Enhanced TV Features on National Broadcast and Cable Program Web sites: An
Exploratory Analysis of What Features are Present and How Viewers Respond to Them

A thesis presented to
the faculty of
the Scripps College of Communication of Ohio University

In partial fulfillment
of the requirements for the degree
Master of Science

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August 2009

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This thesis titled
Enhanced TV Features on National Broadcast and Cable Program Web sites: An
Exploratory Analysis of What Features are Present and How Viewers Respond to Them

by

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ABSTRACT

GOODMAN, JASMIN M., M.S., August 2009, Journalism

Enhanced TV Features on National Broadcast and Cable Program Web sites: An Exploratory Analysis of What Features are Present and How Viewers Respond to Them

(84 pp.)

Director of Thesis: Mary T. Rogus

This study explores the presence of enhanced features on national TV program Web sites, and viewer response and reaction to these features. Using content analysis and focus group methods, it was discovered that fan-based features invoked a more positive response than any other feature category. The results also revealed participant motivations for visiting TV program sites.

Approved: _____________________________________________________________

Mary T. Rogus

Associate Professor of Journalism
DEDICATION

Lena Neal Edwards
“Granny”
1930-1995

Lillie Mae Grant
“Grandma Lillie”
1911-2008

Bobbie Coleman
“Grandma Bob”
1937-2008

And finally to the best Granddaddy in the world,

Mr. Melvin Edwards, Jr.
ACKNOWLEDGMENTS

I want to thank and praise God for allowing me to complete this chapter of my life. Without Him, I know that I could not have accomplished this amazing feat. Even as I write this, I recall times when the pressure of being a Scripps graduate student made me want to call it quits and move on with my life. But, as gracious as He is, He gave me the strength to endure it all.

I would also like to acknowledge my mother for being my number one supporter. You are an amazing woman and friend, and I am so thankful that you have blessed my life in so many ways. Next, I want to thank my dad, brothers, and close friends who kept me encouraged as I struggled through the tough times. I also want to thank my significant other. Without your constant encouragement, it would have been a lot tougher to finish. Thank you for being an amazing friend.

In addition to my family and friends, there are a number of individuals who have been like family during my graduate study at OU; a very special thanks to Dr. Carolyn Bailey-Lewis, Mr. John L. Butler and Professor Bill Reader for your support and constant encouragement.

Lastly, I want to thank my committee-- Professor Mary Rogus, Dr. Roger Cooper, and Dr. Robert Stewart-- for going above and beyond to guide me in my research efforts.
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INTRODUCTION

Because of the wide availability and use of the Internet, businesses serving all types of consumers have flocked to the Web to promote their products and services. These businesses, including TV networks, have incorporated innovative strategies into their existing business models to increase their bottom lines.

A February 2008 *TV Week* article advises television content creators and providers to take digital media more seriously than they have in past years. In that article Max Benator, RDF Media Group’s head of digital media, acknowledged the television industry’s changing perspective on the Internet and digital media. “The new model of a production shop is, once you grow to become a larger producer, you can’t survive off the margins of a budget for a show. You need to make it a brand and develop digital properties,” he said (Whitney 2008, February 3). According to many industry experts, both broadcast and cable networks, like RDF, are looking to the Web as a new source of development. With this increased interest in digital properties and Web content, TV networks are looking for ways to distinguish their products from the rest of the competition and to continue to build fan loyalty.

The Internet offers unlimited space for content, so it serves as a viable opportunity for content providers and distributors to meet audiences where they play. MTV Networks Chairman/CEO Judy McGrath acknowledges the importance of Web content to the traditional TV business model. “It’s not enough to keep your video confined to your own destination sites,” she said in a May 2008 interview with *Broadcasting & Cable* (Becker 2008, May 26). TV networks have very strict time constraints that do not allow
for extended promotional spots. Networks must use creative graphic elements such as in-program promotions to attract viewers and build brand loyalty.

In order to understand where digital media is headed, it is important to understand the very beginnings of the Internet as a medium for content distribution. Major TV networks leapt at the chance to place content on their Web sites that would not traditionally fit into their scheduled dayparts\(^1\), while marketing and sales teams rejoiced at having yet another venue to place advertisements and promotions (Katz, 2007).

Initially, cable operators and networks alike believed that enhanced TV, as television related content on the Internet became known, would drastically change how viewers consumed content. “Enhanced TV is meant to enhance customer desires,” said Glenn Britt, Time Warner President/CEO, in an interview with *Broadcasting and Cable* (Hemingway 2007, October 8). Britt continued to describe the power of enhanced TV, referring to it as an, “economically viable way to meet the consumer need that people think they are doing on the Internet” (Hemingway 2007, October 8). Formerly known as interactive TV, enhanced TV allowed programmers to “be very creative in delivering maximum value out of the services that they can deliver over their bandwidth”; thus, expanding the business model for traditional broadcasters (Higgins, 2000, p.52).

Bodo and Thielman (1999) wrote that the convergence of online services and television was technologically possible and would become an important part of the market segment. That same year, ABC teamed with ESPN to offer enhanced TV coverage of their Monday Night Football program. Football fans were able to view

---

\(^1\) Dayparting is strategy used by TV networks to schedule shows for an audience that changes throughout the day.
updated game statistics, play interactive games and read player profiles and trivia (Kerschbaumer, 1999). Other enhanced TV features were e-commerce, interactive advertising, impulse sales and ancillary program information.

In 2000, *Telephony Online* reported that most multi-system operators and broadcast and cable networks partnered with Wink Communications, which analyzed interactive viewer response data (Moch 2000, May 15). The service was free to consumers and invaluable to advertisers. Although the opportunities seemed limitless, there were problems that plagued enhanced TV and the industry. Van Dijk, Oscar and Heuvelman (2003) listed lack of standardization, bandwidth, and investment among possible reasons why enhanced TV had failed in the past. In 2004, the multimedia industry was finally admitting that plans for enhanced TV had stalled. "We need it to work financially, and we are optimistic that it will work," said Rick Mandler, VP and general manager for enhanced TV at ABC (Whitney 2004, April 5).

Since the poor performance of early enhanced TV models, broadcast and cable networks have incorporated more interactive features to their sites. Many have developed highly interactive site designs using flow theory, which states that the more interactive a site, or more engaged a user is in a particular technology, the more they will “flow” from one page to the next—completely losing track of time (Cai, 2005).

There has been no previous research to pinpoint specific strategies or features that might actually help build fan loyalty. Previous research, however, has measured the level of interactivity on the part of the user/audience member (Sundar, 2003; Sundar, 2008; Geissler, Gary, George M. Zinkhan, & Richard T. Watson 2006) and has catalogued some of the features on broadcast and cable sites (Ha, 2002). This research investigates
the degree that enhanced and interactive features are used in cable and broadcast network program Web sites and begins exploring their effectiveness in attracting users and building fan loyalty.
CHAPTER 1: REVIEW OF THE LITERATURE

Because of the nature of this thesis, the researcher found it necessary to include literature from across the media landscape to support the objectives of the study. Reviewing the existing theory, along with the research areas of media branding, interactivity and fan loyalty, provides the groundwork and research questions for the present study. In addition to a theoretical framework, the following literature serves as a foundation of practical studies that provide insights into the use of enhanced features on TV Web sites.

Theory

The heuristic-systematic model (HSM) focuses on two modes in which perceivers may determine their attitudes and other social judgments based on information cues presented. (Chen and Chaiken, 1999). Systematic processing occurs when judgments formed are responsive to specific content of the information presented. According to Chen and Chaiken (1999), cognitive ability and capacity are required for systematic processing to occur. Li and Keshelashvili (2006) wrote:

Consequently, systematic processing requires that people have the capacity and motivation to process information on a given topic. HSM incorporates a “sufficiency principle” in explaining the motivational basis of processing information. HSM holds that people engage in systematic processing of persuasive information only if they are sufficiently motivated or have sufficient cognitive resources. If people are not sufficiently motivated or do not have sufficient cognitive resources such as knowledge or expertise, they can engage in superficial and heuristic processing of available information (Li and Keshelashvili, 2006, p. 7).

Li and Keshelashvili (2006) further state that Internet use is a large part of information processing. For the purposes of this study, the “persuasive information” described here
are the interactive and enhanced features present on network TV Web sites. The second mode in the heuristic-systematic model is heuristic processing. This mode involves the activation and application of judgmental rules or “heuristics” that are assumed to be learned or stored. Heuristic processing will not apply to this study because participants will have sufficient motivation and cognitive resources to process information presented.

The functional and contingency views are two cues in the HSM that are utilized when studying web interactivity. Sundar et al. (2003) studied the interactivity effects on political Web sites discussed and both of these views. The functional view of interactivity is based on promoting an appearance of interactivity and does not adequately specify the outcomes of the communication. The lack of a specific outcome leaves the operationalization of interactivity open to external scrutiny. Studies using the functional view for interactivity found it not to be externally valid because there were alternative explanations for impression formations supposedly caused by the interactive condition (Sundar, 2003).

The contingency view of the HSM is a message-based conceptualization of interactivity. Sundar et al. (2003) developed a fictional political candidate Web site with varying levels of interactivity using the HSM. Manipulating the level of interactivity for each site created three experimental conditions. Low-, medium-, and high- interactivity conditions were used to understand the effect of interactivity on impression formation. The effects of Web site interactivity on participants’ affinity for political candidates were studied. Using the contingency view of interactivity in the communication literature, the researchers found that the level of interactivity present on the Web site not only
influenced perceptions of each candidate, but also the level of agreement with candidates’ political positions (Sundar et al., 2003).

Interactivity was conceptualized as “a process involving users, media, and messages, with an emphasis on how messages relate to one another” (Sundar et al., 2003, 31). The researchers further detailed interactivity as transferring from the perceptual realm to the behavioral realm once the interaction is changed and communication becomes two-way.

Past research has also shown that when the contingency view is applied, increased interactivity is associated with increased satisfaction (Sundar, 2008). Sundar (2008) wrote that the contingency heuristic could be triggered by numerous aspects of computer-mediated communication. He also found that interactivity in digital media is capable of cueing a wide variety of cognitive heuristics, ranging from interaction and activity to responsiveness, choice, control… and contingency (Sundar, 2008).

Based on past HSM and Web interactivity research, the present study will explore the effect of interactivity found in enhanced TV features on impression formation-in this case, fan loyalty- for national TV Web sites.

