if we can whittle that down to just one person, even if you are only trying to reach one single solitary person, you want to have them engage. And that's different from being engaged. If I show you a movie in a movie theater, and you're watching it, you are engaged. Right? You are focused on it. However, if you want to engage the viewer into the content, you have to make them part of the content, and that's where it gets very fun, in my opinion. That's where the creativity is born. That's where you have the most freedom. Basically there are no rules, so to speak. It's just depending on the technology you are using, but you have everything available to you, and so I would have to say getting them to interact with the content. Now what are some examples? I have to go to that to make that first statement make any sense at all. One of the more recent examples I have is... let's take the tablet. My tablet choice, and I'm sure most American's is the iPad. The iPad allows you to not only listen to and hear content in a traditional way, but it begs you to interact with it as programmers smarter and smarter and more effective and more efficient in how they build content, you can not only watch and listen, but you can interact at the same time. You can touch a screen. You can read secondary material as you're watching primary material. You can click; you can engage with your computer, laptop, and a TV as you're on your iPad, as you're engaging with that content. So, again, you sort of build this association with being able to do a lot of things all at once. And to me, that's interactive content.

KM: Yes, and I know that technology is always changing also.

DM: Always.

KM: Alright, so next question is: Why is interactive content essential in a marketing plan in today's society, and do you think that interactive marketing is especially crucial to television networks as compared to other companies. Why or why not?

DM: Do me a favor and ask me that...

KM: Piece by piece?

DM: Yes.

KM: Okay, perfect. So why is interactive content essential in a marketing plan in today's society?

DM: Well, right off the top, it's essential to a marketing plan because the goal of a marketing plan is obviously to, in some form or another, gain viewership or promote awareness. You are trying to gain eyeballs if you will, at least in the TV industry. You are trying to grab more of something; otherwise you would have no reason to market. The fact that consumers are demanding content means that you need to have that content in your marketing plan. I mean, otherwise, you are not serving your audience and the folks that you are going after. Is it essential? Well, hey, as long as the people you are trying to reach want it, then yes, to me, it's essential. And as long as those people are going to respond, you need to go after them if you want to share that market. You know what I mean?

KM: Yes, definitely. And do you think that interactive marketing is especially crucial to television networks as compared to other companies. Why or why not?

DM: I honestly don't think it's special to TV at all. I just think that TV networks and entertainment networks in general benefit from interactive media; therefore, that makes us primed to use it. But, to be honest, I think to keep your mind closed to entertainment only as being the single, solitary entity that believes in interactive marketing or uses interactive marketing is probably very limiting. I'm sure that there are very boring businesses out there, like... let's go with cardboard box building, you know? That's a very boring industry, I'm sure. But I bet you that there are tons of interactive marketing strategies that are put in place to keep that business afloat. It's really not about TV or entertainment, as much as it is again that people are engaging with interactive media. And so as long as people are engaging in it, it's relevant. So, whether you are selling SCUBA diving equipment, or if you're selling TV shows about SCUBA diving equipment, the truth is you can use interactive marketing. It's a way to get to your customers. So it's relevant across the board, in my opinion.

KM: Yeah, when I was researching I found interactive marketing for furniture companies and all different types of companies. It was crazy.

DM: Right?

KM: Yes. So how would you use social media in a marketing campaign?

DM: That's a broad question, so I'll try to answer this as broadly as I can. You'll have to forgive me because I'm sort of a specific sort of guy. I like to think of things in terms of: "this is the project I'm working on." In a broad way, how would I use social marketing at this point? The first thing I would do is: try to identify who my costumers are. If you are asking me specific towards TV, I can give you an example of what I do here. My clients are TV station producers. Obviously, I want to get to the average home viewer, but my way of doing it is going through TV station producers. The first thing you do is: identify who your customers are. The second

thing is you attempt to determine if they are using social media. And to be honest with you, TV stations and news producers are sort of old school at this point. It's just the nature of the business. They are going to be slower to come around to stuff because efficiency is such a big part of what they do. They don't necessarily have the time or the energy to immediately embrace social media in any way. They have too much stuff on their plate to fully drop everything else that they've been doing with the other news and information to pay attention to social media. Essentially, again, that brings me back to step 1, or step 1A, which is: find out who they are; find out if they are using social media, and if they are, it's up to me to determine how I can utilize... excuse me, let me say that again. It's up to me to figure out how I can take what I do making it social, and therefore, engaging that audience. It's tough and difficult. For me personally, we've gone the route of gathering Twitter handles and Facebook pages to trying to find my TV stations essentially followers. In addition to that, you can obviously build out push technology. Push technology is huge. You know, the old school emails. In terms of app building, just the efficiency of sending information, that's also something to think about. These are all things that you want to think about. How can I get to them? Oh, they are on Facebook? Great, I can use Facebook. Oh, they're on Twitter? I can use Twitter. Or is there something else? Is there another way for me to grab these folks socially? Is there a way to link them all as a network? I think that's a very forgotten word because social media has taken on a life of it's own. People don't realize that the basis behind any good social marketing campaign is essentially a network. A social campaign with a network of one is going to reach one person. A social campaign with a network of ten million... you see the point. Part of the whole process is building that network.

KM: Right. And do you think satellite media tours can be used to create interactive content?

DM: Any business at all that records content or has access to people who can give you content is viable, as viable as any other entity. It is what it is. Satellite media tours are essentially one-on-ones with stations and talent. It's a little bit limiting. No doubt, no doubt. But there's absolutely a way to use that content to build out social media and to build out content that drives social media.

KM: And do you think the two mediums can be used together, social media and satellite media tours?

DM: Absolutely. There's nothing stopping it. Unless you can come up with a reason to think that it shouldn't happen. In my opinion, one serves the other. So can they co-exist? I've got to believe that they have to. Or one goes away. You know what I mean? If you want to focus strictly on social media, I can develop a business model that push out satellite media tours. Oh, we'll just do everything via social media. But, I can't see that ever happening. The way I see it, satellite media tours help build content for social media. You see it all the time. Go onto Facebook, go onto YouTube, go onto Twitter, and there's always going to be people saying, "Hey did you see this interview?" Whether it's somebody who's made a fool of themselves on the air, and it's funny and viral up to somebody mentioning something that is very relevant and very important, like let's say to an election. Somebody who says something that's relevant and important on a satellite media tour, it's going to spread like wildfire through social media.

