

## Searching for Primetime Engagement

### How TV viewers search for shows, and what it means for networks

The past decade has seen rapid transformation in the television landscape. Broadcast TV, once a dominant mainstay in nearly every American living room, has seen its commanding position in the industry slip as viewers increasingly migrate to cable TV, premium channels, and more recently, online video. With the proliferation of cable networks and the rise of disruptive models such as UGC, streaming video on-demand, and mobile video, it is no secret that the broadcast networks have struggled in the face of increased competition from a wide array of players. As the marketplace has crowded, we have seen broadcasters begin to embrace alternative programming strategies in an effort to stem the tide of viewers tuning in to cable or opting for other entertainment and media options.

But how can we measure the success of the networks' latest offerings? The most obvious answer is Nielsen ratings data, which has long been the industry-recognized authority on TV audience measurement. However, other types of viewer activity beyond tune-in can offer additional clues into both the size and engagement level of a TV series' audience. In this paper, we use online search as a vehicle for understanding the dynamics of TV viewership.

As a general rule, we see high levels of correlation between viewership and Google

## Executive Summary

- The TV landscape has evolved rapidly over the past several years, as competition for viewers has tightened, audiences have fragmented, and networks have retooled their strategies. In this report, we seek to develop insight into the complexities of the TV ecosystem by examining viewer engagement patterns beyond traditional tune-in.
- The lines have blurred between broadcast and cable, and networks have leveraged new strategies as competition has intensified. Fall 2011 has been marked by new programming concepts; increasingly shorter, staggered seasons; continued improvement in the production quality of cable series; and renewed efforts by networks to take ownership of the online video ecosystem.
- We offer insight into these changes through an examination of *search intensity*, or indexed searches per viewer. Search intensity helps us to understand viewer engagement levels across networks, shows, genres, and specific points in time.
- High search intensity is strongly indicative of shows and networks with unconventional programming concepts and younger viewers. By contrast, low search intensity generally corresponds to more traditional themes and an older audience.
- Cable series demonstrate significantly higher levels of search intensity in comparison to broadcast shows. This is likely due to cable's edgier programming, younger audience, and frequent re-run airings.
- The season premiere and finale of a show see large spikes in search intensity, and present ideal opportunities to reach viewers online. YouTube searches tend to occur at the beginning of a season, mobile searches surge toward the end, and desktop search maintains more consistent volume with less extreme swings.
- Audiences have increasingly been searching for full episodes, an indication of the growing availability of full-length TV content online. A large and increasing number of users who search for these terms ultimately find their desired content at the official network websites.

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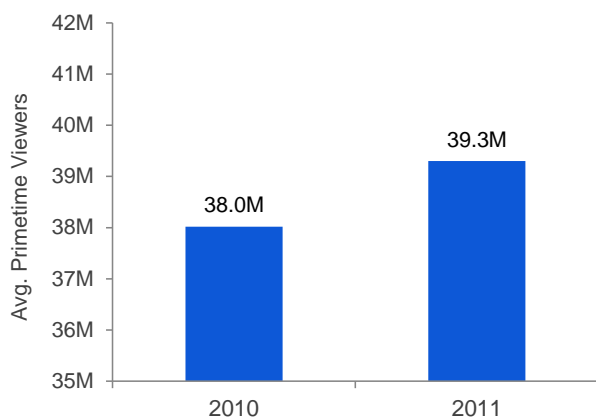
search activity: *Dancing With The Stars* is both the highest-rated and most-searched series of the 2011 season thus far, while less popular shows receive many times fewer queries on Google. Yet, we also know that this relationship is neither perfect nor uniform: search activity may be heavier or lighter on a relative basis for different shows depending on genre, network, audience demographic, and other factors. With our analysis, we seek to shed light on these dynamics through the lens of online search.

## Fall 2011 Primetime Season-To-Date: Growing Search Intensity

Fall 2011 has been marked by new approaches to programming lineups by the Big Four broadcast networks (ABC, CBS, NBC, and FOX). The current season has seen the emergence of new genres, including supernatural and fantasy concepts, male-oriented comedies, remakes, and period dramas. In contrast, fall 2010 saw the resurgence of the sitcom, and also marked the final season for a number of long-running series, creating opportunities for new entries in 2011. We have taken a closer look at viewership numbers and Google query data across both years in order to measure changes in relative audience interest since last year.

Looking at the first 12 weeks of the 2011-12 season, primetime viewership on the Big Four networks has increased by 3% over last season's levels, rebounding slightly from declines experienced in recent years.

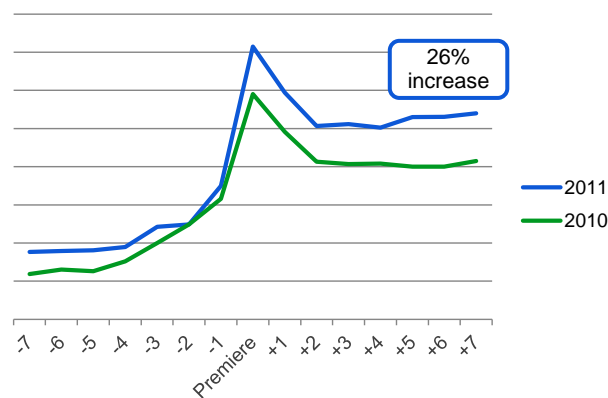
**Exhibit 1: Average Nightly Viewership (2+), Big Four Broadcast Networks**



Source: Nielsen Media Research

By comparison, total Google queries per primetime show this year have grown by 26% versus queries in fall 2010, as shown in Exhibit 2 below.