Branding/Fan Loyalty

Tom Blackett in Brands and Branding (2003) discussed the increased importance and value of brands to business. According to Blackett, “brands allow the consumer to shop with confidence… and provide a route map through a bewildering variety of choices” (Blackett, 2003, p.18). Some of the more successful brands in the twenty-first century are Coca-Cola and Pepsi-Cola. Reasons for their success in the global cola market are because the “strong, instantly recognizable names, logos of these two brands
symbolize their makers’ promise that consumers’ expectations will be fulfilled” (Blackett, 2003, p.18).

Because of such recognizable features, strong brands have become assets to each company that has been successful in creating one. According to Blackett, “Brands that keep their promise attract loyal buyers who will return to them at regular intervals […] and thus can be classified as productive assets” (Blackett, 2003, p.18). If successful, brands can generate high earnings that will directly affect a business’ bottom-line. Some of the most successful brands in the country, like McDonald’s for example, attribute 70% of their market value to their brands (Blackett, 2003). Blackett also lists guidelines for good brand management. They are to protect your brand, honor your stakeholders, treat your brand as an investment, not a cost; exploit the financial potential of your brand; and finally, understand that successful brand management nowadays is a complex task (Blackett, 2003). These guidelines can also hold true for media branding.

McDowell and Batten (2005) listed competition as the number one motivation for branding. Although commercial businesses and services had been implementing the concept of branding since the 1800s, the television industry in its early years was relatively unconcerned with the practice, because with no more than three channels until the late 1970s there was little competition.

In order to understand media branding and competition, one must first understand the context in which cable systems were created. In the early 1970s, the Federal Communications Commission (FCC) imposed restrictions on cable operators, limiting their ability to offer programs such as movies, sporting events, and syndicated television shows (National Cable Television Association 2009, June 25). Gradually, the FCC began
to lift these restrictions and with the development of satellite distribution systems, and local cable operators, cable networks began to flourish. According to the National Cable Television Association, cable networks experienced rapid growth after the 1984 Cable Act deregulated the existing cable structure. This relaxed framework allowed for cable networks to invest more than $15 billion dollars to develop this new system of television programming (National Cable Television Association 2009, June 25). Cable networks had the ability to produce higher quality, more targeted video entertainment to consumers. This higher quality product drastically increased competition for broadcasters.

For broadcast networks, more serious competition came during the late 1980s when Fox began pulling younger viewers away from the traditional “Big Three” networks. By the 1990s, cable networks were growing in number and attracting more and more viewers away from the established broadcast networks with their niche programming targeted at specific audiences. The deregulation of the industry with the 1996 Telecommunications Act, and advanced technology, lead more industry leaders to pursue branding as a concept to keep their fragmenting audiences. Viewing brands as assets, as noted by Blackett, can help industry executives “exploit” their brand equity. If this equity is strong enough, businesses are able to reinforce customer loyalty, attract new customers, and protect a product from competitive attack (McDowell and Batten, 2005, p. 8).

The first television network to successfully implement a branding strategy beyond just slogans and songs was MTV (Blumenthal & Goodenough, 2006). Prior to this, broadcast networks saw no compelling reason to develop a “sophisticated system of
branding” that extended beyond a promotional slogan to content. The success of MTV’s campaign, and then the follow-up success of Nickelodeon and other cable networks’ campaigns which branded a certain type of programming targeted at a specific audience lead to the networks change in branding techniques to tie more closely in with their local stations, especially those they owned and operated, like WCAU-TV in Philadelphia (Blumenthal & Goodenough, 2006).

The practice of using call letters (such as WCAU-TV) to identify local stations was derived from the early days of radio. Groups of numbers and letters were assigned to commercial broadcasters across the world (Felsenthal 2009, June 25). Many times, these letters revealed information about either the station ownership or the geographical location of the station itself. Especially in radio, the promotional value of a station’s call letters was seen in the many jingles that radio and tv stations used as identifiers, which would likely be considered the earliest branding for local media. Some call letters even “traced their origins to their radio station predecessors” (Felsenthal 2009, June 25). For example, the WGN superstation call letters stand for “World’s Greatest Newspaper”, because WGN, which started as a radio station, was owned by the Chicago Tribune.

With new branding strategies that moved away from call letters, network owned local stations served almost as a brand extension for the larger networks. Among the first to fully integrate their brand into the lives of local audiences was NBC and WCAU in Philadelphia. Today WCAU is known as NBC10 and many Philadelphians would struggle to name NBC10’s call letters if asked (Blumenthal & Goodenough, 2006).

In 1998, media branding was still a relatively new concept to be empirically researched. Chan-Olmstead and Kim (2001) found that general managers of commercial
television stations recognized branding practices as an “important tactical management function” (Chan-Olmstead & Kim, 2001, p. 75). Research questions focused on the perceptions of branding’s influence on various business units as well as the market size’s influence on branding practices. The study provides a solid foundation for a secondary analysis of local media branding practices.

The study provided information on station management attitudes toward branding in commercial television, but did not provide a more concrete analysis of actual branding practices. The researchers concluded that branding was perceived primarily as a promotions department function. Station managers in larger markets integrated branding as a long-term strategic tool as opposed to smaller market managers who viewed branding as primarily a promotions tool (Chan-Olmstead & Kim, 2001).

Although this research shed light on perceptions of branding among station general managers, there was relatively low response rate, which left researchers with little information to generalize.

Web Interactivity and Fan Loyalty

Andrejevic (2008) discussed the effect of Web interactivity when he conducted a case study of the popular TV Web site, TVWithoutPity.com. In his article, he acknowledges the use of TV Web site message boards as “a marketing strategy for TV shows that take advantage of interactivity to create fan communities and build viewer loyalty” (Andrejevic, 2008, p.24). Andrejevic wrote that due to “the inclusion of the formal element known as interactivity, the character of a particular show changes from that of a mass-produced product […] to a tool to hone one’s critical thinking and viewing
skills” (Andrejevic, 2008, p.35). This analysis only referred to interactivity and TV program message boards.

Magee (2006) found that TV viewers who used both official network TV show Web sites and fan created sites believed that their experience in the interactive community developed and increased their loyalty. A textual analysis and an online survey uncovered how fans of the Fox network drama “Bones” fans interacted with both the official and fan Web sites. One respondent used the sites to “feed her need for more information on the cast, show and characters” (Magee, 2006, p. 18). Most respondents visited the official and fan sites at least two times a day for the same reason, a few as many as five times a day. Magee also noted that fan interaction and community were common themes in respondent answers. One fan also noted that the “sense of community and connection enhanced her enjoyment of ‘Bones’” (p. 19). Findings most relevant to the present research showed that site visitors were drawn to interactive features such as message boards and chatrooms to stay updated with show information. Respondents enjoyed using the community on the sites to connect with other fans. A number of fans reported that this interaction with other fans strengthened their connection to the show and its characters. On respondent wrote:

It enhances the experience of watching the show, when you’re chatting online with people who are jumping up and down over the same look that one character gave another, or when someone says something funny. I find it a very social environment that is easy going (Magee, 2006, p. 19).

Other fans also commented that the social environment contributed to their involvement in the show. One respondent, named “Terri,” wrote that the interactive nature of the sites “creates a community out of various fans, allowing
them to bond over the show, thus being more loyal” (Magee, 2006, p.20).

Features such as episode summaries, descriptions and recaps were also important for site visitors. Survey answers also showed online fans wanted more extra features to enhance their viewing and Web experience. From these interactions with the official Fox and fan sites and other fans, Magee concluded that active and involved participation with the “Bones” sites led to increased word of mouth promotion for the show, thus strengthening their loyalty.

Although results from this study showed that Web sites could lead to an increase in show enjoyment, almost half of the respondents felt the program Web site did not contribute to their individual loyalty. However, the eleven respondents who reported not being affected by the program and fan sites were already loyal viewers of the program. The Web sites did not affect, or increase, their pre-existing loyalty.

This study expands the scope of Magee’s 2006 study by examining multiple programs and genres across broadcast and cable TV Web sites. The current research also seeks to understand attitudes of viewers who may not already be loyal fans engaged with the TV program Web sites.

Fiske (1992) described the fan as an “active participant who contributes to the cultural economy.” Therefore, these participants are encouraged to collect, produce, and consume the product and its media-related products (p.323). The fan sites are one such platform that allows fans to increase the “cultural capital” of TV programs. Jenkins (2000) wrote that fans possess the ability to transform their own personal reactions to a program into social interaction, which can often take place within the fan Web sites. He
also cited the transformation of spectator culture into participatory culture as one of the central characteristics of fandom (Jenkins, 2000).

Soukop (2006) performed an ethnographic analysis of celebrity fan sites. He found that most sites had a similar graphical interface. Photographic images of the celebrities would dominate the homepage with hyperlinked menus that offered background information. Soukop was able to extract a number of themes from the fan sites analyzed. The two most relevant to this study are: communication between the celebrity and fan community and personal identification with the celebrity. The third theme, controlling the representation of the celebrity, deals primarily with the public relations function of fan sites. Fansite designers acknowledged that interaction and integration were key factors in the overall designs of their sites. Soukop cited the Dr. Dre hip-hop site as an example of how fans were able to interact and exchange information (Soukop, 2006). The bulletin board feature proved useful for fans that wanted to post lyrics and hyperlinks to other Web sites. Soukop wrote that the “discussion forums and links represent the fansites’ function as an integrated ‘web’ of fans of a celebrity, or, by definition, a virtual community” (Soukop, 2006, p. 326).

According to Soukop, the social ties formed from these fan communities can range from fleeting encounters to “enduring relationships in which participants consistently return to the same Web site” (Soukop, 2006, p.326). His analysis even showed that the fan sites were useful in allowing fans to actively construct deeper meanings to the program while refusing to accept mainstream interpretations. Soukop also wrote that the independent interpretation of the media text empowers the fan to exercise his own creativity by providing unique, alternate endings. In one analysis of
American singer-songwriter Moby’s fansite, Soukop found a variety of remixes of the musician’s songs, thus recreating the text (Soukop, 2006). From the marketing and promotions perspective, the fansites allowed loyal fans to explain why other site visitors should join their fandom. In some instances, loyal site visitors provided support and advocacy to the celebrity.

The celebrity fan sites also aided other fans in personally identifying with the celebrity. Soukop (2006) wrote that many fans espoused their own beliefs and cultural values via the celebrity figure while identifying with other site visitors. Thus, this expression strengthens the connection between the fan and the fan site. Soukop’s conclusions suggested that fan sites could ultimately influence mainstream media production and distribution practices. He acknowledged that in a virtual community the opportunities for production of cultural capital are almost limitless (Soukop, 2006).