KM: Definitely. And what kinds of audiences would be receptive to interactive content and why?

DM: This isn't a bail-out answer; I actually really believe in this answer. But I think everybody is. I don't think there's anyone who cannot benefit from this new technology. Well it's not all that new, but this change and shift in technology from the last couple decades into this current decade. Some audiences are going to be slower to grasp it. Some audiences are going to be slower to adopt the technology at all. So it's definitely better for certain types of audiences. I'm not going to deny that. But in truth, any audience can use it. It's really up to the person to decide if they are willing to accept it. It's a weird way to say it, but if you can accept social media into your life, you can be a better person. But it's really all about if they can accept it. I believe that this is another across-the-board answer. There isn't a single audience outside the aborigines or the Amish who really cannot benefit from social media.

KM: Good answer. Using the experience you have acquired from your career, what do you think is the most important thing to remember when working with interactive content?

DM: Great question. The most important part of this puzzle is actually really simple. I'm trying to limit it to one word, and I can't find the one word that I need. But the one adjective I have, or the one description I have for this is so broad, but I think it really speaks volumes. And that is the simple four-letter word: good. It has to be good. It makes no sense to produce any content that isn't good. People don't want bad content. Even the worst subject can be... you can get great content from the worst subject. It's not necessarily about the subject as it is: be good. Keep the cameras on and get something that's good. Once you get something that's good or once you get some material that you can turn into something great and into something... what's the word I'm looking for? If you're looking for something that's... I want to say commanding, but commanding isn't the word. It's powerful. That's good. Powerful. Something that's... I don't know... my vocabulary is failing at this moment. But you just need to make something that's good. If you make something that's crap, then no one's going to want to see it. I don't care how much money you spend on something. If you spend a hundred million dollars on something, and it's terrible, no one is going to watch. So spend the necessary time to make something that's good. And I think that's the most important part. Once you have good content in your hands, now it opens up the possibility of you doing a multitude of things.

KM: That's a good message. And what should someone remember when reaching target audiences?

DM: What should they remember?

KM: You just explained what to remember when working with interactive content, so what should someone remember when reaching target audiences?

DM: I think you need to remember to have a game plan. I think for viral marketing, I think that's the one element that gets missed by a lot of folks. I mean, a lot of people hit homeruns, don't get me wrong, but a lot of people, I think, also miss the boat, meaning you've only thought about half of your goal, which is to get people. And then you get them, and then you have no plan of how to keep them. You know what I'm saying? It's like all of the sudden you put this great piece of content out there, and it's like, "Hey, we're out there!" And then before you know it, you get a

flood of response from whoever. You can fill in anybody in that x-factor there. You just start getting a flood of responses, and before you know it, it's too big for you to serve. Then all of the sudden, you realize, "Oh my God, I just had ten million people in the palm of my hand, but I let them all go because I had no plan."

KM: That would be a horrible feeling.

DM: And it happens all the time. I hate to make this an example, but it's sort of this example that I've kept for a long time as I've been working at NBC. You know, obviously, the spirals of being in first place, last place, middle place, it doesn't really matter. I was in the industry when ABC had *Who Wants to be a Millionaire?* And low and behold, it was a humongous hit. At the time, it really changed the game. Game shows in primetime, while they had existed before, there was just something about that show that was just magical. It captivated the entire country. I mean, if my memory serves me correct, if ABC was ever at the top, they certainly weren't there for long. They had a fantastic platform, and in my opinion only, they totally punted it. They had it and didn't do a thing with it. They should've been able to ride that wave to first place and should or could have kept first place forever. It's kind of like if you think back to when NBC took on *The Cosby Show*. NBC, in the '80s, brought in *The Cosby Show*. It was gangbusters. NBC, and I believe, Brandon Tartikoff and all those folks at the time, if my memory is correct, and my memory actually might be wrong on who were the execs at the time, but I believe that those folks that had and took NBC to the top back then kept NBC at the top for fifteen years. NBC was a strong number one. In contrast, ABC had *Who Wants to be a Millionaire* and again, in my opinion, they didn't get enough from it. They should've taken so much from it. This is total speculation; I have no facts to prove this, but my guess is: they probably just didn't have a plan in place for: "Hey guys, what if this takes off?" It takes off; open up manual, turn to page 42, here is the rest of our plan. Here's what we are going to do to keep and grow what we just did.

KM: And they didn't have that.

DM: Yep.

KM: How long did that last? *Who Wants to be a Millionaire?*

DM: How long did *Who Wants to be a Millionaire?* last? I'm going to say... well you do know it's in syndication, right?

KM: Yes, I do.

DM: Right, so it's in syndication, so technically it's been on for a long, long time. But, I want to say the first run... you know what? I'd be guessing, so I'm going to back out of that question.

KM: It's okay, I was just wondering.

DM: I'm going to go and give it three, four, or five years, maybe.

KM: Yeah, that sounds right.

DM: Yep.

KM: Alright so, in your opinion, how effective is interactive marketing? In what ways, if any, do you think television networks can make interactive marketing more effective?

DM: I'm going to have to ask you to repeat that one more time, but hold on, before you do, I'm just going to let you know that based on this fantastic interactive marketing media social thing called the internet, I was able to find out that the first run of *Who Wants to be a Millionaire* on ABC only lasted three years.

KM: Oh, really?

DM: Yeah, eleven in syndication, which is obviously a moneymaker.

KM: But that's crazy! I thought it was longer than that.

DM: Yeah, I think most people did. But I think it probably got old really quickly. Again, I'm not really sure how long, if at all, it kept ABC at the top of the food chain. But anyway, I'm sorry. You asked the question of...

KM: Let's see... in your opinion, how effective is interactive marketing? In what ways, if any, do you think television networks can make interactive marketing more effective?