**Exhibit 2: Weekly Queries Per Show, Fall 2011 Premieres**



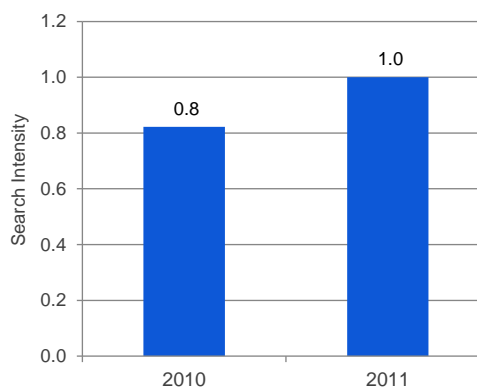
Source: Google internal data

(Note: Query basket includes exact show titles and close variants for fall primetime shows on broadcast networks. Sports and news programs have been excluded from our analysis.)

The discrepancy between growth in viewership and the more sizeable growth in Google queries suggests that online search activity per TV viewer has intensified in 2011. In order to quantify this relationship, we introduce a new metric called *search intensity*, which we define below:

- **Search Intensity:** The ratio of Google queries to total viewers. Values are indexed based on the average result for all 2011 primetime series on broadcast networks.
  - **Search Intensity > 1.0:** Above-average search activity per viewer
  - **Search Intensity = 1.0:** Average search activity per viewer
  - **Search Intensity < 1.0:** Below-average search activity per viewer

**Exhibit 3: Search Intensity Index, Primetime Broadcast Shows (2010-11)**



Source: Google internal data, Nielsen Media Research

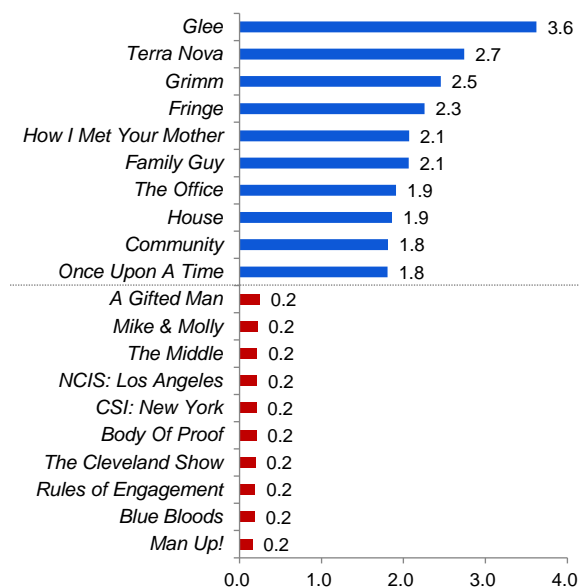
Search intensity for the fall 2011 season thus far is 1.0 (used as baseline for the index), a 24% increase over last year's value of 0.8. We offer three explanations for the intensifying search activity in fall 2011 versus last year:

1. This year's crop of primetime shows features an increasing number of new concepts, such as supernatural-based themes and period dramas. As we discuss in the next section, these show types lend themselves to greater levels of search activity among viewers.
2. Mobile queries on TV show terms have grown at a blistering 119% year-over-year, compared to 8% growth seen in desktop search. This suggests that the rapid growth of smartphones and tablets has resulted in new search activity that is largely incremental to existing volumes.
3. Viewers are increasingly opting to watch shows online, thereby generating search activity that is not captured in TV viewership data.

## Unconventional, Edgier Programming Generates High Search Intensity

We have extended our analysis of search intensity to individual series airing on the broadcast networks in primetime (Exhibit 4). At the high end, *Glee* (FOX) achieved a search intensity of 3.6, receiving significantly higher query volumes per viewer than any other series. At the other end of the spectrum, viewers of *Man Up!* (ABC) conducted the fewest online searches, reaching only 0.2 on our scale.

Exhibit 4: Search Intensity Index, Top 10 & Bottom 10 Shows

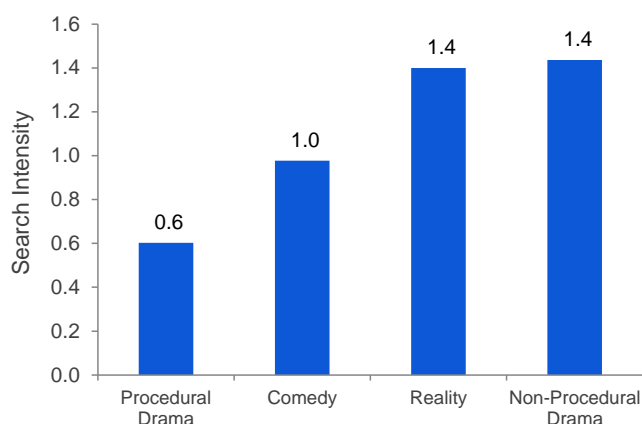


Source: Google internal data, Nielsen Media Research

It is particularly telling that five of the 10 most search-intensive series are supernatural or teen dramas, such as *Glee*, *Terra Nova*, *Once Upon a Time*, and others. This genre of shows has carved a growing niche on broadcast TV, as the networks have adopted new programming strategies to compete with cable in both originality and freshness of content. Although shows in this category have not always translated into ratings hits, they have shown a unique ability to generate online engagement with their highly dedicated base of younger viewers. We also see high levels of search intensity for popular comedy series – particularly those featuring fresh, edgier concepts (e.g., *Family Guy*, *The Office*, *Community*).