Broadcast and Cable Television Web site Content

Chan-Olmstead and Sylvia Jung-Park (2000) analyzed a sample of 300 local broadcast TV news stations’ Web sites. The entire Web site and each network’s home page were coded to identify how content was featured and how promotional advertising was displayed. Results showed that local stations used the Internet as a tool to maximize their strength in delivering news. Researchers also found that stations sought to serve their audiences rather than serving advertisers (Chan-Olmstead & Jung-Park, 2001). An important implication from this research was that broadcasters entered the online space capitalizing on pre-existing strengths.

In a later study Chan-Olmstead and Jung (2001) duplicated the basic framework from the previous study to analyze both broadcast and cable national networks websites.
Researchers identified the types of programming on the network and the types of audiences’ networks serve as the root of the differences noticed. That finding was consistent with how each network type (i.e. broadcast or cable) defines its target audience. Cable networks primarily target niche audiences while broadcast networks target mass audiences. The researchers concluded that broadcast networks entered the Internet space to build on their strength to reach mass audiences while cable networks used their online space to build branded images (Chan-Olmstead & Jung, 2001).

Ha (2002) also focused on national broadcast and cable TV networks Web sites. She analyzed twenty-three broadcast and cable Web sites using qualitative and quantitative content analyses. Her research questions sought to identify differences in overall structures, types of features used, usability and commerce strategies. The distinctions between broadcast and cable networks have been important in all of the previous studies because of the different audiences each seeks to serve. The fan-based, game-based, programming-based, information-based, TV Commerce/Feedback feature categories identified by Ha (2002) were incorporated into the content analysis design of this research. The feature categories were created and published in 2000 by direct marketing magazine, DM News.

Chan-Olmstead and Ha (2004) explored the role of cable television Web sites in network branding and viewership. They analyzed mail survey data from Internet users across the country. Results from the study showed that program-based features had a higher usage for cable TV subscribers. Chan-Olmstead and Ha (2004) concluded despite the low use of enhanced features on television Web sites, the increase in enhanced
features positively predicted viewer loyalty, but did not attract new subscribers to the networks.

Based on prior research and areas where this research has not covered, the following research questions and hypothesis are posed:

RQ₁: Has there been a significant change in enhanced features on TV Web sites since Ha’s 2002 study?

RQ₂: What are the differences in the enhanced features present across program genres?

RQ₃: What features, if any, have the potential to increase fan loyalty?
CHAPTER 2: METHODS

The methodology for this study can best be broken down into a two-step process. First, program Web sites were analyzed to determine what enhanced features were available across each network site. Secondly, focus groups were conducted to examine participant response to different features, and explore which features were most popular and most likely to build fan loyalty.

Content Analysis

This portion of the study is a partial replication of Ha’s 2002 study on enhanced television strategies. Ha’s study used both quantitative and qualitative content analyses methods to analyze the homepages and program Web pages for 23 broadcast and cable networks. The coding sheet, categorization description and the list of network TV Web sites were adapted for this study. The following broadcast TV Web sites were coded for this study: ABC, CBS, NBC, PBS, FOX, CW, ION; and the following cable TV Web sites were coded: A&E, Comedy Central, CNN, CNBC, Disney, Food Network, History, Lifetime, MTV, SCI-FI, TBS, TNT, USA, VH1, and The Weather Channel. The list differs slightly from Ha’s (2002) analysis because since that study was conducted, the WB and UPN merged to form the CW (Friedman, 2008) network and PAX changed its name to ION (South Florida Business Journal, 2006, March 1).

Web sites were coded based on Ha’s 2002 feature categories: fan-based, game-based, program-based. Ha’s coding sheet did not account for features such as message boards and blogs. The coding sheet was revised to include these features, which were present on a majority of the Web sites coded. Table 1 lists the features that fall under each feature category coded for this study.
Table 1: Enhanced features coded listed by feature category

<table>
<thead>
<tr>
<th>Fan-based</th>
<th>Game-based</th>
<th>Program-based</th>
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<tbody>
<tr>
<td>Episode Synopsis</td>
<td>Quiz/Trivia</td>
<td>Program Preview</td>
</tr>
<tr>
<td>TV/Star Gossip</td>
<td>Sweepstakes</td>
<td>TV Schedule</td>
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<tr>
<td>Chatroom/ Message Boards</td>
<td>Play-along games</td>
<td>Original Web Program</td>
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<tr>
<td>Video Clip Archive</td>
<td></td>
<td>Simulcast</td>
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<tr>
<td>List of Upcoming Guests</td>
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<td></td>
</tr>
</tbody>
</table>

See Appendix A for the revised coding sheet and Appendix B for the category system description.

Because a comparison among program genres is an area of interest in this study, the Web page for specific programs served as the unit of analysis. Four television programs were selected from each networks’ schedule. Weekly TV ratings from TVweek.com were used to determine which broadcast programs would be coded (see Appendix C), and network profiles from the Cable Advertising Bureau were used to determine which cable programs would be coded. For broadcast networks, the highest rated primetime programs were chosen along with two daytime soap operas. Programs that were featured on the homepage of the site and in the Cable Advertising Bureau network profiles were coded for cable Web site analysis. The number of programs that fell into each genre category was based solely on the ratings data and the cable network profiles. The number of programs reviewed for each network can be reviewed as proportionate to the number of programs currently airing on the national networks during primetime. Table 2 displays the programs chosen for each network.
<table>
<thead>
<tr>
<th>Network</th>
<th>Lost</th>
<th>Extreme Makeover: Home Edition</th>
<th>General Hospital</th>
<th>One Life to Live</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>Lost</td>
<td>Extreme Makeover: Home Edition</td>
<td>General Hospital</td>
<td>One Life to Live</td>
</tr>
<tr>
<td>CBS</td>
<td>Two and a Half Men</td>
<td>NCIS</td>
<td>Young and the Restless</td>
<td>Bold and the Beautiful</td>
</tr>
<tr>
<td>NBC</td>
<td>Deal or No Deal</td>
<td>Law &amp; Order</td>
<td>Days of our Lives</td>
<td>Passions</td>
</tr>
<tr>
<td>FOX</td>
<td>American Idol</td>
<td>Moment of Truth</td>
<td>24</td>
<td>Are You Smarter than a 5th Grader?</td>
</tr>
<tr>
<td>CW</td>
<td>One Tree Hill</td>
<td>Gossip Girl</td>
<td>America’s Next Top Model</td>
<td>Friday Night Smackdown</td>
</tr>
<tr>
<td>PBS</td>
<td>News Hour with Jim Lehrer</td>
<td>Bill Moyers’ Journal</td>
<td>Tavis Smiley</td>
<td>Now</td>
</tr>
<tr>
<td>A&amp;E</td>
<td>Criss Angel: Mind Freak</td>
<td>Gene Simmons’ Family Jewels</td>
<td>Intervention</td>
<td>Paranormal State</td>
</tr>
<tr>
<td>ION</td>
<td>48 Hours</td>
<td>Mama’s Family</td>
<td>Mustard Pancakes</td>
<td>NFL Game of the Week</td>
</tr>
<tr>
<td>Comedy</td>
<td>The Daily Show with Jon Stewart</td>
<td>Colbert Report</td>
<td>Reno 911</td>
<td>Lil’ Bush</td>
</tr>
<tr>
<td>Food</td>
<td>Rachel Ray: 30 Minute Meals</td>
<td>Paula’s Homecoming</td>
<td>Barefoot Contessa</td>
<td>Emeril Live</td>
</tr>
<tr>
<td>CNN</td>
<td>American Morning</td>
<td>Anderson Cooper 360</td>
<td>The Situation Room</td>
<td>Lou Dobbs Tonight</td>
</tr>
<tr>
<td>Sci-Fi</td>
<td>Stargate Atlantis</td>
<td>Ghost Hunters</td>
<td>Battlestar Galactica</td>
<td>Destination of Truth</td>
</tr>
<tr>
<td>VH1</td>
<td>Flavor of love</td>
<td>Rock of Love 2</td>
<td>Celebrity Rehab</td>
<td>Scott Baio is 46…and Pregnant</td>
</tr>
<tr>
<td>History</td>
<td>Modern Marvels</td>
<td>Ancient Discoveries</td>
<td>Gangland</td>
<td>UFO Hunters</td>
</tr>
<tr>
<td>TBS</td>
<td>Tyler Perry’s House of Payne</td>
<td>My Boys</td>
<td>Everybody Loves Raymond</td>
<td>10 Items or Less</td>
</tr>
<tr>
<td>CNBC</td>
<td>World Wide Exchange</td>
<td>Squawk Box</td>
<td>The Big Idea with Donny Deutsch</td>
<td>Mad Money</td>
</tr>
<tr>
<td>Lifetime</td>
<td>Army Wives</td>
<td>How to Look Good Naked</td>
<td>Your Mama Don’t Dance</td>
<td>Blood Ties</td>
</tr>
<tr>
<td>TNT</td>
<td>The Closer</td>
<td>Saving Grace</td>
<td>NBA on TNT</td>
<td>Law &amp; Order</td>
</tr>
<tr>
<td>Disney</td>
<td>Hannah Montana</td>
<td>High School Musical</td>
<td>Cory in the House</td>
<td>Suite Life</td>
</tr>
<tr>
<td>MTV</td>
<td>Making the Band 4</td>
<td>The Hills</td>
<td>My Super Sweet 16</td>
<td>America’s Best Dance Crew</td>
</tr>
<tr>
<td>USA</td>
<td>Psych</td>
<td>Monk</td>
<td>Burn Notice</td>
<td>Dead Zone</td>
</tr>
</tbody>
</table>

* The entire homepage of The Weather Channel was coded
A total of 84 program Web sites were coded for this study. The Web sites for seven broadcast and fifteen cable networks were examined for the enhanced TV experiences they offer the traditional viewer. Coding began Monday March 3, 2008 and ended Friday March 7, 2008. For enhanced TV features, each feature was assigned either a “1,” indicating the feature was present or a “2,” indicating the feature was not present on the Web site.

Three graduate journalism students, including the primary researcher, coded two broadcast television network program Web sites to test the coding sheet. Training took approximately thirty minutes and, upon review of the category system description, reliability coders began to code the test sites. There was a 94.7% percent agreement for the tested coding sheet. There was 93.2% agreement for fan-based features, 88.7% for game-based features, and 100% agreement for program-based features. The data collected during this process was not used in the final coding for the study. The content analysis results served as a survey of the broadcast and cable TV Web site landscape; providing useful data about the general interactive/enhanced features present. Results yielded information as to how each network used their online space to create enhanced experiences for their programs’ audiences.

