



Audience Insight

2022 Annual Report



AUDIENCE PROFILE
SEPTEMBER 20, 2021 – SEPTEMBER 18, 2022



PBS QUICK REFERENCE

General Audience and PBS KIDS by the numbers

GENERAL AUDIENCE

67% of all US TV households (over **160M** people) tune to PBS member stations over the course of a year.¹

Each month, PBS reaches nearly **65M** viewers across linear and PBS-owned streaming platforms.²

PBS General Audience programs garner nearly **243M** streams annually.³

There have been over **4.4M** lifetime Passport activations as of September 2022.⁴

¹Nielsen NPOWER, 9/20/21-9/18/22, L+7 M-Su 6AM-6AM reach, 50% unif., 1+min., P2+, All PBS stations ²Includes total reach from linear TV and PBS-owned platform streaming; Linear TV: Nielsen NPOWER, Oct '21-Sep '22, L+7 M-Su 6AM-6AM avg monthly reach 50% unif., 1+min., P2+, All PBS stations; Owned Platform Streaming: Google Analytics, Oct '21-Sep '22 users summed across PBS OTT, PBS Mobile App, and pbs.org not deduplicated ³Google Analytics MediaStarts across PBS OTT, PBS Mobile App, and pbs.org 9/20/21-9/18/22 ⁴PBS MVAULT database, Dec '15-Sep '22

PBS KIDS

10.4M children ages 2-8 tune to PBS stations per year—that's a greater linear reach than any other children's cable network.¹

PBS KIDS content reaches over **6M** users across digital platforms each month.²

72% of viewing of the PBS KIDS 24/7 Channels is done by children 2-8 that view Over the Air.⁴

PBS KIDS digital content was streamed **4.5 billion** times in the past year.³

PBS KIDS apps have been downloaded over **110M** times.⁵

¹Nielsen NPOWER, 9/20/21-9/18/22, L+7 M-Su 6AM-6AM TP reach, 50% unif., 1+min., K2-11, PBS stations, children's cable networks ²Comscore, Oct '21 - Sept '22, MediaMetrix P2+ desktop, P13+ mobile reach ³Google Analytics, 10/1/21-9/30/22, Total Cross-Platform Streams ⁴AppFigures, 1/1/11-9/30/22, daily ⁵Nielsen NPOWER Time Period Average Monthly Delivery and Reach (000), 09/27/21-09/25/22



STATION STORIES



Stacy Shaffer

Senior Director, Marketing Operations & Business Intelligence

PBS SoCal | KCET

“

We have used the PBS Audience Insights Book as an inspiration to build our own localized Audience Insights Book over the last two years. The PBS book served as a model to pair national data alongside local audience data across platforms to better understand our audiences' viewing behavior.

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A MESSAGE FROM AMY SAMPLE



PBS Business Intelligence is pleased to present you with the 11th annual Audience Insight report. In this year's edition we provide an update to last year's powerful Evolution of TV data (pg. 8-9), highlight continued shifts in the streaming space (pg. 10-11), take an expanded look at PBS efforts to reach multicultural audiences (pg. 20-21), and provide an updated look at the digital divide (pg. 56). We're also proud to highlight success stories of stations who've utilized audience insights in impactful ways.

Three points I'd like you to consider as you read the book this year:

- The media landscape continues to change at a rapid pace, and I expect that to continue for the foreseeable future.
- Measuring audience behaviors in today's fragmented media landscape remains a challenge industry-wide.
- The lines between subscription video on demand, ad-supported services, and live linear television will blur further.

In addition to identifying current and upcoming trends, I want to take this opportunity to highlight PBS's system sustainability efforts, which include **driving revenue opportunities, strengthening local presence, increasing distribution and discovery**, and what we cover primarily in this book, **understanding our audiences better**.

This book, in conjunction with the data about your local digital audience available in Domo, will shed additional light on who your audience is today and potential areas of opportunity to reach them in the future. Recognizing how your members navigate the content available to them across numerous platforms can better inform where you're setting priorities for the future.

We hope that you will use this book as one part of your decision-making toolkit while also helping you understand the behaviors of the PBS audience. As always, we welcome your feedback and your questions and look forward to working with you in the coming year.

Amy Sample

Vice President, Business Intelligence



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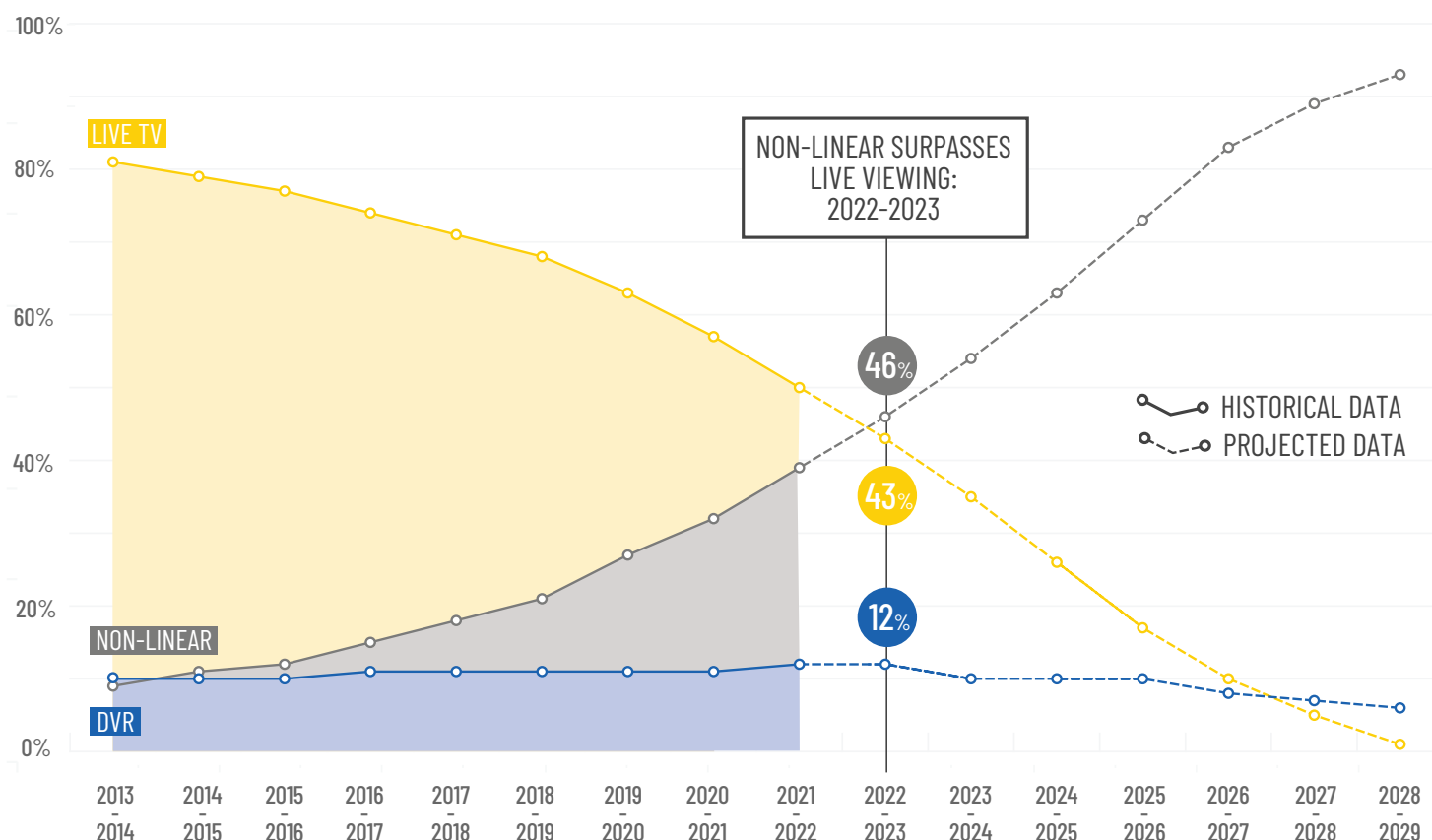
THE MEDIA LANDSCAPE

The 2021-22 broadcast season was no exception to recent trends of the television industry exploding with new TV platforms, services, and content. With more ways to consume video than ever before, the average consumer is now using more than seven streaming services¹, double from just three years ago. As a result, the gap between linear and digital viewing (in terms of average time spent) is just 26 minutes, down 40% from last year when they were 43 minutes apart. By 2024, time spent streaming digital video is projected to surpass watching traditional linear TV.

Viewers under 50 are tuning in to linear content less frequently than in years past, and PBS is continuing to lose positioning in this cohort's consideration set. This leaves an older, less diverse demographic group that prefers a more narrow concentration of programming, consuming 92% of PBS's linear reach.

So far, PBS has made great progress keeping up with the ever-changing media landscape by expanding the Passport catalog, launching FAST (Free Ad-Supported TV) channels, and offering more content on a variety of social platforms. Maintaining PBS's position as a valued resource for all will require imagination and innovation as we strive to meet all our audiences with the content they enjoy on the platforms they prefer.

CONTRIBUTION OF SOURCES TO OVERALL PRIMETIME VIEWING



¹Hub Research Conquering Content 2022 report

Source for digital surpassing linear: TV vs. Digital Video: Average Time Spent in the US, Insider Intelligence

Source for chart: Nielsen, NPOWER, Time Period Ratings Report, M-Su 8PM-11PM, All Sources, Oct '21-Sept '22. Note: percentages are rounded up, and therefore may result in a total value slightly over or below 100%

SUBSCRIPTION VIDEO SERVICES

In 2022, the average consumer watched 87 minutes of Subscription Video on Demand (SVOD) content per day, up nearly 7% compared to last year. These gains were largely driven by growth from Disney+ (+10%) and ESPN+ (+17%). The average consumer watched over seven different TV sources, double from just three years ago. With major players in the ecosystem constantly evolving, the landscape could yet again see major shifts in 2023, especially as Netflix and Disney+ launch ad-supported offerings.

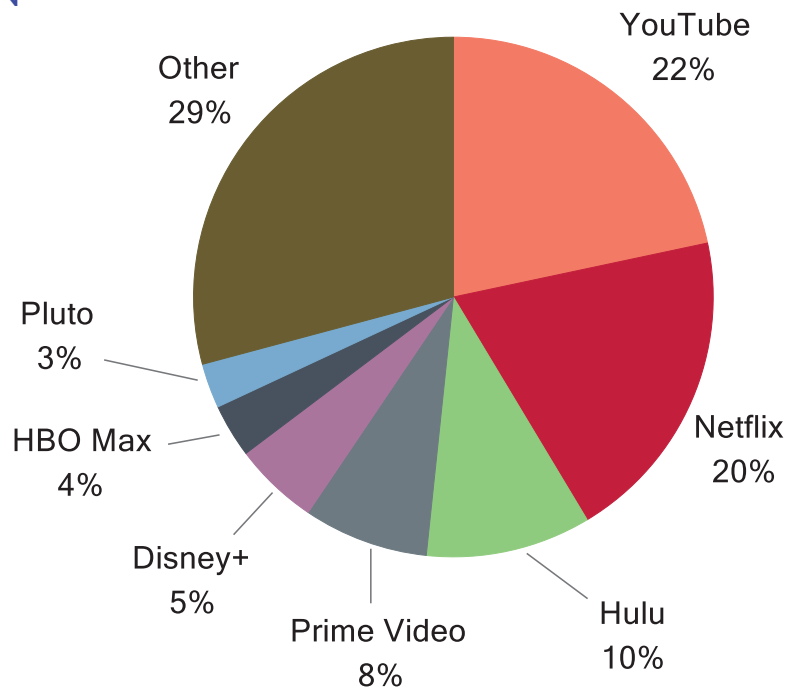
Note: YouTube's free and paid offerings are both included in their audience data by Nielsen.

VIDEO STREAMING DISTRIBUTION

PERCENT BY BRAND

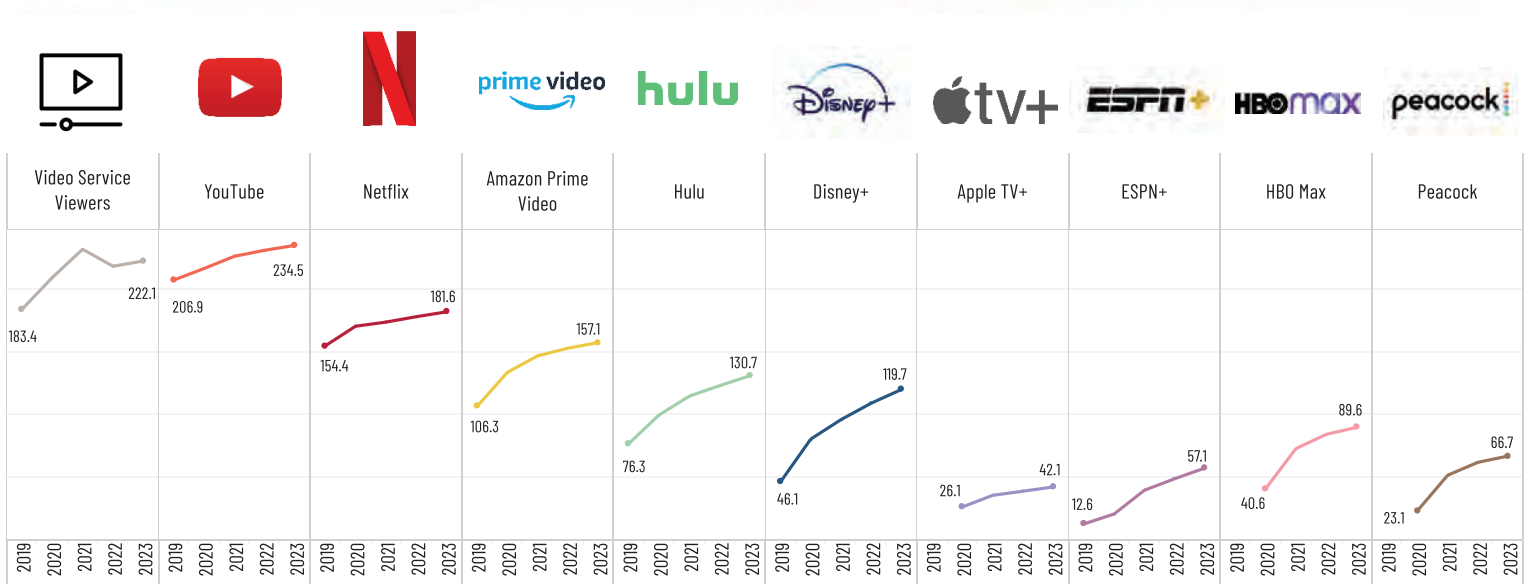
Continuing the trend from the previous year, the "Other" remains the largest streaming category (which includes AppleTV+, ESPN+, and Peacock), reflecting the sustained growth of new platforms entering the market. YouTube has also surpassed Netflix (down from a 25% share last year) in representing the largest share of streaming among these major platforms.

Note: Category of "YouTube" includes YouTube TV



STREAMING VIEWER TREND

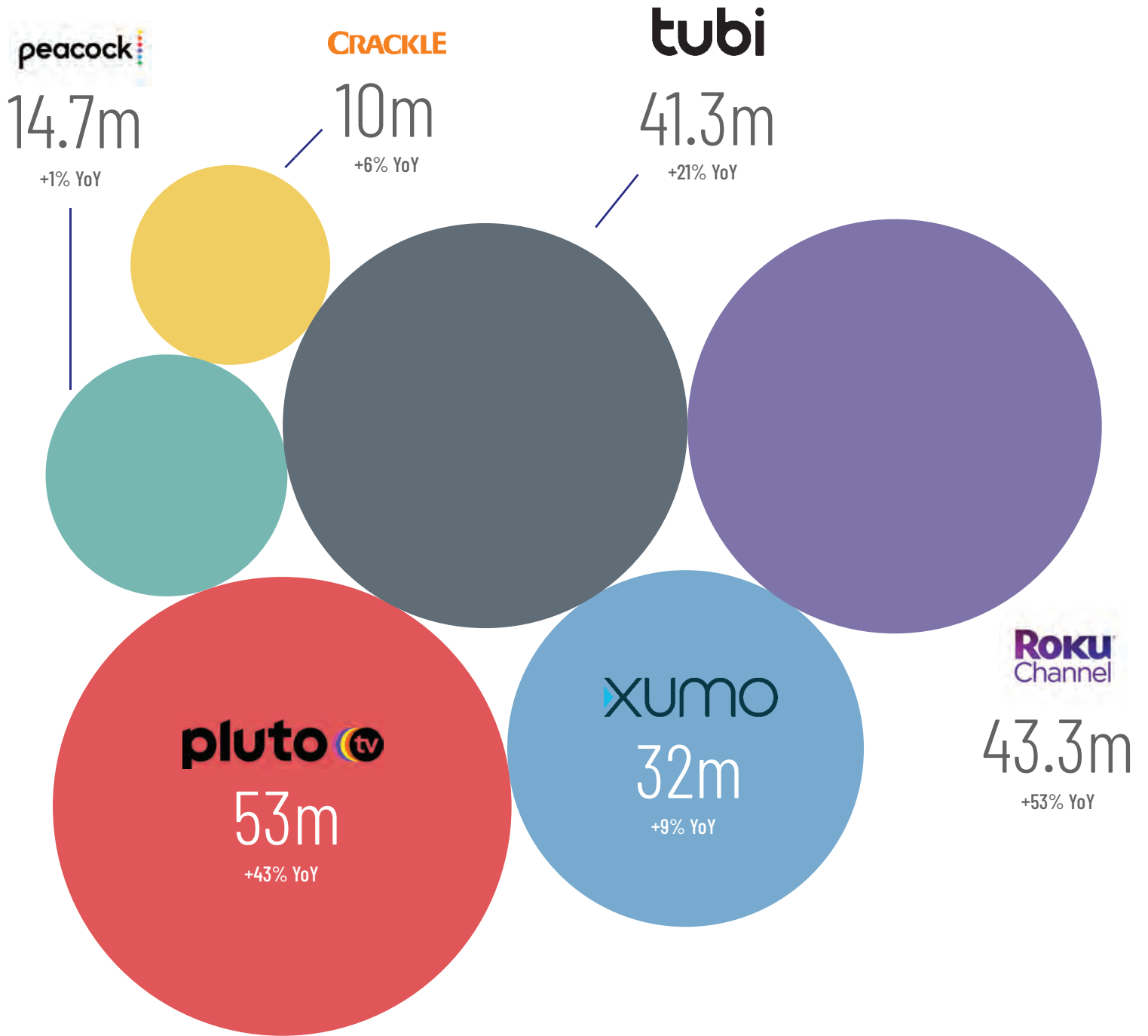
US SUBSCRIPTION VIDEO SERVICE VIEWERS BY PROVIDER, IN MILLIONS



Source (top): Nielsen Report Oct '22

Source (bottom): Insider Intelligence Subscription OTT Video Viewers, US, 2019 - 2023

AVOD* USERS IN 2022



PBS Current FAST offerings:**



*AVOD stands for Ad-supported Video on Demand

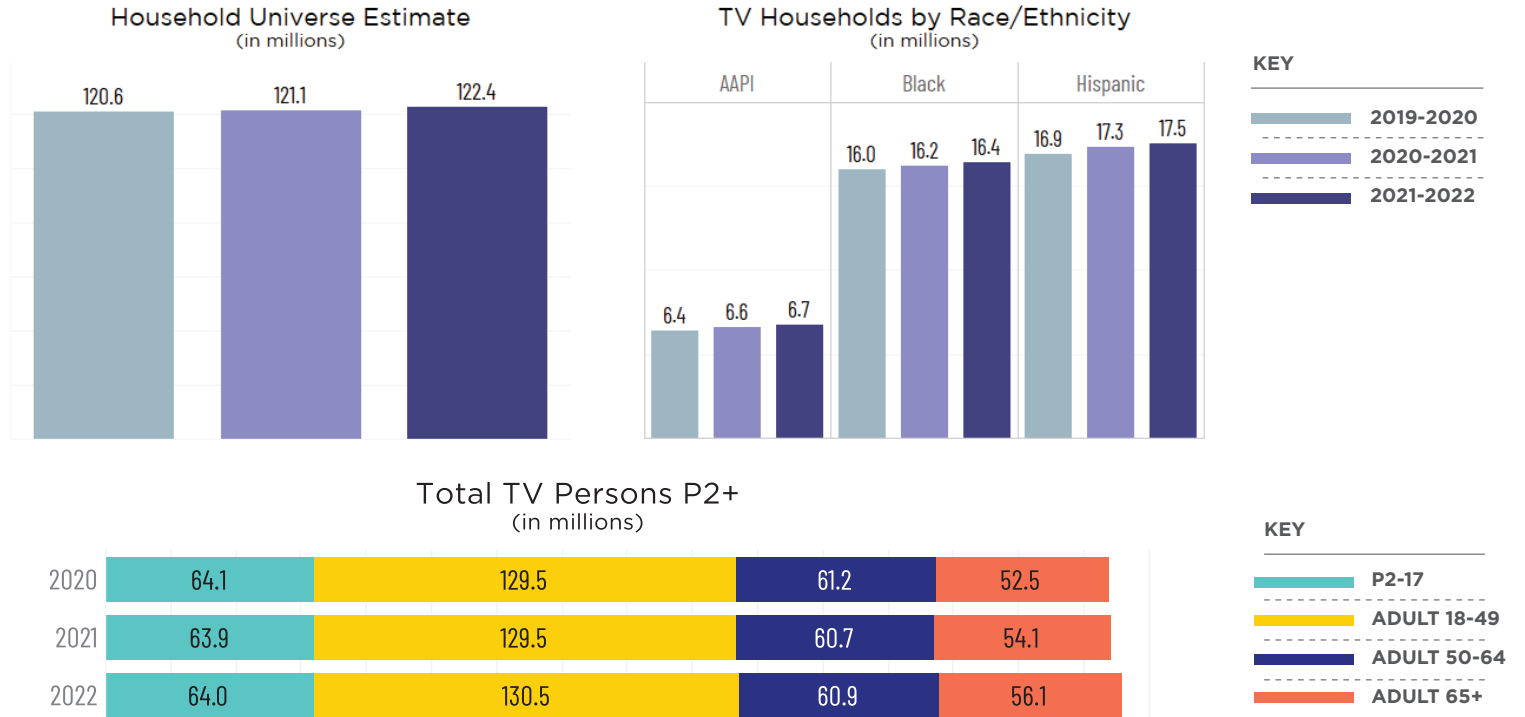
**FAST refers to Free Ad-supported Television, free online livestreaming TV organized by channel and on a set schedule.

Source: Parks Associates Oct '22 OTT Video Tracker Report. All annual numbers based on Q3 from each year reported.

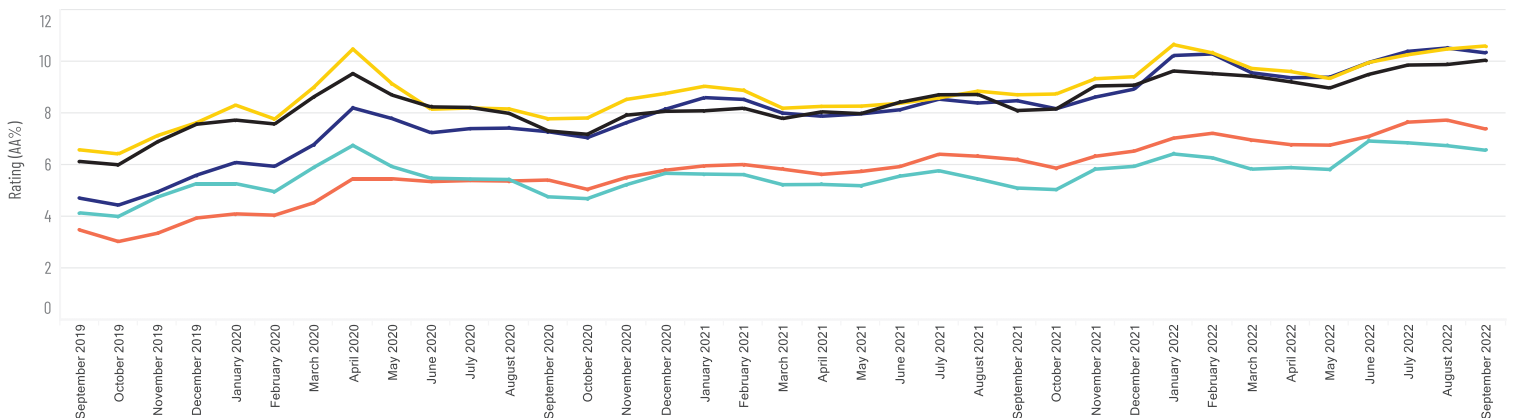
MEDIA LANDSCAPE

US POPULATION TRENDS

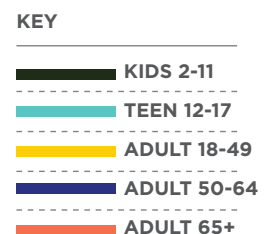
The total number of TV households in the US increased by 1M homes (+1%) in the 2021-22 season, with growth spread evenly across races and ethnicities. Additionally, the number of potential TV viewers increased by 1% this season, driven by 4% growth among Adults 65+.



