

MARKETING INFORMATION

Perfect Match is a highly serialized drama, following in the tradition of soap operas and telenovelas. The humor in the series comes both from the situations and the acknowledgement through self-referential writing and narration of how heightened the situations in the series actually are, similar to that of *Jane the Virgin*, *The O.C.*, and *Glee*. The show is still at its core, however, a romance, and love (romantic, familial, and platonic) is the central theme of the series.

Our targeted demographic is 18-24 years old, specifically young Asian Americans. While Asian American audiences are harder to define on specific shows, Nielsen does report on demographic television usage. Asian American adults consume less traditional live and time-shifted television but consume more Internet-based content and social media than the otherwise total population.¹ While their elusiveness in the traditional ad-based television market makes them highly valuable to advertisers, choosing to pitch this series to The CW, who prides themselves on their Internet engagement with a younger demographic anyways², is an attempt to reach this demographic where they already are.

Considering adaptations of Chinese dramas in the United States, the data is sparse. There is a lack of American remakes of Chinese series on network or cable television, but there are some successful Chinese series available via streaming in their original form. Most notably, recent series *The Untamed* (Tencent Video 2019 – present) has spiked in social media

¹ See Figure 1. Source: Nielsen. (2019, May 9). Connectivity Drives the Asian American Consumer Journey. Retrieved from <https://www.nielsen.com/us/en/insights/report/2019/connectivity-drives-the-asian-american-consumer-journey/>

² Blustein, Andrew. (2020, January 31). The CW puts social media at the center of its streaming strategy. *The Drum*. Retrieved from <https://www.thedrum.com/news/2020/01/31/the-cw-puts-social-media-the-center-its-streaming-strategy>

engagement since its Netflix release, ranking #36 for Tumblr's Best of 2019 Fandometrics for Live-Action Television³, and climbing up ever since (as of February 17th, it is ranked #14, jumping two spots up from the week before).⁴ This show's popularity relies on drama and shipping behavior, both of which our show replicates and capitalizes.

Considering American dramas most similar to what we are pitching with *Perfect Match*, the reason we mentioned *Jane the Virgin* (The CW 2014-2019), *Glee* (Fox 2009-2015), and *The O.C.* (Fox 2003-2007) is largely the success, specific humor, and social presence. All three shows feature larger than life storylines that play into conventions of the soap opera. *Jane the Virgin* is the most obvious comparison, considering that it was also an adaptation of a foreign IP (Venezuela's *Juana la virgen*) on The CW, but we also cite it for its success in selling high concept drama to an American audience and maintaining a social media following throughout its five-season run.⁵ They accomplished this by creating a dialogue with its audience, and grounding its absurd plotlines with compelling and engaging characters, and also through casting actors whose ethnicity maintained the diversity and authenticity of the original telenovela. Although less commercially successful than both *Glee* and even *The O.C.*, it was a critical success for its network and shifted the conversation surrounding The CW for at least its time on air.

Glee and *The O.C.* are more clearly marketed toward teen audiences, as they are actual teen dramas, but they also were cultural zeitgeists for both our relationship with television and with social media. *The O.C.*'s social presence is more difficult to define in concrete numbers, as

³ Tumblr Fandometrics: Best of 2019. Retrieved from <https://fandom.tumblr.com/post/189335180409/2019-live-action-tv>

⁴ Tumblr Fandometrics: TV Shows (Week Ending February 17th, 2020). Retrieved from <https://fandom.tumblr.com/post/190882400167/tv-shows-week-ending-february-17th-2020-the>

⁵ The main Instagram page still boasts 780K followers (<https://www.instagram.com/cwjanethevirgin/?hl=en>), which is discounting the mass followings the series' stars (mainly lead Gina Rodriguez) amassed over the run of the series.

the social media used to discuss the series (Myspace, fan forums, Television Without Pity) are no longer available, but their traditional broadcast numbers were pretty intense as well: its most watched episode attracted 12.72 million viewers and it regularly pulled in 9.7 million viewers on average for its inaugural season.⁶ Obviously these would not be the goal numbers (considering this was a Fox water cooler show in 2003), but by calling back to its trademark referential humor and its appeal to not only the teen demographic but older viewers as well will help us in framing *Perfect Match* for an American audience.