DM: I think it's highly effective, without any facts to support it. I'm going by the eye test. I'm a sports fan, so I typically... you know, sometimes you can bring up stats, and you can bring up this and that in sports to explain phenomena of a player doing something great or a team doing something great, and sometimes it's just the eye test. Sometimes you just know by watching the game. "Hey, that guy's good. Hey, that girl knows how to do that. Hey, this person here knows exactly what to do at the right time. They're great at this." In my opinion, without having a bunch of information at my disposal, interactive marketing, and again, interactive media in particular, is highly, highly effective. There's way too many people engaged in it and way too many companies who are taking advantage of it. It's just such a fantastic world that I believe it's just highly, highly effective. Now, how can TV networks make it better?

KM: Yeah.

DM: Got to go back to what I said before. Be good, be smart, be clever, and be calculating. Now, that flies against the whole "Gangnam Style" that you can actually hit a homerun without thinking about anything. I think that's also possible, but I think that those returns are like lottery returns. I think that for every one person that hits a homerun, there's got to be tons of people that just fizzle out when it comes to going viral. So let's answer the question without considering the viral people. I believe you have got to be clever, be good, be smart, but be calculating and produce good content. I think if you just focus your energy on producing good content, everything will write itself. The money will write itself, the marketing will write itself, the ratings will write themselves, the awards will write themselves. Everything will come after it, but

it takes good content. You can't hire people produce people who produce good content, and you're never going to fake any good content. Therefore, you're always going to trying to hit those homeruns. I think that's what makes interactive media as close to traditional media. That's what links the two really. Hey, traditional TV shows... they got to be good. Well, interactive content, nontraditional essentially, nontraditional content, same difference... got to be good.

KM: That's a good point. I like that. Finally, because the world of social media is so vast, how would you measure the success of an interactive marketing plan that utilizes social media outlets?

DM: Again, I'm going to say the eye test. I have no horse in this race. I don't work in that sales, leadings, Nielsen's... I don't work in those, so I have no hard evidence to back any of this up. But, I am a believer of the eye test. If you make some content, if you distribute some content, you have to wait for the returns. If you get returns... whatever that is, meaning if your goal was awareness, if your goal was ratings, it doesn't really matter. You have to sit back and wait for those returns. If you have returns, you've succeeded. I mean substantial returns. You put out an interactive campaign out there and people are using it, you've hit a homerun. By the way, that doesn't necessarily mean that if you don't get any returns, if you A. produce bad content, or B. you have a bad idea, or C. you're ineffective, you know, there are a lot of elements that make interactive media successful. So do your part, and to the best you can, and everybody else needs to do their part, and if that stew boils, and everybody mixes together and it becomes essentially an effective campaign, I cannot understand how you cannot get returns out of that. But sometimes, you produce good content, and the supporting factors don't support it, quote in quote. You know, they just don't pull their weight, so to speak. I think that's no different from television. Think of a television show. Hey, there's been tons of great TV shows out there that probably didn't get passed episode two or three because some other ball was probably dropped. Or some x-factor was involved that just took some momentum away, so everybody needs to do their part. But if you assume that everybody is doing their part, then the answer to your question is that going to lead to the returns? And you'll know if you have a successful project or not.

KM: Right. I was actually –

DM: I have to stop you. I have about three minutes.

KM: Okay, that was it then!

DM: No, no! Go ahead. I think you had one more question. Go for it.

KM: No, no. I promise that was my last question. I was just going to say that I was doing research for the movie *Ted*. They did a lot of social media marketing, and they projected an average number for the first box office weekend. It just skyrocketed. They had given a fake Twitter handle to Ted, and it was really funny.

DM: Hilarious!

KM: Yeah, so that's it. Thank you so much.

DM: Yeah, not a problem at all.

KM: Have a good one.

DM: You too. Good-bye.

Appendix B

Interview Transcripts: Robert Fitzgerald

The following interview was conducted to get expert opinions about interactive content in marketing using satellite media tours and Twitter, based on a questionnaire about interactive marketing, especially in the television industry.

Interviewer: Kathleen Maloney

Respondent: Senior Director in Custom Content Marketing at NBCUniversal (Robert Fitzgerald)

Date of Interview: 11/13/12

Interview Transcriptions:

Kathleen Maloney: So the first question is: What do you think makes content interactive and what are some examples of interactive content?

Robert Fitzgerald: Content is interactive because unlike a traditional phone call, you can see everybody else's thoughts. You can read everybody else's thoughts. That's what I think is the most unique aspect of content being put online because before when you had a conversation like I am with you, you only heard the other person's response. Now everybody can sort of be involved. What's the second part of the question?

KM: What are some examples of interactive content with regards to marketing?

RF: Anything you put up there basically on the web is interactive content because they are tracking everything that you respond to. I think that one of the things that people don't realize is as soon as you get on there, it becomes interactive by virtue of the device itself that you're replying on.

KM: Perfect. That's a great answer. Why is interactive content essential in a marketing plan in today's society?

RF: It's the modern-day water cooler. Where people, you know, used to hang out after talking about a movie or talking about a product, now you multiply that by how many hundreds of thousands of people who are accessing the web.

KM: Yeah, I actually saw that phrase online when I was researching.

RF: Oh no! I'm plagiarizing.

KM: Oh no! And do you think that interactive marketing is especially crucial to TV networks as opposed to other companies? Why or why not?

RF: It is because we're used to just relying on advertising when you had the big 3 networks, or even 4 when FOX came along. There are... the traditional advertisers that we used to put our ads in, they're so diluted and diverse now that you have to have the widest net possible. So the

interactive perpetuates itself, as well, because when people respond and they reply in a different format, it goes to different websites and it, you know, has exponential exposure that the ads didn't have in the past.

KM: Yes, definitely. And how would you use social media in a marketing campaign?

RF: Social media, in an example of how we would use it, is: it is very hard to reach young males. That's why, you know, most of the time we... that's why football and sports are so important to the network and to the Olympics. We choose a platform that they are watching the most, and the research tends to show that they are watching the most there. So by hitting up those various interactive websites, you are reaching audiences that you wouldn't normally reach. Because these platforms are so multigenerational and have so many levels of distribution that it all goes to back to that you're responding to people in one group, but their responses get amplified across all groups because they have their own path that they go down.