PRIMETIME TUNING TO OTT DEVICES



The growth of streaming among children and teens appears to be leveling off, following a half dozen years of steady gains. Adult viewers, especially those over 50 years of age who may have been slower to adopt streaming in prior years, are now increasingly looking to OTT viewing options, a trend that is expected to continue. On average across Primetime, streaming accounts for more than one quarter of adult viewers' total time in front of the TV set, fueled by Adults 18-49, who are consuming OTT content 41% of the time they are watching TV as of September 2022.

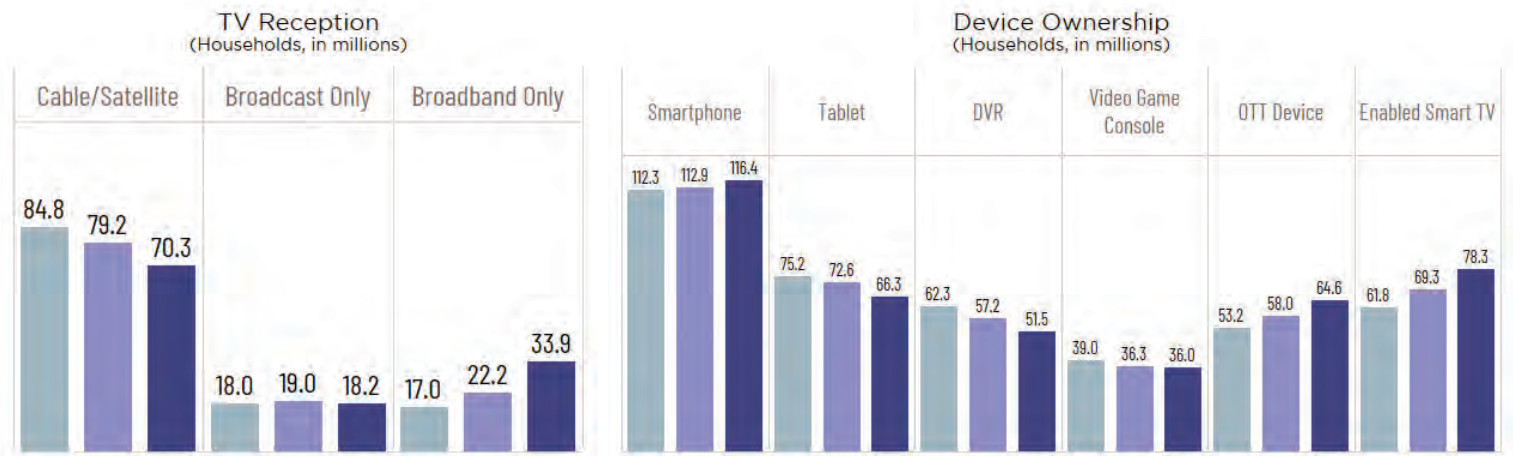


Source (top): Nielsen NPOWER, TV Season Average UE, 9/23/19-9/20/20, 9/21/20-9/19/21, 9/20/21-9/18/22

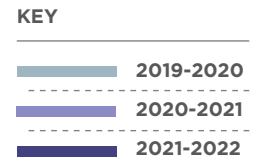
Source (bottom): Nielsen NPOWER, NTI Sept '21-Sept '22, ICD, TUT.

MEDIA LANDSCAPE

TECHNOLOGY TRENDS

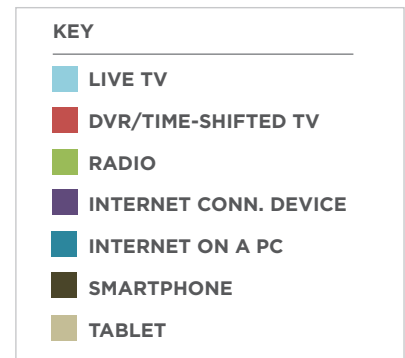
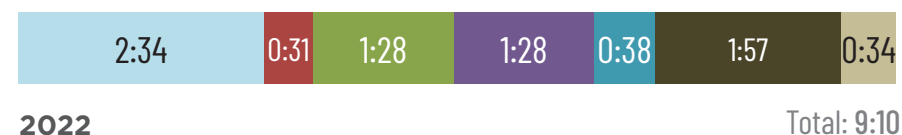
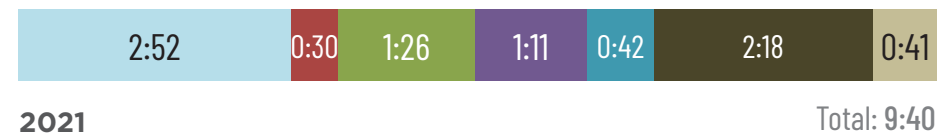
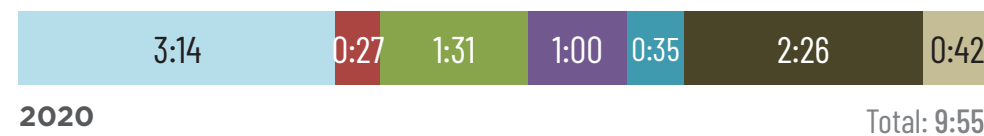


Homes that access television content exclusively via a broadband connection now account for more than one quarter of all TV households, following a jump of 53% from the prior year. Additionally, for the first time in recent years, Over the Air homes, or homes receiving their TV signal via an antenna, appear to be converting to broadband as well. With an increasing number of digital options and the availability of free FAST and AVOD services, more homeowners are cutting their pay television subscriptions and relying on their internet connection for television content. Homeowners are putting their home internet to work, with 95% owning a smartphone, 64% watching a Smart TV, and 53% owning a streaming device. While continuing to be popular, tablets appear to have passed their peak and can now be found in just over half of homes.



DAILY TIME SPENT USING MEDIA

PERSONS 18+, HOURS:MINUTES

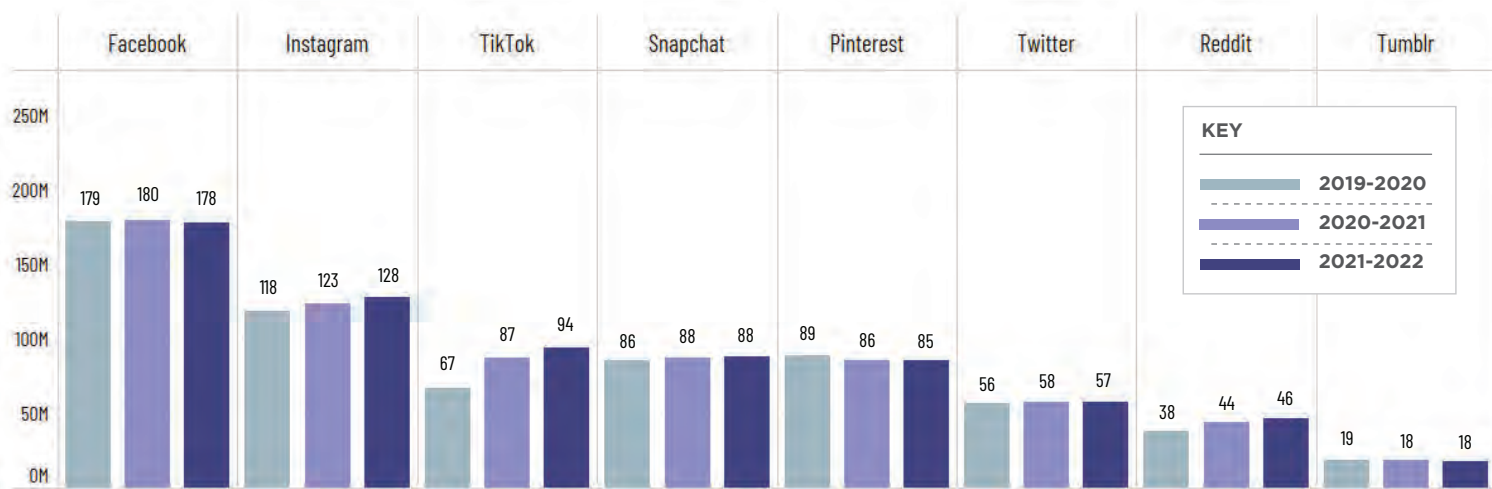


Source (top): Nielsen NPOWER, TV Season Average UE, 9/23/19-9/20/20, 9/21/20-9/19/21, 9/20/21-9/18/22.

Source (bottom): Nielsen Total Audience Report Tables, 3Q20, 2Q21, 2Q22. Note: Nielsen data changed to Q2 following 2020.

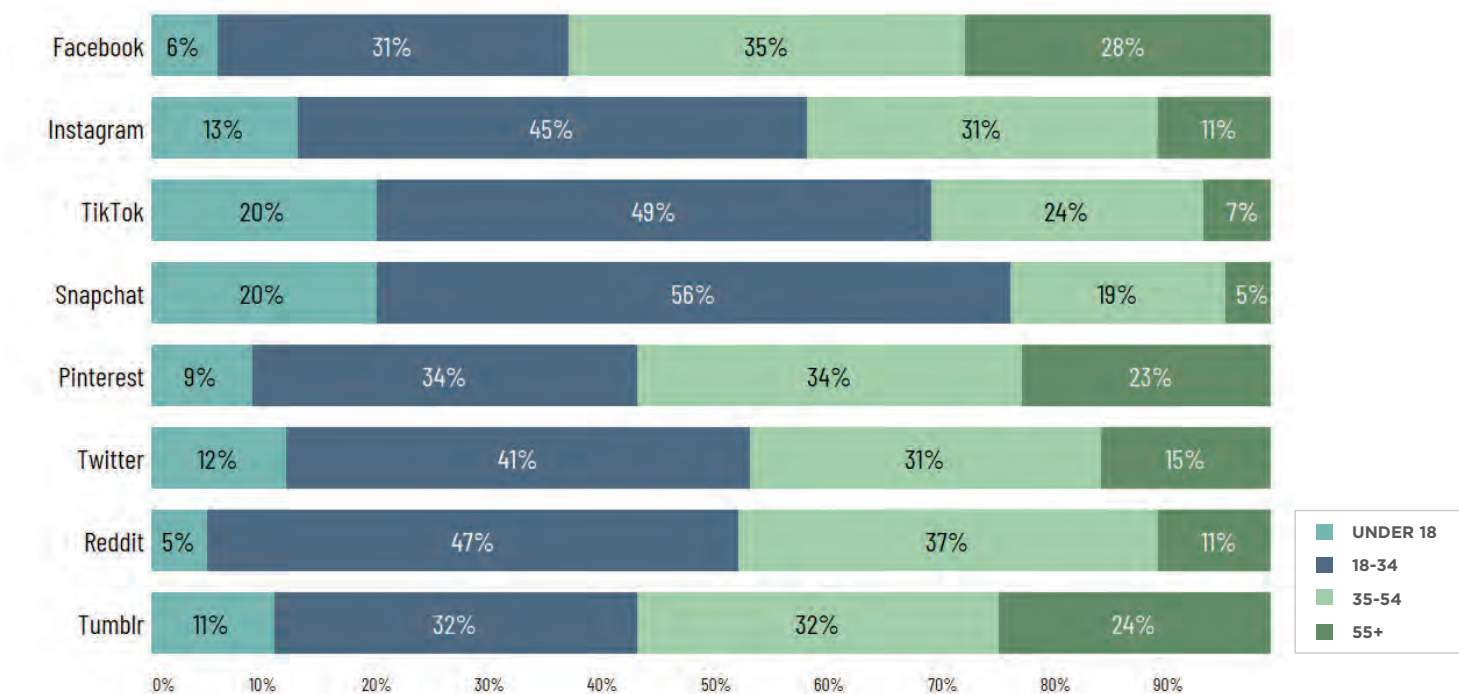
SOCIAL MEDIA TRENDS

US SOCIAL NETWORK USERS BY PLATFORM (MILLIONS) THREE-YEAR TREND



In 2022, there were nearly 223M social media users in the US, up just slightly from the prior year as growth continues to flatten after the height of the pandemic in 2020. Gains over the past year were largely driven by the ascent of TikTok (+8%), which is expected to surpass 100M US users by 2024, a year earlier than projected in last year's version of this book.

US SOCIAL NETWORK AGE DISTRIBUTION BY PLATFORM



Source (top): Insider Intelligence Social Network Users by Platform 2019-2022

Source (bottom): Insider Intelligence Social Network User Share by Age, 2022





MASTERPIECE



NATURE



ANTIQUES ROADSHOW



CALL THE MIDWIFE



FINDING YOUR ROOTS



PBS NEWSHOUR

02 GENERAL AUDIENCE OVERVIEW

PBS continued to be a top-rated and vital network in the 2021-22 season. Our Household Primetime ranking increased one place to 7th among the more than 150 linear broadcast and cable networks. Over 57M viewers tuned in to PBS's content during any month, 42M through traditional TV and another 15M on owned digital platforms. Linear reach continued to fall for all demographic groups but was particularly sharp among viewers under 50. However, PBS maintained more of its older demographic viewership than anticipated during the season, which helped flatten overall reach declines, improve our five-year projections, and provide us with some breathing room. But the industry-wide challenge to find more digital viewers remains. In order to thrive, PBS needs to reach new audiences by making our content available on even more platforms.

In the coming year, we'll expand station live linear feeds with new virtual Multichannel Video Programming Distributor and OTT services, building on existing agreements with YouTube TV, DirectTV Now, and Local Now. We'll also grow PBS and stations' digital reach to include Comcast-Xfinity platforms and optimize our presence on YouTube. At the same time, we know that Passport continues to be an important source of revenue for stations, and we continue to invest in Passport upgrades and content to strengthen station sustainability. As content options for audiences continue to expand, the PBS digital audience remained robust and engaged. In the 2021-22 season, Passport averaged 796k users and 7.1M streams per month, representing a 17% increase in average monthly users and a 43% increase in average monthly streams over the prior season.

Meanwhile, linear TV is increasingly the home of live sports, and because of the large audiences for NFL games, CBS and NBC finished in a relative tie for the #1 spot. Football also kept ESPN near the top, ranking 6th overall and behind only FOX News in the cable universe. Live viewing is such a significant part of ESPN's schedule that no non-live telecasts on the network ranked above their Primetime average during the season. While ABC, FOX, and FOX News held their positions, MSNBC and CNN both fell in the rankings and saw their ratings decreased significantly. MSNBC ceded its 7th spot to PBS, falling 36%, season-over-season, landing in 8th. CNN fared even worse, falling 52% in ratings and down to the 21st position, as interest in its programming, and fatigue in the news cycle after years of unrelenting pandemic information and political upheaval led viewers to look elsewhere. PBS's annual decline of 9% was in line with the top 30 average decline of 10%.

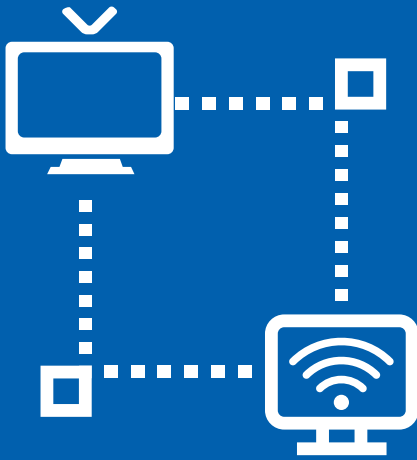
Ken Burns' footprint was especially large this year. *Muhammad Ali* kicked off the season and *The U.S. and the Holocaust* closed it out, with *Benjamin Franklin* appearing mid-year in April. All three documentaries landed their telecasts among the best for PBS this season and helped stabilize ratings overall and increase reach by bringing in new viewers.

MASTERPIECE brought more than 50 hours of original broadcast content to PBS this season. The second season of the re-imagined *All Creatures Great and Small* debuted in January and was PBS's most-watched series of 2021-22 on both linear TV and digital platforms. Partnered with outstanding performances by returning series such as *Grantchester*, *Call the Midwife*, and *Sanditon*, dramas continued to drive reach and minutes throughout the season.

Finding Your Roots posted a 12% increase in household ratings over the prior season, the only PBS series to find a bigger audience, year-over-year. That it did so into the headwind of linear audience declines that are shaking the industry is noteworthy, and its impacts are far-reaching. February's "Mexican Roots" episode not only was the highest rated of the season, it attracted the most Hispanic, Black, and Asian American/Pacific Islander (AAPI) homes as well.

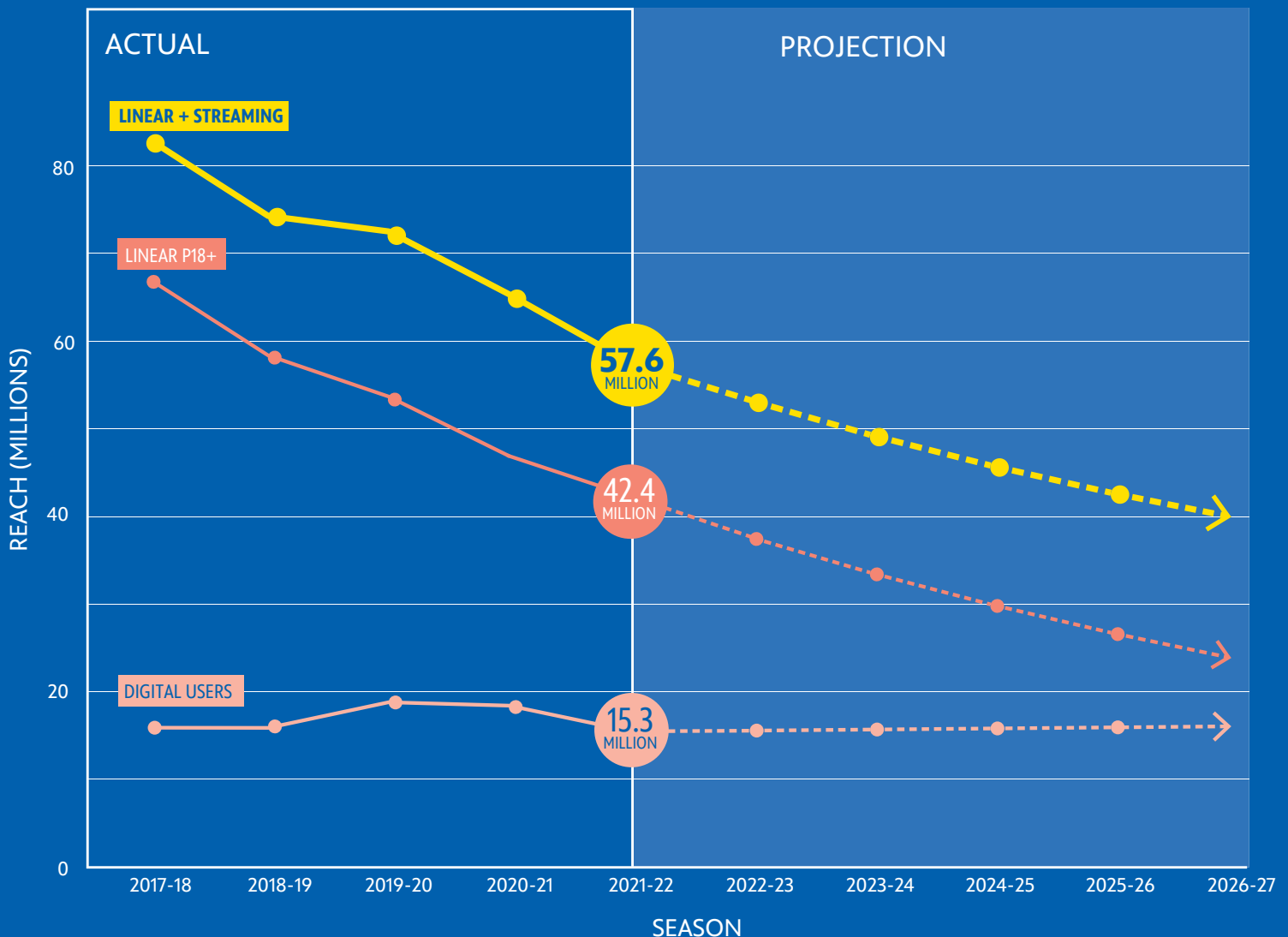
The Great American Recipe proved to be a solid new program on both linear and digital TV, reaching 11.5M persons 2+ during its summer premiere. The eight episodes had an average 0.55 household rating, pacing above the Friday 9PM average from the past three broadcast seasons, and posting the highest-rated episodes in the slot all season long. Streaming had a steady week-to-week performance, showing that viewers returned for each new episode. Outside of dramas and *PBS NewsHour*, *The Great American Recipe* was the most-streamed PBS program during its run. Viewers reported being attracted to the program because of family recipes, diversity, and the overall concept of the show.

THE EVOLUTION OF TV



2022 was the year when the digital and linear worlds fully collided, with each comprising the same proportion of Primetime television viewing, industry-wide. While this convergence has yet to occur for PBS, its approach still looms large. Linear reach continued to fall, particularly among viewers under 50. Furthermore, there is evidence that when someone enters the digital video world, the abundance of choices often means they end up watching less PBS. Offering our services on more platforms is a key way to address this phenomenon, striving to keep PBS relevant as our viewers catch the tail end of the digital wave that has swept across the TV universe.

PBS MONTHLY CROSS-PLATFORM REACH PROJECTION AVERAGE MONTHLY PRIMETIME REACH AND DIGITAL USERS



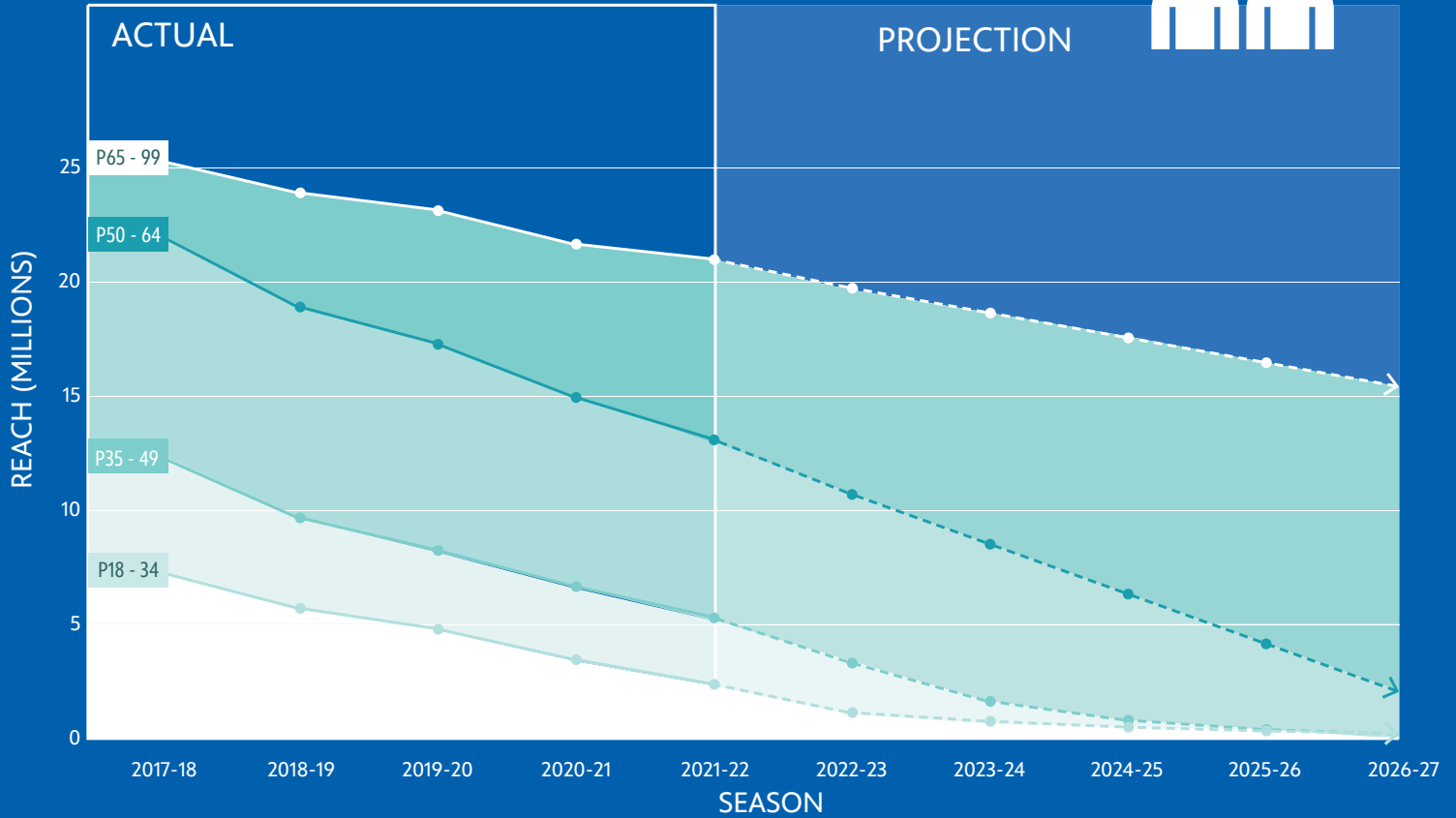
Note on chart data: Projected trends lines were calculated on the basis of historical data.

Source for linear data: Nielsen/NPOWER, P18+ Live+7, 50% unif., 1+min.