Glee might seem like strange company for *Perfect Match*, but we cite it for similar reasons as *The O.C.*, and that it was a show with a social presence more similar to today's landscape. *Glee* helped launch what Fox referred to as "tweet-peats," in which the network called on fans to engage with repeats of the show, and late air these tweets via lower third scroll during the telecast of the repeats itself.⁷ While this was met to moderate success, the fact that Fox could accomplish this speaks volumes to the dedication and social media usage of its fans. While we could never hope to replicate the numbers of either *The O.C.* or *Glee*, by enlisting social media engagement (with our already socially inclined audience), we hope to emulate the digital and social success of these programs.

However, by keeping core elements of the original Chinese version, we differentiate our series from those aforementioned. The narration style is unique compared to a typical American drama, as we use the characters' thoughts to create a meta-humor effect, similar to that of the narrator from *Jane the Virgin*, although by allowing the characters themselves to be this voice of reason, we hope to connect with the audience more fully. *Perfect Match* also ends every episode

⁶ Burt, Kayti. (2019, August 6). Why 'The O.C.' Was Teen TV at Its Very Best. *Collider*. Retrieved from: <https://collider.com/why-the-oc-is-the-best-teen-tv-series/#seth-cohen>

⁷ Joy, Alice. (2009, August 31). Fox will air Tweet-peats of Fringe and Glee. *VentureBeat*. Retrieved from: <https://venturebeat.com/2009/08/31/fox-will-air-tweet-peats-of-fringe-and-glee/>

with a dream-like sequence that reveals a missing scene from the episode, and it is only with these scenes that we understand the episode fully. Lastly, this series showcases an almost entirely Asian American cast, something only seen with ABC’s sitcom *Fresh Off the Boat* on television right now.

Figures:

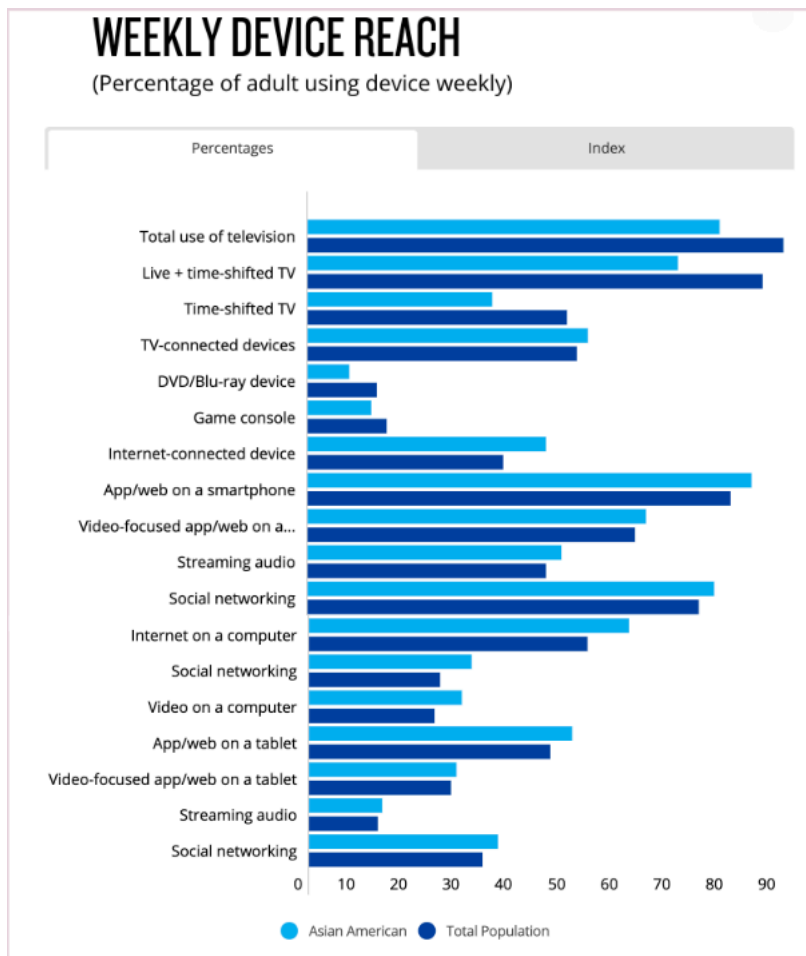


Figure 1: This is one of Nielsen’s visual representations surrounding Asian Americans and television and Internet usage, illustrating that while Asian Americans consume less traditional television, their Internet and social presence is higher than the total population.