KM: I never thought of it that way. And do you think satellite media tours can be used to create interactive content?

RF: Definitely. We have been encouraging affiliates to do that because they can repurpose what they're already doing in the interview. It's at no cost to them. It provides content for their websites at no cost, and it draws in people who may not be watching their news on TV, so it brings in a whole new audience for virtually no cost.

KM: Definitely. And do you think the two mediums can be used together, social media and satellite media tours?

RF: Yeah. We've made great strides in doing so here. You know, we use Twitter; we use Facebook. We upload our things directly to Twitter after satellites now. We have Facebook spots. We encourage affiliates to ask questions from their online audience, to ask question from the talent. Maybe go back and have them post it to their Internet site. They're hand in hand. You can't separate them anymore. It's a valuable tool.

KM: And what kind of audiences do you think are receptive to interactive marketing and why?

RF: Well when we started, it was mostly just younger audiences. But now, I mean, even Grandma's got Skype. Across the board, people have, you know, re-trained themselves in all demographics and all age groups to be interactive. You know, an older female might go online to go to Good Housekeeping, and we might have a link there to one of our shows, like *SVU*. Or a kid might go online to surf a magazine and we might have something from *Chicago Fire*, or some of our action shows.

KM: And using your experience that you have acquired in your career, what is the most important thing to remember when working with interactive content?

RF: The message. You have to craft a good message. You have to craft a message that will either be used almost two-fold. One, a very general message that could be shared across all interactive sites. Then a more specific message that targets a particular demographic that you want to reach.

KM: That makes sense.

RF: I mean, it doesn't seem to do any good talking about generalities about... like *Parenthood*, about what it's like to raise a child because you are going to lose half the younger audience. But if you have a different kind of interview... it's like, "What's the child actor's point of view on what it's like to be on a show when they have parents and have to follow their rules." You add a whole other different dimension and you reach a whole other audience with basically the same interview.

KM: Great example. And what should remember when trying to reach a target audience?

RF: Precise and compelling.

KM: Precise and compelling, is that what you said?

RF: Yes. You want to be very precise and you want to be compelling doing it because no one wants to read three paragraphs, or four paragraphs. It's the same thing when we pitch to news; we learn how to speak news speak. You get them on the phone, you are very quick, and you are very compelling.

KM: Right.

RF: And most of the headlines, when you go to yahoo.com or aol.com, it's the equivalent of newspaper headlines. You have to have something that grabs their attention and then get into the story immediately, and make it short enough that they could absorb it in a minimal amount of time.

KM: Yeah, definitely. It has to be eye-catching, especially with all of the other content out there. In your opinion, how effective is interactive marketing?

RF: I think it's extremely effective. We have been able to develop new demographics that NBC hasn't had in the past. In the last three years, NBC has put a lot of effort in their interactive marketing, and we are currently on target to win sweeps for the first time in ten years.

KM: Oh really?

RF: Yes. I don't know if you can say if interactivity was directly involved in that, but I have to believe it's a major help.

KM: That's so exciting!

RF: Yeah. Yeah! Especially with the ratings being, you know, same day plus three, the amount of viral information that's generated by people who've already seen the show attracts new viewers to maybe watch it on their DVR or record it the next time if their favorite show is up against, you know, *Two and a Half Men*, or something like that, they might still watch it because they've recorded it. Without the interactive or without their peers telling them how great it is, all the advertisers in the world can tell you, "Oh this is a great show," but if your peers tell you it's a great show, then you're more apt to sample it.

KM: Right, that's so true. In what ways do you think TV networks can make interactive marketing more effective?

RF: I would personally like to see them involve the individual fans and allow the individuals fans access to areas they haven't had in the past, like talking directly to talent through Skype. I think that everybody wants to feel like they're important. By allowing even a few fans access to the talent, we can then put that back up on the web. Like I said, when you Skype with the talent, it's a one-on-one thing, but if we take it and we put your interview up there on YouTube or something, then everybody gets to see you talking to them. Then it becomes something much bigger. Then they also become: "Oh that guy did it," or "That guy was goofy," or "That guy has great questions," or "That girl was flirting with him." You want to get responses, to get responses, to get responses.

KM: That's a great idea! It would definitely engage everyone. I like that.

RF: Yeah, we've done a couple of tests. We're still working on it because nbc.com is always evolving. And the amount of work that they have on their plate, it's something we're creating to offer them, sort of whole, like here it is, all... just put it up. It's all done for you.

KM: Definitely. And last question: because the world of social media is so vast, how would you measure the success of an interactive marketing plan that utilizing social media outlets?

RF: We basically measure it by how everything can be traced now. You know, the viewer exposures, the amount of... it goes back to your first question. The amount of stuff that when you get online that people don't realize you are putting on there, there's companies that pull all the information about each person responding and what they respond to. It's very easy to measure. The only way we have to equate that is if people are talking about the show in large numbers, that would be our best measurement. But that is not always a 100% indicator because some of our most talked about shows are some of our lower rated shows.

KM: Oh really?

RF: Yeah. *Chicago Fire* has tons. I mean, people talk about the fireman calendars they put out there and all this viral material they put out there, but it hasn't translated in larger numbers. As of now, that's the best way we have of tracking the numbers. And it's not perfect, just as Neilson's ratings are far from perfect. You know, you are getting a limited sample that Nielsen's ratings is trying to project. So in a way, it might be even a more effective measurement of telling you where you currently are because it's a bigger sample.

KM: That's interesting. I was actually wondering, how does, you know, DVR and TiVo, how does that change Nielsen's ratings? Does it still read them as people watching it?

RF: Yeah, that's called live plus three.

KM: Oh, that's what you were saying. Okay.

RF: Yeah, so as it records, Nielsen is dialed into the households that they've contracted in, and they also get measurements off of when people are viewing things on their DVR, it does get recorded by those samples. It's a medium sample in the market, and the number versus the actual people who are out there is really small, but out of all the systems that have been tried, that's the best that's currently on the market.