Source for digital data: Google Analytics owned platform users, P2+

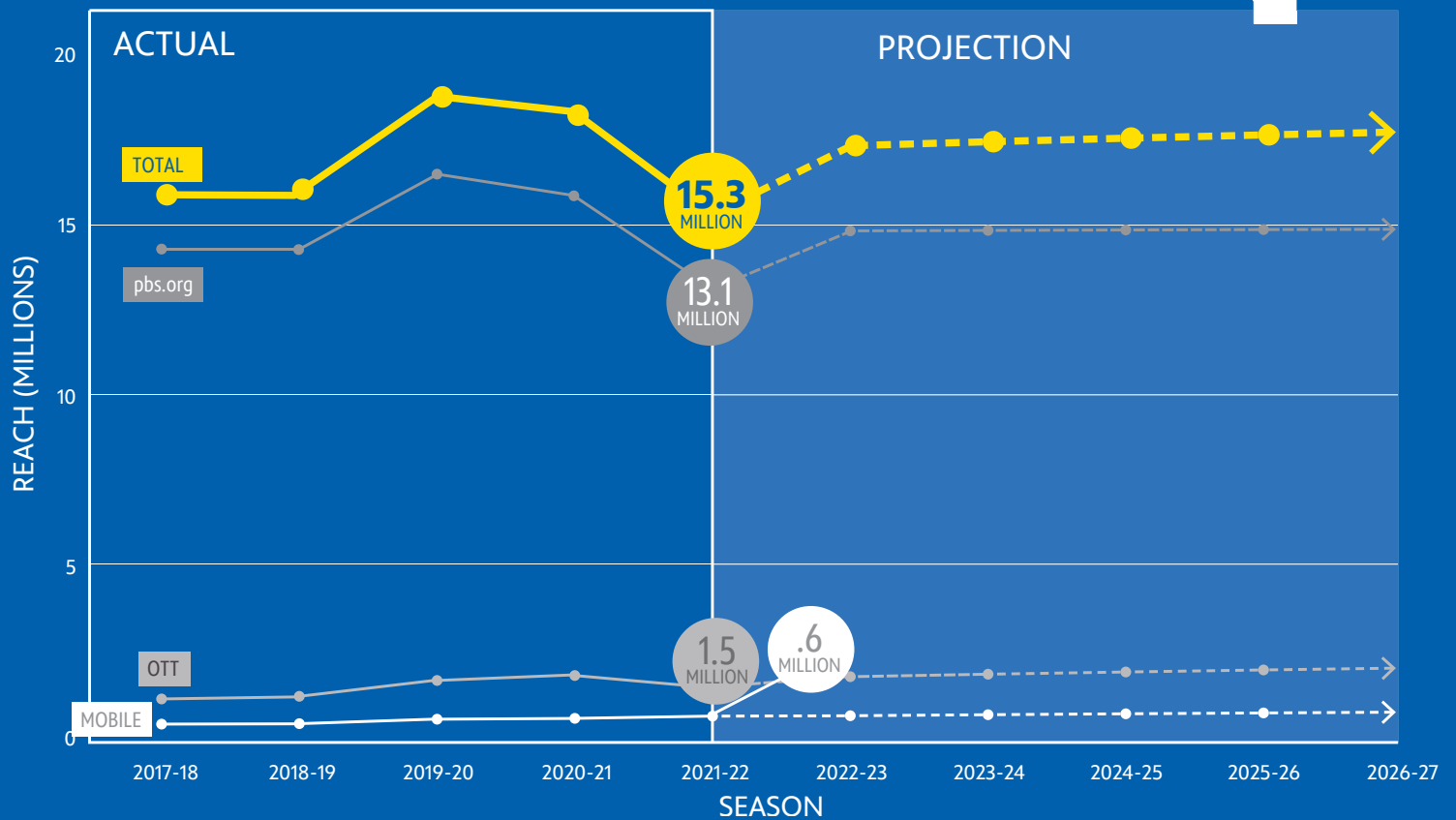
PBS LINEAR REACH PROJECTION BY AGE

AVERAGE MONTHLY PRIMETIME REACH BY AGE



PBS DIGITAL REACH PROJECTION BY PLATFORM

AVERAGE MONTHLY DIGITAL USERS ON OWNED PLATFORMS



Source for linear data: Nielsen/NPOWER, P18+ Live+7, 50% unif., 1+min.
 Source for digital data: Google Analytics owned platform users, P2+

PBS CROSS-PLATFORM VIEWING



OWNED PLATFORMS

PLATFORM	AVERAGE MONTHLY USERS	ROLE	INSIGHTS
 LINEAR PRIMETIME	42.4 MILLION <small>P18+ ONLY</small>	 BROADEST REACH	Linear broadcast television remains the largest source of PBS General Audience viewers , despite an 11% decline in average monthly reach compared to last season as audiences rely more heavily on streaming platforms.
 pbs.org	13.1 MILLION	 DIGITAL FLAGSHIP	Pbs.org traffic is heavily driven by the news cycle. As we continue to get further away from the height of the pandemic and 2020 election, the average monthly users were down 18% compared to last season. Despite these declines, pbs.org continues to garner the highest amount of average monthly users among PBS-owned streaming platforms.
 VIDEO APP: OTT	1.5 MILLION	 MAXIMIZING STREAMING ENGAGEMENT	While PBS's OTT apps user base is relatively small, it's a highly engaged platform that allows for a big-screen experience for families. Although its average monthly users fell 19% compared to last season, its total streams were up 14% and accounted for more than half of the total streams from PBS-owned platforms throughout the year.
 VIDEO APP: MOBILE	661 THOUSAND	 MEETING AUDIENCES WHERE THEY ARE	The PBS Mobile App was the only owned streaming platform to grow , as its average monthly users were up 11% compared to last season. Growth was largely propelled by gains in streams, up 47% year-over-year.

NON-OWNED PLATFORMS

 NATIONAL PRODUCER ACCOUNTS	26.2 MILLION	 AMPLIFYING MARKETING PRIORITIES	The presence of PBS national producers on YouTube supports PBS Digital, Marketing, and Business Intelligence's core beliefs by putting the audience first, providing unique, compelling experiences, driving discovery of our content, leveraging scale and efficiency, and embracing change. This category accounts for more than half of the views from PBS's non-kids content on YouTube.
 DIGITAL STUDIOS	21.2 MILLION	 CULTIVATING A NEW FAN BASE	Digital Studios is our streaming-first effort to connect with younger audiences and experiment with new video content. This year was its ten-year anniversary, and the YouTube account accumulated more than 547M views, more than 10X greater than it did during its first year.
 OTHER SOCIAL MEDIA ACCOUNTS	8.2 MILLION	 REACHING YOUNGER AUDIENCES	While these platforms have a smaller contribution to our overall reach, Instagram and TikTok are expected to grow at the fastest rate across the industry over the next several years. Prioritizing experimentation on these platforms will help us to reach new, younger viewers.
 PBS HERO ACCOUNT	692 THOUSAND	 REACHING DIVERSE AUDIENCES	The flagship PBS YouTube account continues to serve as a place to promote PBS's General Audience content through short clips and full episodes. While the account has a smaller footprint as more emphasis is put on the national producer accounts, it still garnered over 12M views throughout the season.

Sources: Linear Primetime reach is sourced from NPOWER; pbs.org, PBS Mobile App and PBS OTT app sourced from Google Analytics; YouTube data sourced from YouTube analytics portal; TikTok, Facebook, Twitter, and Instagram are sourced from Sprout Social



INDEPENDENT LENS



STATION STORIES



Taylor Shore

Director of Emerging Media

Iowa PBS

"We formed an inter-department committee, the Audience Research and Tracking Committee, that used the national book as the foundation for creating a local version. We then converted that book into a dashboard to give quarterly updates so more staff could understand our local and national data in their regular decision making."

REACHING DIVERSE AUDIENCES

During the past year, PBS's cross-departmental BIPOC* Marketing group has made numerous strides in expanding the size and scope of marketing efforts to reach diverse audiences. By promoting BIPOC content and filmmakers while making more inclusive and diverse content available to stations, Multiplatform Marketing Project Director Betsega Bekele says, "PBS continues to build upon its legacy of telling stories that represent the diversity of America, and this group is focused on showcasing content to appeal to broader, more diverse audiences." Social media content and Heritage Month collections have proven to be effective in broadening that reach and appeal.

TIKTOK AND SOCIAL MEDIA EFFORTS



- ➔ PBS launched a TikTok account in January 2022. The account has garnered more than 500K likes in less than a year by featuring PBS talent, hosts, and staff that represent a wide breadth of identities. The goal of the channel has always been to provide a platform for creators of color in addition to spreading love for PBS programming, facts, and educational content.
- ➔ Paid social campaigns for BIPOC content¹ generated nearly 44M impressions and 12M streams.

AMPLIFYING BIPOC CREATORS AND STORIES



- ➔ PBS created and curated robust collections of playlists, press releases, and social and station assets to support numerous heritage months throughout the past year. This content celebrates, educates, and acknowledges these diverse communities.
- ➔ PBS is exploring new content publishing formats in an effort to continue to expand the reach of Heritage Month content. This includes using Reels on Facebook during Native American & Alaska Heritage Month, which resulted in more video engagement than in the prior months.

SERVING A MULTICULTURAL AUDIENCE

In order to deepen PBS's commitment to diversity, equity, and inclusion, we are focused on supporting and amplifying diverse voices and representation among filmmakers who produce content for PBS. In 2022, 28% of Primetime documentary content for PBS national distribution was created by BIPOC makers in executive producer, producer, director, or writer roles, representing 155 hours.

58%

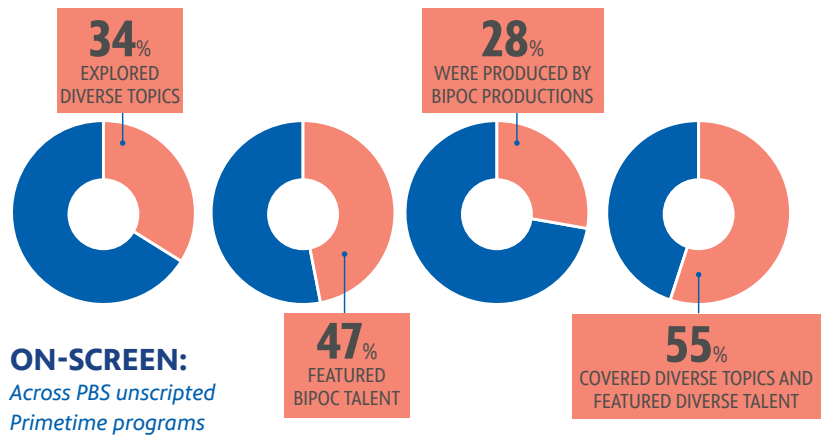
...of content featured BIPOC talent, was produced by BIPOC makers, or explored diversity-related topics.

*BIPOC is an acronym for Black, Indigenous, and People of Color.

¹Oct '21 - Jun '22

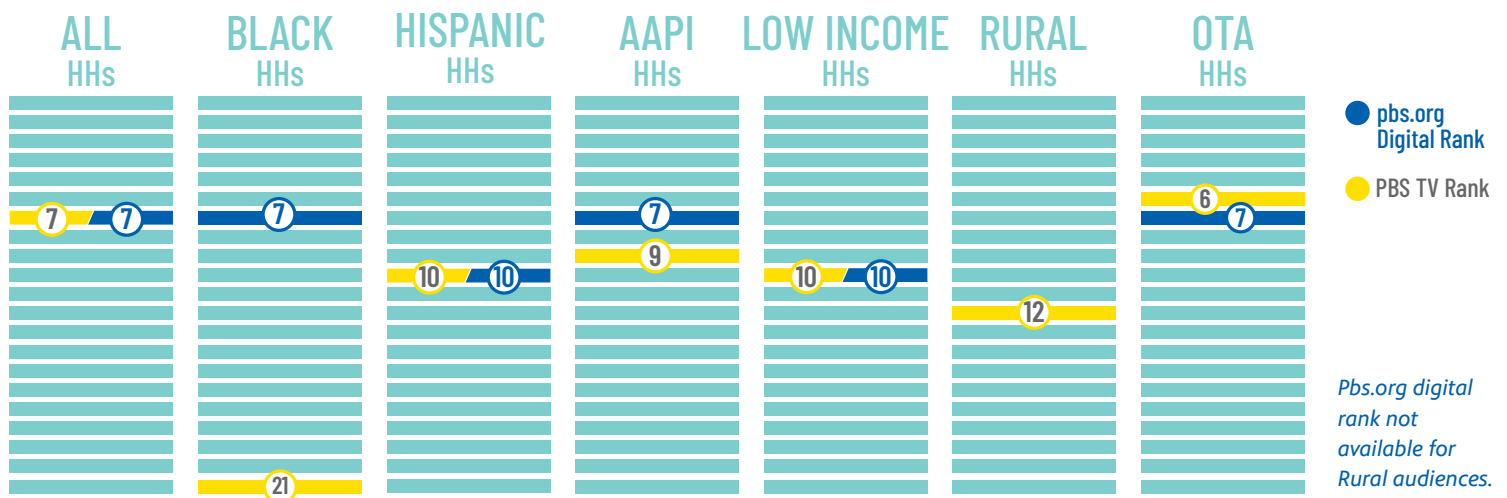
A MIX OF OLD AND NEW

PBS continues to make strides in reaching diverse audiences through programming strategy and marketing initiatives. Legacy programs such as *Finding Your Roots*, *Nature*, and *NOVA* continue to attract diverse viewers in large numbers, but newer titles like *The Great American Recipe* and *The U.S. and the Holocaust* ranked highly among a cross-section of diverse audiences. As PBS continues to meet viewers where they are, diverse audiences are embracing digital streaming at a rapid pace.



PBS RANK AMONG DIVERSE AUDIENCES

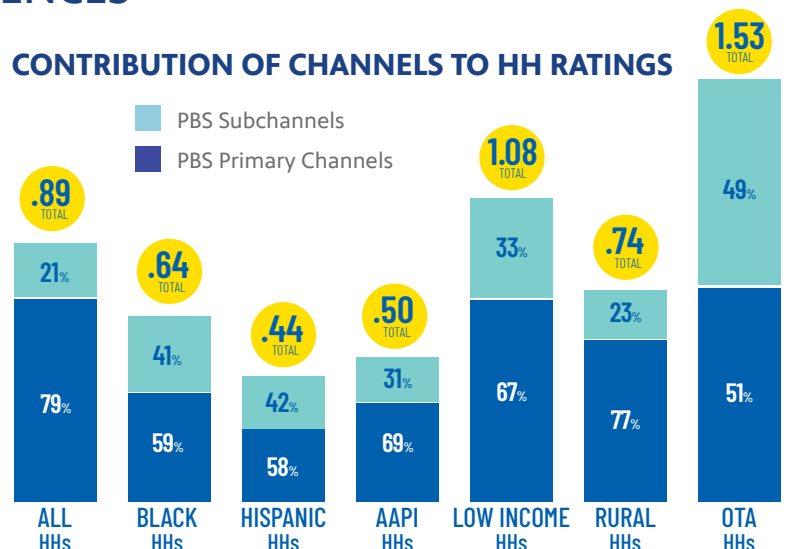
PBS ranks highly among many under-represented populations compared to its broadcast and cable network peers. Low income and Over the Air households value PBS more highly than the general population. Hispanic and AAPI households rank PBS highly among their linear and digital choices. Black households visit less often and for fewer minutes, ranking PBS relatively low based on their Primetime viewing.



HOW PBS ATTRACTS DIVERSE AUDIENCES

Subchannels continue to attract greater proportions of PBS viewing among diverse populations, driven by WORLD, Create, and locally-fed subchannel content. AAPI households spend 31% of their time with subchannels, while Black and Hispanic households contribute over 40% of their time. Subchannels are key when it comes to fulfilling PBS's mission.

Source: Nielsen NPOWER L+7, Program Ratings Report
Source: Comscore PlanMetrix Audience Profile Oct 21'-Sept '22





THE GREAT AMERICAN RECIPE

The Great American Recipe, PBS's newest Friday night hit, premiered in June and ran new episodes throughout the summer. Across its eight episodes, *The Great American Recipe* reached 11.5M persons 2+ between linear and PBS-owned streaming platforms. The series averaged a 0.56 household rating, with each episode generating PBS's strongest Friday 9PM household ratings for the 2021-22 season. Additionally, *The Great American Recipe* was within the top five ratings for Friday 9PM programs among Black, Hispanic, and Multicultural adults since the 2018-19 season.

VIEWING SUMMARY

REACH

11.5_M
persons 2+ across
linear and digital

STREAMS

1.3_M
full episode streams on
PBS-owned platforms

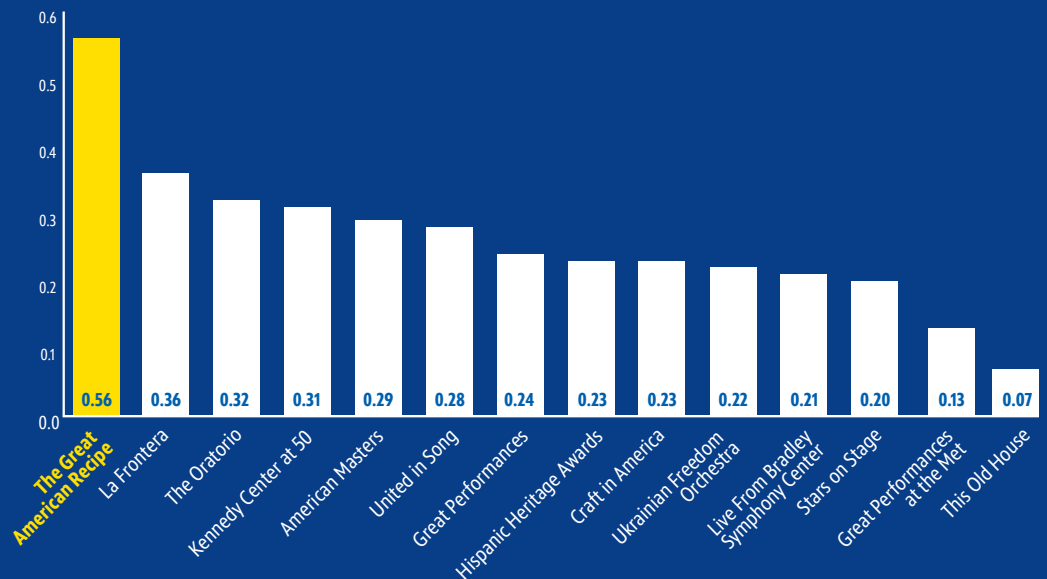
18+ VIEWERS

82% Recent Viewers
18% Non-Recent Viewers*

DIVERSITY AMONG P18+ LINEAR VIEWERS:

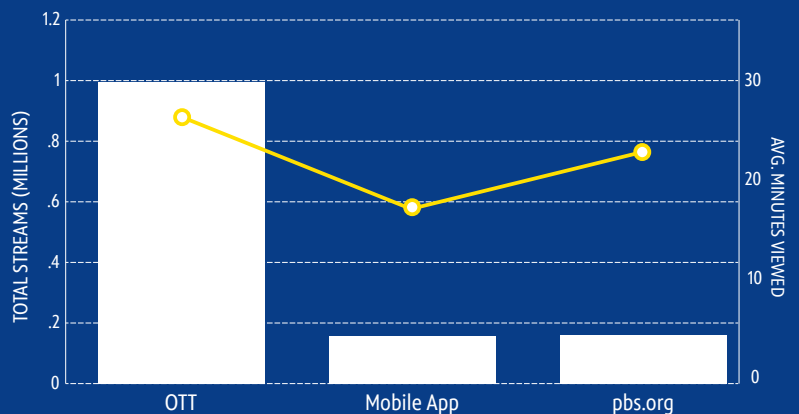
4% AAPI
12% Black
7% Hispanic

PBS FRIDAY 9PM AIRINGS IN 2021-22: HOUSEHOLD RATINGS



STREAMS AND AVERAGE MINUTES VIEWED

■ Streams
● Average Minutes Viewed



*Non-recent viewer defined as such if they did not watch PBS in the four weeks prior to the premiere of *The Great American Recipe* 101.

Sources: Linear stats from Nielsen NPOWER L+7, Program Ratings Report and Reach & Frequency Program report, 1+min.; Streams and avg streaming duration from Google Analytics



KEN BURNS HIGHLIGHTS



BENJAMIN FRANKLIN

Ken Burns' *Benjamin Franklin* premiered in April 2022 and made an immediate impact on PBS viewership. The two-episode run reached 15M persons 2+ across linear and PBS-owned streaming platforms while averaging more than 66 minutes of linear viewing. Each episode reached at least 6.5M households and had the two highest household ratings among all PBS programming throughout the 2021-22 season. In fact, Episode 1 was the highest-rated PBS program since the final episode of Ken Burns' *Country Music* in September 2019. The series was streamed more than 1.9M times on PBS-owned platforms, driven by publicity and social marketing.

<p>Viewing Summary</p>	<p>HIGHLIGHTS</p>													
<p>TOTAL REACH</p> <p>15_M</p> <p>persons 2+ across linear and digital</p>	<ul style="list-style-type: none"> • Each episode reached at least 6.5M households • Among households who watched <i>Benjamin Franklin</i>, over 56% who tuned into the premiere night came back for the second episode • Of all households who watched Episode 1, 44% hadn't watched any PBS Primetime programming in the past month, suggesting that they had made an appointment to view 													
<p>HH RATING</p> <p>3.16</p>	<p>Streams and Minutes Viewed</p> <p>■ Streams</p> <p>○ Average Minutes Viewed</p>	<table border="1"> <caption>Streams and Minutes Viewed Data</caption> <thead> <tr> <th>Platform</th> <th>Total Streams (Millions)</th> <th>Avg. Minutes Viewed</th> </tr> </thead> <tbody> <tr> <td>OTT</td> <td>~1.15</td> <td>~55</td> </tr> <tr> <td>Mobile App</td> <td>~0.45</td> <td>~25</td> </tr> <tr> <td>pbs.org</td> <td>~0.25</td> <td>~45</td> </tr> </tbody> </table>	Platform	Total Streams (Millions)	Avg. Minutes Viewed	OTT	~1.15	~55	Mobile App	~0.45	~25	pbs.org	~0.25	~45
Platform	Total Streams (Millions)	Avg. Minutes Viewed												
OTT	~1.15	~55												
Mobile App	~0.45	~25												
pbs.org	~0.25	~45												
<p>STREAMING</p> <p>1.9_M</p> <p>full episode streams on PBS-owned platforms</p>														

TOP KEN BURNS PROGRAMS

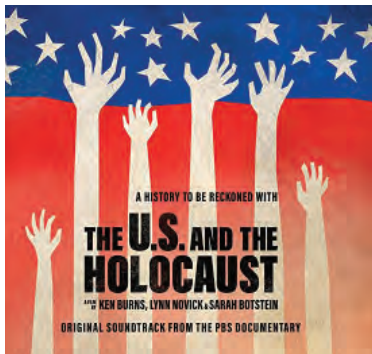
FIRST 100 DAYS OF STREAMING

Among Ken Burns titles over the past five broadcast seasons, *The Vietnam War* accumulated the most streams through its first 100 days, with *The U.S. and the Holocaust* and *Benjamin Franklin* ranking fourth and fifth respectively. However, *Benjamin Franklin* had the highest number of streams per episode among these titles, with *The U.S. and the Holocaust* pacing just behind, proving that these two programs were especially strong despite fewer episodes.