Broadly speaking, we can observe that shows with unconventional themes or elements demonstrate strong levels of viewer engagement online, and ultimately, high search intensity. Conversely, the series with the lowest search intensity are heavily tilted toward procedural drama titles such as *Blue Bloods*, *Body of Proof*, *CSI: New York*, and others which attract an older-skewing audience. Below, we display search intensity for fall 2011 primetime series by genre.

Exhibit 5: Search Intensity By Genre

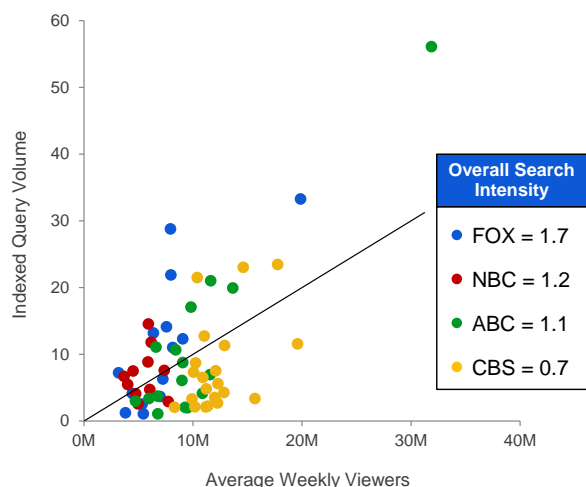


Source: Google internal data, Nielsen Media Research

Genre and programming themes also have a significant bearing on the relative search intensities of the broadcast networks. In Exhibit 6, we use a scatter plot to display search activity and viewership for all 2011 primetime shows by network. FOX, known for its edgier, alternative programming concepts, ranks the highest on our scale at 1.7. By contrast, CBS' portfolio of procedural dramas and family-safe sitcoms generates the lowest engagement of any network once the television set

has been turned off, registering a 0.7 search intensity.

**Exhibit 6: Viewership & Query Volume, 2011 Primetime Shows**



Source: Google internal data, Nielsen Media Research

It is important to note that search intensity is not intended to be an indicator of the popularity or success of a show or network. Rather, the metric *normalizes* for viewership levels to determine the level of online engagement for a show or network's average viewer. Indeed, although CBS is the most-watched network by a wide margin, it ranks last in our index of search intensity, posting a 0.7 mark.

While search intensity does not indicate overall viewership levels, we find that it does provide insight into the demographic makeup of a show or network's audience. We outline this point in the following section.

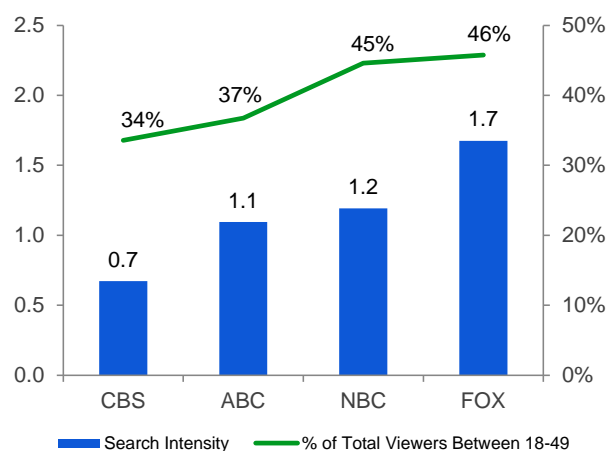
### Search Intensity is Indicative of Audience Demo

Our analysis of shows, genres, and networks indicates that the younger an audience is, the more intense its search activity is likely to be. Since Google protects the privacy of individual users who search, we must rely on empirical evidence in order to quantify this relationship.

As shown in Exhibit 7, we find a strong correlation between search intensity and the relative youth of each network's overall audience: FOX attracts the youngest audience (46% of its viewers are between the ages of 18 and 49) and also has the highest search intensity of the Big Four. The opposite is true

for CBS, which is characterized by an older audience and lower search intensity.