KM: All right, well thank you so much.

RF: You are welcome. Take care.

Appendix C

Interview Transcripts: Marty Frey

The following interview was conducted to get expert opinions about interactive content in marketing using satellite media tours and Twitter, based on a questionnaire about interactive marketing, especially in the television industry.

Interviewer: Kathleen Maloney

Respondent: Senior Director in Affiliate Marketing at NBCUniversal (Marty Frey)

Date of Interview: 11/15/12

Interview Transcriptions:

Kathleen Maloney: So, for the first question... what do you think makes content interactive?

Marty Frey: And when you say content, I'm going to take it as television content or broadcast type of content. The thing that I think makes it interactive is giving a viewer, a casual everyday consumer or viewer, the ability to have a personal interaction with the show that they can customize to fit the way that they like to do things or what they're interested in. So I look at it from the consumer side. That's what really makes it interactive. Not what the show wants to give you. It's what viewers want to get, in addition to what is on the air.

KM: Definitely. And what do you think are some examples of interactive content?

MF: Let's see. Here's the easiest one in the world: a show, which takes up a vast majority of our time, *The Voice*. Interactive content alone, you're able to go on, and they have a very high social network following. They really heavily promote that. They have pieces of each segment devoted to it. Go online, discuss it, talk about your favorite artist. Here's this person. You can follow the Twitter feeds of every one of the artists. You can follow the coaches. They are very heavily interactive. So it gives a lot of... There's not just one gateway into you initiating contact with the show. You can watch the show, you can go online and look up biographies, you can interact with other people who are watching the show, you can vote for artists that you think are the strongest ones and you want to win. So there's half a dozen ways that someone who watches the show can interact one-on-one with what's going on.

KM: That's so true. I follow Blake Shelton on Twitter, and he posts a lot.

MF: It's actually not him.

KM: Yeah, I know.

MF: Yeah, if it was Blake, it would consist of half swear words.

KM: Definitely! And why is interactive content essential in a marketing plan in today's society?

MF: Basically, if you look at it this way, all the little hanging fruit, all the easy stuff, is already done. And that's what actually makes up a bulk of marketing content. Number one of your building block is you need to get promos on your own channel. Number two: you need to get promos; you need to get radio spots. There's a like a pyramid, like the food pyramid. There's a marketing pyramid that you build to grow and to market your show. And I think it gets a lot more attention than maybe it contributes to the overall, but interactive marketing is now a really well recognized building block of any sort of marketing campaign. It's something that you have to do, but you have to be aware that the particular interactive marketing that worked last year for one show may not work if it's not a one size fits all type of thing. Just like you have to change creative according to the show, you have to change the way your interactive marketing is done, looking at who's watching the show, who you want to watch your show, and how people like to interact with particular shows. So it's not a one size fits all by any means, you really have to pay attention to it. So in some ways it's a little more difficult to work with. There's a lot of feel that has to go with it. There are a lot of people on the other side who will tell you, "Oh, you have to stick with us because we did this for this show." And it's just not that way, you really have to stay on top of it because it is very, very different from all of the other pieces of marketing that you are doing for a show.

KM: Yes. And do you think that interactive marketing is especially pertinent to TV networks as compared to other companies?

MF: You know, there are a lot of other companies out there, and everyone now kind of knows that they have to do interactive marketing, whether they do it well or not is a different story. Television networks, television stations, were some of the earliest adopters of this. I mean they were doing this when nobody knew what the heck it was because they realized immediately: "Hey, this is another way for us to get our message out." You'll always find people who work in broadcast, in movies, in TV, are always looking for that next thing. So, they are going to be early adopters, and they are going to find it, and yes, it's a crucial thing because it's another avenue to get the word out. They are always going to be looking, looking, looking. What's next? What's happening? Pay attention to what's going on because we're not going to get left behind like the music industry did.

KM: Yeah, and how would you use social media, would you say, in a marketing plan?

MF: Boy, I think I have to go back to there is no one size fits all. And I know you see a lot of that, where, "Okay, we have our hashtag for Twitter, we have our Facebook thing, okay, we're done. Close the book. Stop." I think that is the biggest mistake you can possibly make. Who knows? In five years, everyone might laugh and say, "Oh my God, Twitter. I can't believe anyone was paying attention to that." Because there will have been two or three big things that came through already at that point. But it probably... how best to use it... it has to be individualized for what show it is that you're using and the audience that you're speaking to. What is the most valuable to a viewer? What is the most valuable to the consumer? Look at it from that side, and not simply from the side of: "What do I want to get out? What do I want to push out?" It has to be what it is they want to get, otherwise it's worthless.

KM: You have to be adapting and flexible.

MF: And I think that's what most other industries miss. You know, every banking industry personnel have no idea what to do with it. They just hire outside consultants, and outside consultants love that because they can just stand by the hundreds of these things, and: "Okay, that's a banking Facebook page? No problem!" And off they go. And it doesn't work that way, and you're just wasting time and energy if you're rubber-stamping your social media.

KM: Right. There are no set rules. And do you think satellite media tours can be used to create interactive content?

MF: It's interesting. Satellite media tours are kind of a difficult thing to get your hands on to create. I don't think they can be used to create. I think that they can be used to feed what you already have. With distribution of SMT material not nearly as high as it could be, and I think that may be a great way to get additional exposure to what's happening on SMT's. That majority of people aren't exposed to what's happening on satellite media tours unless they're heavy followers of *Access Hollywood* or *E!* or *Entertainment* or their local station has an entertainment news show. So, I think yes, it can be, but it has to be used in an effective manner. If you're just putting it up there and letting it sit, I don't it's going to change anything.

KM: Right. And do you think social media and satellite media tours can be used together?

MF: Absolutely. I really think it can. It all goes back to one of the first things I said when we started this. It's all about what the viewer, or in any case, a consumer wants and/or demands. If there's a demand for it out there, individual consumer demand or a general demand from a group that wants this, absolutely, we're all about supplying it. It's the number one democracy in the world. You don't watch it, it goes away. You don't pay attention to it, it goes away. So if there's a demand there for it, and there's the one-on-one of these people who really want more, and we can supply it without doing extra work, absolutely, but it has to be looked at first from the viewpoint of who's watching who wants it, from the demand side, rather than: "Hey, we have this. Let's just put it out."