PROGRAM	PREMIERE MONTH	STREAMS	# OF EPISODES	AVG. STREAMS PER EPISODE
Benjamin Franklin	Apr '22	2.0M	2	998K
Hemingway	Apr '21	2.9M	3	983K
The U.S. and the Holocaust	Sept '22	2.8M	3	941K
The Vietnam War	Sept '17	9.2M	10	922K
Country Music	Sept '19	4.5M	8	558K
Muhammad Ali	Sept '21	1.5M	4	379K
The Mayo Clinic	Sept '18	197K	1	197K
The Gene: An Intimate History	Apr '20	321K	2	161K
College Behind Bars	Nov '19	298K	4	75K
East Lake Meadows	Mar '20	71K	1	71K

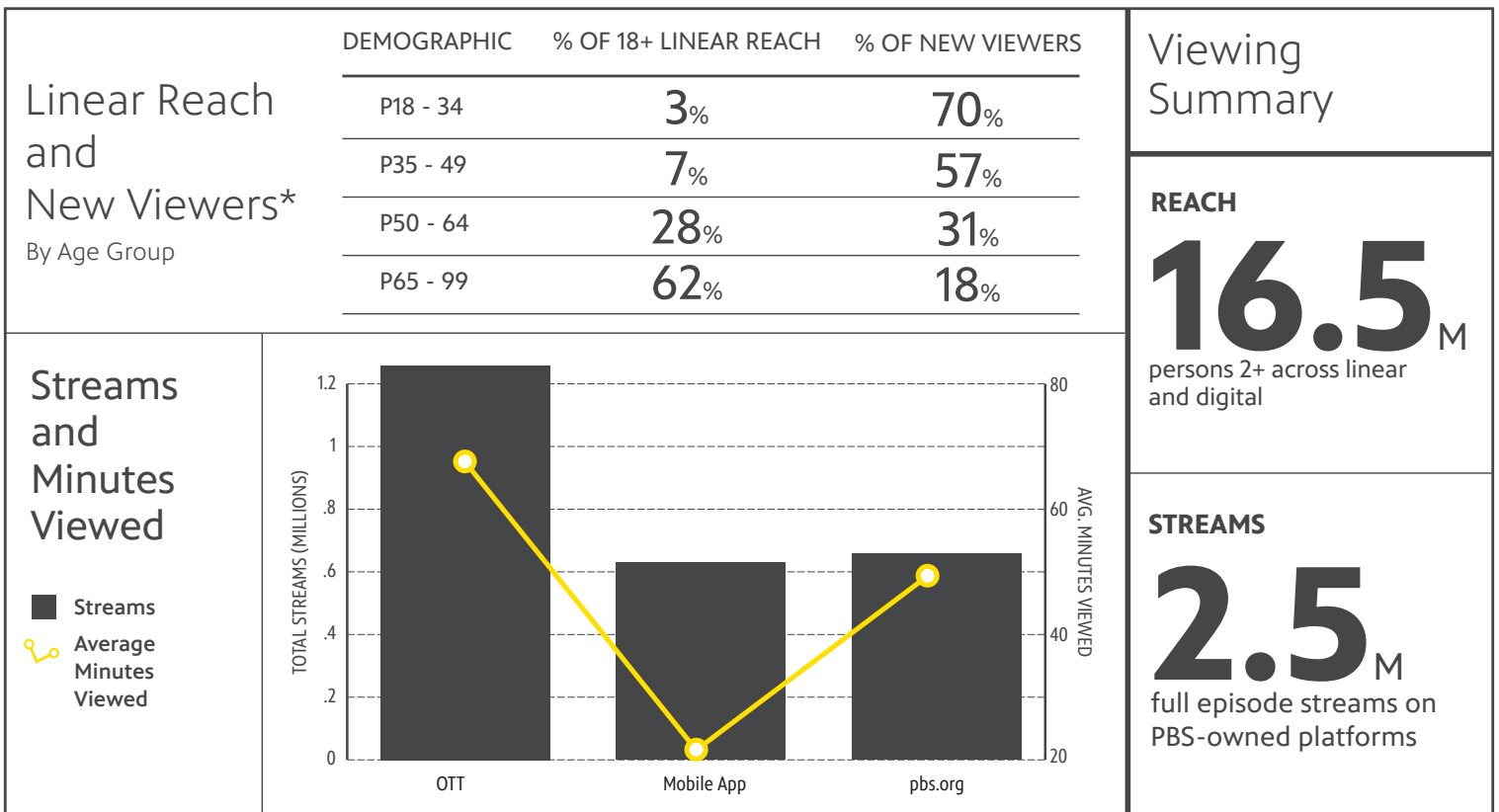
Source: Linear stats from Nielsen NPOWER L+7, Program Ratings Report and Reach & Frequency Program report, 1+min.; Streams and avg streaming duration from Google Analytics

KEN BURNS HIGHLIGHTS



THE U.S. AND THE HOLOCAUST

The U.S. and the Holocaust premiered in September 2022, representing the latest series from celebrated filmmakers and longtime PBS collaborators Ken Burns, Lynn Novick, and Sarah Botstein. The three-episode run reached 16.5M viewers across linear and PBS-owned streaming platforms, while averaging nearly 95 minutes of viewing on linear. Each episode reached at least 4.6M households. Episode 1 was the third-highest-rated PBS program of the 2021-22 season, pacing only slightly behind both episodes of *Benjamin Franklin*. The series has been streamed more than 2.5M times on PBS-owned platforms.



DIVERSITY AMONG P18+ LINEAR VIEWERS:

3%
AAPI

8%
Black

7%
Hispanic

Episode 1 ranked within the top four ratings among Hispanic, AAPI, Black, and Multicultural adults across all PBS Sunday night Primetime telecasts since the 2018-19 broadcast season.

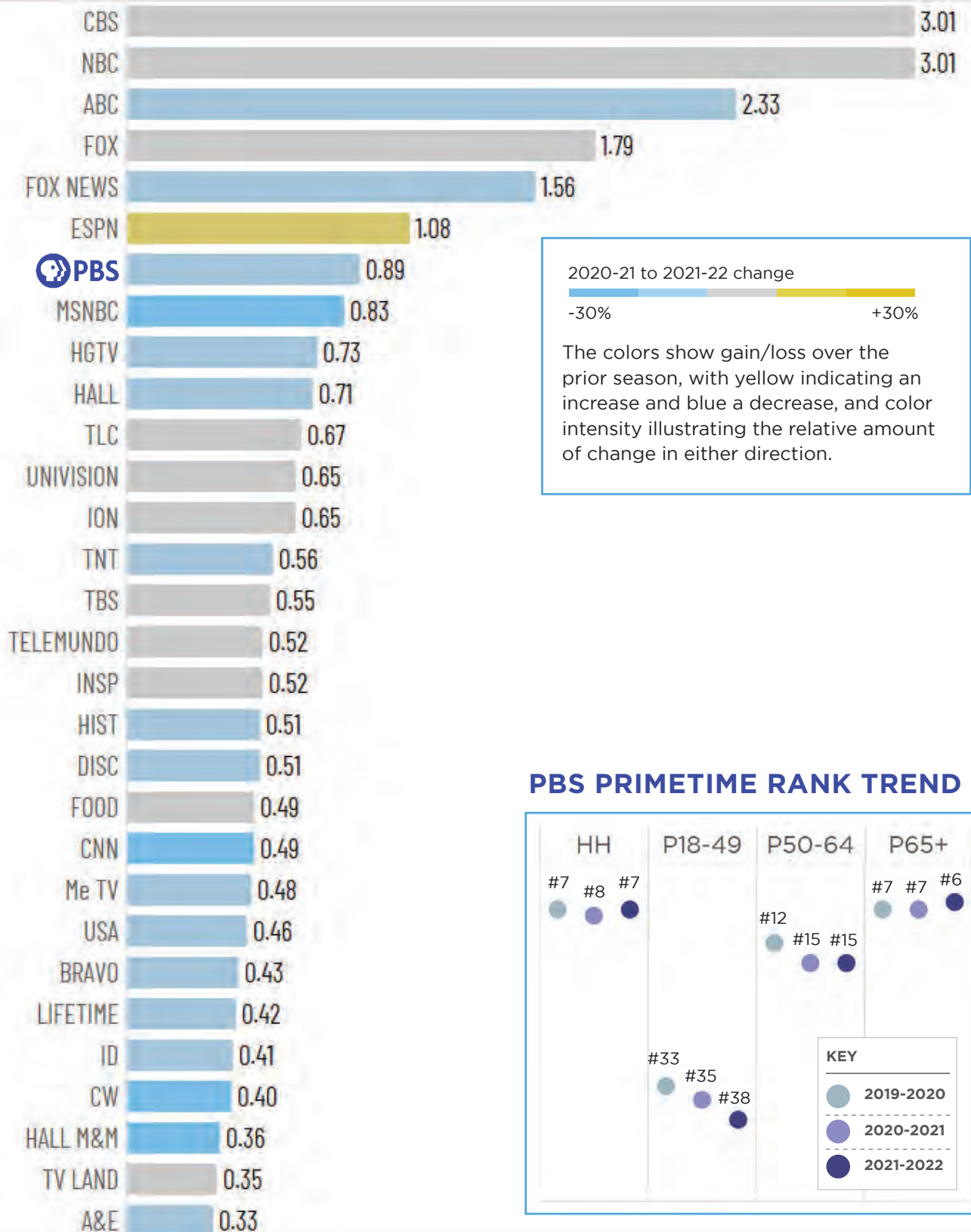
*New viewer defined as such if they did not watch PBS in the 4 weeks prior to the premiere of Episode 1.

Source: Linear stats from Nielsen NPOWER L+7, Program Ratings Report and Reach & Frequency Program report, 1-min. Streams and avg streaming duration from Google Analytics

TOP 30 NETWORKS

RANKED BY PRIMETIME HH RATING

PBS regained the #7 slot among all linear Primetime TV networks in 2021-22, leapfrogging both MSNBC and CNN, but losing a position to ESPN, which was one of only two networks in this group to show an increase season-over-season.

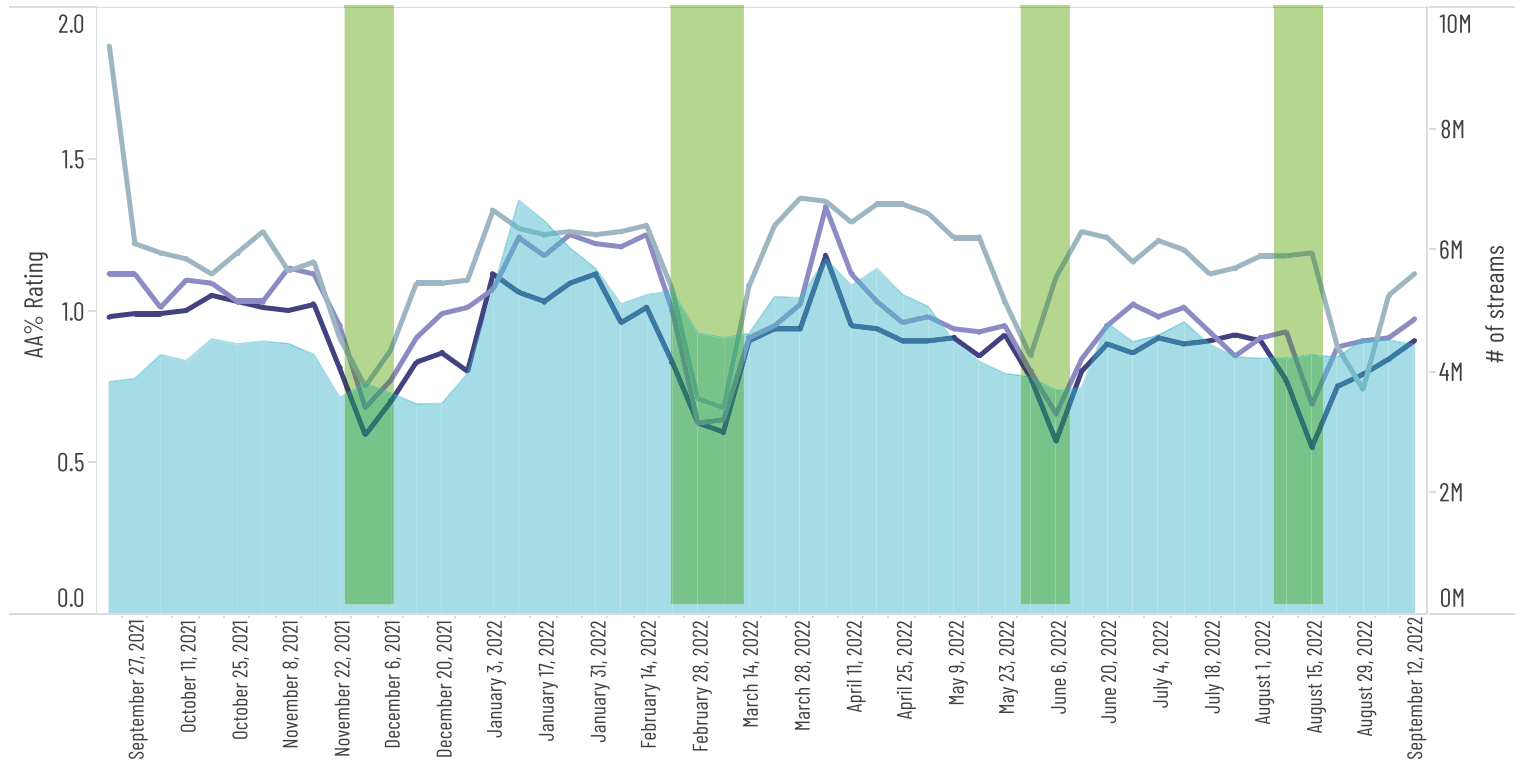
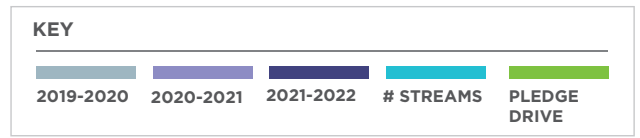


Source: Nielsen NPOWER, Time Period Ratings Analysis report, M-Su 8PM-11PM, 9/23/19-9/20/20, 9/21/20-9/19/21, 9/20/21-9/18/22

PBS PRIMETIME HH RATINGS

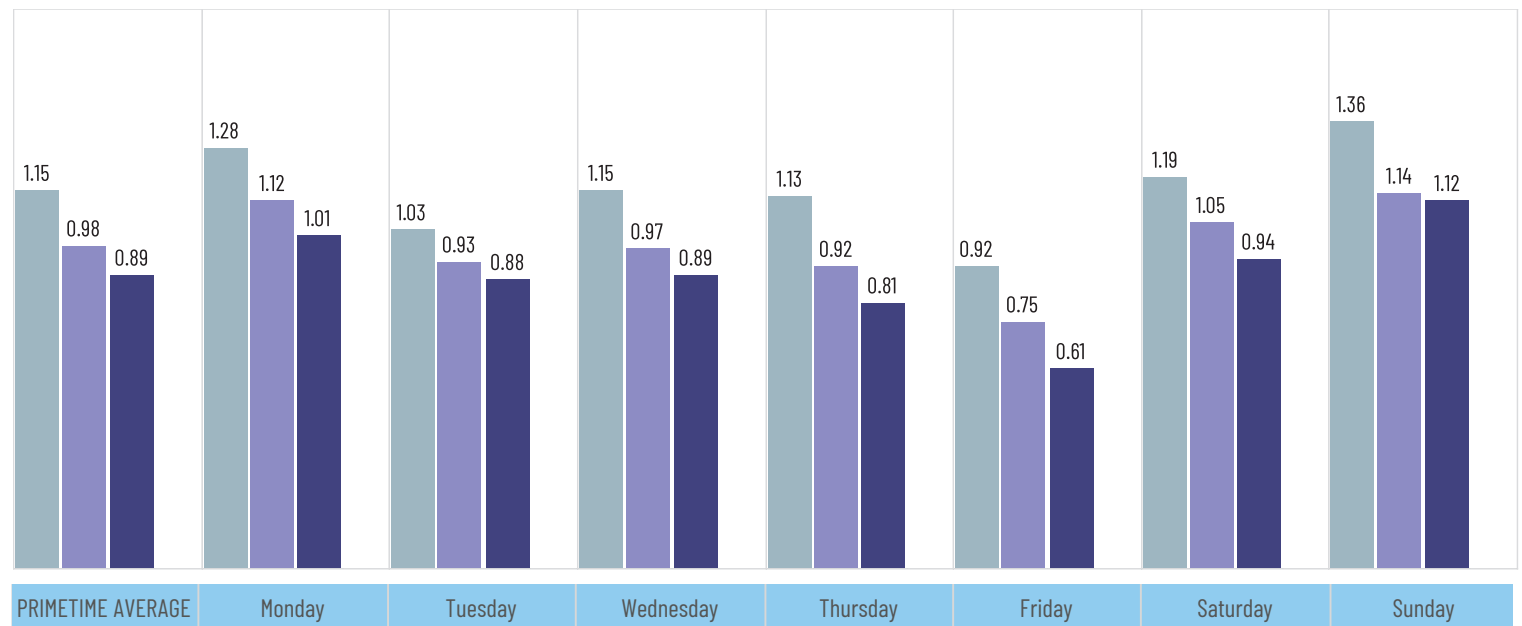
TREND BY WEEK

Familiar patterns were reinforced in the week-by-week Primetime ratings in 2021-22. Premieres or returning dramas in the winter months attracted the most viewership. And Ken Burns' *Benjamin Franklin* made a familiar April splash, similar to the prior year's *Hemingway*. Outstanding new series *The Great American Recipe* helped the summer months close the gap with the prior season.



TREND BY NIGHT

An abundant slate of returning and new drama premieres helped Sunday nights keep pace with the prior year and remain atop the nightly ratings. *Finding Your Roots*, Tuesdays at 8PM, kept that night's decline at just 5%, about half the Primetime average.

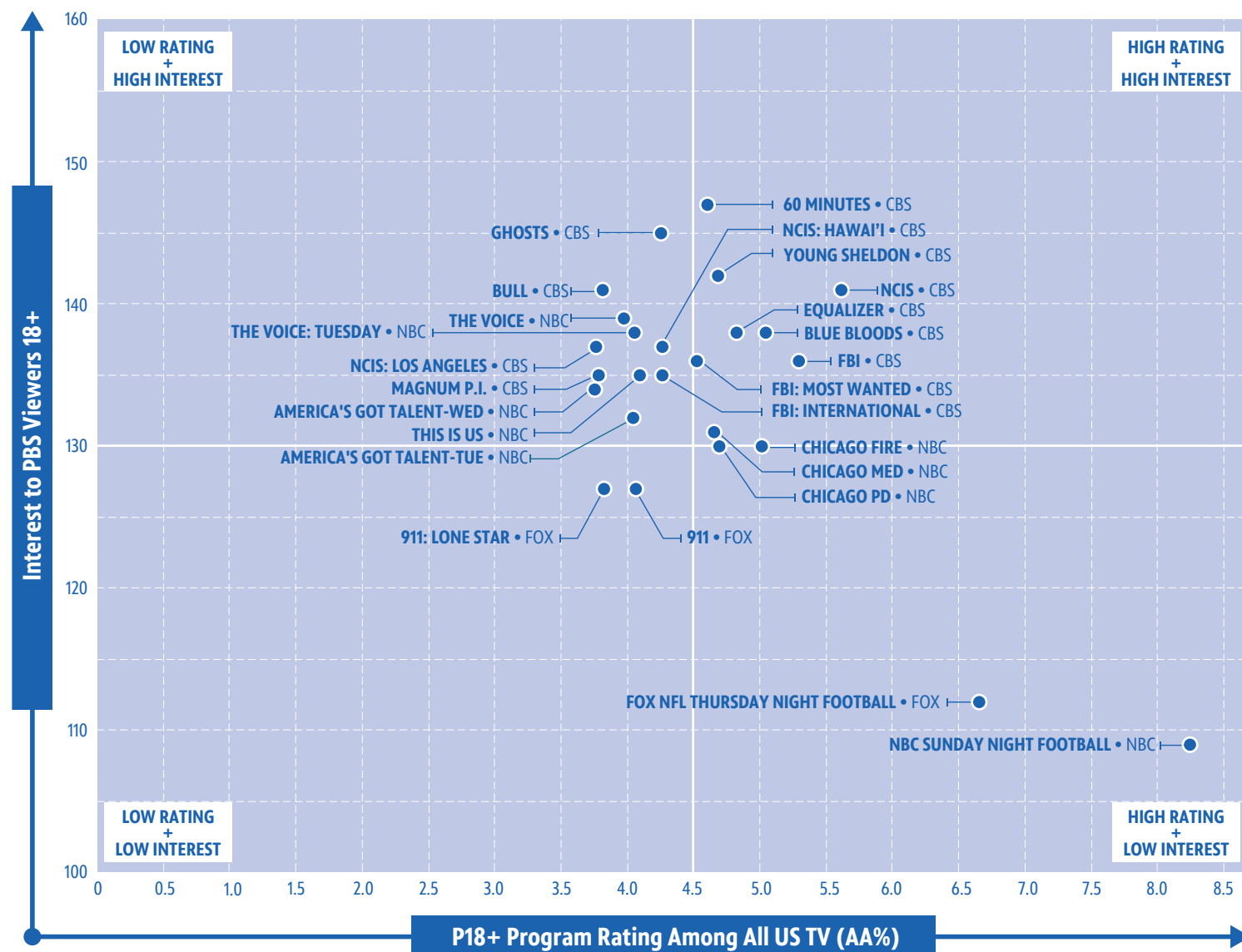


Source: NPOWER Time Period Ratings Analysis report, M-Su 8PM-11PM, 9/23/19-9/20/20, 9/21/20-9/19/21, 9/20/21-9/18/22. Streams include all General Audience content (long form + short form) on PBS-owned platforms

PBS VIEWER BROADCAST FAVORITES

Top 25 Broadcast Series, 2021-22

PBS VIEWER BROADCAST FAVORITES 2021-22



HOW TO READ

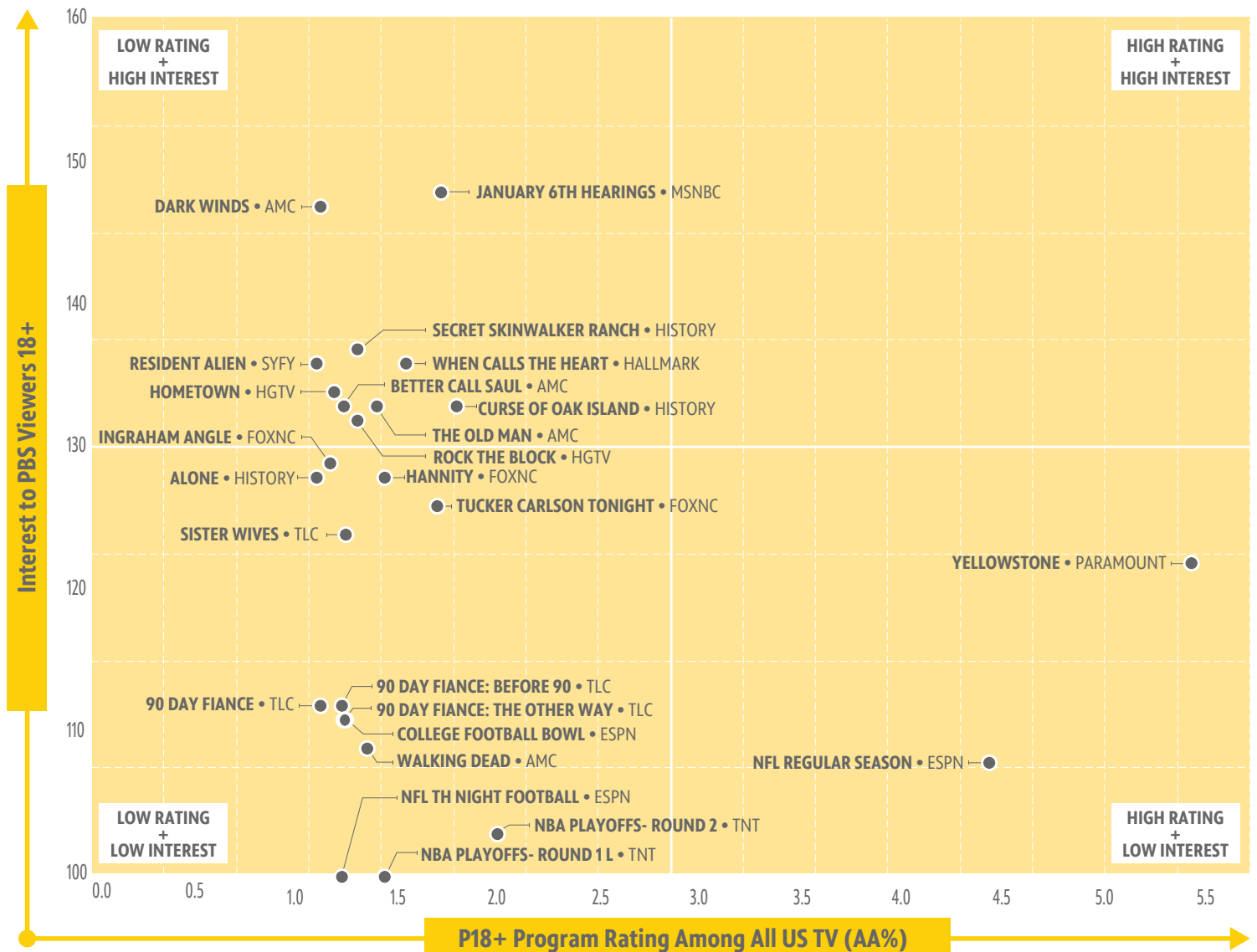
The horizontal axes show P18+ ratings for the top 30 programs on linear broadcast and cable TV this season. The vertical axes show the PBS Viewer Index, which is a calculation of the rating among PBS-viewing households for the Top Broadcast and Cable programs relative to the rating among total US TV households. Programs that cluster in the top right quadrant indicate high interest among PBS viewers, for relatively high-rated shows.

Source: Nielsen NPOWER Program Ratings Report/Viewer Segmentation Analysis, 2021-22 Season, All Broadcast Networks, M-Su 8PM-11PM, Regular Series Only

PBS VIEWER CABLE FAVORITES

Top 25 Cable Series, 2021-22

PBS VIEWER CABLE FAVORITES 2021-22



HOW TO USE

Programs that are highly rated among both viewers overall and PBS viewers could be considered competitive threats. MSNBC and Fox News Channel's opinion lineups are good examples. But even though NFL games on NBC and ESPN and NBA games on TNT continue to be the most viewed of any programs on TV, PBS viewers are less interested, and the time slots represent opportunities to counter-program.