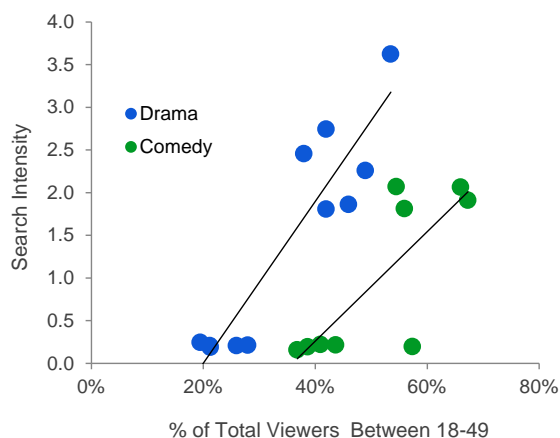
**Exhibit 7: Search Intensity and Percent of Total Viewers Within 18-49 Demo, Big Four Networks**



Source: Google internal data, Nielsen Media Research

We can observe the same pattern on an individual show-by-show basis. Exhibit 8 displays the 10 highest and 10 lowest series in our search intensity index organized by each show's percent of total viewers falling within the 18-49 demo. Across both dramas and comedies, those series with younger audiences demonstrate a significantly higher search intensity than those which skew older.

**Exhibit 8: Search Intensity and Percent of Total Viewers Within 18-49 Demo, Representative Primetime Series**



Source: Google internal data, Nielsen Media Research

That younger audiences search more than older audiences is not surprising. Millennials, born between the years 1982 and 1995, are the first generation to have grown up in the era of modern technology. Younger Americans demonstrate the

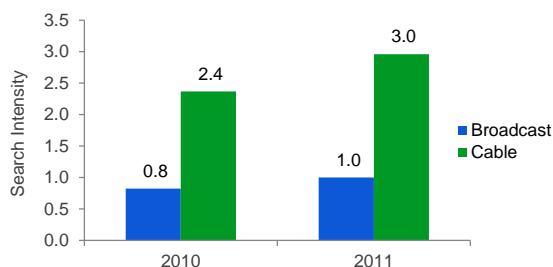
highest levels of Internet and mobile device usage, relying on technology more than any other generation. Within the TV industry, the young demographic is extremely desirable, yet difficult to reach. Although millennials account for a quarter of the US population and \$200 billion in total spending power, they watch less TV than older generations and tend to be less trusting of traditional marketing messages<sup>i</sup>.

Thus, our analysis underscores the need for TV networks to maintain a strong online presence. As the median TV viewer has continued to age in recent years, the prized younger demo represents an increasingly vital category of viewers who will shape the future of an industry currently in transition. Younger viewers have shown a greater degree of engagement with TV content, both on the Internet and mobile devices. In response, TV marketers are investing in media-rich, interactive, and up-to-date show websites as a core part of their online strategies. Additionally, mobile-friendly sites, presence on social networks, and frequently updated video content have emerged as key digital offerings which resonate with tech-savvy young audiences. Thus, search is becoming an even more critical connective medium between audiences, content-rich sites, and social platforms. As millennials come of age, we expect all digital platforms to become increasingly important in the quest to both retain existing audiences and attract new viewers.

### Cable's Search Intensity is Significantly Higher Than Broadcast's

Shifting our focus to cable, we observe robust 41% year-over-year growth in Google queries for primetime shows on 30 leading cable networks. This compares with the 3% increase in total viewership received by these networks over the same period. Converting these numbers into search intensity, this year's slate of cable shows receives a 3.0 on our scale, a 26% increase over last year's mark of 2.4, and significantly higher than the 1.0 posted by broadcast.

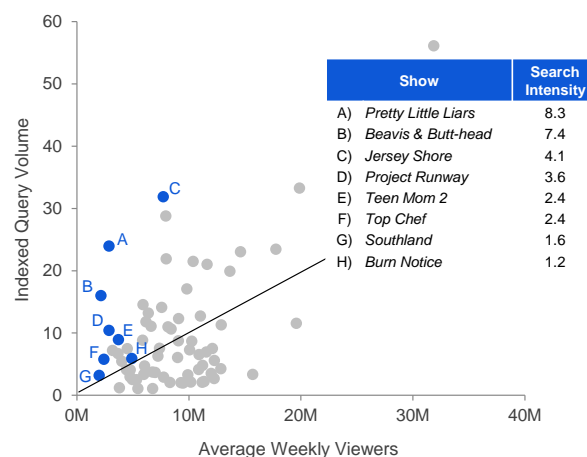
Exhibit 9: Search Intensity Index, Broadcast & Cable



Source: Google internal data, Nielsen Media Research

Cable's elevated search intensity levels are also apparent when looking at individual series. In Exhibit 10, we have plotted representative cable series against the full slate of broadcast shows, and observe above-average search intensities for cable across the board. *Pretty Little Liars* (ABC Family) and *Beavis & Butt-head* (MTV) receive search intensities of 8.3 and 7.4 respectively, far outpacing all of the broadcast series we have tracked this year. Even crime dramas such as *Southland* and *Burn Notice* have search intensities greater than 1.0, significantly higher than their procedural drama counterparts on broadcast networks, which average 0.5.

Exhibit 10: Viewership & Query Volume, Representative Cable Shows vs. Broadcast (Fall 2011)



Source: Google internal data, Nielsen Media Research

We believe there are two underlying rationales behind cable's high search intensity:

First, cable series are known for their targeted, niche appeal. With the rise in popularity of specialty networks aimed at enthusiasts of a particular topic, cable viewers have become increasingly devoted and invested in the content of their favorite shows. Similarly, cable networks tend to feature grittier, alternative concepts which cater to a younger audience: the median broadcast viewer's age reached 51.6 in 2011, while the median cable viewer is a comparatively youthful 44.8 years old<sup>ii</sup>. As we allude to in the previous section, shows with such characteristics see more intensive search activity when compared to more traditional concepts with broad appeal.