Focus Groups

Although the literature suggests using experiments to understand interactivity’s affect on impression formation, it was the purpose of this study to explore how features currently present on national TV Web sites might influence impression formation or fan loyalty. Because there is no previous research on how the specific enhanced features might influence fan loyalty, it was important to begin with an initial exploration of this
area. The focus group method was employed to understand how viewers respond to features present on the Web sites.

Participants

Students were recruited from a medium-sized midwestern university. Flyers, in-class announcements, and mass e-mails were employed to recruit potential participants. A number of participants were recruited from undergraduate communication courses. Most of these students received extra credit for their participation, along with the food and drink available to every participant. Other students were recruited through a research participant pool constructed by a journalism faculty member. These students were required to participate in at least two research studies as part of a consumer research course.

During the recruitment process, interested candidates completed a pre-test questionnaire that asked questions ranging from the typical demographic information, to specific questions about media usage (e.g. amount of time per day spent watching television, etc.). The pre-test questionnaire also asked potential participants to rank their favorite genre of TV programming from a list of genres. Those who listed one of the top three genres, in terms of enhanced features on their Web sites, as one of their favorite genre of programming were selected to participate. See Appendix D for the pre-questionnaire.

Demographic information was compiled based on pre-screening information. Of the eight total News/Documentary participants, two participants were males and six were female. Group members ranged in age from 19-years-old to 33-years-old. Of the seven comedy participants, two were male and five were female. These participants ranged in
age from 19-years-old to 22-years old. Finally, of the eight drama participants, one was male, and seven were female. Participants ranged in age from 20-years-old to 22-years-old. All of the participants were undergraduate students with the exception of two graduate students in the News/Documentary focus group.

Stimulus Material

With the focus groups the purpose was to understand participant responses and reactions to the program Web sites, and specifically the enhanced features present on those Web sites. A double-layer focus group design was used to uncover features that influence opinions, behaviors, or motivations to visit these Web sites.

Data from the content analysis was used to determine the genres for the focus group discussions. Of the programs that were selected for Web site coding, the majority of those programs were drama, comedy, or news/documentary. The genres of programming selected for the focus group sessions were based on the genres that had all of the enhanced feature categories present, and perhaps because those genres also had the largest number of program Web sites coded, they also had all features from all of the categories present. From the content analysis, specific program Web sites within each genre were identified that had the widest variety of enhanced features present. The programs had at least one enhanced feature in all of the feature categories. Results showed that the following programs, listed with the total percentage of features present, were the top two in each genre: Comedy: USA’s “Psych” (75%), Comedy Central’s “The Daily Show with Jon Stewart” (50%), Drama: CW’s “One Tree Hill” (66.7%), Sci-Fi’s “Ghost Hunter” (58.3%), News/Documentary: CNN’s “Anderson Cooper” (25%), and PBS’ “Now” (50%).
**Procedure**

Focus group sessions were conducted in an Internet accessible conference room with a video projector and a large viewing screen. The moderator read a scripted introduction to inform participants of their right to speak openly and freely, while respecting the rights of other participants. For an icebreaker exercise, participants were asked to answer the question, “If you could be any TV show, movie, or commercial character, who would you be and why?” The introductions and icebreakers were critical to the focus group environment so that participants would feel comfortable enough to share their opinions. Each participant was then informed that they were participating in a study about television and the Internet.

A protocol, designed to serve as the outline for each focus group session, guided the entire process. After the initial introductions and icebreaker exercises for participants, the researcher, who also served as the moderator, asked a series of open-ended questions. Each set of questions fell under the scope of the research project. There were three categories of questions. “General Assessment” asked questions like, “What’s your first impression of this site? and “What would you click on first?” The “Enhanced Features Assessment” category asked questions like “What features do you like on this site?”. Features discussed in this category were dependent upon the features participants noticed. The “Influence of Web site on loyalty/engagement” category asked participant’s questions like, “Based on what you have seen on these Web sites, would you be willing to return to this program site?” The goal of the protocol was to allow for a smooth transition for participants from general to very specific questions. See Appendix E for the full focus group protocol.
Upon completion of the focus group discussion, participants were asked to complete a post-questionnaire that asked questions ranging from media usage to their ability to recall specific features to their likelihood of returning to the sites discussed. The purpose of the post-questionnaire was to identify what, if any, enhanced features had formed an impression on participants. See Appendix F for the focus group post-questionnaire.
CHAPTER 3: RESULTS

The content analysis results served as an analysis of the broadcast and cable TV Web site landscape; providing useful data about the general interactive/enhanced features present. Results yielded information as to how each network used their online space to create enhanced experiences for their programs’ audiences, and answered RQ₁ and RQ₂.

Overview of Enhanced Feature Content

Of all of the feature categories, program-based features had the highest total presence across the sites coded, with 97.6% of program sites having at least one program-based feature present. This figure, however, is somewhat misleading. The program-based feature category includes program previews, TV schedules, original programs for Web and simulcast. Of all of the features within this category, TV schedules were present on almost all of the sites coded, with 92.9% presence. Other features within the category were lower, appearing on between 20% and 40% of the sites.

The fan-based features were present across 92.8% of the program sites coded. Features in this category included episode synopses, TV/star gossip, chat room/message boards, video clip archives, and the lists of upcoming guests. Individually these features had a higher presence than the features in the program-based category. Within the fan-based category, video clip archives and episode synopses had the highest presence appearing on 66.7% and 64.3% respectively.

Game-based features were present on half of the 84 individual program sites coded. Play-along games had the highest presence within the game category, with 39.3%
presence. Table 3 displays the percentage of individual and enhanced feature categories present across broadcast and cable program sites.

Table 3: Percentage of broadcast and cable network program sites with enhanced features present

<table>
<thead>
<tr>
<th>Enhanced Features</th>
<th>Broadcast</th>
<th>Cable</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fan-Based</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Episode Synopsis</td>
<td>71%</td>
<td>60%</td>
</tr>
<tr>
<td>TV/Star Gossip</td>
<td>43%</td>
<td>39%</td>
</tr>
<tr>
<td>Chat room/Message Boards</td>
<td>68%</td>
<td>54%</td>
</tr>
<tr>
<td>Video Clip Archive</td>
<td>64%</td>
<td>67%</td>
</tr>
<tr>
<td>List of upcoming guests</td>
<td>14%</td>
<td>11%</td>
</tr>
<tr>
<td><strong>Game-based</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiz/Trivia</td>
<td>14%</td>
<td>37%</td>
</tr>
<tr>
<td>Sweepstakes</td>
<td>14%</td>
<td>7%</td>
</tr>
<tr>
<td>Play-along games</td>
<td>29%</td>
<td>44%</td>
</tr>
<tr>
<td><strong>Program-based</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program preview</td>
<td>29%</td>
<td>42%</td>
</tr>
<tr>
<td>TV schedule</td>
<td>93%</td>
<td>91%</td>
</tr>
<tr>
<td>Original programs for Web</td>
<td>14%</td>
<td>23%</td>
</tr>
<tr>
<td>Simulcast</td>
<td>0%</td>
<td>2%</td>
</tr>
</tbody>
</table>

A comparison between broadcast and cable networks showed that cable networks had higher percentages for all of the feature categories. Broadcast networks were closer to cable networks percentages in fan- and program-based features, but had a much lower presence in game-based features. Table 4 displays the percentages of features present in each category across network classification.
Table 4: Percentage of broadcast and cable networks with enhanced features present

<table>
<thead>
<tr>
<th></th>
<th>Broadcast</th>
<th>Cable</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fan-based</td>
<td>89.3%</td>
<td>94.6%</td>
<td>78</td>
</tr>
<tr>
<td>Game-based</td>
<td>39.3%</td>
<td>55.4%</td>
<td>42</td>
</tr>
<tr>
<td>Program-Based</td>
<td>92.9%</td>
<td>100.0%</td>
<td>82</td>
</tr>
<tr>
<td>Total programs</td>
<td>28</td>
<td>56</td>
<td>84</td>
</tr>
</tbody>
</table>

Overall, cable network A&E had the highest number of enhanced features present across all of its’ program sites, with seven of the twelve features present. The other five features: TV/Star Gossip, list of upcoming guests, sweepstakes, and original programs for Web and simulcast were not present at all. The network with the lowest number of enhanced features present on program sites was ION, with only one of the twelve features present.

RQ2: What are the differences in the enhanced features present across a variety of genres?

Within the fan-based category, all of the Daytime Soaps, Dramas, Game, and News/Documentary programs had at least one feature within the category present. Genre was then compared to the individual fan-based features. All of the Daytime Soaps had episode synopses. Dramas and Comedy programs also had a high presence of episode synopses, appearing on 80% and 64% of program sites. TV/Star Gossip had its highest presence on Daytime Soaps with 83% of program sites having the feature present. Game shows and Dramas also had a high presence with the TV/Star Gossip feature appearing on 67% of game program sites and 60% of drama sites. Chat room/ message boards were present on all of the Daytime soap program sites, 83% of Game program sites, and 73%
of Drama program sites. Video clip archives were present on 83% of Game program sites, 77% of News/Documentary, and 73% of Drama program sites. List of upcoming guests had the lowest presence across genres. The feature was only present on 29% of News/Documentary program sites, 17% of Game program sites, and 14% of Comedy program sites.

For the game-based feature category, no one genre had at least one feature present on all of the program sites coded within the genre. Game-based features were present on 73% of Drama program sites, 71% of Comedy program sites, and 67% of Game program sites. Individual game-based features were compared across program genres coded. Quiz/Trivia was present on 57% of Comedy program sites and 47% of Drama program sites. Sweepstakes had the lowest presence across all of the program sites, with the feature only present on three of the genres coded. Drama had the highest presence with 20% of program sites having the Sweepstakes feature present. The third and last feature within the game-based category was play-along games. Comedy had the highest presence of play-along games with 71% of program sites having the feature present. The second highest genre with play-along games present was Game programs, with the feature appearing on 67% of the program sites. Other genres had a much lower presence.