KM: Right, you have to work with the audience. And what kind of audiences do you think would be receptive to interactive marketing?

MF: First of all, you're going to start with the fans of the show. Early adopters, fans of a genre, are the people who are going to get in there, regardless of their computer suaveness. It's gotten now so it doesn't matter how good you are, or how much you know about computers, or how young or how old you are. If you want that content, and it exists out there, people are going to find it. So, first and foremost, the fans of a particular show or genre are the place where you go first. Secondly, and we thought demographically, you can take a look through this and see who responds the most to it, and as far as entertainment shows go, it's vastly female. So create the content, make the content that they're looking for, and tailor it toward the particular demographic of the user that's out there or simply just look at the ratings of your show. Who the hell's watching your show? And, you know, can we get more out through social media to these same people and their friends in order to grow that particular demographic?

KM: And using the experience that you have required in your career, what's the most important thing to remember when working with interactive content?

MF: There are a lot of very important things. But especially with interactive content, it has to be something that speaks directly to what's happening to the main show. I've seen plenty of people in the past come in and go: "Hey, we started out as a template using the show, but we've gone off in this other direction, and we have this interactive content that is maybe this game that has nothing to do with the show. And it's a great idea, and we're smart and wonderful." And it flops and falls on its face in a horrible screaming manner. It has to fall directly with the main happening or what's happening on the screen, and it has to funnel back into that, otherwise it just doesn't work. And it has to relate directly back to the prime mover. So you can't go off on this other tangent. You can be additive to what the content is there. But it just doesn't work to go off in your own direction and create something else. There are a million web series out there, and they're all just screaming for someone to watch the stuff. And it just doesn't quite seem to work.

KM: Yeah, I've seen those. I agree with you.

MF: I just don't know if it's going to in the future. Again, I'll be the first one to say it. I have no idea what's going to happen in the future. All I can tell you is how things have happened in the past, and the bright, shiny people who have come in and told me that this is the way that things are going to be, and they aren't around anymore and everything they said is completely wrong.

KM: And what should one remember when reaching target audiences?

MF: Boy, there are a ton of things going on. The number one thing is: find out what it is that they want. And it may be by trial and error. First, find out who your target audience is, what it is they like to do, who they hang around with. Try to give them content or something that appeals to what it is that they like to their lifestyle. Simply pushing out information or biographies or something that's easy to do just because you have it isn't necessarily what they want. Make it something, find something that people want, and go right at it. Do not hold back. Don't make it a trickle. Throw it all out there. Many times I've seen, especially show producers, going: "No, no, no! We can't give this away. We can't give that away." And it turns out, just get it out there. Pay attention to it. It actually helps build viewership and grow things, rather than cause people not to do something. And I don't know why. In ways, it may seem counterintuitive. But it's just not; don't hold back. If you've found something that people want interactively and they want to do, go full blast at it.

KM: That's interesting. In your opinion, how effective would you say is interactive marketing?

MF: It depends on the show. It depends on what it is that you're trying to do. I made the laughing reference to banks before, but they're all out there trying to do that type of thing. And they're all proud of themselves, and they pat themselves on the back, and "We've got this Facebook page, and we're doing interactive marketing." They have no idea what they're doing. They are using it in a way that doesn't help them at all. They are only doing it to say that they're doing it. So that is completely ineffective. If you don't have something that works, don't bother doing it. And there are a lot of cases where people spend a ton of money on interactive marketing for a movie

or for a product; that's just a waste of time. They're not doing it correctly. They're not appealing to their consumer. They're just doing it because someone at a marketing agency told them they had to do it.

KM: Did you say banks? Is that what you said?

MF: Yeah. They'll try anything. God bless them for realizing three years too late that it's a thing because someone saw their daughter on something called Facebook. "We should do that." "Okay, boss." If you're not doing it right, get out of the game because you're not helping yourself.

KM: And do you think that television networks can make interactive marketing more effective?

MF: We're already seeing ways with something called Zeebox. I don't know if you've seen that out there. There's a lot that can happen. There's a time limit of what can be put up there on the screen. So there have always, for years, been attempts at trying to do what's called, you know, that "second-screen capacity."

KM: Yeah, I've heard of that.

MF: Yeah. How do we get them involved on that second screen and pull them in? So there's probably been a lot more development on that particular part of things in the television side than most other products or services, so I think so. It's not ever going to be a massive, massive level, but the fact that something useful and something that people want can be done on that second screen and is now finally coming into its own. I mean, people have been trying to this for five years already. And I think it's finally getting to the point where they're realizing: "This works. This doesn't work. How can we do something while the show is on to give people more, that's more than just the network show webpage?" I think so, yes, but it has already taken a lot more than anyone has thought.

KM: Okay. And NBC is doing that too? The Zeebox?

MF: Actually, yeah. Nbc.com started their own about two years ago, but there's a contract, and we're working with Zeebox to do something specific for NBC because it's a better product than can be made from the ground up. It can be easily adapted to NBC's shows, so we're going more for using that Zeebox particular stuff to fit in with it.

KM: Yeah, I think I saw a story about that on Twitter actually a few weeks ago.

MF: Yeah, it's there. They're already down the road. NBC is their first real big tie-in, and the shows that are jumping on with it getting additional content out there. And, you know, if they can make it work, then that's great. Even if it's a small amount, it's better than what's happening now. So the lesson here is: don't think that interactive marketing is the end of it. I always love when these interactive marketing companies go: "All you have to do now is get a Facebook page and get some stuff on Twitter, and you don't need anything else." It's not. It's actually a pretty

small part right now. It's one of these things that's additive to the experience; it's not the end of the experience.

KM: That'll be interesting to see where it goes. And because the world of social media is so vast, how would you measure the success of an interactive marketing plan that utilizes social media outlets?