Second, cable networks provide viewers with more opportunities to watch their favorite series through multiple re-run airings. In addition to airing new episodes, many cable networks recycle past

episodes to maximize viewer exposure to a particular series and to fill time slots. For instance, Bravo routinely airs up to five episodes of its most popular shows (e.g., *Real Housewives*, *Top Chef*) per day, a practice that is mirrored by other top cable networks. While our search intensity metric excludes viewership data for such re-run airings, it captures all search volume related to a TV show throughout the season (including search activity associated with re-runs). This contributes greatly to the search intensity of cable series, particularly when compared to broadcast shows which typically air only once per week.

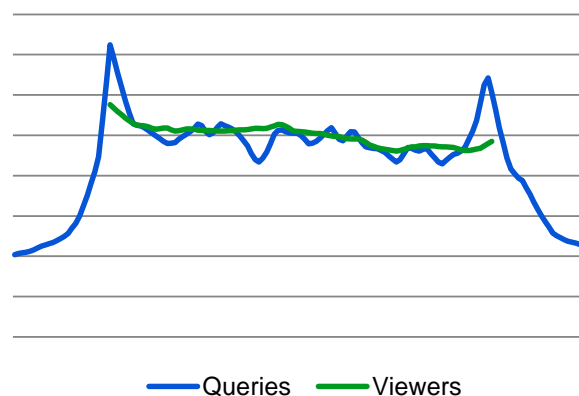
Our analysis indicates that the shifting dynamics and power structure within the TV industry have translated into the arena of online search. Cable has steadily grown its audience over the past decade by focusing on niche, alternative themes which lend themselves to greater levels of viewer engagement. This is magnified by multiple re-run airings which enable networks to maximize the reach of their shows with TV audiences. As cable's production budgets begin to approach those of the broadcast networks, we expect that cable will continue to command high levels of online viewer engagement in the future.

### Search Intensity Spikes at Different Points of the Season Depending on Genre

In this section, we examine the concept of search intensity over the length of a full season. We have aggregated search volumes and viewership data for 30 popular series from 2010 (15 broadcast and 15 cable), and aligned the premiere and finale dates for all of the shows by genre. We find that these two metrics (viewership and Google searches) demonstrate a strong positive correlation over the course of a season, with correlation coefficients of 57% for dramas, 45% for comedies, and 74% for reality shows. Yet, we also see systematic patterns of divergence at key points of a show's season. When this occurs, the result is either a spike or a dip in search intensity. Below, we note the different patterns followed by each genre type from finale to premiere.

Drama series tend to see large peaks in online searches at both premiere and finale, with a slight downward trend in between. Viewership follows a similar pattern, but experiences far less pronounced spikes; this indicates high levels of search intensity at both ends of the season. In Exhibit 11, we show viewership and queries overlaid against one another:

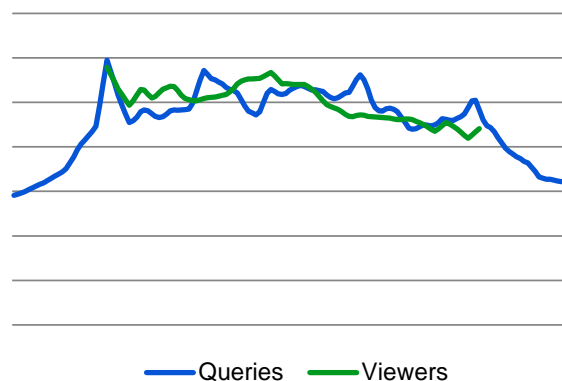
Exhibit 11: Query & Viewership Trend, Drama Series



Source: Google internal data, Nielsen Media Research

Comedy series are less subject to swings in search activity and viewership throughout the season. Unlike dramas, which often employ serialized story arcs, sitcoms generally feature a string of self-contained episodes. As such, we do not observe significant increases at the finale, and notice a slight downward trend in ratings during the second half the season.

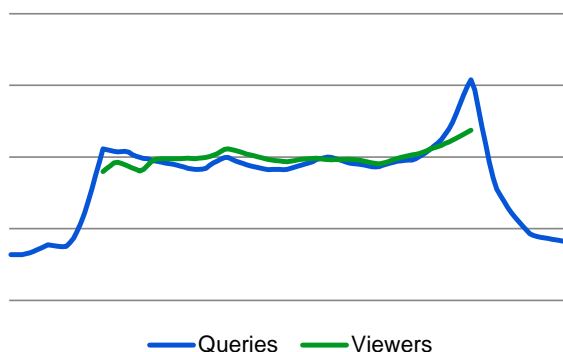
Exhibit 12: Query & Viewership Trend, Comedy Series



Source: Google internal data, Nielsen Media Research

Reality series demonstrate sustained query and viewership volumes throughout the season with limited drop-off after the premiere. In fact, we observe significant increases toward the latter half of the season when many reality competitions begin to heat up. At the finale, both viewership and queries surge, though search volume accelerates faster and reaches greater heights relative to viewership.