Within program-based category, all of the Sports, Comedy, Daytime Soaps, and News/Documentary program sites had at least one feature present within the category present. Genre was then compared to the individual program-based features. Daytime Soaps had the highest presence of program previews, with 67% of program sites having the feature present. TV Schedules had the highest presence of all of the program-based features. All of the Comedy, Daytime Soaps, and News/Documentary program sites had
the feature present. The second highest genres with TV schedules present were Drama with 87% presence on program sites and Game with 83% present on program sites. Original programs for Web had the highest presence on both Daytime Soaps and News/Documentary with appearance on 27% of program sites for both genres. Table 5 displays the percentage of program Web sites in a program genre with enhanced features present.
Table 5: Percentage of program Web sites in a program genre with enhanced features present

<table>
<thead>
<tr>
<th>Enhanced Features</th>
<th>Sports</th>
<th>Game</th>
<th>Comedy</th>
<th>Daytime Soap</th>
<th>Drama</th>
<th>News/Documentary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fan-based category</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Episode Synopsis</td>
<td>75%</td>
<td>100%</td>
<td>79%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>TV/Star Gossip</td>
<td>50%</td>
<td>50%</td>
<td>64%</td>
<td>100%</td>
<td>80%</td>
<td>59%</td>
</tr>
<tr>
<td>Chat room/Message Boards</td>
<td>25%</td>
<td>67%</td>
<td>14%</td>
<td>83%</td>
<td>60%</td>
<td>18%</td>
</tr>
<tr>
<td>Video Clip Archive</td>
<td>50%</td>
<td>83%</td>
<td>57%</td>
<td>100%</td>
<td>73%</td>
<td>29%</td>
</tr>
<tr>
<td>List of upcoming guests</td>
<td>-</td>
<td>17%</td>
<td>14%</td>
<td>-</td>
<td>-</td>
<td>29%</td>
</tr>
<tr>
<td><strong>Game-based category</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiz/Trivia</td>
<td>25%</td>
<td>17%</td>
<td>57%</td>
<td>-</td>
<td>47%</td>
<td>6%</td>
</tr>
<tr>
<td>Sweepstakes</td>
<td>-</td>
<td>17%</td>
<td>-</td>
<td>-</td>
<td>20%</td>
<td>6%</td>
</tr>
<tr>
<td>Play-along games</td>
<td>25%</td>
<td>67%</td>
<td>71%</td>
<td>33%</td>
<td>40%</td>
<td>6%</td>
</tr>
<tr>
<td><strong>Program-based category</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program preview</td>
<td>100%</td>
<td>83%</td>
<td>100%</td>
<td>100%</td>
<td>93%</td>
<td>100%</td>
</tr>
<tr>
<td>TV schedule</td>
<td>50%</td>
<td>-</td>
<td>21%</td>
<td>67%</td>
<td>40%</td>
<td>29%</td>
</tr>
<tr>
<td>Original programs for Web</td>
<td>75%</td>
<td>83%</td>
<td>100%</td>
<td>100%</td>
<td>87%</td>
<td>100%</td>
</tr>
<tr>
<td>Simulcast</td>
<td>9%</td>
<td>9%</td>
<td>27%</td>
<td>18%</td>
<td>9%</td>
<td>27%</td>
</tr>
<tr>
<td><strong>Total programs coded</strong></td>
<td>4</td>
<td>6</td>
<td>14</td>
<td>6</td>
<td>15</td>
<td>17</td>
</tr>
</tbody>
</table>

Note: Percentages within category do not add up to total category because program sites may have more than one feature within the category.
RQ1: Has there been a significant change in enhanced features on TV Web sites since Ha’s 2002 study?

Overall, there were similarities between Ha’s 2002 study and the present study. Daytime soap operas continued to have more fan-based features present. Game was the number one genre for video-clip archives, with 83% of game program sites having the feature present; while Ha (2002) found that video clip archives were highest on Sports programs. List of upcoming guests also saw a change in top genre from the previous study. Then, Daytime Soaps was listed as number one where as in the current study News/Documentary program sites had more of the feature present.

The game-based feature category also saw changes in top genres for individual features. In this study, Comedy program sites had more Quiz/Trivia features present than the Daytime Soaps of the previous study. Drama program sites had more Sweepstakes featured than the previous study’s Comedy program sites. And finally, Comedy program sites had the most play-along games featured than the previous study’s Daytime Soaps program sites.

The program-based category had different top genres in most of the features compared with the previous study. This study found that Daytime Soaps had the highest presence of program previews. Comedy, Daytime Soaps, and News/Documentary programs all had the highest presence of TV schedules. News/Documentary program sites continued to have the highest presence of original programs for the Web. Simulcast features were not present on sites coded for the current study. Table 6 displays the comparisons between Ha’s (2002) study and the present study.
Table 6: Top genres listed with percent of enhanced features present on program sites in Ha (2002) and Goodman (2009)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fan-based category</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Episode Synopsis</td>
<td>Daytime soap</td>
<td>66.7%</td>
</tr>
<tr>
<td>TV/Star Gossip</td>
<td>Drama</td>
<td>77.3%</td>
</tr>
<tr>
<td>Chat room/Message Boards</td>
<td>Daytime soap</td>
<td>66.7%</td>
</tr>
<tr>
<td>Video Clip Archive</td>
<td>Sports</td>
<td>42.9%</td>
</tr>
<tr>
<td>List of upcoming guests</td>
<td>Daytime soap</td>
<td>33.3%</td>
</tr>
<tr>
<td><strong>Game-based category</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiz/Trivia</td>
<td>Daytime soap</td>
<td>66.7%</td>
</tr>
<tr>
<td>Sweepstakes</td>
<td>Comedy</td>
<td>25%</td>
</tr>
<tr>
<td>Play-along games</td>
<td>Daytime soap</td>
<td>33.3%</td>
</tr>
<tr>
<td><strong>Program-based category</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program preview</td>
<td>Drama</td>
<td>68.2%</td>
</tr>
<tr>
<td>TV schedule</td>
<td>Drama</td>
<td>68.2%</td>
</tr>
<tr>
<td>Original programs for Web</td>
<td>News</td>
<td>14.8%</td>
</tr>
<tr>
<td>Simulcast</td>
<td>Sports</td>
<td>14.3%</td>
</tr>
</tbody>
</table>

Focus Group Results

The focus group discussions provided insights about how TV fans respond to national TV program Web sites. Results yielded information about the types of features that appeal to TV fans, and answered RQ2 and RQ3.

Media and Internet Use

Overall, participants in the Drama and Comedy genre sessions watched the most TV per day, 3.5-7.5 hours. Drama participants also watched the most days per week of television, 3-4 days. Most participants in other genre sessions watched fewer than 2 days per week. All participants accessed the Internet daily.
Those in the Comedy session had the highest number of hours spent on the Internet with some participants citing their use over 11.5 hours per day. Most Drama and Comedy session participants spent between 3.5 and 7.5 hours per day on the Internet. The Drama session had the highest number of participants who watched TV programs on the Internet, with Comedy second and News and Documentary last. Drama participants also watched the most television online per day with seven of its eight participants watching up to four hours per day.

Discussion of Enhanced Features

Overall, the focus group discussions indicated that fan-based features were the most popular across all of the genres studied. However, the popularity of specific features, as well as how each feature was presented, varied across genres. Table 7 provides a breakdown of the enhanced features participants observed and discussed during unprompted, open questioning in the focus group sessions.

Table 7: Enhanced features observed by participants during focus group sessions

<table>
<thead>
<tr>
<th>Genre</th>
<th>Fan-based</th>
<th>Game-based</th>
<th>Program-based</th>
</tr>
</thead>
<tbody>
<tr>
<td>News/ Documentary</td>
<td>Video, Blog</td>
<td>Not observed</td>
<td>Program preview</td>
</tr>
<tr>
<td>Drama</td>
<td>Video, TV/Star Gossip, Episode Synopses</td>
<td>Not observed</td>
<td>TV schedule, Program preview</td>
</tr>
<tr>
<td>Comedy</td>
<td>Video, Message Board/Blog, List of upcoming guests</td>
<td>Polls, Quiz/Trivia</td>
<td>Not observed</td>
</tr>
</tbody>
</table>

Video was the most popular fan-based feature across all of the genres and program sites reviewed. Although all session participants expressed interest in the various types of
video present on the program sites, they also had comments about how the video was presented.

"I kind of like that …the full episodes are right on the screen because I know that I've had to watch "Lost" on the Web site every week because I've been busy every time it comes on," began one Drama participant. “It takes me forever to navigate through the site. I have to find "full episodes" and then it takes five minutes to load. And there are videos playing while you are trying to navigate through this site. If I were a fan of ["Ghost Hunters"], I'd definitely like that it was right there and easily accessible," she said of the program site.

Accessibility of video was a consistent “thumbs up” for each of the sites. However, the amount of video on these program sites presented a challenge for some participants. “It’s too many videos, I’m feeling kind of overwhelmed,” said one comedy fan while reviewing “The Daily Show with Jon Stewart”.

Another participant also expressed confusion about the types of video available.

"I think it's interesting that they have full episodes, videos, and shows. It just seems like there is a lot going on and I’m not quite sure what the distinction is between full episodes and videos. I would kind of be hesitant to click around. I'd probably just check the schedule, find out what I want to know and then leave. Instead of really clicking around and trying to understand the distinction there," said another drama participant.

The CW's “One Tree Hill” program site featured a video preview of the upcoming episode. Most participants liked the video and felt that it was short enough to engage them, but long enough to give them the information they needed.

“"It really grabs your attention,” said one participant. "It's one simple video and it's really simple around it and it's not too busy. I feel like other sites like ABC or NBC have only one video going but it's still flashing things around it and it's almost too much," she said.

However, “One Tree Hill” fans in the group who had missed the most recent episode were upset to see the video preview.
"I personally didn't like the video playing instantly. It's not that I don't mind a video playing but the reason I go to TV sites is because I missed the episode when it was on originally, I like watching it on my TV, but I'm normally not available when it's on so I go to the site. So for me to see a preview for next week, when I haven't even seen this episode yet, like, it really upsets me."

Fans who liked the video preview also liked the fact that after the video finished it stopped, instead of instantly repeating or playing another video.

“I can take it all in because I'm drawn in,” said one drama fan in reference to the short preview. “So do I want to watch the full episodes? Do I want to go to style? What do I want to do? As opposed to ABC, stuff will keep flashing, commercials are popping up and I'm pressed to make the right decision.”

Overall fans preferred video that was concise, simple in presentation, and noticeably absent of advertisement.

RQ2: What are the differences in the enhanced features present across a variety of genres?

News/Documentary

For fan-based features, the News and Documentary group identified pictures and moving slideshows as reasons to return to news sites. Post-test data showed that the specific features enjoyed by these fans were the videos, photos, slideshows and the use of text and video to tell a story. One participant also commented on the live blog featured on Anderson Cooper’s page site. “I really like that they have the live blog on the weeknights,” she said. “I think that’s a really good way to express your opinion and get other people’s opinion.”