Source: Nielsen NPOWER Program Ratings Report/Viewer Segmentation Analysis, 2021-22 Season, All Cable Networks, M-Su 8PM-11PM, Regular Series Only

PBS PRIMETIME AUDIENCE COMPOSITION BY SERIES



Gender	Men 18+	43%	46%	50%	42%	46%	26%	55%	37%	50%	55%	34%
	Women 18+	57%	54%	50%	58%	54%	74%	45%	63%	50%	45%	66%
Age	18 - 49	8%	8%	8%	9%	8%	5%	10%	9%	8%	9%	8%
	50 - 64	22%	25%	28%	23%	24%	21%	24%	25%	21%	29%	26%
	65+	69%	68%	64%	69%	68%	74%	66%	67%	71%	62%	66%
Income	<\$40,000	30%	34%	31%	37%	29%	23%	37%	27%	34%	30%	38%
	\$40,000 - 59,999	18%	17%	18%	13%	19%	20%	18%	17%	19%	18%	17%
	\$60,000 - 99,999	24%	24%	23%	23%	24%	26%	20%	25%	23%	22%	20%
	\$100,000+	28%	26%	28%	27%	28%	31%	25%	31%	24%	30%	25%
Education	< 4 Yrs High School	6%	6%	4%	5%	6%	4%	10%	4%	6%	5%	5%
	HS Graduate	19%	21%	20%	19%	23%	15%	22%	16%	16%	16%	19%
	1-3 Yrs College	28%	29%	27%	26%	30%	27%	30%	30%	27%	25%	33%
	4+ Yrs College	45%	43%	46%	48%	40%	50%	38%	47%	50%	50%	40%
Race/Ethnicity	AAPI	3%	3%	2%	4%	1%	2%	3%	2%	2%	4%	3%
	Black	10%	14%	12%	19%	5%	6%	11%	13%	13%	13%	14%
	Hispanic	7%	5%	6%	6%	4%	4%	7%	6%	8%	7%	7%
TV Reception	Over the Air	26%	25%	21%	23%	15%	12%	27%	14%	31%	24%	22%
Age and income	Median Age	70	69	68	70	70	71	68	69	71	67	69
	Median Income (\$)	58,500	56,300	57,400	56,300	58,300	63,700	52,100	62,800	52,000	59,600	50,900

Source: Nielsen NPOWER L+7, 9/20/21-9/18/22, GAA (000), All market breaks based on HHs, Med Age P2+, PBS Progs, M-Su 8PM-11PM.

HOW TO READ

This table reflects the concentration of viewers among each person's demographic (A18+) or household market break (HH), on average throughout the TV season. For example, among the households tuning to *PBS NewsHour* Weeknights, 23% have an annual income of less than \$40,000. In comparison, 36% of the *Independent Lens* audience earns less than \$40,000 each year. Multiplying each percentage by the number of households provides the average audience delivery of each show. In this case, the *PBS NewsHour* audience (175,000 homes) includes more lower income households than the *Independent Lens* audience (149,000 homes).



Gender	Men 18+	43%	42%	47%	35%	53%	58%	49%	45%	46%	55%	48%
	Women 18+	57%	58%	53%	65%	47%	42%	51%	55%	54%	45%	52%
Age	18 - 49	8%	6%	10%	5%	9%	10%	6%	6%	10%	11%	7%
	50 - 64	22%	19%	28%	18%	24%	27%	21%	20%	30%	29%	20%
	65+	69%	75%	62%	77%	67%	63%	73%	75%	61%	60%	73%
Income	<\$40,000	30%	29%	36%	24%	34%	30%	23%	27%	38%	34%	31%
	\$40,000 - 59,999	18%	17%	19%	18%	17%	16%	19%	19%	20%	16%	18%
	\$60,000 - 99,999	24%	27%	22%	26%	25%	25%	24%	23%	21%	22%	24%
	\$100,000+	28%	27%	23%	33%	25%	29%	34%	31%	21%	28%	27%
Education	< 4 Yrs High School	6%	4%	6%	3%	8%	6%	3%	4%	7%	6%	5%
	HS Graduate	19%	15%	25%	14%	22%	19%	10%	15%	24%	19%	12%
	1-3 Yrs College	28%	25%	28%	25%	28%	28%	18%	22%	29%	27%	26%
	4+ Yrs College	45%	53%	40%	55%	42%	45%	64%	55%	38%	46%	53%
Race/Ethnicity	AAPI	3%	4%	3%	3%	4%	4%	5%	5%	3%	3%	4%
	Black	10%	11%	15%	6%	10%	8%	8%	8%	16%	9%	12%
	Hispanic	7%	7%	6%	4%	8%	6%	5%	4%	7%	8%	6%
TV Reception	Over the Air	26%	22%	24%	14%	23%	22%	25%	20%	26%	21%	31%
Age and income	Median Age	70	72	68	71	70	68	71	72	68	67	71
	Median Income (\$)	58,500	63,200	51,300	67,100	55,200	60,800	66,600	59,800	50,000	56,000	57,300

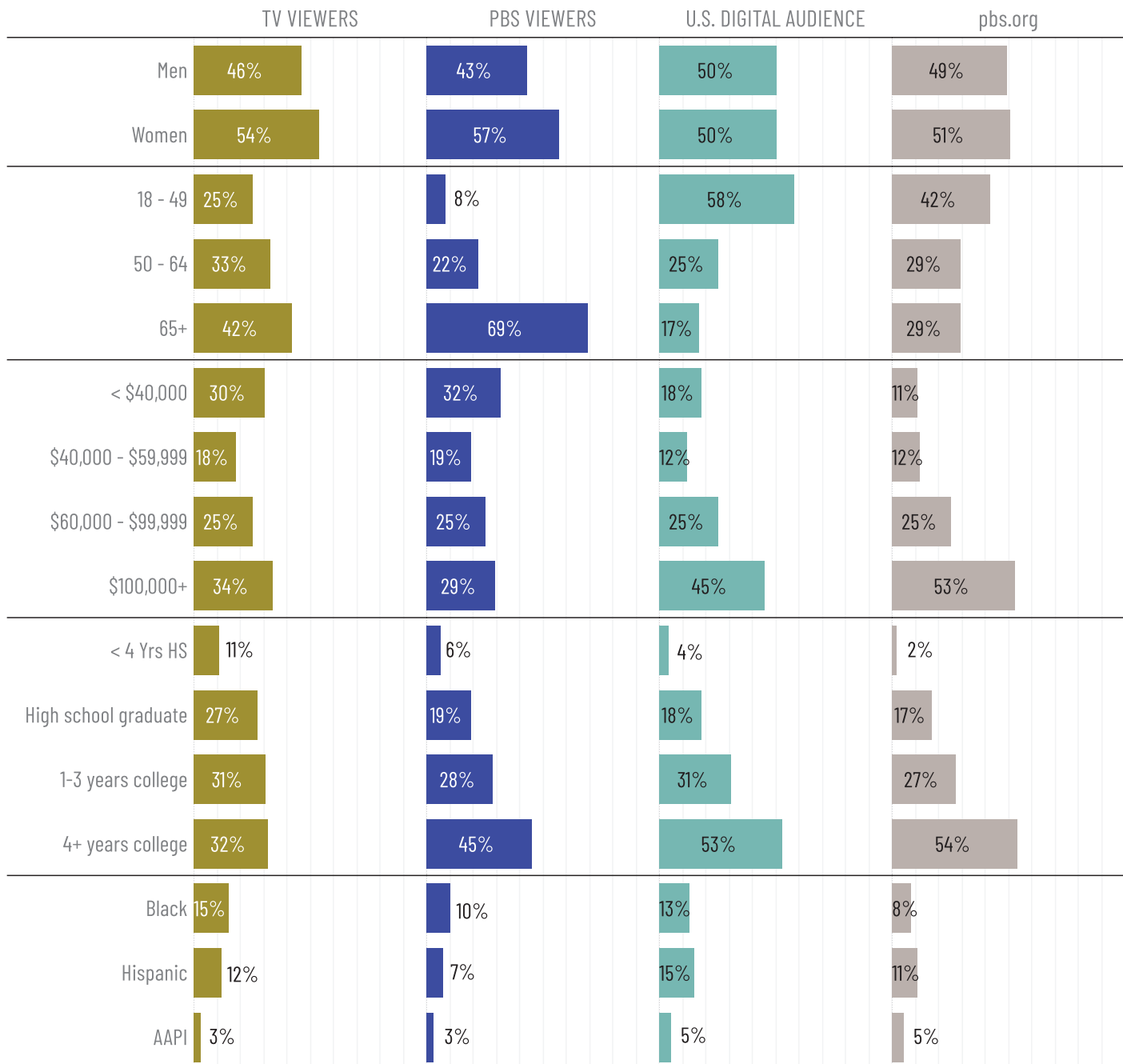
Source: Nielsen NPOWER L+7, 9/20/21-9/18/22, GAA (000), All market breaks based on HHs, Med Age P2+, PBS Progs, M-Su 8PM-11PM.

PBS AUDIENCE COMPOSITION

By Viewer Segment

HOW TO READ

This table reflects the concentration of viewers among each person's demographic (A18+) or household market break (HH), on average throughout the TV season. For example, PBS digital users are younger (58% are age 18-49) and more likely to be Hispanic (15%) than the PBS Primetime audience (8% are age 18-49, 7% are Hispanic).



All Primetime TV viewers, regardless of which networks they watched.

Viewers who tuned to PBS Primetime within the 2020-21 season.

All US internet users, regardless of which sites they visited.

Monthly visitors to pbs.org.

Source: Nielsen NPOWER L+7, 9/20/21-9/18/22, GAA (000), Adult Demos, HH market breaks, PBS stations, HUT/PUT, M-Su 8PM-11PM.

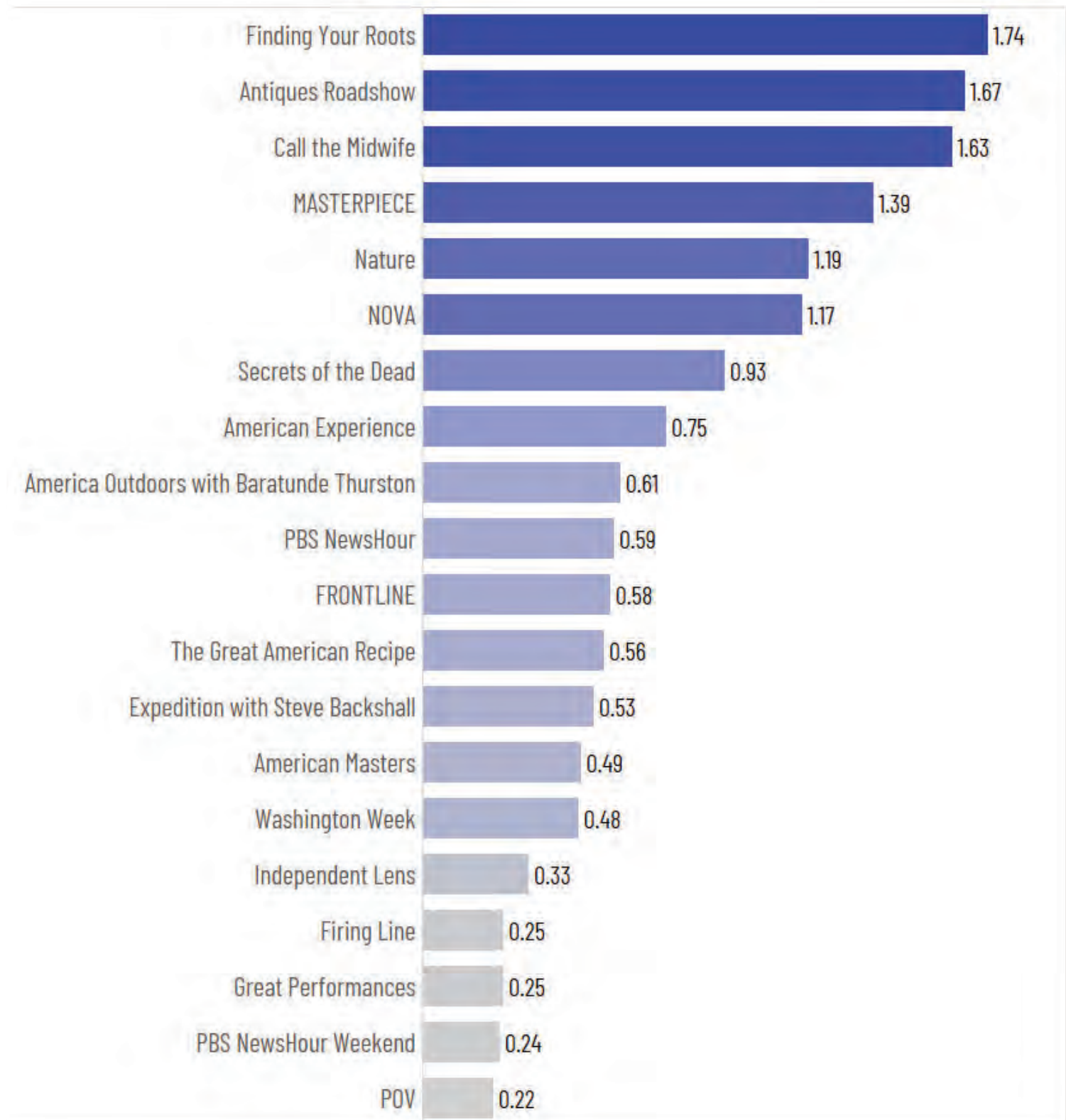
Source: Comscore Average of Oct '21, Feb '22, May '22, July '22.

Source: MRI-Simmons Spring Doublebase USA, 8/4/20-5/4/22.

PBS PRIMETIME SERIES BROADCAST PERFORMANCE

TOP 20 PROGRAMS, ONGOING SERIES

AVERAGE AUDIENCE HOUSEHOLD RATING, 2021-22

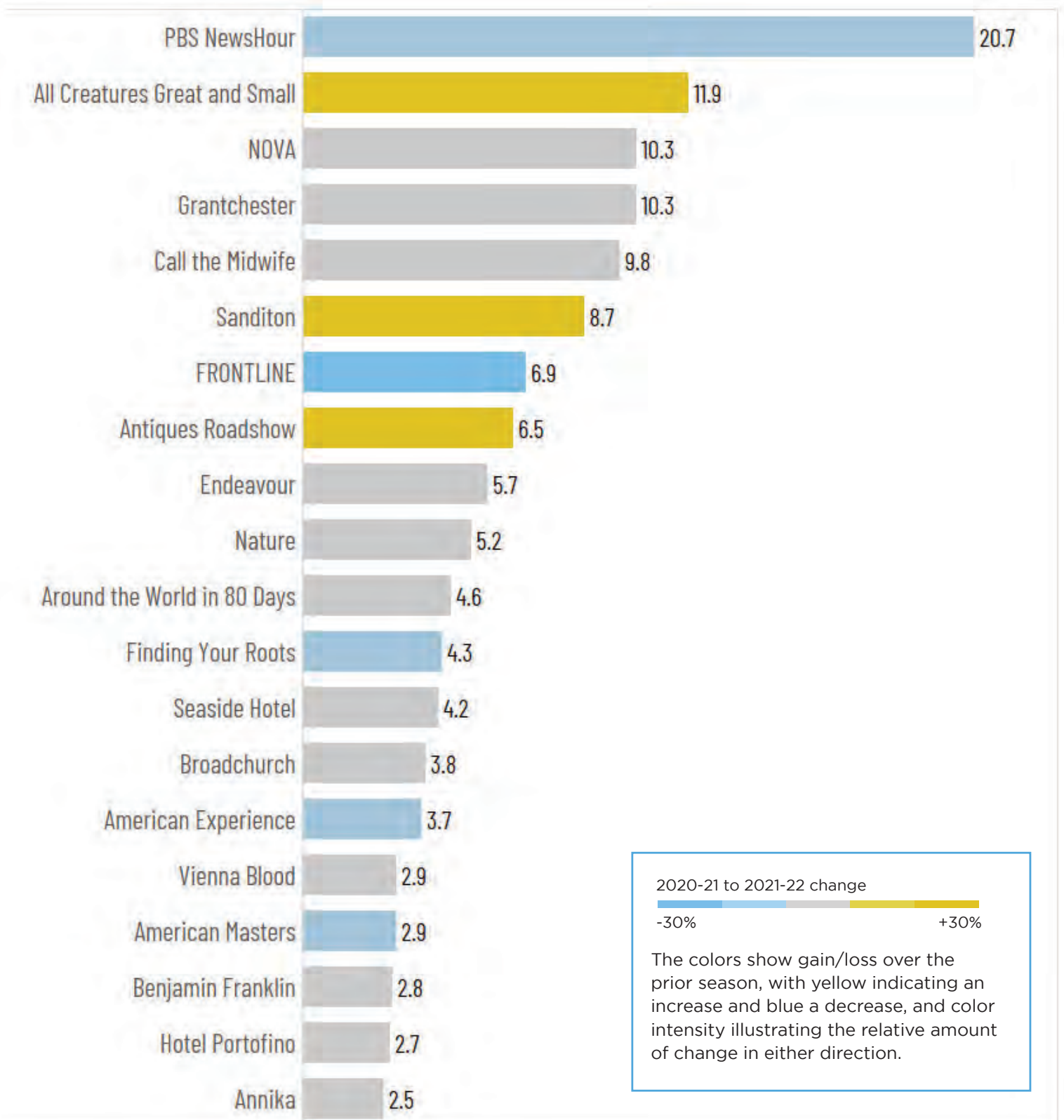


Source: Nielsen NPOWER L+7, 9/20/21-9/18/22, HH GAA%, excludes repeats and OCV. Data incomplete for 2020-21 season.

PBS DIGITAL PERFORMANCE

DIGITAL PROGRAM RANKER

TOTAL STREAMS (MILLION)



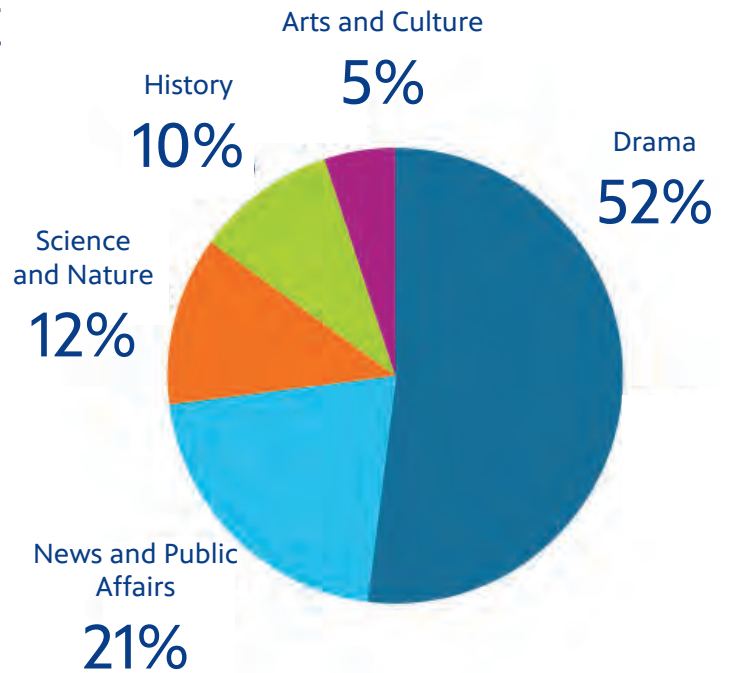
Source: Google Analytics MediaStarts for all General Audience content (full episode + clips) for 9/23/19-9/20/20, 9/21/20-9/19/21, and 9/20/21-9/18/22

PBS DIGITAL PERFORMANCE

TOTAL STREAMS BY GENRE

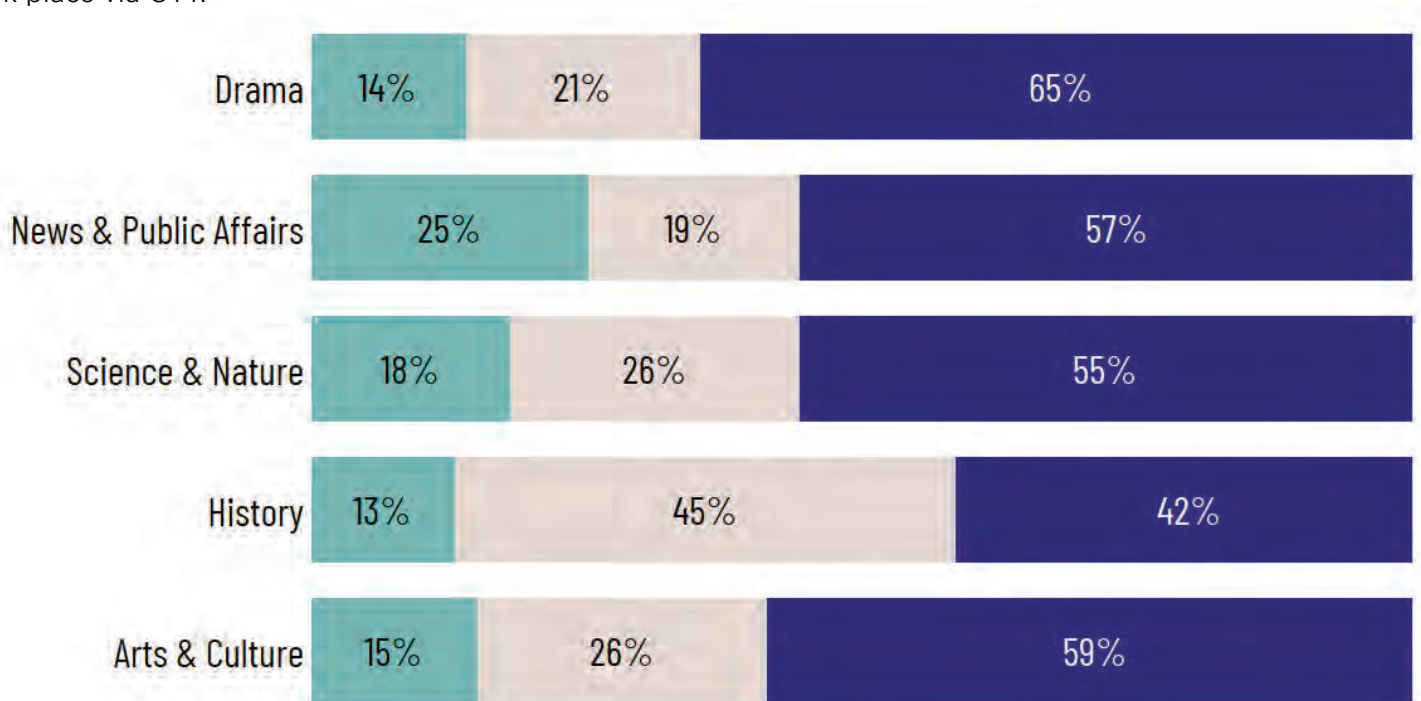
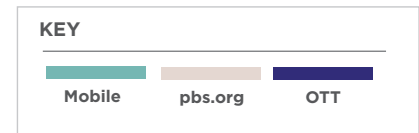
Dramas continue to drive overall PBS-owned platform streams year after year.

Of the top 20 titles in the 2021-22 season, dramas accounted for more than half of the total streams, driven by new seasons of *All Creatures Great and Small*, *Grantchester*, *Call the Midwife*, and *Sanditon*. However, as was the case in prior years, *PBS NewsHour* was the top streamed program throughout the season, accumulating nearly 21M streams.



GENRE STREAMING BY PLATFORM FOR TOP 20 TITLES

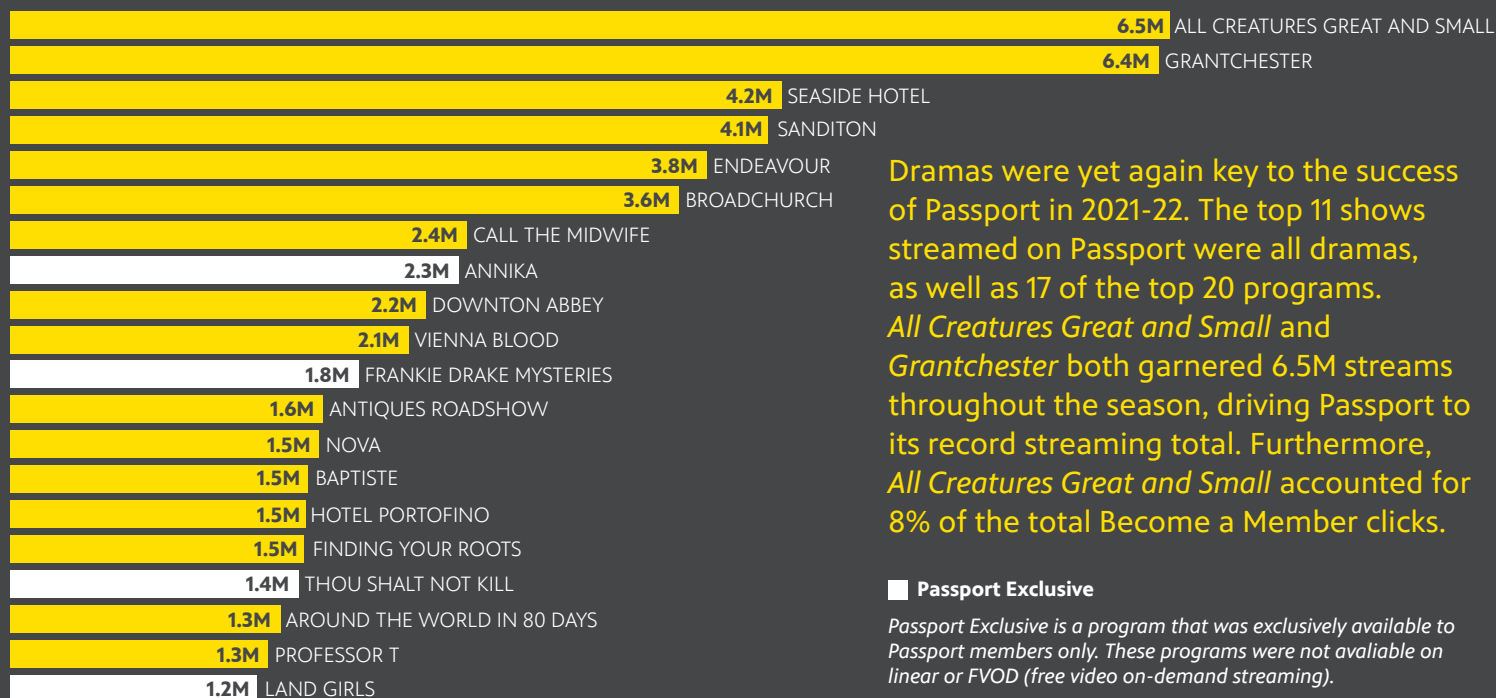
The majority of streaming for general audience programming occurred via mobile app. Notably, a quarter of all streaming for news and public affairs took place via OTT.