Exhibit 13: Query & Viewership Trend, Reality Series



Source: Google internal data, Nielsen Media Research

To summarize, Google queries for TV shows are tightly correlated with viewership over the course of a season. While various genre types experience different peaks and valleys in viewership, these trends are largely mirrored by searches on Google. Yet, we also observe two notable exceptions: the two metrics tend to diverge at premiere and finale, with Google queries peaking higher than the associated viewership levels. During these periods, we can note that search intensity is higher than at any other point in the season, indicating the largest opportunity to reach and convert potential viewers. Exhibit 14 shows the trend followed by each genre of TV shows. An upward-pointing arrow indicates search intensity that is at least 10% higher than the genre’s overall average; all other arrows indicate search intensity that is generally in line with the genre’s average for the season.

Exhibit 14: Search Intensity Trend By Genre

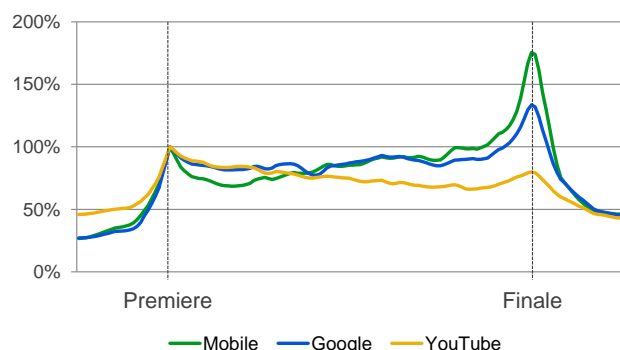
	Premiere	Mid-Season	Finale
Comedy	↔	↔	↑
Drama	↑	↔	↑
Reality	↑	↔	↑

### Search Levels on Mobile and YouTube Vary Over Time Based on Audience Intent

We have also examined in-season search patterns segmented by the following Google platforms: traditional Google search, mobile search, and YouTube. This exercise offers perspective into the evolution of viewer behavior and engagement preferences as a TV season progresses. Overall, we observe the following patterns by platform:

- Mobile searches decline immediately following the premiere with a drop-off of over 30%. However, this trend reverses itself mid-season leading into the finale, when mobile search levels surge to 175% of the premiere’s volume
- YouTube follows the opposite pattern: queries on the video site show particular strength before and immediately after the premiere. After this initial spike, however, YouTube searches decline rapidly over the course of the season and see only a slight bump for the finale.
- Traditional Google search maintains the steadiest volume across the duration of the season, generally staying in between the two extremes.

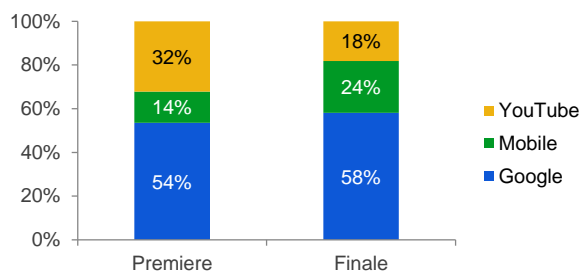
Exhibit 15: Query Trend Within Season By Google Platform



Source: Google internal data

Exhibit 15 (above) displays indexed query volume by Google platform with all three platforms pegged at 100% for the premiere. Below, we show the relative mix of queries at premiere and finale across each platform. Google search accounts for 54% to 58% of total queries, while the other two platforms see more extreme shifts from premiere to finale. YouTube, which comprises nearly one third of total queries at premiere, drops to 18% by the finale; by contrast, mobile rises from 14% to 24% of queries over the same period.

Exhibit 16: Share of Queries, Premiere & Finale



Source: Google internal data

We believe the shift in search patterns within a season can be explained by both user demand for various types of show-related content, as well as the networks' strategies in making such supplementary content available:

At premiere, many programs are heavily promoted on YouTube and other video destinations in the form of trailers, clips, and other promotional spots. This coincides with viewers' demand for catch-up content from previous seasons, pre-premiere video teasers, and clips from the first episode as they make tune-in decisions.

Subsequently, as a series establishes a base audience of viewers who become advocates for the show, we see a shift away from short-form video engagement in favor of show information, analysis, and full online episodes. We see viewers increasingly search on mobile as the season progresses and the stakes of a series get higher; we believe this is due in part to users who tune in while simultaneously conducting searches on their mobile devices during the telecast. Popular reality competitions with an online voting component (e.g., *Dancing With The Stars*, *American Idol*) likely serve to further this phenomenon, particularly in the final episodes of a season.