News and Documentary participants did not respond to, or inquire about, any of the game features on the program sites discussed. Fans reported their primary motivation for
visiting news sites was to remain informed, not to be entertained. "When I go to see news
sites, I like to see the big stories happening now and all the other stories that are going on.
[...] I like to see it quick because I normally check it between classes.” Another
responded, “Typically when I go on these sites, I’m on here right before class and I only
have five minutes to get the major headlines. I don’t have time for the other stuff.”

For program-based features, News fans enjoyed the “Next Week on ‘Now’”
upcoming episode video preview as well as Anderson Cooper’s “About this Show” link.
"I like the 'Next Week on NOW' because I like to know stuff that other people don't
know," said one News and Documentary participant said.

Drama

Drama fans enjoyed video, cast biographies and interviews, full episodes and episode
synopses. When asked what they would click on first, one participant said, "I'd go to full
episodes right away." The rest of the group shared her sentiments. Post-test data showed
that drama participants believed these features would enhance their overall enjoyment of
their favorite program site.

After video, the second most popular fan-based feature for the drama genre was
TV/Star Gossip. For the purpose of this study, the feature was expanded to include
general information about the cast and characters.

"A lot of the dramas I watch, like I'm obsessed with ‘Lost,’ have bios, and
they remind you of how all of the characters are linked and things that are
pertinent to the show," said one participant when reviewing Sci-Fi’s
‘Ghost Hunters’. “Since I'm not particularly familiar with this show, that
would be helpful. Even like Dancing with the Stars, I know it's reality, but
sometimes it's cool to read the bios,” she said.

"I like interviews. I used to watch a lot of “Gossip Girl” on the CW and
they had an interview every week and they weren't even asking questions
about the show really, they were just life questions. That was kind of cool,” said another participant.

Overall, Drama participants expressed a strong desire to learn more about characters, as well as the actors playing the characters. These fans also wanted to know more information about where to purchase clothing styles worn by characters and the soundtracks used during the program.

Drama participants did not like game features any more than News/Documentary, with a participant writing, “I don’t use television Web sites to play games.” Drama fans sought out program-based features like the TV schedule for Sci-Fi’s “Ghost Hunters” to find out information about when episodes would resume airing. Program previews were also important.

Comedy

Full episodes and message board forums were key fan-based features for comedy fans to return to program sites. "I think the forum is a good idea,” began one comedy fan. “…I know my roommates are huge "Lost" fans, and the first thing they do after the show is go to the forum and see what everyone is talking about. […] It's good that they're apart of it as opposed to letting fans make their own," he said in reference to the message forum provided for “The Daily Show” fans.

Comedy fans were the only ones to observe and comment on the game-based feature category. In post-questionnaire responses for “The Daily Show with Jon Stewart”, one participant noted that he especially enjoyed the games and quizzes featured and wrote, “You come for free episodes, but being able to do little participant things bring you back.” Polls were also popular on USA’s “Psych” program site. “I think polls are
great, but not for narratives. Because then I feel like the audience is writing the script and I don’t think that’s right,” said a comedy participant.

Polls, quizzes and trivia seemed to be more popular than actual games. In fact, five of the eight comedy participants listed games as a feature that would not enhance their program enjoyment in their post-questionnaire. Comedy fans did not respond to features in the program-based category. Program-based features had the lowest observation rate of the three feature categories.

RQ3: What features, if any, have the potential to increase fan loyalty?

Based on focus group discussion, video features have the greatest potential to increase participants’ likelihood to return. All participants enjoyed the ability to easily access full episodes, as it was a feature that was mentioned and discussed often across all of the genre sessions. Genre session participants also enjoyed features that allowed access to more information about the program and its characters. Participants across all genres cited episode previews as reasons to return to TV program sites.

In post-test results, participants were asked about both the likelihood of returning to the program sites discussed, as well as the likelihood to tell a friend. Table 8 displays the results of the post-test question, “How likely are you to return to the Web sites we discussed today?”
Table 8: Post-questionnaire results measuring participant likelihood to return

<table>
<thead>
<tr>
<th></th>
<th>News/Documentary</th>
<th>Drama</th>
<th>Comedy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not likely</td>
<td>12.5%</td>
<td>12.5%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Somewhat unlikely</td>
<td>25.0%</td>
<td>25.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Somewhat likely</td>
<td>37.5%</td>
<td>37.5%</td>
<td>71.4%</td>
</tr>
<tr>
<td>Very likely</td>
<td>25.0%</td>
<td>25.0%</td>
<td>28.6%</td>
</tr>
</tbody>
</table>

Across all genres discussed, the majority of participants indicated that they were somewhat or very likely to return to program Web sites discussed. Of the News/Documentary participants, 62.5% were somewhat or very likely to return. Most of these participants agreed that they would return to PBS’ “Now” program site. Features participants listed as reasons to return were upcoming episode information, pictures, and moving slideshows.

Of the Drama participants, 62.5% also listed they were somewhat or very likely to return. All of these participants agreed that of the two program sites discussed, they would return to CW’s “One Tree Hill.” Participants listed full episodes, information about music featured during the show, and easy site navigation as reasons to return to the CW program site.

Of the Comedy participants, 100% were somewhat or very likely to return to the program sites discussed. Responses were almost evenly divided about the program site participants were more likely to visit again. Participants more likely to return to “The Daily Show” listed content as the primary reason for returning. One participant wrote, “Regardless of the format of the web site, it has better video content,” he said in reference
to the “Daily Show” program site. Participants who were more likely to return to USA’s “Pysch” would return because of site similarities to other program sites (in this case, ABC.com) and their affinity for USA programs. However, one participant wrote, “It had a lot to offer to the viewer and it was interesting to see what else they had to offer as you scrolled down more.” This speaks directly to the ability of enhanced features to engage participants enough for them to return to the program site.

Table 9 displays the participant’s likelihood to tell a friend about the sites discussed during the focus group sessions.

<table>
<thead>
<tr>
<th></th>
<th>News/Documentary</th>
<th>Drama</th>
<th>Comedy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not likely</td>
<td>25.0%</td>
<td>25.0%</td>
<td>14.3%</td>
</tr>
<tr>
<td>Somewhat unlikely</td>
<td>12.5%</td>
<td>12.5%</td>
<td>14.3%</td>
</tr>
<tr>
<td>Somewhat likely</td>
<td>50.0%</td>
<td>50.0%</td>
<td>57.1%</td>
</tr>
<tr>
<td>Very likely</td>
<td>12.5%</td>
<td>12.5%</td>
<td>14.3%</td>
</tr>
</tbody>
</table>

Most of these results were consistent with participants likelihood to return to the program sites discussed, with the majority agreeing they were either somewhat or very likely to tell a friend. Of the participants, 62.5% of News/Documentary and Drama participants would refer a friend. For the Comedy participants, 71.4% agreed they would refer a friend, which was inconsistent with their likelihood to return to the program site.

In addition to enhanced features, session participants also noticed a variety of details and features about the program Web sites that may contribute to fan loyalty. Focus group sessions yielded a wealth of information about site design and the use of links.
Across the genres discussed, program site design was a key theme for discussion. Focus group participants cited simplicity of design as a reason for returning. News/Documentary fans enjoyed the simple, unobtrusive design of CNN’s “Anderson Cooper 360” program site. “I like the simple set-up, it’s not in your face,” said one respondent when asked about her first impression. Others felt that the top half page was sectioned off and easy to follow. When analyzing the bottom half of the program site, two participants commented, “It looks a little unorganized down here.” and “The more we go down this site, the more overwhelmed I feel.”

Most participants immediately liked PBS’ “Now” program site because of its simple design. "It starts off with really dramatic photos,” said one participant. "I like it because I see the three main stories. I feel like I'm getting rewarded right away. I see what I wanted to see," said another. These participants claimed they were unable to process the information presented and said they were inclined to click away from the site to find something more appealing. For example, News and Documentary participants preferred PBS’ “Now” program site because of its simplistic design and use of text and video to tell a story.

Comparisons were also made to program sites not discussed. In reference to Sci-Fi’s “Ghost Hunters” program site, one participant commented:

"I really like it a lot because it's not too busy. I don't know if I'm allowed to talk about other ones. But I get on ABC.com a lot and videos just automatically start playing and it's really loud. This site you can obviously tell who the main characters are but there is still movement. It's just nice that you're not being bombarded with noise."

However, when asked about the lower half of the “Ghost Hunters” program site, one group member felt intimidated by the amount of content available saying,
“...[I] feel defeated because there is so much that [I] would have to click on.”

When asked about CW’s “One Tree Hill” a participant said,

"It's one simple video and it's really simple around it and it's not too busy. I feel like other sites like ABC or NBC have only one video going on it's still flashing things around it and it's almost too much. But, I think it looks really good. I think it looks simple at the top.”

Another key theme was Web site interactivity. There were a number of instances where session participants requested to click on static elements they believed to be interactive. Most times, these elements were pictures of the cast placed in the center of the program page, with enhanced features placed around it. For example, one Drama participant liked the moving ghost element included in the “Ghost Hunters” cast photograph on the program page. While others in the group even suggested more interactive features on the top half of the page. "I would like it if they made that front picture interactive in some way,” she said. “Maybe if you clicked on the house or the person and the bio of that person appeared or you clicked on "Ghost Hunters" and it gave you information about the show." These participants also suggested some form of interactivity on the CW’s “One Tree Hill” program page. Because these photographs are dominant, participants suggested including cast information within the static image.

News/Documentary participants also preferred features like the photographic slideshow that allowed participants to easily view the top stories without having to search through the site. For the PBS “Now” program site, participants stated they were instantly rewarded.
The placement and design of interactive links were also important to site visitors. The ability to navigate across Web pages was of great interest to fans viewing CNN’s “Anderson Cooper 360” program site. “I like the ability to maneuver to other sections of CNN’s site. I always click on “World,” “News” and “Politics” in that order every time I visit,” said one News/Documentary participant.

Comedy participants liked that the interactive links on USA’s “Psych” program site because they were unique to the show. When a site visitor wants to select a link, as the mouse hovers over it, text appears revealing a description of the content.