Source: Google Analytics MediaStarts for all General Audience content (full episode + clips) for 9/20/21-9/18/22

Passport is a member streaming benefit that was first launched in December 2015. After nearly seven years, the 2021-22 season was a record-setting year for Passport streaming, up 43% compared to last year and double from just two years ago. Passport's best streaming month ever took place in January 2022, when it accumulated 9.9M streams. As the Passport library started to expand in late 2022, over 4,000 hours of content have since become available.

TOP 20 STREAMING PROGRAMS



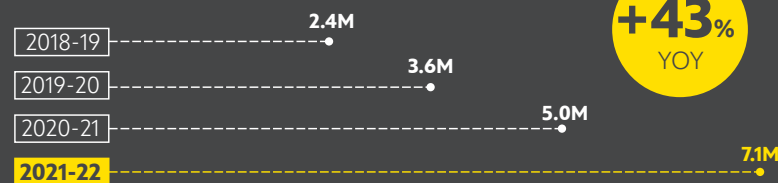
Dramas were yet again key to the success of Passport in 2021-22. The top 11 shows streamed on Passport were all dramas, as well as 17 of the top 20 programs. *All Creatures Great and Small* and *Grantchester* both garnered 6.5M streams throughout the season, driving Passport to its record streaming total. Furthermore, *All Creatures Great and Small* accounted for 8% of the total Become a Member clicks.

Passport Exclusive

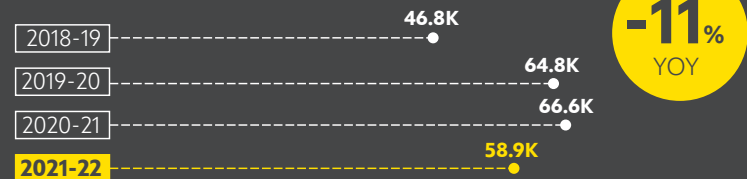
Passport Exclusive is a program that was exclusively available to Passport members only. These programs were not available on linear or FVOD (free video on-demand streaming).

MONTHLY AVERAGES

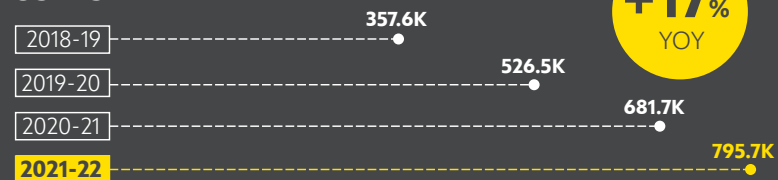
MONTHLY STREAMS



ACTIVATIONS

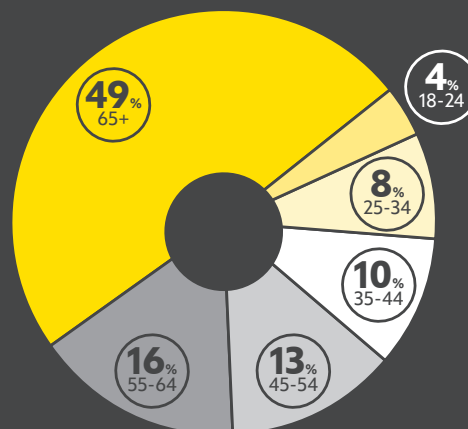


USERS



DEMOGRAPHICS

AGE



GENDER



Source: Google Analytics MediaStars for streams, MRI for demos

PBS LIVESTREAM

As consumers grow increasingly comfortable in a world of on-demand content and self-tailored viewing experiences, PBS and its member stations remain committed to reaching all audiences where they are. Previously, this has meant adding our digital content to YouTubeTV and DIRECTV, launching local livestreaming for stations, and debuting as a pre-installed app on VIZIO SmartCast TVs. Over the past year, it has meant launching the PBS Digital Studios channel on LocalNow, where it is available on LocalNow, Xumo, and SamsungTV+ joining the PBS KIDS 24/7 Channels which debuted in early 2021.



- Launched December 17, 2019.
- **90% of stations** are now live with their primary broadcast (most are full local); 76% of stations also live with PBS KIDS 24/7 Channels.
- Content that is viewed is being credited to national Nielsen ratings when necessary measurement criteria are met.
- Each participating station has their own reporting dashboard, available from Google.



Local Livestream

- Launched on June 24, 2020.
- There are currently **143 stations livestreaming**: 5 national, 138 local.
- Currently available across all PBS-owned platforms, with Samsung TV/Tizen launch TBD.
- Data for Local Livestream performance is available in the Local Analytics Dashboards in Domo (pbs-org.domo.com).



- First group of stations launched on November 8th, 2021.
- All eligible stations* went live February 2022 (145 total).
- Each participating station receives viewership data monthly via excel report, from DIRECTV.

*Eligible stations here are the stations whose signals DirectV is able to access.

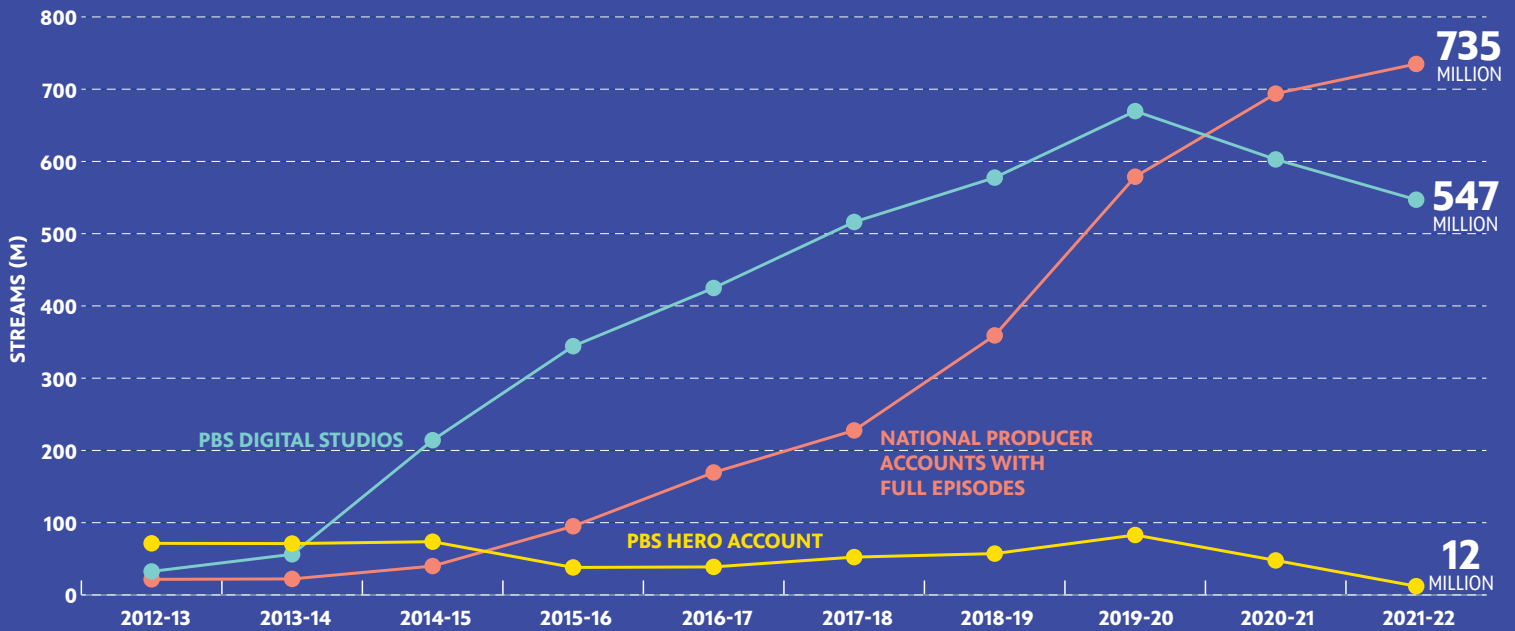
“The launches of DIRECTV, YouTubeTV and local livestreaming were great steps forward that showcased true local/national effort in expanding distribution channels and facilitating content discovery. These partnerships reinforce the position of stations in their communities, expanding their reach and ability to serve existing viewers, while attracting new audiences and potential new members.”

- Ira Rubenstein, Chief Digital and Marketing Officer

PBS ON YOUTUBE



10-YEAR STREAMING TRENDS

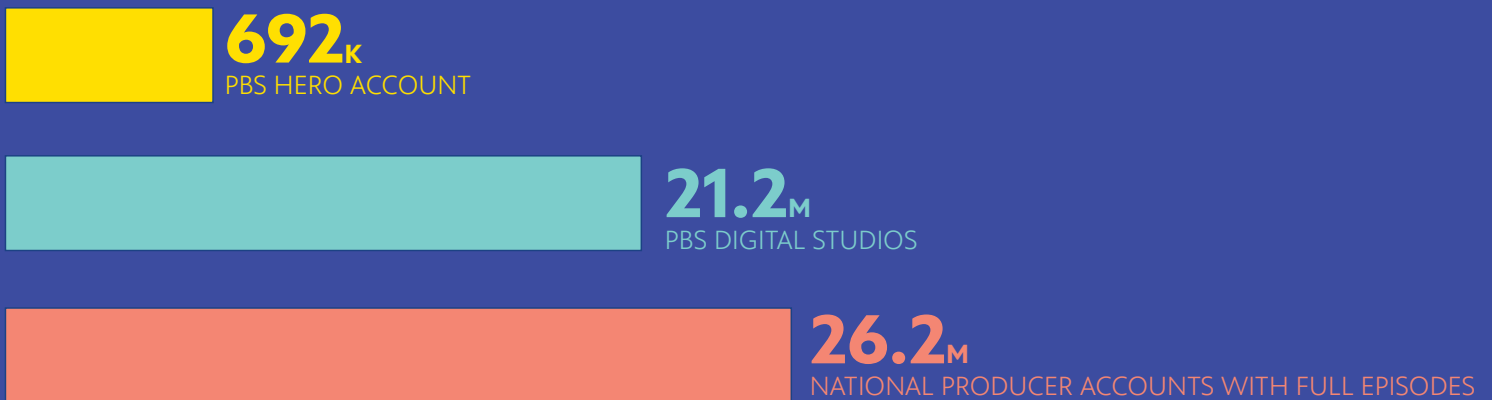


PBS HERO ACCOUNT
 The PBS flagship YouTube channel helps to reach a more diverse audience with PBS content that better suits the expectations and needs of viewers on the platform. It is the YouTube home for PBS's documentary, lifestyle, arts, science, and nature programming, while also featuring a wave of longform projects and original digital content from stations and other partners.

PBS DIGITAL STUDIOS
 PBS Digital Studios is a network of programs that connects, inspires, and cultivates the next generation of PBS viewers. It bridges the gap between new and existing audiences while meeting people where they are—online and across different streaming platforms. Consistent brand presentation, trust, and bold and thought-provoking content ensures that the PBS mission and Member Stations remain relevant and essential to the American public.

NATIONAL PRODUCER ACCOUNTS WITH FULL EPISODES
 National producer YouTube channels serve the PBS mission by providing the American public with content of the highest quality, using media to educate, inspire, entertain, and express a diversity of perspectives through the platform. They allow for amplification of marketing priorities, alignment with cultural conversation through relevant films, videos, and ongoing audience growth and engagement. These channels include *PBS NewsHour*, *FRONTLINE*, *Nature*, *NOVA*, *Antiques Roadshow*, *MASTERPIECE*, *POV*, *Independent Lens*, *Great Performances*, *American Masters*, *Washington Week*, and more.

AVERAGE MONTHLY UNIQUE VIEWERS BY ACCOUNT TYPE



Source: YouTube analytics portal for PBS Hero Account, PBS Digital Studios, and individual National Producer accounts

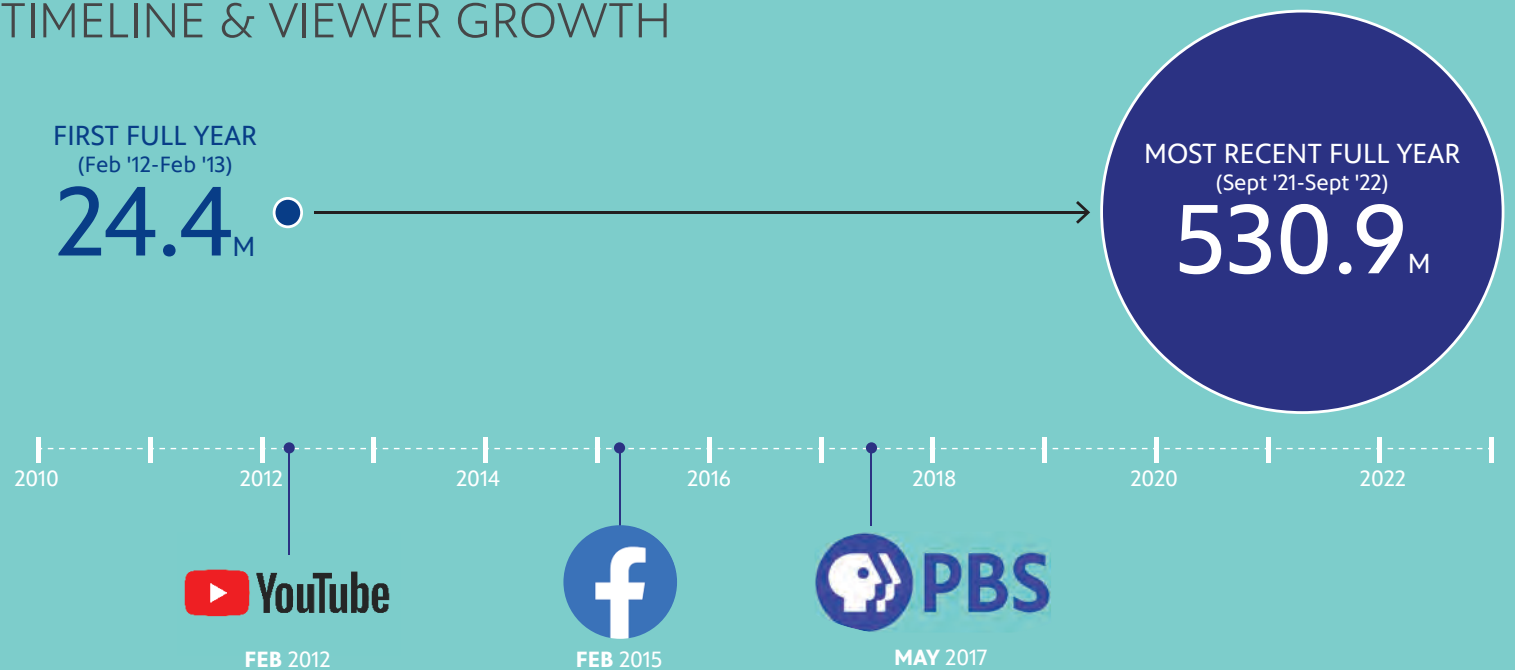
PBS DIGITAL STUDIOS

After ten years of PBS Digital Studios, we are thrilled and proud that audiences continue to stream and engage with our broad range digital series. **Our content garners tens of millions of views every month** and as we look forward to the next decade, we're on track to **extend the reach of PBS's mission to serve even more new audiences across YouTube, social media and PBS digital platforms.**

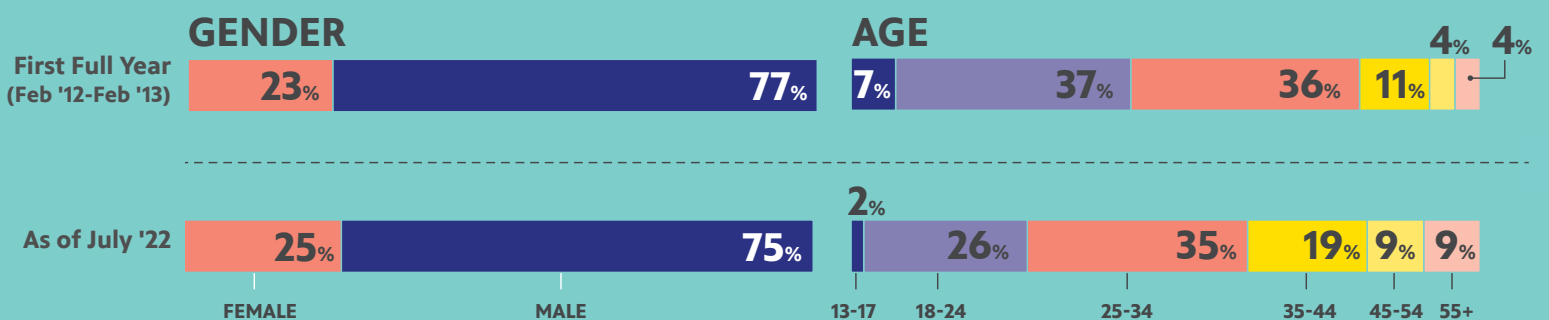
- Maribel Lopez, Head of Digital Studios

This year, PBS Digital Studios celebrated its ten-year anniversary. Since its launch in 2012, Digital Studios has launched more than 75 series and currently has 16 active channels. Originally created for YouTube only, Digital Studios now also streams a variety of programs across Facebook and PBS-owned platforms. Its annual streams have grown more than 20x since its first year of launch, and it will continue to connect, inspire, and cultivate the next generation of PBS viewers.

TIMELINE & VIEWER GROWTH



DEMOGRAPHICS



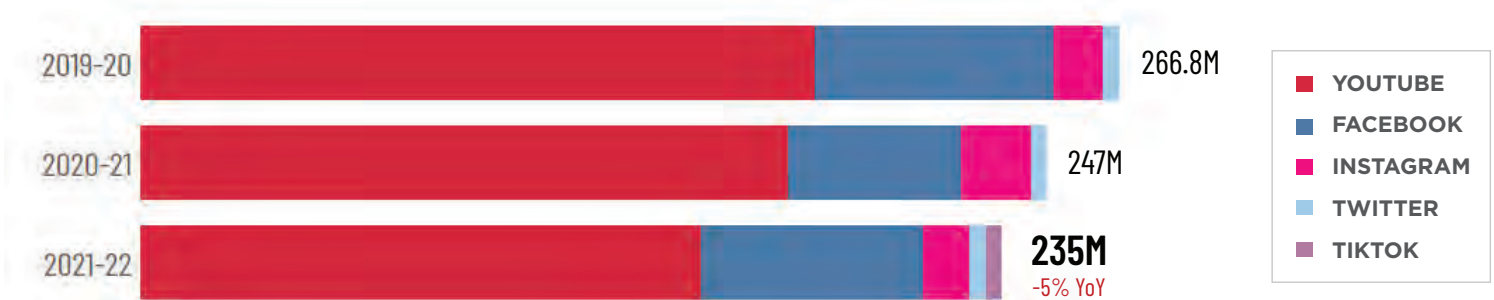
Source: YouTube data from YouTube analytics portal; Facebook data from Facebook analytics portal; PBS-owned platform streaming data from Google Analytics; Demographic data for first full year from YouTube analytics portal and July 2022 from Tubular

PBS ON SOCIAL MEDIA

Despite slight falloff in the average monthly number of uploads and views across PBS's social accounts, average monthly engagements were up 14% compared to last year. The biggest change for PBS across social media this year was the launch of its TikTok account in January 2022. Our continued efforts around social experimentation in conjunction with expansion into emerging platforms will help PBS connect with younger audiences in the years to come, a key component to staying ahead of the curve in the ever-changing media landscape.

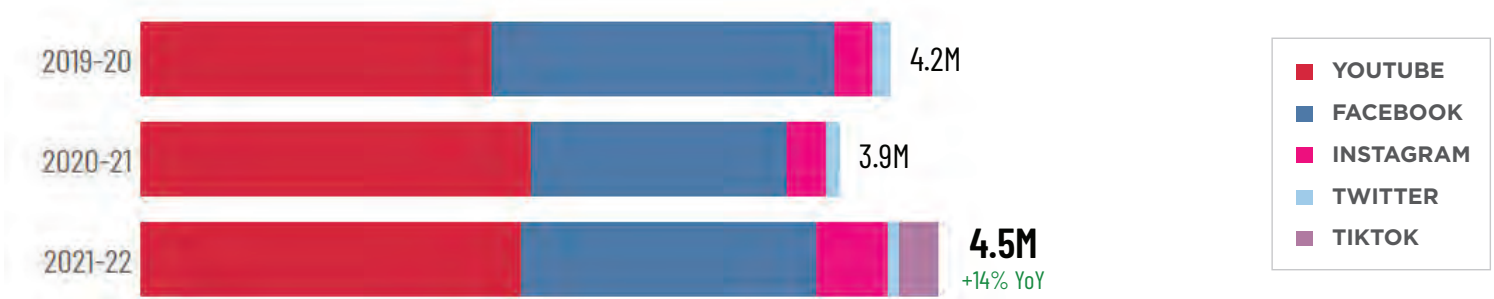
VIEWS

Average monthly # of views by platform (millions)



ENGAGEMENTS

Average monthly # of engagements by platform (millions)



UPLOADS

Average monthly # of uploads of PBS content by platform



Source: Tubular Video Performance for PBS Property (YT, FB, TW, IG engagements and views), inclusive of PBS Hero and all producer accounts; All TikTok analytics and Instagram views were pulled separately from Sprout Social. Note: Instagram views are not available from Tubular



STATION STORIES



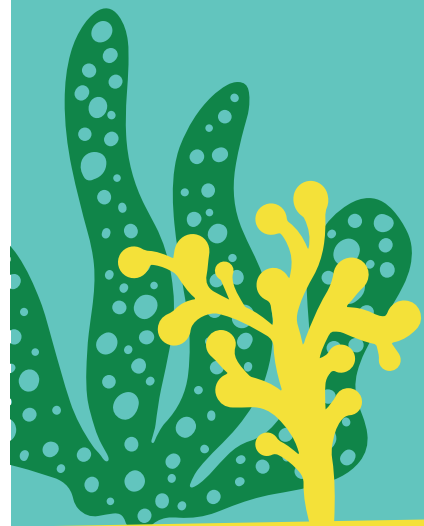
Devin Karambelas
Senior Programming Manager
GBH

"I lean on the book for insight into what kinds of stories are resonating with the PBS general audience via broadcast and digital/streaming (it's not always the same!). Understanding what News & Doc titles performed well provides us with added justification to make the case for certain potential acquisitions, and conversely, it helps us prioritize based on what subject matter has already been recently well-covered by PBS."



Season

Overview



03

PBS KIDS SEASON OVERVIEW

What was once a competition for children’s viewing among linear television channels has expanded to a seemingly infinite universe of digital media. From video, games, and podcasts, to tablets, phones, and smart speakers, children are digital natives exploring an ever-expanding media landscape. Today, most homes with children have streaming capabilities, multiple digital devices, and tech-savvy family members to navigate it all. While a digital divide continues to exist, one quarter of all kids ages 3-8 have their own mobile phone, and one half have their own tablet, statistics that hold true regardless of income level.

This growth of digital media continues to come at the expense of linear TV, a trend that was cemented during the pandemic and one that is anticipated to continue, albeit at a slower rate in the years ahead. Among kids ages 2-8, linear TV ratings overall declined by 26% this year, and viewing to PBS stations declined by 23%. Streaming content to the TV screen increased by 11%, its second slowest annual growth rate thus far.

Turning to digital platforms, PBS KIDS cross-platform streaming (-9%) and users (-4%) softened this year, down from their pandemic highs and likely impacted by marketplace fragmentation. With thousands of producers and influencers creating content for children across digital and social media, maintaining current market share will be increasingly challenging for all content creators. To meet this challenge, a growing slate of short- and long-form video, podcasts, livestreams, and games are all key to the PBS KIDS digital strategy. Three digital-only shorts, **Jelly, Ben & Pogo**, **Mega Wow**, and **Through the Woods** launched this year. Additionally, multi-platform series **Alma’s Way** premiered in October 2021 and is off to a strong start on both linear TV and digital platforms.

