



ON SCREEN AND ON AIR TALENT
AN ASSESSMENT OF THE BBC'S APPROACH AND IMPACT
A REPORT FOR THE BBC TRUST

APPENDIX I –
THE O&O TALENT SURVEY METHODOLOGY AND OBJECTIVES

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The Purpose of the Survey

In January 2008, Oliver & Ohlbaum designed an interactive online consumer survey with Fly Research of Notting-Hill, London. The main objective of the survey was to generate data that revealed the degree to which onscreen and on-air talent are important in determining whether consumers would watch or listen to TV and radio programmes, as well as the degree to which certain individuals are uniquely capable of attracting more viewers or listeners (be they from the general population, or from within certain demographics) than other individuals within their peer group. This data could then be used to help evaluate the efficiency of the BBC's talent recruitment by contrasting the commercial value of the likely uplift in audiences that were generated by these individuals with the prices paid for the individual's services by the BBC.

The Questions

The survey contained four types of question in total, two of which were appeal measurement questions.

The first appeal measurement question was the watch and like question, in which respondents were asked to show how much they watched and liked that presenter by placing the presenters image in the appropriate place on a square shaped diagram.

The second appeal measurement question was a substitutability question, in which respondents were asked to indicate the degree to which substituting a presenter for another presenter from its peer group would increase or decrease their viewing of that programme. Presenters whose programmes lost audience when they were replaced generated scores that suggested they were appealing, and presenters whose programmes gained audience when they were replaced generated scores that suggested they were unappealing.

The survey also included two other types of question: firstly a programme characteristics question, in which respondents were asked to determine how important certain characteristics (such as the appeal of lead or support presenters) were in determining whether they watched or listened to a programme; the second was a presenter characteristics question, in which respondents were asked to consider a list of characteristics and identify those characteristics that most closely described a particular presenter.

The Presenters

The survey gathered appeal and characteristics data about 136 presenters and DJs in total, which were drawn from a total of fourteen different genres. About half of the presenters and DJs in the survey worked for either BBC TV or BBC Radio, with the balance made up by presenters of programmes on ITV, C4 and Five and radio shows on Virgin AM, Capital, Magic, Classic FM and Talksport. A summary of the presenters and DJs that featured in the survey is detailed in the table below:

Number of Presenters Included in the Value Survey by Genre and Service Owner

Genre	BBC	ITV	C4	Five	Sky	Virgin AM	Capital	Magic	Classic	Talksport	Total
News & Current Affairs	6	3	2	1							12
Sports	6	2		2	2						12
Drama	5	5	1								11
Quiz Shows	4	4	3								11
Saturday Night Entertainment	3	7									10
Chat Shows	2	6	2								10
Lifestyle & Makeover	3	2	3	2							10
Serious Factual & Documentary	7		2	1							10
Panel Games	7		1								8
Cookery Show	5	1	2								8
Sketch Show	7		1								8
News & Sport Radio				5						4	9
General Music & Speech Radio	6								3		9
Chart Music Radio	4					2	1	1			8
Total	65	30	17	11	2	2	1	1	3	4	136

The Structure of the Survey

The survey included an introductory section followed by four question sections, making five sections in total. The introductory section featured a series of demographic questions that enabled the researchers to classify the respondents by age and social background, and a series of filter questions that determined which characteristics and appeal measurement questions a respondent would answer.

The filter questions were essential because otherwise the survey would have been too long for respondents to effectively answer – each respondent would have to complete two characteristics questions and two appeal measurement questions for each of the fourteen different genres, a process that would have taken nearly two hours. Instead respondents were required to complete questions for three of the eleven TV genre questions and one of the three radio genre questions, a process that lasted a more manageable thirty minutes.

The filter question determined which TV genre and radio genre questions a respondent would answer by filtering out the genres which were unfamiliar (and therefore could not be safely answered) and then randomly selecting three remaining TV genres and one remaining radio genre for each respondent to answer. Familiarity was assessed by determining how often a respondent watched or listened to a genre. Respondents that chose “never” or “hardly ever” were filtered out from the list of potential respondents, and respondents that answered “a bit”, “quite often” or “all the time” were included as potential respondents from which actual respondents were randomly selected.

The Recruitment and Make Up of the Panel

The panel was recruited online by sending out invitations to members of a panel database. In order that the results fairly reflected the opinions of the UK’s adult population, the overall demographic profile of the invitations that were circulated matched the overall demographic profile of the UK’s adult population (so for instance if 5% of the UK’s adult population were men aged 25 to 34, 5% of the invitations were sent out to men aged 25 to 34). Overall just over two thousand respondents participated in the survey.

Sample Sizes by Question

Because the two thousand respondents only answered four of the fourteen question sections, the actual individual question sample sizes were much smaller. In general about 545 respondents answered each TV genre question (i.e. three divided by eleven as a proportion of two thousand) and about 670 respondents answered each radio question (i.e. one divided by three as a proportion of two thousand).

Response Rates and Approval Ratings

The response rates generated by the survey were extremely impressive. Each respondent answered about 90% of questions in the first genre section, 91% of questions in the second genre section 90% of questions in the third genre section, and 87% of questions in the fourth genre section, suggesting that the respondents consistently found the survey engaging.

	First Question Section Answered	Second Question Section Answered	Third Question Section Answered	Fourth Question Section Answered	Overall
Questions asked per section	31	31	31	31	124
Questions answered per section	28	28.2	28	26.9	111
Completion rate	90%	91%	90%	87%	90%

The approval rating for the survey was also extremely high, with 84% of respondents to the pilot stating that they felt the survey was significantly more interesting for participants than a conventional market research survey.