Drama participants expressed confusion between the “One Tree Hill” and CW links at the top of the page. Because the links were the same color, a few participants were concerned about clicking the wrong links and being sent to another page. The group suggested in addition to link placement, the colors should also distinguish the two groups of links.
CHAPTER 4: DISCUSSION

Overall, this study found that fans responded more positively to fan-based features. When comparing the results from the content analysis and the focus groups, it was evident that fan-based features had the most variety of features present program sites and were more popular to TV site visitors. Program-based features were second, and game-based features were last. Overall, not only were video clip archives one of the fan-based features with the highest presence, it was also extremely popular across focus group sessions, and was often cited as a reason for visiting TV Web sites. The second highest feature, episode synopses, was not as popular for fans during focus group sessions. Drama participants wanted to learn about the program, and its stars, through TV/Star Gossip features while Comedy participants preferred to read message board forums and blogs.

One of the most important findings in this study is the difference between the types of features present on TV program sites, and viewer response to those features. For example, in the game-based feature category, play-along games had the highest presence of all the features within the category, but it was the one feature that sparked the most negative reaction from participants.

"I think games are usually a terrible idea for anything other than a game show. Because who really wants to play a version of PacMan but with pineapples?" one Comedy participant in reference to a play-along game on USA’s “Psych” program site. “To me that's what those games always seem like. I feel like they're rip-offs of games you could have played in an arcade when you were five."

For focus group participants, Quiz/Trivia features were observed, discussed and found to be more enjoyable than any other game-based feature. For the entire
game-based feature category, drama program sites had a higher presence of these features, but it was the Comedy participants who had more of an appreciation and affinity for features within the category. Of all the categories, game-based was the least observed.

Although program-based features had the highest presence across TV program Web sites, half of the features received very little mention in focus group discussions. Program previews and TV schedules were the only observed features within the category, which is consistent with content analysis results showing that TV schedules had the highest presence in the category. It should be noted that program previews were present on no more than 40% of program genre site coded, but News/Documentary and Drama focus group participants enjoyed these features, presenting another area for further development.

During the analysis phase of this study, the researcher also saw very little differentiation among program pages on the same cable or broadcast network. When the individual program sites for a network were compared, it was discovered that all of the program sites had the same types of features present, regardless of the genre. Because results from this study determined that fans of various genres enjoy different types of enhanced features, it appears that national networks are concerned primarily with keeping the network brand consistent versus engaging viewers with the program site. But that begs the question: Are site visitors attracted to the Web site because of an interest in a particular program, or because of their affinity for the national network? In fact focus group participants expressed some confusion over the network links on program pages,
and noted that when they left a program page to go to the network home page, they might not return to the program site.

This study also revealed information about participants’ motivations to visit their favorite program sites. News and Documentary participants were primarily concerned with remaining informed and up-to-date with current events, while Comedy and Drama participants’ primary concern was full episode availability and access. Upon visiting these sites, Comedy and Drama participants noted they were also likely to click around the site for extra features.

Throughout discussions, there were numerous references to ABC’s dramatic primetime program, “Lost”. Although participants said they were loyal followers of the program and visited the program site regularly, there were also a number of complaints. Participants expressed their dismay at having to spend time navigating through the site to find full episodes. They also commented on the number of enhanced and interactive features presented at once, with some saying they felt overwhelmed when presented with too many interactive options. These observations were reinforced by participant responses to USA’s “Psych” program site. When two videos began to play simultaneously, participants felt the features were competing for their attention. Participants expressed immediate disdain for the two distractions. On the contrary, participants liked the presentation of the PBS’ “Now” and program site because of their ability to review the site without distraction.

This study adds to previous literature by concluding that fan-based features are a key to engaging site visitors and increasing their likelihood to return. The results from this study also upheld the contingency view of the heuristic-systematic processing model.
When the contingency view is applied, increased interactivity leads to increased satisfaction (Chen and Chaiken, 1999). Post-test responses from focus group participants showed that enhanced and interactive features present on TV program sites increased their overall enjoyment of the program Web site. For instance, one Drama participant said, “Sometimes I just like to be active on the Web so I'll just click on random things and so I might find myself back on this page and maybe I will find Kate Vogel ringtones," she said in reference to the CW’s “One Tree Hill” program site.

Prior to this study, there was no research that utilized focus groups to link features present on national TV program sites to viewer response about those features. Chan-Olmstead and Ha (2004) used mail surveys to collect data about enhanced feature usage. Although the method was effective, the focus group method for this research was helpful in not only uncovering viewer response to enhanced features present, but also their motivations for visiting program sites. The focus group method also gave the participant control and allowed them to point out features that grabbed their attention versus being guided by a pre-selected list. Chan-Olmstead and Ha (2004) also concluded that chatrooms and other high audience involvement features are not as useful for predicting viewer loyalty. But in the focus groups, participants referenced ABC’s “Lost” message board forums as key reasons for returning to the sites. This also reinforces the results from Magee (2006) where study participants agreed that fan interaction and community features were key reason for returning to TV program Web sites.

Limitations

While this study provides new insights, there were a few limitations. First, there was a lower than desired participation rate in the focus group sessions. Krueger and
Casey (2000) recommend ten to twelve participants for one session. Focus group sessions for this study had no more than eight students in attendance, partially because of small incentives and fewer than anticipated qualified participants. Future researchers should consider offering financial compensation to qualifying participants.

Second, the coding scheme for the content analysis study was a partial replication of the features and feature categories listed by Ha (2002). At the time of coding, there were a number of enhanced features present that were not included because, based on the coding scheme used, they could not be identified and classified. Features like widgets, glossary of terms and interactive timelines were present on a number of the program sites coded for this study, but because of the nature and style of the features, they could not be placed within one of the three categories. Some of these features were also observed and discussed in the focus group sessions. For example, Drama participants referred to interactive features on the program site for ABC’s “Lost.” Participants particularly enjoyed features that allowed them to interact with the site, but also provided information about the story plot and character development. Below are quotes from focus group participants about enhanced features they typically use that were not categorized in this study.

"And back to ABC, […] I like these things where you can tour the set and see the side of the houses."

“Lost” does this thing where it goes through the show and puts little cliff notes so you can know what's going on.”

“I think something that I really like about this site, like if I was going to start watching this show, the glossary would be helpful. I'm a little hesitant about whether or not what they’re talking about this show is that complicated. But I know one of my favorite shows is 24 and if I had a cliff notes version of what terms they are using that could help me through the
show and if I wanted to catch someone up on the show I would tell them to read that. That might be a really useful tool for people that wanted to start watching the show.”

"Not to keep going back to ABC, but they have the survival kit which is kind of like a cheat sheet, this is what the show is all about.

An updated interactive and enhanced feature category system should be developed to accommodate these features. Perhaps creating an “interactive” feature category will allow researchers to include items such as “Connections”, featured on ABC’s “Lost” program site. The interactive feature allows site visitors to review how characters are connected. Another feature present was “Island Timelines”, which allowed site visitors a quick overview of major events in the “Lost” plot. Features like these were extremely interactive, and based on focus group responses, were popular among show fans.

Third, the coding process and program choice negated the ability to perform statistical analysis. The coding scheme required only a “yes” or “no” answer, so for programs that did not have features present, the feature was assigned a “0”. For statistical tests, such as chi-square, if the expected number of observations in any category is too small, the test can produce inaccurate results. Stempel, Weaver, & Wilhoit (2003) wrote that in the event expected cell frequencies are less than five, categories may be combined to increase the expected frequency, which is what was done to obtain the quantitative data for this study (p.163).

Because this research was primarily exploratory, it opens the door for several areas of future research. First, it would be interesting to compare Web site traffic data across program sites to see which sites have most visitors. Web traffic data will shed
light on what features site visitors are clicking on and how much time they are spending on the site. It would also be interesting to compare traffic data to focus group comments. This would be helpful to give national TV networks insight on how to organize and position features on sites.

Future research in this area also could use content analysis to analyze primetime programming and uncover whether national networks have employed in-program promotion to drive traffic to that program site. It would also be interesting to note what features, if any, networks have chosen to promote. These results could then be compared with focus group responses to those features. Information from a study of this nature could provide a link between TV viewing and viewer interaction with program sites.
CONCLUSION: RECOMMENDATIONS TO TV WEB SITE DESIGNERS

In an age where the line between broadcast and cable networks has blurred, it is important for national networks to distinguish their product offerings from the plethora of programs on television today. With the existence of on-demand programming, the online space has become a hotbed of activity for TV fans who are no longer tied to the traditional methods of viewing their favorite content. Based on the results from this study, recommendations can be made for national TV program Web developers.

First, video is key for fans visiting TV program sites. Across genres, focus group participants responded positively to most video features present. The true distinction in participant reactions to video was how video was presented on each of the sites. Some participants wanted to control their browsing experience; so for videos to instantly begin playing, or play simultaneously, was a major turn-off. If video is to play instantly, it should be concise and allow the visitor the option adjust the volume and play controls. The CW’s “One Tree Hill” program site contained a 20 second video that highlighted the upcoming episode. The video played instantly, but also contained options to pause the video and control the volume. The PBS “NOW” program site also contained a video preview, but did not start instantly. Participants particularly liked the fact that they were in control of their browsing experience. Video must also be easily accessible to site visitors. Listed as a primary motivation for visiting TV program sites, viewers expressed frustration at having to actively search for video content (i.e. full episodes). For example, Drama participants particularly enjoyed the video clips present on the front program page of Sci-Fi’s “Ghost Hunters.”
Second, focus group participants expressed a strong desire to control their browsing experience, versus it being decided for them. A simple, unobtrusive Web design will engage visitors more than multiple flashing features competing for their attention. This is evidenced by participant responses to the high number of video clips present on Comedy Central’s “The Daily Show” program site. Anything outside of simplistic may leave site visitors confused, overwhelmed and unmotivated to seek out additional features.

In order for these networks to stay competitive they must use their online space to engage their viewers. By networks engaging viewers on program Web sites, they have the potential to: 1) increase fan loyalty for a program which can translate to repeat program viewership, 2) continue to distinguish their programming from all other programs in the marketplace 3) increase traffic to their Web site, which acknowledges the cold hard fact, that at the end of the day, it is always about the bottom line.

The current research further confirms what other studies have concluded in regards to the types of features enjoyed by TV program viewers on program sites. However, this study also reveals motivations for viewers visiting their favorite program sites. Previous studies have not answered the question “Why are you here?” This study uncovered some of those reasons. A lot of viewers want full episodes online, but others may come for the episodes and end up reading character biographies. The full episode itself will draw the viewer in, but other features have the potential to keep the viewer on the site. By uncovering viewer motivations, networks can persuade viewers to return by providing features that appeal to those visitors. With this knowledge in hand, programming and media planning teams can use this information to promote different
enhanced features via in-program marketing. This creates an incentive for the viewer to explore what other content the site has to offer, outside of full episodes.