NEW ON PBS KIDS



PBS KIDS CROSS-PLATFORM VIEWING



	PLATFORM	AVERAGE MONTHLY USERS	AVERAGE TIME SPENT PER MONTH	MISSION
OWNED PLATFORMS	 PBSKIDS.ORG	7.4 MILLION	0:36 MINUTES	REACH
	 MOBILE VIDEO APPS	2.6 MILLION	2:03 HOURS MINUTES	ENGAGEMENT UNDER-SERVED AUDIENCES DISCOVERABILITY
	 OTT VIDEO APPS	2.8 MILLION	6:21 HOURS MINUTES	
	 ON-AIR PBS KIDS 24/7 CHANNELS (KIDS 2-8)	2.3 MILLION	6:48 HOURS MINUTES	
	 ON-AIR PBS KIDS NPS SCHEDULE (WEEKDAY, KIDS 2-8)	1.7 MILLION	3:38 HOURS MINUTES	
	 PBS KIDS GAMES APP	2.6 MILLION	1:35 HOUR MINUTES	
	 YouTube	4.6 MILLION	0:28 HOURS MINUTES	
NON-OWNED PLATFORM				

¹ Google Analytics, Oct '21-Sept '22.

² Comscore, Oct '21-Sept '22, Media Metrix, Desktop 2+, Mobile 13+.

³ Nielsen NPOWER L+7, 9/27/21-9/25/22, 9/28/20-9/26/21, Avg mo reach, All PBS stations M-Su 6AM-6AM.



Children have been migrating from linear TV to digital media for nearly a decade, a shift that was cemented by the pandemic. Now, in the two years since children returned to classrooms and families across the country returned to pre-pandemic daily life, PBS KIDS digital platforms are coming down from their pandemic highs. PBS KIDS’ cross-platform average monthly streams (-9%)¹ and users (-4%)² both posted annual declines. Additionally, average monthly linear PBS TV viewers fell by 23%³.

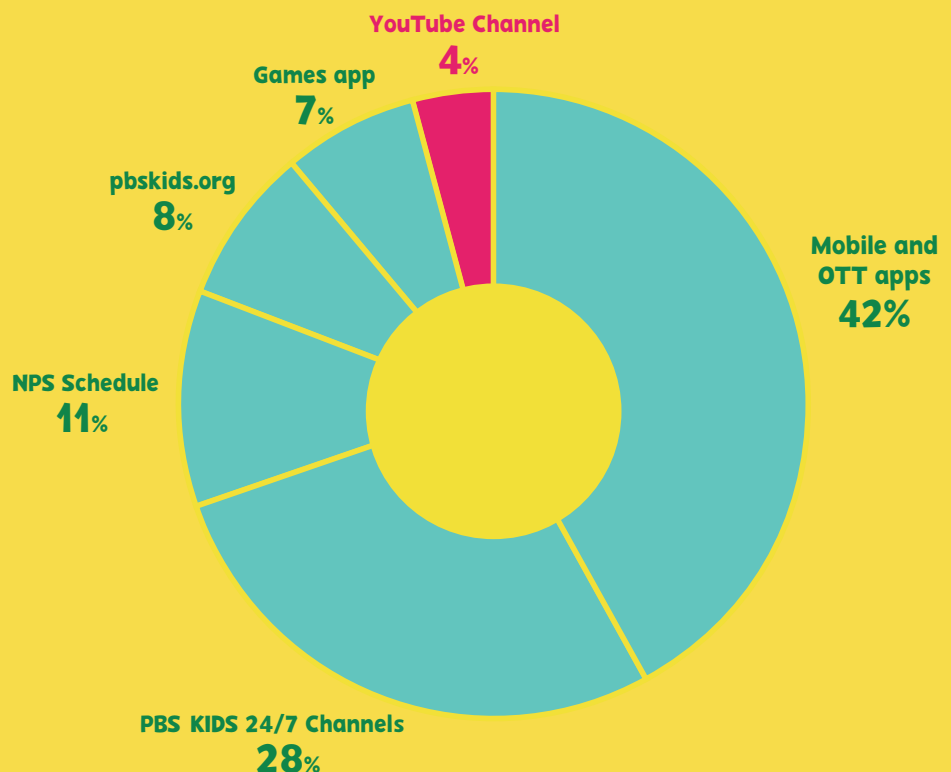
While linear TV viewing is being surpassed by OTT viewing, the television continues to be the most engaging screen. On average, OTT viewers consume 6 hours and 21 minutes of PBS KIDS video content per month, exceeding that of children 2-8 tuning to linear PBS stations (5Hr:53min) and users of the PBS KIDS mobile app (2hr:32min). Pbskids.org garners the most users per month, with much of that reach likely attributable to children in classrooms. Their time spent using the site each month is limited (36min) and nearly 70% of website users are playing games.

YouTube is a popular destination for children, with seemingly endless options for young viewers. PBS KIDS is beginning to feel the impact of this fragmented kids space. The total number of viewers to the PBS KIDS YouTube channel declined by nearly 30% from the 6.4M norm per month last year. While the monthly reach is down, the time these viewers are spending with PBS KIDS content is up seven minutes from one year ago. Livestreams of popular PBS KIDS series, including *Daniel Tiger’s Neighborhood* and *Super WHY!*, are likely driving engagement among viewers.

The PBS KIDS Games app continues to be a bright spot as it has steadily grown its user base over the past six years, up 11% from last year and currently posting comparable monthly traffic to each of the digital video platforms.

DISTRIBUTION OF TIME SPENT VIEWING/GAMING

YouTube is a popular destination for children, with seemingly endless options for young viewers.



PBS KIDS AUDIENCE COMPOSITION BY SERIES





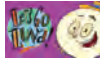







Gender	Female 2-8	49%	47%	45%	56%	49%	48%	52%	52%	47%	49%
	Male 2-8	52%	53%	55%	44%	51%	52%	48%	48%	53%	51%
Age	Kids 2-5	66%	63%	54%	72%	66%	61%	72%	73%	71%	71%
	Kids 6-8	23%	23%	28%	19%	22%	24%	18%	18%	18%	18%
	Kids 9-11	12%	13%	18%	8%	12%	15%	10%	9%	10%	10%
Income	<\$40,000	35%	35%	36%	31%	33%	45%	27%	31%	36%	36%
	\$40,000-\$59,000	17%	14%	20%	16%	15%	19%	13%	19%	17%	16%
	\$60,000-\$99,999	21%	21%	18%	26%	23%	17%	23%	22%	20%	22%
	\$100,000+	28%	29%	24%	26%	29%	18%	39%	27%	26%	25%
Education	< 4 Years HS	21%	25%	24%	10%	20%	23%	14%	12%	26%	24%
	HS Graduate	28%	26%	31%	25%	23%	31%	24%	29%	28%	26%
	1-3 Years College	35%	32%	31%	39%	37%	35%	37%	36%	33%	36%
	4+ Years College	21%	23%	19%	25%	24%	15%	25%	24%	20%	20%
Race and Ethnicity	Hispanic	30%	31%	37%	25%	29%	29%	27%	28%	34%	33%
	Black	19%	17%	21%	16%	16%	24%	15%	18%	18%	18%
Reception	OTT Capable HH	78%	79%	68%	82%	80%	67%	86%	78%	78%	80%
	Cable or Satellite	37%	39%	32%	41%	40%	24%	46%	42%	39%	35%
	Over the Air	62%	60%	67%	53%	58%	75%	50%	55%	60%	62%
Monthly reach (000)	Kids 2-8	2,837	960	775	760	1,004	502	1,109	820	1,040	982
	Kids 2-11	3,473	1,154	976	880	1,183	614	1,284	937	1,218	1,147
	Viewers 2+	24,938	5,397	5,318	3,915	5,015	2,521	5,736	4,129	5,654	4,734
Age and Income	Median Age	4	5	5	4	4	5	4	4	4	4
	Median Income (\$)	55,300	55,000	52,100	59,300	58,400	46,400	67,100	59,000	53,700	52,700

EXAMPLES OF HOW TO READ

77% of Sesame Street's children's audience is comprised of kids 2-5. 30% of viewing to PBS KIDS shows is done by Hispanic children.

Source: Nielsen NPOWER Program Average Monthly Delivery and Reach (000).

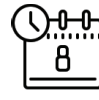
Note: *Ready Jet Go!* is excluded from this table because its viewing levels fall below minimum reporting standards.

											
Gender	Female 2-8	49%	48%	53%	49%	50%	45%	50%	47%	45%	48%
	Male 2-8	52%	52%	47%	50%	50%	55%	50%	53%	55%	52%
Age	Kids 2-5	66%	60%	70%	61%	67%	54%	67%	77%	58%	63%
	Kids 6-8	23%	25%	20%	26%	21%	28%	21%	16%	28%	23%
	Kids 9-11	12%	14%	11%	13%	12%	18%	12%	9%	14%	13%
Income	<\$40,000	35%	36%	38%	37%	41%	42%	37%	29%	32%	42%
	\$40,000-\$59,000	17%	16%	15%	16%	14%	18%	19%	15%	15%	15%
	\$60,000-\$99,999	21%	20%	23%	21%	23%	18%	19%	25%	19%	20%
	\$100,000+	28%	29%	24%	23%	23%	18%	23%	32%	35%	22%
Education	< 4 Years HS	21%	19%	17%	19%	21%	29%	21%	21%	19%	25%
	HS Graduate	28%	29%	26%	29%	28%	30%	31%	23%	34%	27%
	1-3 Years College	35%	34%	38%	36%	34%	34%	36%	35%	28%	35%
	4+ Years College	21%	21%	24%	20%	21%	14%	17%	25%	21%	19%
Race and Ethnicity	Hispanic	30%	28%	30%	29%	29%	34%	29%	33%	29%	31%
	Black	19%	22%	18%	21%	18%	21%	21%	14%	21%	20%
Reception	OTT Capable HH	78%	76%	79%	74%	74%	69%	72%	87%	77%	74%
	Cable or Satellite	37%	33%	38%	31%	34%	26%	34%	45%	38%	30%
	Over the Air	62%	64%	59%	67%	64%	72%	64%	51%	60%	68%
Monthly reach (000)	Kids 2-8	2,837	978	655	940	713	755	948	999	1,070	894
	Kids 2-11	3,473	1,196	762	1,130	846	951	1,118	1,138	1,309	1,080
	Viewers 2+	24,938	4,999	3,184	5,031	3,829	4,537	4,946	5,466	6,475	4,699
Age and Income	Median Age	4	5	4	5	4	5	4	4	5	5
	Median Income (\$)	55,300	56,400	53,700	51,300	51,700	45,200	50,800	61,500	63,500	47,400

PBS KIDS AUDIENCE COMPOSITION BY SEGMENT



All Daytime TV Viewers



Primary PBS Stations Weekdays



PBS KIDS 24/7 Channels



pbskids.org

Reach	Kids 2-8	16,231	1,741	2,270	
	Kids 2-11	23,031	2,143	2,914	
	Viewers 2+	221,008	24,458	29,365	6,226
Age and Income	Median Age	5	4	5	
	Median Income (\$)	66,900	65,800	45,800	
Gender	Female 2-8	49%	47%	48%	73%
	Male 2-8	51%	53%	48%	27%
Age	Kids 2-5	54%	71%	62%	
	Kids 6-8	24%	16%	24%	
	Kids 9-11	22%	11%	15%	
Income	<\$40,000	24%	26%	41%	13%
	\$40,000-\$59,000	18%	18%	17%	18%
	\$60,000-\$99,999	22%	21%	17%	21%
	\$100,000+	36%	38%	21%	48%
Education	< 4 Years HS	18%	21%	21%	3%
	HS Graduate	26%	26%	31%	11%
	1-3 Years College	33%	26%	34%	32%
	4+ Years College	25%	26%	17%	53%
Race and ethnicity	Hispanic	28%	35%	31%	16%
	Black	19%	12%	21%	16%
Media	Cable or Satellite	77%	56%	24%	
	OTT Capable HH	89%	85%	69%	59%
	Over the Air	13%	44%	72%	

All linear TV viewing
M-F 7AM-6PM

Viewing to primary PBS
stations M-F 7AM-6PM

PBS KIDS Subchannel
M-Su 6AM-6AM

Users of pbskids.org

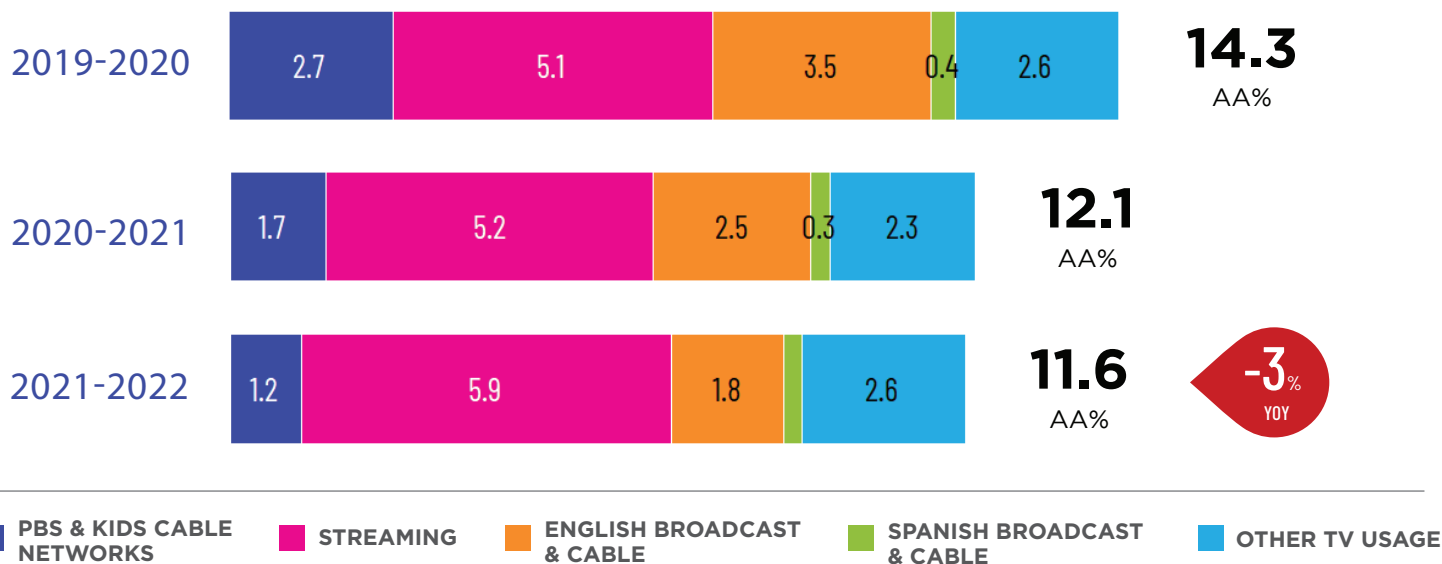
Source: Nielsen NPOWER Time Period Average Monthly Delivery and Reach (000). Comscore Oct '21, Jan '22, Apr '22, Jul '22 Avg, PlanMetric P18+ percentages.

Source for pbskids.org reach (Kids 2+): Comscore MediaMetrix P2+ desktop, P13+ mobile reach.

PBS KIDS ON BROADCAST

TOTAL PBS KIDS 2-8 RATINGS BY VIEWING SOURCE

The rate of decline in TV viewing was offset partially by the increase in OTT tuning. The way children are consuming content is evolving, and losses to large screen TV viewing means gains on alternate smaller-screened devices.

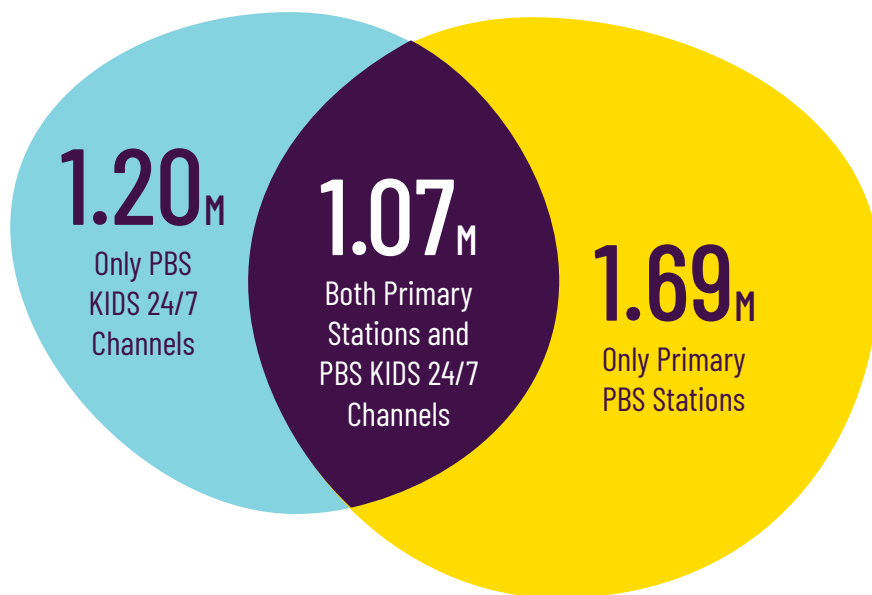


PBS KIDS TV AUDIENCE DUPLICATION

Among Kids 2-8, # of viewers (millions)

The National Program Schedule (NPS) and PBS KIDS 24/7 Channels together reach over 3.9M children ages 2-8 per month.

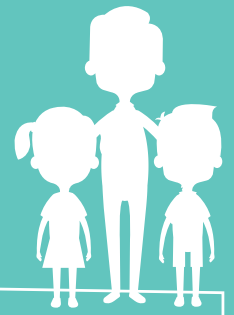
Primary stations have a slightly larger reach than the PBS KIDS 24/7 Channels, however the reach of the NPS is declining at a faster rate. The PBS KIDS 24/7 Channels have a smaller but highly engaged audience composed primarily of children viewing in Over the Air homes.



Source (top): Nielsen NPOWER, Ratings Analysis Time Period, 9/20/21-9/18/22, M-Su 6AM-6AM, Viewing Source (000), K2-8

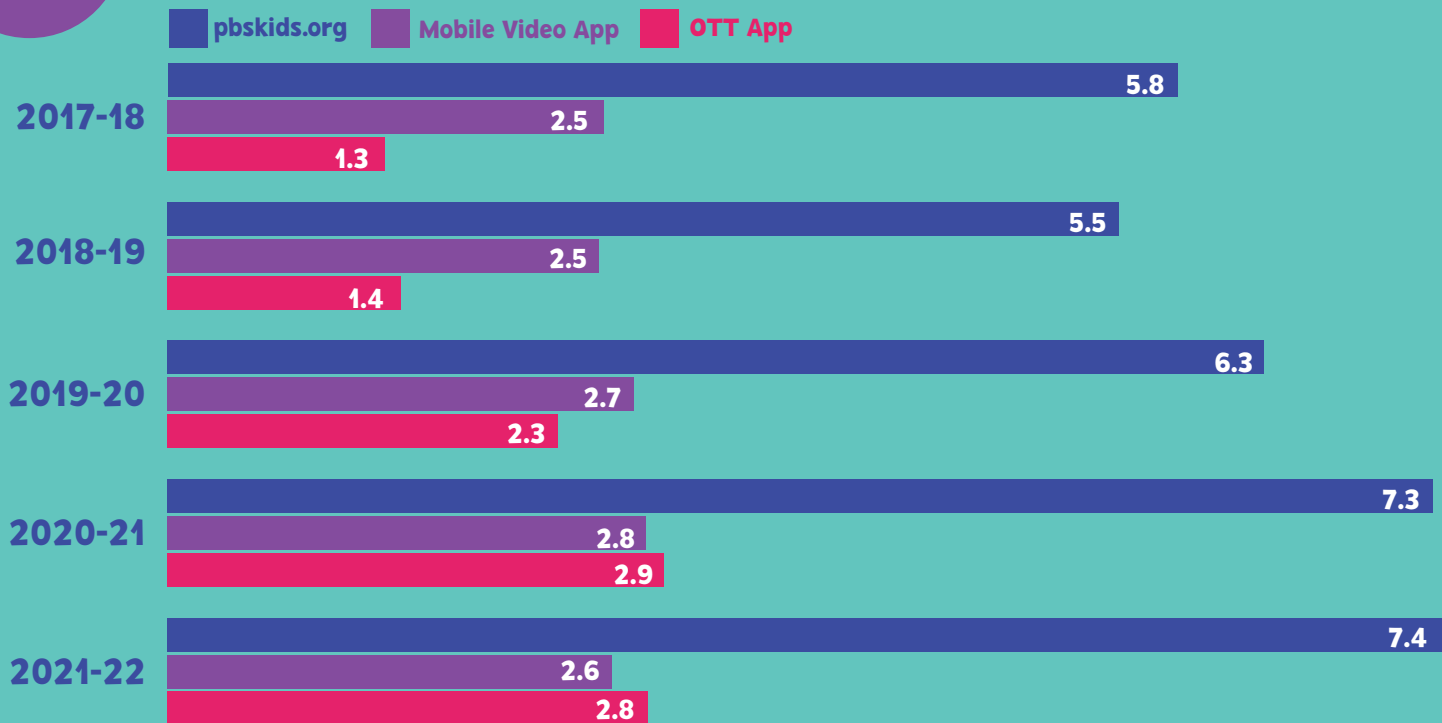
Source (bottom): Nielsen NPOWER Time Period Reach, 09/27/21-09/25/22, M-Su 6AM-6AM, Stand Mon Uni, Avg Mon reach, 1+min, K2-8

PBS KIDS DIGITAL SUMMARY



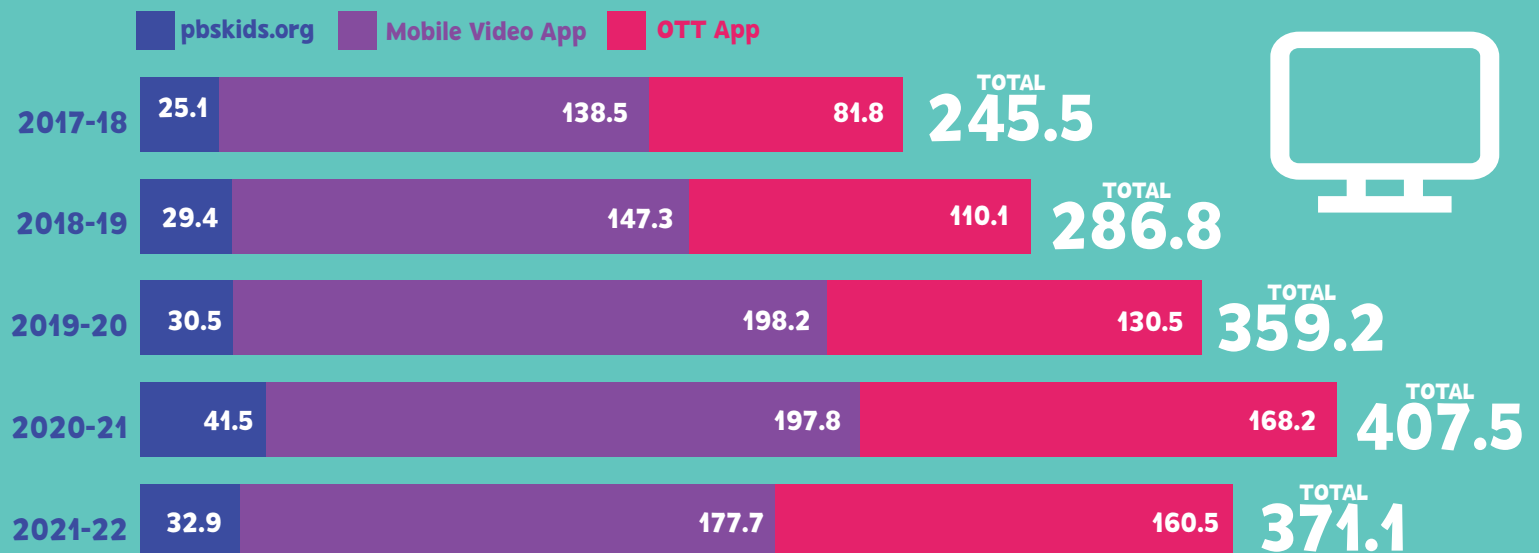
CROSS-PLATFORM AVERAGE MONTHLY USERS (MILLIONS)

Driven by children in classrooms and on school devices, an estimated 70% of pbskids.org users play games.



CROSS-PLATFORM AVERAGE MONTHLY STREAMS (MILLIONS)

Viewers continue to shift to digital content, with users up over 30% and streams up over 50% from five years ago. With an abundance of OTT providers to choose from, this platform has seen the most growth from pre-pandemic years. The growth of OTT helps to offset the slim user and streaming declines from last season.



Source: Google Analytics, Cross Platform Users by Season - Oct-Sept Monthly Averages



ALMA'S WAY

Coming to you straight from the Bronx, *Alma's Way* is off to a strong start on-air and across digital platforms. *Alma's Way* consistently ranks among the top ten series in terms of linear TV reach and cross-platform streams. Additionally, on-air, it is a good fit with the PBS KIDS slate of programs, posting an audience composition in line with the norm. On pbskids.org, the series ranks fifth, averaging 2M users per month. Initially, two games were available for the series on the PBS KIDS Games app, yet more *Alma's Way* games were played on average each month than most other series with many more games available.