## Users are Searching for Full Episodes Online and Finding Them on Network Websites

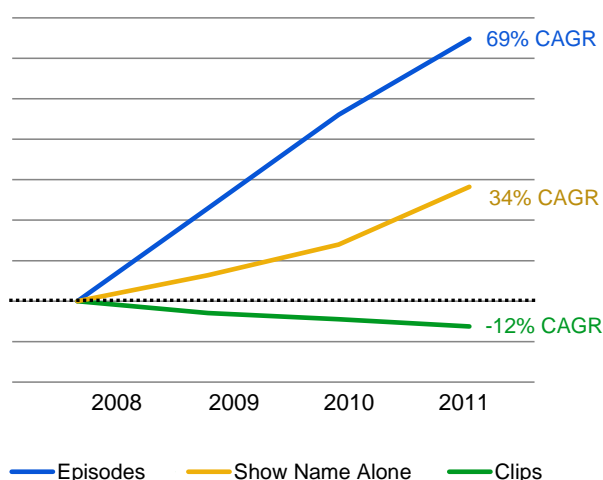
In the above sections, we have established that search intensity for TV shows is increasing, and that it varies based on genre, network, demographic, and time of season. But less clear is exactly what type of content TV show searchers are seeking out, and where they ultimately go to find it. Given the rise of Hulu, Netflix, and network-led efforts to offer content online, we are particularly interested in the impact that online video has had on the growth in search intensity, as well as identifying which online video destinations are most popular. To provide insight into these topics, we have analyzed TV-related search terms which demonstrate a specific navigational intent.

In Exhibit 17, we show the growth in Google search volume for three variants of TV-related terms:

- **Full Episodes:** "Watch [Show Name]" and "[Show Name] Full Episodes"
- **Short-Form Videos:** "[Show Name] Clips"
- **Show Name Alone:** "[Show Name]"

Terms indicating intent to watch full TV episodes have demonstrated the fastest growth, with a 69% CAGR from 2008 to 2011. By comparison, generic show name queries have grown more modestly over the same period (34% CAGR), and searches for short-form clips have actually decreased (-12% CAGR).

Exhibit 17: Search Volume Trend By Query Type

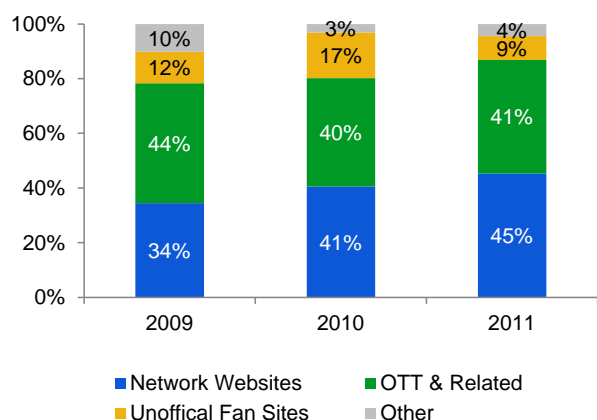


Source: Google internal data

These results mirror recent trends in the supply of online video content. In the mid-2000s, the ecosystem for full online episodes of broadcast TV was non-existent, with ABC launching its online player in 2006 and the other major broadcasters following suit soon after. The emergence of Hulu, Netflix, and other over-the-top providers in 2008 created further momentum, and the act of watching full TV episodes online began to enter the mainstream. Over this period, we observe growth in demand for full-length content far outpacing the corresponding growth in queries for generic show terms and short-form video clips. This indicates that users seeking full online TV episodes have contributed to the heightened search intensity levels we have observed thus far in 2011.

But which sites do users ultimately visit after searching for online TV episodes? Our analysis suggests that the official network websites receive a large and growing share of such users' clicks, increasing from 34% of the total in 2009 to 45% currently. Third-party online video sites (including over-the-top providers and referral sites such as Hulu, Netflix, Yahoo! TV, and others) represent 41% of total clicks, remaining relatively stagnant over the past several years.

**Exhibit 18: Share of Clicks, Queries Related to Full Episodes**



Source: Google internal data, Experian Hitwise US

We should note that the above analysis is limited to a subset of TV-related Google queries and does not capture direct navigation to online video destinations. Yet, the data suggests that the networks' efforts to take ownership of their digital content have been met with success. In recent months, broadcasters have tightened their management of third-party relationships and altered distribution windows. At the same time, they have improved their own online video portals while launching accompanying tablet-based players in a bid to directly capture online viewers of their content. Such tactics have proven to be effective for the networks, yielding them a growing share of visitors searching for full-length content on Google.

In summary, an increasing number of Google searchers have sought to watch full-length TV content online. Our analysis indicates that networks have been successful in capturing a significant portion of these viewers, while leveraging new strategies to manage content availability on over-the-top sites. Yet, the networks' recent success on this front does not guarantee supremacy in the future. As TV viewing continues to shift cross-platform toward online and mobile destinations, we expect viewers' preferences to become more defined and the competitive landscape to grow increasingly crowded. Ultimately, it remains to be seen which parties stand to gain and lose as the burgeoning market for online video gains maturity in the coming years.