National TV networks have an excellent opportunity to increase the brand of their programs through the use of enhanced and interactive features. In a time were advertising revenue has dramatically decreased, the strategic use of enhanced features on the Web platform can act as leverage for national sales teams.
REFERENCES


APPENDIX A: CONTENT ANALYSIS CODING SHEET

<table>
<thead>
<tr>
<th>V01. Case Number</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>V02. Date (Month and Day)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V03. Network Classification</td>
<td>1 = Broadcast 2 = Cable</td>
<td></td>
</tr>
<tr>
<td>V04. Web site</td>
<td>1=ABC 5=FOX 9=Comedy 13=Food 17=SCI-FI 21=VH1 2=CBS 6=CW 10=CNN 14=History 18=TBS 22=Weather 3=NBC 7=PAX 11=CNBC 15=Lifetime 19=TNT 4=PBS 8=A&amp;E 12=Disney 16=MTV 20=USA</td>
<td></td>
</tr>
<tr>
<td>V05. Name of Program</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V06. Number of Full Programs Available on Web Site</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V07. Sports</td>
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<td></td>
</tr>
<tr>
<td>V08. Game Shows</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V09. Comedies</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V10. Daytime Soaps</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V11. Dramas</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V12. News/Documentaries</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V13. Other</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V14. Episode Synopsis</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V15. TV star/gossip</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V16. Chatroom</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V17. Video clip archive</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V18. List of upcoming guests</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V19. Quiz/Trivia</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V20. Sweepstakes</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V21. Play-along/games</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V22. Program preview</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V23. TV schedule</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V24. Original Web prog</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
<tr>
<td>V25. Simulcast</td>
<td>(1= Yes; 2= No)</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B: CATEGORY SYSTEM DESCRIPTION

V01. Case Number
The first letter of the network will also be the first letter of the case number. The number sequence “001” will denote the first program coded for a network and “002” will denote the second program being coded for the network. In instances where networks share the same first letter; the second letter will be used. For example, ABC will begin with “A,” while A&E will begin with “AE.”

V02. Date
List the date that the Web site is being coded.

V03. Network Classification
Networks will either be classified as Broadcast or Cable. Network classifications are listed below:

Broadcast: ABC, CBS, NBC, FOX, CW, PAX, and PBS.
Cable: Comedy Central, CNN, CNBC, Disney, Food Network, The History Channel, Lifetime, MTV, Sci-Fi, TBS, TNT, USA, VH1, and The Weather Channel.

V04. Web site
Write the number on the coding sheet that correlates with the Web site you are about to code.

V05. Name of Program
What is the name of the television program network’s Web page you are coding? “Programs” tab on the homepage.

V06. Number of full episodes available on website
This number will indicate how many programs currently airing that have full episodes available for users to watch. Simply count the number of full episodes available. Most sites make the distinction on the same page where the network programs are listed.

V07. Sports
The differences between these genres are apparent.

V08. Game Shows
The differences between these genres are apparent.

V09. Comedies
The differences between these genres are apparent.

V10. Daytime Soaps
The differences between these genres are apparent.
V11. Dramas
The differences between these genres are apparent.

V12. News/Documentaries
The differences between these genres are apparent.

V13. Other
Any genres not listed above should be placed in this category.

V14. Episode Synopsis
Are there descriptions or episode summaries available?

V15. TV star/gossip
Does the Web site offer more information about its stars?

V16. Chatroom/ Message Boards/ Blogs
Are there any venues for users to communicate with each other about the program?

V17. Video clip archive
Is there an archive of old programs?

V18. List of upcoming guests
Does the program have a list of upcoming guests/stars to be featured on the show?

V19. Quiz/Trivia
Are there quizzes or show trivia?

V20. Sweepstakes
Are there any sweepstakes or promotional offers?

V21. Play-along/games
Are there any games featured on the site?

V22. Program preview
Does the site allow visitors to preview upcoming programs?

V23. TV schedule
Is there a TV program schedule visible? Either a tab marked “Schedule,” or an actual schedule posted on the site.

V24. Original Web program
Was the program created specifically for the Web site?

V25. Simulcast
Does the program simultaneously air on TV as well as the Web site?
APPENDIX C: BROADCAST AND CABLE TV RATINGS FOR THE WEEK OF
FEBRUARY 11, 2008

Weekly Prime-Time Ratings

Household ratings and shares (18-49 rating in parentheses) Time-slot winner by households Nightly winner by households

### Monday

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Show</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 p.m.</td>
<td>ABC</td>
<td>Family Reunion</td>
<td>4.6/10</td>
</tr>
<tr>
<td>8 p.m.</td>
<td>NBC</td>
<td>Law &amp; Order: SVU</td>
<td>10.2/18</td>
</tr>
<tr>
<td>9 p.m.</td>
<td>NBC</td>
<td>Law &amp; Order: SVU</td>
<td>10.2/18</td>
</tr>
<tr>
<td>10 p.m.</td>
<td>NBC</td>
<td>Law &amp; Order: SVU</td>
<td>10.2/18</td>
</tr>
</tbody>
</table>

### Tuesday

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Show</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 p.m.</td>
<td>ABC</td>
<td>Law &amp; Order: SVU</td>
<td>10.2/18</td>
</tr>
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<td>10 p.m.</td>
<td>NBC</td>
<td>Law &amp; Order: SVU</td>
<td>10.2/18</td>
</tr>
</tbody>
</table>

Source: TVWeek.com
APPENDIX D: FOCUS GROUP PRE-QUESTIONNAIRE

Please answer the following questions about your media use.

1. How many **days per week** do you watch television?
   ______ 0-2 days
   ______ 3-4 days
   ______ 5-6 days
   ______ 7 days

2. How many **hours per day** do you watch television?
   ______ 0-3.5 hours
   ______ 3.5-7.5 hours
   ______ 7.5-11.5 hours
   ______ 12+ hours

3. Do you have Internet access at home?
   ______ yes ______ no

4. How many **days per week** do you access the Internet?
   ______ 0-2 days
   ______ 3-4 days
   ______ 5-6 days
   ______ 7 days

5. How many **hours per day** do you spend online?
   ______ 0-3.5 hours
   ______ 3.5-7.5 hours
   ______ 7.5-11.5 hours
   ______ 11.5+ hours

6. Do you watch TV on the Internet?
   ______ yes ______ no

7. If so, how often?
   **Days per week**
   ______ 0-2 days
   ______ 3-4 days
   ______ 5-6 days
   ______ 7 days
Hours per day

_____ 0-3.5 hours
_____ 3.5-7.5 hours
_____ 7.5-11.5 hours
_____ 11.5+ hours

8. Rank your favorite TV genres below

_____ Sports
_____ Game Shows
_____ Comedies
_____ Daytime Soap
_____ Drama
_____ Science Fiction
_____ Music
_____ News/Documentaries
_____ Reality

9. Age __________

10. Gender __________

11. Education Level

_____ Freshman
_____ Sophomore
_____ Junior
_____ Senior
_____ Graduate student
APPENDIX E: FOCUS GROUP PROTOCOL

I. Introduction and purpose of focus group

Thank you for coming and participating in today’s focus group. My name is Jasmin Goodman and I am a graduate student at Ohio University.

This focus group is a part of my thesis research about national TV Web sites.

During this session, I’m going to show you different TV show Web sites and ask open-ended questions about the overall sites as well as different features present. There is no right or wrong response so please answer honestly and critically. I also ask that you respect the opinions of the other participants. I am recording this session for my research purposes only. I will also be taking notes of your responses and reactions to each Web site. The data I collect will be confidential and used solely for my thesis research. Your names or other identifiable information will not be published in my final report.

Before we begin our session, we are going to do a brief Icebreaker. Does anyone have any questions before we begin?

II. Icebreaker exercise

So I’m going to ask each of you a question. You will have 5 minutes to think about your answer. After that 5 minutes is up, we’ll go around the room.

Question: If you could be any character from any TV show or movie, who would you be and why?

III. General Assessment

Ok, now let’s begin with our discussion. The first TV show site we’re going to review is (NAME OF TV SHOW).

1. What’s your first impression of this site? Can you explain?
2. What grabs your attention first? Why?
3. What would you click on first? Why?
4. What wouldn’t you click on at all? Why?

IV. Influence of Web site on loyalty/engagement

5. Would you return to this site?
6. If any, what feature would prompt you to return to the site? Why?
7. Are there any features that pique your interest about the program?
8. Are there any features that you would like to see on the program?
Well, that concludes our discussion. Please take the next 15 minutes to complete the post-questionnaire. Please be as detailed as possible. I greatly appreciate your insights. Once finished, please return everything to me and I will debrief you on the study. Please feel free to take any remaining food and drink. Have a great evening.
APPENDIX F: FOCUS GROUP POST-QUESTIONNAIRE

Please answer the following questions.

Age ______
Gender ______
Email: __________________
Education Level
    ______ Freshman
    ______ Sophomore
    ______ Junior
    ______ Senior
    ______ Graduate Student

4. What TV Web sites did we discuss today?

5. Of the TV Web sites, what programs did we discuss?

6. Out of the sites we discussed, which was your favorite? Explain your answer.

7. Which was your least favorite? Explain your answer.

8. Which Web site will you most likely visit again? Why?

9. What specific feature did you most enjoy from the Web sites discussed today? Why?

10. What features present on the Web site would enhance your enjoyment of the program?
11. What features would not?

12. How likely are you to return to the Web sites discussed in today’s focus group?
   1= not likely
   2= somewhat unlikely
   3= somewhat likely
   4= very likely
   5= undecided

13. How likely are you to tell a friend about the Web sites discussed in today’s focus group?
   1= not likely
   2= somewhat unlikely
   3= somewhat likely
   4= very likely
   5= undecided
APPENDIX G: FOCUS GROUP DEBRIEFING TEXT

The purpose of this study is to understand how enhanced and interactive features on national TV Web sites affect fan loyalty. By participating in this focus group, you have provided invaluable insight as to how true fans view the Web sites of national TV networks. Your insights will be compared against my previous research, where I analyzed enhanced and interactive features present on TV Web sites.
APPENDIX H: SCREENSHOTS OF FOCUS GROUP STIMULUS MATERIAL

CNN—“Anderson Cooper 360”
CNN—“Anderson Cooper 360” (continued)

PBS—“NOW”

PBS—“NOW” (continued)
Sci-Fi—“Ghost Hunters”
CW—“One Tree Hill”
Comedy Central—“The Daily Show with Jon Stewart” (continued)
USA—“Psych”