PODCASTS

Podcasts present a new opportunity to reach children and parents. PBS KIDS' first podcast series, a companion to *Molly of Denali*, launched in May of 2019, followed by *Pinkalicious & Peterrific* and *Odd Squadcast* in 2020. Additionally, *Arthur* and *Work It Out Wombats!* podcasts are launching in the 2022-23 season. Select series are available on PBS KIDS-owned video and audio apps and browsers, its YouTube channel, and audio podcast platforms. During the 2021-22 season, podcasts garnered nearly 60M streams and 3M downloads across PBS KIDS podcasting platforms.

Source: Google Analytics, Oct '21-Sept '22.

DIGITAL SHORTS

As children continue to shift to digital platforms and their viewing behavior changes, the PBS KIDS content strategy is shifting as well. No longer are shows only developed as long form episodes for television and streaming; digital shorts are now integral to the PBS KIDS content strategy. Twelve PBS KIDS series, totaling more than 80M streams this past year, have been created exclusively as short form content and are available across PBS KIDS-owned platforms. Additionally, select series are available on YouTube with more being added in the coming year.



PBS KIDS SERIES PERFORMANCE

**Programs sorted in rank order by PBS KIDS FVOD streams (free on-demand streaming)*

	PBS KIDS FVOD* Cross-platform Streams (000)		PBS KIDS 2-8 Linear TV Series & Specials Reach (000)		pbskids.org Producer Site Users (000)	
	Rank	Monthly Avg.	Rank	Monthly Avg.	Rank	Monthly Avg.
Daniel Tiger	1	54,217	1	1,099	2	919
Wild Kratts	2	41,292	2	1,079	1	2,019
Sesame Street	3	24,355	5	986	4	666
Curious George	4	19,254	4	1,023	12	371
Odd Squad	5	18,847	15	748	3	777
Super Why!	6	15,994			24	207
Dot's Spot	7	14,654				
Arthur	8	14,608	12	858	6	459
Alma's Way	9	12,804	8	954	13	370
Dinosaur Train	10	11,488	13	809	9	370
Pinkalicious & Peterrific	11	11,332	9	932	5	466
Jelly, Ben, & Pogo	12	11,310				
Donkey Hodie	13	9,999	3	1,023	10	382
Clifford	14	8,968	14	750	7	451
Elinor Wonders Why	15	7,814	6	967	8	418
Sid the Science Kid	16	6,431			25	164
Hero Elementary	17	6,339	7	966	22	242
Xavier Riddle	18	6,301	11	876	11	377
Scribbles & Ink	19	6,048			15	349
Cat in the Hat	20	5,778			20	315
Molly of Denali	21	4,931	10	924	16	339
Splash & Bubbles	22	4,923			30	112
Nature Cat	23	4,878	16	732	14	353
Let's Go Luna!	24	4,819	17	667	18	328
WordWorld	25	4,160			35	
Ruff Ruffman - Team Hamster	26	4,055			17	335
WordGirl	27	3,873			29	116
Oh Noah!	28	3,867			31	64
Cyberchase	29	3,837			23	229
Martha Speaks	30	3,801			28	117
Peg + Cat	31	3,697			21	308
Mega Wow	32	3,354				
Plum Landing	33	3,139			26	149
Ready Jet Go!	34	3,033	18	159	19	318
Maya & Miguel	35	2,639			33	0
Through the Woods	36	2,002				
Mister Rogers	37	1,935			34	0
Design Squad	38	1,887			27	144
SciGirls	39	1,349			32	58

Source: Nielsen NPOWER Avg Mon Series Reach (excl. specials). Google Analytics monthly streams, users excluding webview, and game starts. Tubular Labs YouTube Views.
Note: empty cells indicate situations in which a particular program is not available on that specific platform.

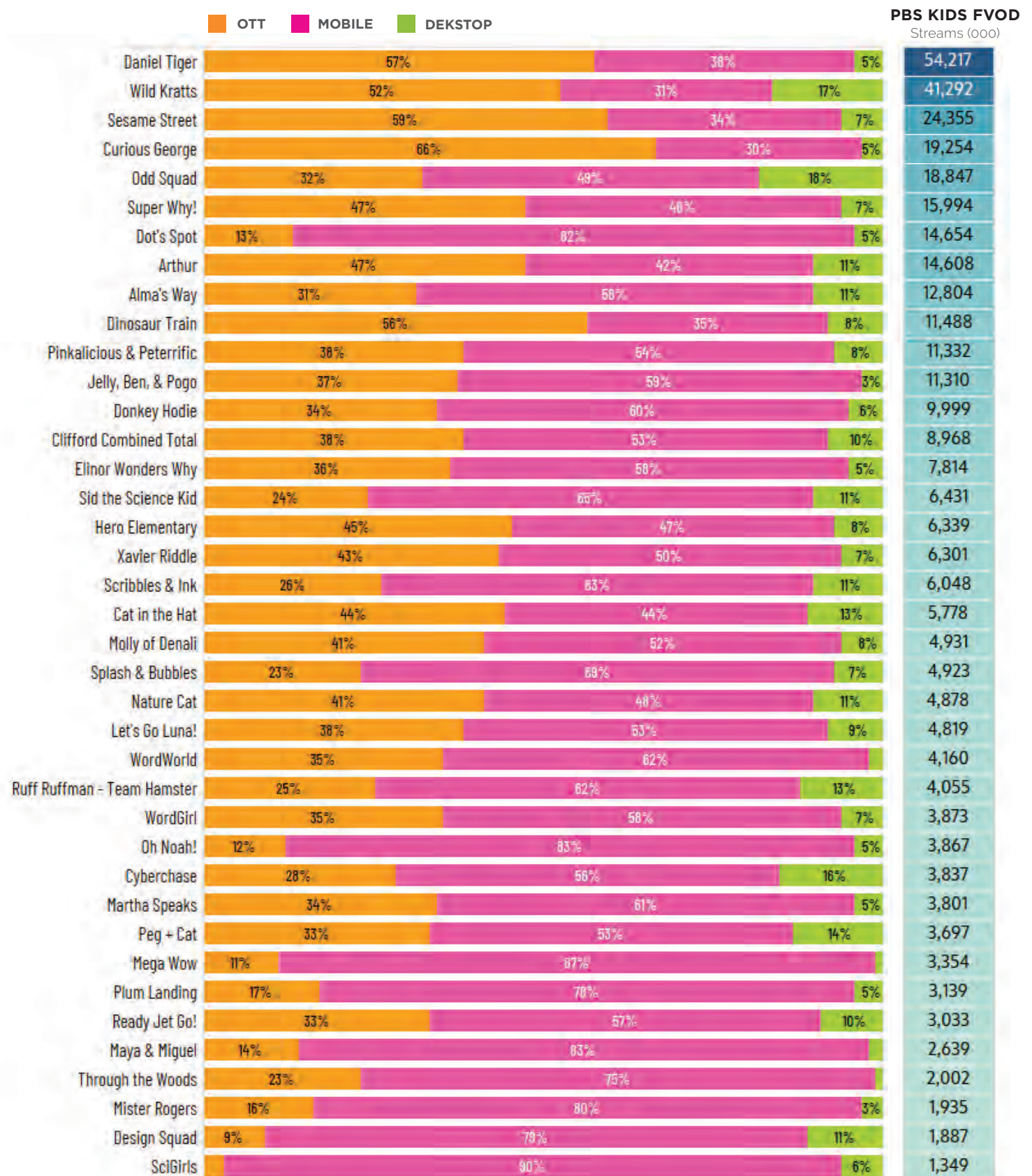
PBS KIDS' goal is to reach kids where they are with a variety of content for each platform. It is important to look across various distribution platforms to gauge performance. This table compares 39 PBS KIDS series and shorts across platforms, each content with its own metric. The table is ranked on streams across PBS KIDS-owned FVOD platforms as it includes the complete slate of shows. Additional metrics include linear TV reach among kids 2-8, pbskids.org users, total game plays on the PBS KIDS Games app, and YouTube views. Please note that the number of games or episodes per series varies, typically impacting the potential viewer and user totals. Additionally, contractual limitations on YouTube may limit total views by series.

	PBS KIDS FVOD*		PBS KIDS Games App		PBS KIDS YouTube	
	Cross-platform Streams (000)		Games Played (000)		Views (000)	
<i>*Programs sorted in rank order by PBS KIDS FVOD streams (free on-demand streaming)</i>	Rank	Monthly Avg.	Rank	Monthly Avg.	Rank	Monthly Avg.
Daniel Tiger	1	54,217	2	6,229	1	9,331
Wild Kratts	2	41,292	1	6,367	4	1,528
Sesame Street	3	24,355	3	3,005	18	279
Curious George	4	19,254	17	936	31	44
Odd Squad	5	18,847	5	2,069	5	1,480
Super Why!	6	15,994	23	482	2	3,650
Dot's Spot	7	14,654				
Arthur	8	14,608	8	1,587	6	1,336
Alma's Way	9	12,804	11	1,374	17	347
Dinosaur Train	10	11,488	13	1,224	8	673
Pinkalicious & Peterrific	11	11,332	10	1,377	3	2,325
Jelly, Ben, & Pogo	12	11,310			20	244
Donkey Hodie	13	9,999	4	2,416	11	496
Clifford	14	8,968	12	1,330		
Elinor Wonders Why	15	7,814	7	1,623	16	380
Sid the Science Kid	16	6,431	27	263	9	633
Hero Elementary	17	6,339	24	447	7	724
Xavier Riddle	18	6,301	19	880	13	473
Scribbles & Ink	19	6,048	15	1,039	33	39
Cat in the Hat	20	5,778	14	1,124	25	172
Molly of Denali	21	4,931	6	1,664	12	492
Splash & Bubbles	22	4,923	25	419	24	174
Nature Cat	23	4,878	21	722	14	463
Let's Go Luna!	24	4,819	16	1,011	10	562
WordWorld	25	4,160			15	451
Ruff Ruffman - Team Hamster	26	4,055	9	1,458	22	219
WordGirl	27	3,873	28	227	23	186
Oh Noah!	28	3,867			26	159
Cyberchase	29	3,837	22	482	28	108
Martha Speaks	30	3,801			27	112
Peg + Cat	31	3,697	18	931	19	268
Mega Wow	32	3,354			30	68
Plum Landing	33	3,139	26	293	34	20
Ready Jet Go!	34	3,033	20	821	21	241
Maya & Miguel	35	2,639				
Through the Woods	36	2,002			32	39
Mister Rogers	37	1,935			29	76
Design Squad	38	1,887	29	193	35	4
SciGirls	39	1,349				

Source: Nielsen NPOWER Avg Mon Series Reach (exclu specials). Google Analytics monthly streams, users excluding webview, and game starts. Tubular Labs YouTube Views.
 Note: empty cells indicate situations in which a particular program is not available on that specific platform.

PBS KIDS SERIES PERFORMANCE

Streaming by Platform



Source: Google Analytics Cross-Platform Streams Oct '21-Sept '22, Average monthly streams per series per platform



In the 2021-22 season, PBS KIDS series averaged nearly 10M streams per month, with most streams coming from the use of mobile or OTT platforms.



THE NEW DIGITAL DIVIDE



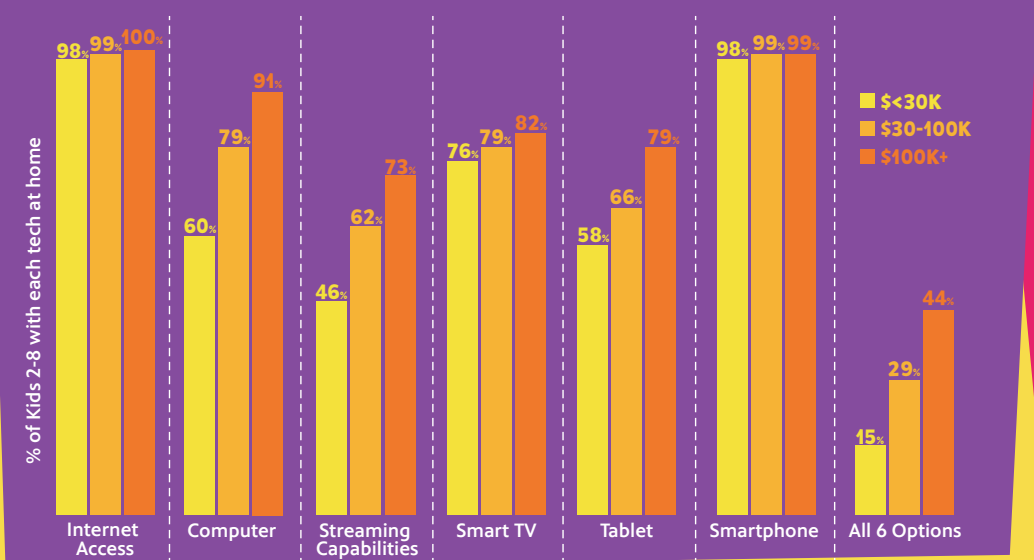
UNDER-CONNECTED CHILDREN AND HOMES

Today's children are digital natives, born into a world of social media, smartphones, tablets, and streaming. However, that does not mean there is digital equity for all. There continues to be a divide between people in economically disadvantaged homes and their upscale counterparts, although the gap has narrowed considerably in recent years¹. The FCC² and internet carriers³ have implemented programs to expand internet access to underserved communities at low or no cost to subscribers. Additionally, during the pandemic, there was an urgent need for local municipalities and school districts to connect children with their teachers and classrooms as the internet became integral to learning.

Based on Nielsen data, nearly all adults with young children have a broadband connection and at least one smartphone in their home today.⁴ Among 6-8 year-olds, 30% have their own cellphone, with children in lower income homes more likely to have their own phone.⁵ But the proliferation of technology alone does not tell the whole story. Lower-income homes, homes headed by adults with limited education, and families that have recently immigrated to the US are often "under-connected" with unreliable or inadequate internet service. They may have fewer, less-powerful devices, their home may have lost internet service at some point due to non-payment, and parents may not be proficient in English or have the technical skills to help their children. Hispanic children of immigrant parents are impacted the most.⁶ Simply put: tech ownership does not equate to high quality internet access.

The digital divide today is less about whether children have internet access and increasingly about the quality of that access.

Available Technology by Income Level Among Kids 2-8 in US TV Households



PBS KIDS strives to reach all children

PBS KIDS offers the only free, Over the Air and digital 24/7 television service for young children, ensuring high quality, educationally based programming is available to every child.

PBS stations reach more children, and more parents of young children, in low-income homes than any other children's TV network over the course of a year.⁷ Additionally, 52% of low-income Hispanic immigrants will tune to PBS stations.⁸

¹ Pew Research (6/21/21), Digital divide persists....

² FCC (11/15/21) Affordable Connectivity Program.

³ T-Mobile, Project 10 Million.

⁴ Nielsen, 8/29/22-9/25/22, UE, A18+ in HH w/C<6 (97% Smartphone, 99.7% Internet Access).

⁵ Kids Insights, 9/1/21-8/31/22, Q: Which of the following devices are your OWN?

⁶ Vikki Katz & Victoria Rideout (2021), Learning at Home While Under-connected, New America.

⁷ Nielsen NPOWER, 9/20/21-9/18/22, L+7 M-Su 6AM-6AM TP reach, 50% unif., 1+min., K2-11 in HH w/Inc

<\$25K, Adults18-49 w K<6 in HH w/Inc<25K, PBS stations, children's cable networks.

⁸ Nielsen NPOWER, 9/27/21-9/25/22, L+7 M-Su 6AM-6AM TP reach, 50% unif., 1+min., Hispanic Immigrants 18+ w K<6 in HH w/Inc<40K, PBS stations.

Other products available from the **Business Intelligence Group** include:



BIG on The Hub: A repository of data, insights, reports and webinars can be found on The Hub (<https://hub.pbs.org/business-intelligence>), with sections specifically featuring:

- General Audience
- PBS KIDS
- Passport
- Sponsorship & Fundraising
- An archive of previous Audience Insight editions
- Domo resources, including previously recorded webinars and trainings



Discover in-depth information about your local General Audience, PBS KIDS, PBS LearningMedia, and Passport digital audiences with the Local Analytics Dashboards, powered by Domo (pbs-org.domo.com), including consistently updated, interactive cross-platform data about:

- Users
- Video streams
- Engagement
- Trends
- National performance of local programs
- Audience streaming by day & hour
- Station comparisons
- **And more**



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GLOSSARY OF TERMS

Linear TV

Cume or Cumulative Audience: The unduplicated viewers of a linear TV program, series, or genre. Also referred to as Reach. The general audience demographic is typically persons 2+ and the PBS KIDS demographic is Kids 2-8.

Live+7: Includes all playback on a DVR within 7 days of the program feed or original time period.

Percent of Primetime Viewers That Watch / "Recent Viewers": Of everyone aged 2+ that PBS reached in Primetime, this represents the percentage of that audience that tuned in at least once to the designated program/genre. Percent Viewers That Watch is a measure of program/genre exposure amongst our viewing base, rather than a contribution to the overall PBS Primetime cume.

Rating (AA or GAA): Percent of all TV households (or persons) watching during an average minute of a program or time period. For the 2021-22 season, each 1.0 household rating point translates into 1,206,000 households watching in an average minute. Daypart or time period data is based on the average audience (AA). The Primetime rating includes tuning to all PBS stations, including multi-casts, during an average minute from Monday-Sunday, 8PM-11PM, plus all DVR playback within seven days. PBS program data is based on the gross average audience (GAA) which includes viewing to all telecasts of a show, including viewing to the same episode more than once.

Time Spent Viewing Per User: The sum of all viewing minutes divided by the number of users contributing to that viewing total.

Digital

AVOD: Ad-supported Video on Demand; users can stream video for free but are required to watch ads (e.g., YouTube).

CTV: Connected TV; the embedded operating system of a television that allows for access to streaming services without any additional devices (Ex: a TCL television set with a Roku branded operating system or a Samsung television set with a Tizen operating system).

Episode Stream: For original broadcasts only, including views for a four-week period after the broadcast TV air date.

FAST: Free Ad-supported Television; free online live-streaming TV organized by channel and on a set schedule (e.g., PlutoTV, The Roku Channel).

FVOD: PBS or PBS KIDS-owned content viewed Over the Top (OTT), on mobile, or via a browser.

Livestream: Streaming of PBS digital content at the same time as the linear broadcast schedule.

Reach (*see also Unique Viewers or Users*): The unique number of devices by which users access content, with a maximum interval of one month. Users are not unduplicated across digital platforms; users that access PBS or PBS KIDS content on multiple devices or browsers would be counted multiple times.

Streams/Views: Any time a video starts playing, a stream is counted. If the general audience video includes a pre-roll, a stream is counted only after the pre-roll finishes. For PBS KIDS, a stream is counted when a video is started by the user, either by selecting the content or when spotlight/auto-play content begins. YouTube views are counted if a user physically clicked the play button and the video has been played for 30 seconds or more.

SVOD: Subscription Video on Demand; users pay a recurring fee to access an entire library of content (e.g., Netflix).

Unique Viewers (*see also Reach or Users*): How YouTube refers to the number of individual people who stream content. Unique viewers are not unduplicated across digital platforms; unique viewers that access PBS or PBS KIDS content on multiple devices or browsers would be counted multiple times.

Users (*see also Reach or Unique Viewers*): The number of new and returning people who visit PBS-owned websites and apps. Users are not unduplicated across digital platforms; users that access PBS or PBS KIDS content on multiple devices or browsers would be counted multiple times.

VMVPD: Virtual Multichannel Video Programming Distributor; platforms that deliver live, linear television over the internet (e.g., YouTube TV, Sling TV).



STATION STORIES



Nicole Quirk

Senior Director, Broadcast
Operations and Traffic

PBS SoCal | KCET

"We love the program affinity chart! We've utilized this over the years to curate the placement of our promo priorities (categorized as A, B, C priorities) in our station breaks around affinity programming based on our local programming schedule."

PBS PRIMETIME PROGRAM AUDIENCE AFFINITIES

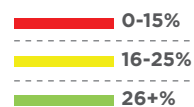
	AMERICA OUTDOORS WITH BARATUNDE THURSTON	AMERICAN EXPERIENCE	AMERICAN MASTERS	ANTIQUES ROADSHOW	CALL THE MIDWIFE	EXPEDITION WITH STEVE BACKSHALL	FINDING YOUR ROOTS	FIRING LINE	FRONTLINE	THE GREAT AMERICAN RECIPE	GREAT PERFORMANCES	INDEPENDENT LENS	MASTERPIECE	NATURE	NON-MASTERPIECE DRAMA	NOVA	PBS NEWSHOUR WEEKDAYS	PBS NEWSHOUR WEEKEND	POV	SECRETS OF THE DEAD	WASHINGTON WEEK
AMERICA OUTDOORS WITH BARATUNDE THURSTON						22		9	27	19			22		19	35	35		14		14
AMERICAN EXPERIENCE			21	33	23	18	45	8	34		15	19	23	28	17	26	32	5	17		11
AMERICAN MASTERS		22		30	24		47	9	15		14	19	22	27	19	26	31	7	15	22	13
ANTIQUES ROADSHOW		19	17		18	11	26	6	12		10	14	18	23	12	20	28	5	14	15	9
CALL THE MIDWIFE		18	21	23		10	26	6	12		9	9	45	19	25	17	27	6	9	15	9
EXPEDITION WITH STEVE BACKSHALL	26	24		27	20			9	22	20	13	17	20	36	18	45	32	6	12		13
FINDING YOUR ROOTS		26	28	31	23			6	18		10	12	25	25	16	23	31	5	10		11
FIRING LINE	24	26	29	33	28	21	33		21	29	28	17	26	32	21	29	47	10	15	25	46
FRONTLINE	40	49	10	28	20	21	38	9		17	11	24	19	28	14	30	34	5	17	23	12
THE GREAT AMERICAN RECIPE	19					17		11	11				25		20	24	32		9		17
GREAT PERFORMANCES		24	26	29	26	16	33	14	16			14	24	27	19	24	32	6	13	17	19
INDEPENDENT LENS		30	31	42	23	20	30	8	26		15		22	27	19	28	32	5		22	12
MASTERPIECE	16	17	19	26	55	12	25	6	13	18	12	11		21	39	20	29	6	10	17	10
NATURE		18	21	28	19	18	27	6	13		11	11	18		14	45	32	5	11	27	12
NON-MASTERPIECE DRAMA	19	18	18	27	47	16	27	7	16	19	14	13	58	22		23	31	6	11		11
NOVA	20	22	22	26	18	26	27	6	17	15	12	13	19	48	16		29	5	11	37	10
PBS NEWSHOUR WEEKDAYS	15	16	15	24	19	11	23	7	13	14	9	9	18	22	14	19		7	9	14	13
PBS NEWSHOUR WEEKEND		18	22	28	28	12	24	8	14		12	10	25	25	17	24	46		11	17	15
POV	25	26	32	44	23	18	32	9	25	16	15		23	30	19	28	34	6		25	12
SECRETS OF THE DEAD			25	27	20			7	17		9	15	17	39		51	28	5	13		11
WASHINGTON WEEK	23	24	25	33	25	18	33	26	19	28	22	14	24	35	19	28	52	10	12	22	

HOW TO USE

This table can be used to identify which programs share audiences, and also whether program audiences are broad or narrow in their appeal. Reading left to right: The percentage of viewers to each series on the left that also view the series on the vertical.

For example, *Antiques Roadshow* viewers have limited interest in the other PBS shows on the primetime schedule, as shown by the mostly yellow and red when reading left to right. However, *Antiques Roadshow's* vertical column (reading top to bottom) is mostly green, indicating that its audience is so large in scale that viewers of most other PBS shows have watched it at some point this season.

KEY



Note: When two programs never aired within the same week, a light gray box is shown.

Non-Masterpiece Drama Includes *Vienna Blood*, *Before We Die*, *Hotel Portofino*, and *COBRA*.

Audience Insight 2022 Annual Report

This is the 11th edition of the Audience Insight annual report, designed to provide Public Television leaders—from programmers and general managers to marketers and development professionals—a detailed overview of how PBS’s National Program Service performed in the most recently completed television season across both linear television and digital platforms. This book covers a 52-week period from September 20, 2021 to September 18, 2022. This edition also provides information about the broader media landscape, consumer trends, and emerging cross-platform media usage among the US population.

Featured in this year’s edition:

- An increased spotlight on BIPOC audiences and PBS efforts to reach them
- Special pages for *The Great American Recipe*, Ken Burns content, and the 10-year anniversary of PBS Digital Studios
- Updates on last year’s forecasts and emerging trends
- Additional analysis of ad-supported and subscription-based content providers

For a downloadable PDF of the book, please login to the Hub:

<https://hub.pbs.org/business-intelligence>

For more information about PBS Business Intelligence, contact Gale Malloy at gmalloy@pbs.org



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Independent Lens: “Home from School: The Children of Carlisle”,
courtesy of Caldera Productions;

Alma’s Way, courtesy of Fred Rogers Productions;

The Great American Recipe, courtesy of PBS/VPM;

All Creatures Great and Small, courtesy of MASTERPIECE;

The U.S. and the Holocaust: *The Statue of Liberty seen from Ellis Island*,
courtesy of Library of Congress;

America Outdoors with Baratunde Thurston, courtesy of Twin Cities PBS.