MF: That's tough because there are no standardized gauges of how it goes. You can find ten people, and they'll look at this interactive page and they'll tell you they hate it or they love it. I don't know that there's any gauge right now that I can bring up other than to say that right now we look at the demand or the usage of certain parts of the interactive landscape that's provided, and from that, say, "Hey, this particular thing we're doing seems to be something a lot of people are looking at. Let's grow that." So it's really... the measurement is still... they'll tell you always, "A million people look at this!" Well, that's not really what's happening. It's probably the same 100,000 people ten times over, but, you know, the measurement... there's no standardization to it. It's still pretty much the Wild West out there. But if it helps grow the brand of something that you are doing, and it's still completely additive to your brand, I think that alone shows the success of how it can be used. It gives people more of what they already want.

KM: Yeah, I know what you mean. Well, that's it!

MF: Okay!

KM: Thank you very much. That was really helpful.

MF: I hope you do well, and never be afraid to have your own opinions on things. Especially like I said, if anyone ever looks you in the eye and says, "This is how it's going to be," I guarantee you; they have no idea what they're talking about.

KM: Good advice. Thank you.

MF: All right, Katie.

KM: All right. Thank you so much.

MF: Good-bye.

Appendix D

Interview Transcripts: Brandon Downing

The following interview was conducted to get expert opinions about interactive content in marketing using satellite media tours and Twitter, based on a questionnaire about interactive marketing, especially in the television industry.

Interviewer: Kathleen Maloney

Respondent: Creative Director at KSBY-TV (Brandon Downing)

Date of Interview: 11/16/12

Interview Transcriptions:

Kathleen Maloney: For the first question, what do you think makes content interactive and what are some examples of interactive content?

Brandon Downing: Let's see. That's a good question. Can you repeat it?

KM: Yes, sure! What do you think makes content interactive, you know, for marketing purposes and what are some examples of interactive content?

BD: I think what makes content interactive would be anything where we put something online and then the viewer or person online can then communicate back and forth with us. So, you know, Facebook is a great interactive marketing tool for us, as well as Twitter. For example, this election period we really used Twitter a lot for it and started really using the hashtags. Like #ksbyelex, for example. And that was a really good way for us to interact with the viewers, and then also when they had stuff they were able to use that hashtag as well, and then post stuff as well. So we kind of had this ongoing stream of interactive content, both coming from us and coming from viewers.

KM: That's a great example. That's awesome.

BD: Yeah. It's kind of, well at least for us, kind of new still. But we are venturing out into it.

KM: That's good. And why do you think interactive content necessary in a marketing plan in today's society?

BD: I would say yes, now more than ever because people are so used to having things right now. And they are used to being able to... you know, it's not like what it used to be where it was like, "Here's what you're getting as far as what channels you or what content you're getting." People can get content from all over the world from whatever source they want, whatever viewpoint they want. And so in that respect, I feel like it's kind of a smaller world. And so people are used to being able to communicate back and forth in that regard. And I think for us, locally, it's really important because it helps us stay in touch with our community and our viewers, and it just makes us closer. So they feel even more, not necessarily ownership of the station, but they feel a part of it in the process.

KM: That's great. And do you think that interactive marketing is especially crucial to television networks as compared to other companies? Why or why not?

BD: I think it's just as crucial, if not more crucial, just because of the nature of what we do, which is entertain people, and in our case, inform people with our news. And so I think it's a media, and so is the Internet. You know? So I think it's very important. I think that anybody that's not getting in that game is probably not going to... you know, you got to get in it.

KM: Yeah, that's so true. I was researching and there were companies such as like furniture companies and banking, and they were all using interactive marketing.

BD: Yeah, and I mean, you know, everybody has a different level of followers or input. But you know what? No matter what type of business you have, I mean that's all relevant.

KM: Yeah, definitely.

BD: And I'll give you an example. A competitor of ours just recently got into Facebook, like literally just started Facebook.

KM: Are you serious?

BD: And we've been on Facebook for... I don't know how many years now. We have 13,000 followers, which is really good for our market size. And they are just starting out, so we've already captured all of those, from a marketing standpoint, we've already captured all of those people. They are following us, and they're, from a certain extent, committed to us.

KM: They have some catching up to do.

BD: Right. They may have looked for the other one when they signed up for us, and they weren't there. So now, it's kind of like... the chances of them going back and look again are probably minimal.

KM: Right. Good point. And how do you think you would use social media in a marketing campaign?

BD: How would I use social media in a marketing campaign? Well, I will give you an example of how we are using it right now. We have a Disneyland ticket giveaway contest right now, and so we have been using Facebook, for example, to remind people to watch the Morning Show to get the keyword for the day. So we are really using that to talk to those 13,000 people and remind them of the contest. And one of them will respond: "Thanks! I've got my TV set to it," or "I got my alarm set," you know, that kind of thing. And we've also used it for another form of giveaway where we have our anchors in the morning will have smaller tickets for a local event going on. We'll have them say, "Oh we have tickets to this concert this weekend. The first three people to go on our Facebook page and post the word 'concert' will get the tickets." Then all of

the sudden our Facebook page will go: “Concert, concert, concert, concert.” And everybody is kind of competing to get their name on there first to get them.

KM: That’s so fun!

BD: Yeah, so that’s been fun. And I think that has also increased our followers because people are watching and then they go, “Oh I want to win!” So they go on there and they do that. And they “like” us.

KM: That’s a great example.

BD: So and then they interact. Everybody on the page ends up saying, “Oh congratulations. You beat me by two people.” They start communicating back and forth. Richard, Carina, and Dan will jump on and say, “Congratulations.”

KM: That’s so cool! That’s awesome.

BD: And that, again, is another way of really connecting our on-air people with the community. They have a conversation back and forth, where before it was kind of more one-way. If somebody wanted to talk to one of our anchors, they would call. And that wouldn’t really happen because people would think that they’re not acceptable. Or they would write a letter. You know, with social media, they get instant feedback both ways.

KM: Yeah, it opens so many doors.

BD: Right.

KM: And do you think satellite media tours can be used to create interactive content?

BD: Hmm, good question. I wonder where you came up with that question.

KM: I was actually working with that over the summer.

BD: Repeat the question.

KM: Do you think satellite media tours can be used to create interactive content?