## Conclusion & Key Takeaways

The TV landscape is evolving at a rapid pace. Networks have adapted their approaches to programming, distribution, and marketing in

response to shifting audience preferences and industry dynamics. In this paper, we have analyzed TV-related search activity on Google in order to provide deeper understanding of those strategies which have resonated most with viewers. Based on our analysis, we can make the following observations:

- The broadcast networks have driven increased primetime viewership in the fall 2011 season by fielding a more experimental, unconventional programming lineup than in years past. We observe an even larger increase in TV-related Google queries: search intensity, or average searches per viewer, has increased by 24% versus one year ago, indicating growing levels of engagement among TV audiences. Our analysis highlights the significant opportunity that lies ahead for networks to develop engagement strategies which will convert more searchers into viewers.
- Younger viewers are driving a substantial amount of search activity for TV shows, providing broadcasters with a unique opportunity to connect with and grow their 18-49 audience. Networks are entering a crucial juncture as they develop new strategies to attract younger viewers who are faced with more entertainment options than ever before. As this cohort of young adults comes of age, their viewing habits and digital engagement levels will become more representative of the broader target audience. Networks that can understand and capitalize on the intent of these viewers will have an edge in converting engagement to tune-in.
- Networks can tailor their strategies to reach viewers when and where engagement levels are highest. Our analysis tells us that search activity among TV viewers is most intense at the season premiere and season finale. In addition, we see heightened levels of YouTube search at the beginning of the season, giving way to significant levels of mobile search at the finale. Understanding the nature of these shifts can provide insight into audience behavior and enable networks to capitalize on new opportunities to bring viewers in.
- By expanding their presence online and more tightly managing third-party content availability, the networks have taken greater ownership of the full-length online video ecosystem. Yet, we expect the landscape to transform significantly in the future as the online video market continues to develop. Networks can stay ahead of the curve by fully embracing the migration of TV

content to new platforms, and by investing in cross-media digital strategies for reaching users where they can increasingly be found – online and on mobile devices.

Our analysis has uncovered some of the meaningful relationships that exist between search and emerging trends in TV. Just like new, differentiated programming strategies have delivered a positive impact on viewership, we believe that online engagement patterns can also reveal new opportunities for networks to connect with viewers. As both TV viewing and engagement activities shift to online platforms, we believe that understanding such insights will become increasingly integral to the enduring success of the networks.

## Endnotes

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<sup>i</sup> Demographic Profile – Millennials. eMarketer. May 2011

<sup>ii</sup> Horizon Media

## Appendix: Search Intensity By Series, Fall 2011 Premieres

Network	Series	Search Intensity
FOX	<i>Glee</i>	3.6
FOX	<i>Terra Nova</i>	2.7
NBC	<i>Grimm</i>	2.5
FOX	<i>Fringe</i>	2.3
CBS	<i>How I Met Your Mother</i>	2.1
FOX	<i>Family Guy</i>	2.1
NBC	<i>The Office</i>	1.9
FOX	<i>House</i>	1.9
NBC	<i>Community</i>	1.8
ABC	<i>Once Upon A Time</i>	1.8
ABC	<i>Dancing With The Stars</i>	1.8
ABC	<i>Grey's Anatomy</i>	1.7
FOX	<i>The X-Factor</i>	1.7
ABC	<i>Pan Am</i>	1.7
NBC	<i>The Sing-Off</i>	1.7
CBS	<i>The Big Bang Theory</i>	1.6
NBC	<i>The Biggest Loser</i>	1.5
ABC	<i>Modern Family</i>	1.5
NBC	<i>Parks &amp; Recreation</i>	1.4
FOX	<i>Bones</i>	1.4
FOX	<i>New Girl</i>	1.4
CBS	<i>Two and a Half Men</i>	1.3
ABC	<i>Revenge</i>	1.3
CBS	<i>Survivor: South Pacific</i>	1.2
NBC	<i>Law &amp; Order: SVU</i>	1.0
ABC	<i>Desperate Housewives</i>	1.0
FOX	<i>Allen Gregory</i>	0.9
CBS	<i>Criminal Minds</i>	0.9
FOX	<i>The Simpsons</i>	0.9
NBC	<i>Whitney</i>	0.9
CBS	<i>The Good Wife</i>	0.8

Network	Series	Search Intensity
NBC	<i>Up All Night</i>	0.8
CBS	<i>The Amazing Race</i>	0.7
ABC	<i>Suburgatory</i>	0.7
ABC	<i>Happy Endings</i>	0.6
CBS	<i>Person of Interest</i>	0.6
ABC	<i>Castle</i>	0.6
CBS	<i>Hawaii Five-0</i>	0.6
CBS	<i>NCIS</i>	0.6
ABC	<i>Extreme Makeover: Home Edition</i>	0.6
ABC	<i>Private Practice</i>	0.6
FOX	<i>Raising Hope</i>	0.5
NBC	<i>Prime Suspect</i>	0.5
FOX	<i>American Dad</i>	0.5
CBS	<i>2 Broke Girls</i>	0.5
CBS	<i>CSI</i>	0.4
ABC	<i>Last Man Standing</i>	0.4
NBC	<i>Harry's Law</i>	0.4
CBS	<i>CSI: Miami</i>	0.3
CBS	<i>The Mentalist</i>	0.3
FOX	<i>Kitchen Nightmares</i>	0.3
CBS	<i>Unforgettable</i>	0.3
CBS	<i>A Gifted Man</i>	0.2
CBS	<i>Mike &amp; Molly</i>	0.2
ABC	<i>The Middle</i>	0.2
CBS	<i>NCIS: Los Angeles</i>	0.2
CBS	<i>CSI: New York</i>	0.2
ABC	<i>Body Of Proof</i>	0.2
FOX	<i>The Cleveland Show</i>	0.2
CBS	<i>Rules of Engagement</i>	0.2
CBS	<i>Blue Bloods</i>	0.2
ABC	<i>Man Up!</i>	0.2