BD: Let’s see. We have not done anything interactive with satellite media tours, but I’m just kind of brainstorming and just kind of thinking. I suppose there’s a way to do it. We haven’t done it.

KM: Right, when I was interning at NBC we were working with that trying to figure it out.

BD: Yeah, that’s a good... How do you get that feedback or how could you put that satellite interview online in some capacity where some people could respond or ask questions? Right?

KM: Yeah that's what we were doing. Well, we weren't doing this, but I think some news stations, you know, getting Twitter questions from fans. You know?

BD: Oh yeah. That's a good idea. Especially if you're doing the satellite interview live. You can have... and then you can use hashtags, you know?

KM: Right. And then we would also just have a spot dedicated to... well we were calling it "NBC Social," and we would just ask them questions that were relevant and trending on Twitter. And then we would send it out, like about the election and things like that. So I kind of just answered my next question: how do you think these two mediums can be used together?

BD: I think we kind of talked about that. Definitely, the interaction, I think you're right, Twitter for sure. Facebook, I think, might be a little bit slower. Twitter is much quicker.

KM: Yeah, that's true. Twitter is a lot faster it seems. And what kind of audiences would be receptive to interactive marketing?

BD: That's a good question. Let me think. I think that probably younger, but I think, overall too, that people will accept it to a point. Where it's really intrusive, I think that they get turned off by that. Whereas also, I think that when you try to be too cute and sleek, like putting a marketing, let's say, an ad, out there but kind of disguise it as something else, I think people don't like that either. The consumer has gotten really smart, I think, when it comes to messages, so they don't like to be fooled and they don't like to have a hidden message. I think they would rather have messages be literal. I think they will tolerate it as long as... does that kind of answer your question?

KM: Yeah, that's perfect. I know what you mean, for sure. Using the experience-

BD: Wait, going back to that one because I can give you an example. For me personally, you know I do marketing, and I pretty much tolerate all of it for some extent. But the thing, in terms of interactive marketing, that I got a little annoyed with was on Facebook. On my Facebook channel, Microsoft, what is it, 8 now that's out?

KM: I think that's right.

BD: When it was released, in my newsfeed there was a comment or a post from Microsoft about Microsoft 8. But it looked like a post that had come from someone I had "friended" or "liked," but I had never "liked" Microsoft. And then I went onto Microsoft's Facebook page, and it said, "Click here to 'like.'" So you know, I hadn't "liked" it. So you shouldn't see that. Theoretically, you're not supposed to see stuff that you haven't liked, right? So Microsoft must have paid who knows how much to Facebook to get that onto everyone's channel that day. Maybe to some people they may have just skipped over it and not even noticed it, but I was a little put off because here was a blatant ad that was disguised as a "friend," "like," whatever. Do you see what I'm saying?

KM: Yeah, that's sneaky of them.

BD: Right, so that kind of put me off a little bit.

KM: Right, you can't be too in their face, for sure.

BD: Right. But, other the side, on the other side as a marketer, it got their message out. I noticed it.

KM: That is true. Maybe someone "liked" it, I guess, afterwards. It's a fine line, it seems. Using the experience you have acquired in your career, what is the most important thing to remember when working with interactive content?

BD: I think the most important thing with interactive is to be genuine and to be conversational. I think that interactive is supposed to be a two-way street, you know? Hence, the whole term "interactive," or interact together. So I think anytime you are dealing with something interactive, it shouldn't necessarily be all one-way. It should be, you know, a together kind of conversation. Does that make sense?

KM: Yeah, that makes sense. Definitely. What should one remember when trying to reach a target audience?

BD: That's a good question. What do you mean?

KM: Like in order to reach and engage a person, is there something that you think is really important to remember?

BD: I think it's important to remember what is the message. What is your brand? What is the message? Stay true to your brand. But in an interactive world, stay with that brand, but stay as conversational and friendly as possible.

KM: Yeah, for sure.

BD: Like our news people communicate on Facebook differently or Twitter differently than they would in the broadcast on the air. You know what I mean? They treat it more like talking to a friend.

KM: I like that. That's good.

BD: I think that's what... as opposed to a news release on Facebook, you know, for us, that's not what Facebook is. It's not a news release platform. It's a: "Holy cow! There's whales in Port San Luis!" You know what I mean? You would never say that on-air, but you would say that to a friend, right?

KM: That's so true. That's a good point. And in your opinion, how effective is interactive marketing, would you say?

BD: I think it's very effective.

KM: And do you think there are ways, if any, that TV networks can make interactive marketing more effective?

BD: I think that, overall, they do a good job. But I think they need to make it as user-friendly as possible. That's something that we realized locally. If people aren't able to use it easily, and if they don't get feedback, then what good is it? So if you're going to do interactive, you got to commit to doing it and to staying on it and giving people feedback. The worst thing we have... it's kind of like a phone call that never gets returned. You know what I mean? That one viewer will go out and say, "Well, they never answered my question about X, Y, or Z." You know what I mean?

KM: Yeah, you definitely have to be committed, like you said.

BD: Exactly.

KM: And the last question is: because the world of social media so vast, how would you measure the success of an interactive marketing plan that utilizes social media outlets?

BD: Oh, repeat.

KM: Yeah, long one. Okay, because the world of social media so vast, how would you measure the success of an interactive plan that utilizes social media outlets?

BD: That's a good question. How would I measure the success of it once it's been implemented or a plan that's on paper?

KM: Once it's been implemented.

BD: Once it's been implemented. I would say you can judge the success of it by just seeing how many people comment, how many people click on maybe something you have on your website, how many comment on your Facebook post, how many people... you know, if you start a hashtag campaign, how many people use that hashtag to communicate. I think it's pretty easy to judge how successful it is. I mean, if you put something out there and nobody comments on it, then... you know. Or nobody gives any feedback on it. I think we're in a medium, both TV and interactive, that is very much either in black or white whether it's working or not working.

KM: Yeah, that's a good point. And you can use analytics online and stuff like that.

BD: Exactly.

KM: Okay! Well thank you so much.

BD: All right, you're welcome. I hope that helped!