

# PSB Annual Research Report 2017 Annex

Information pack:  
methodologies

Annex

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# Contents

Annex Section	Page
1 PSB Tracker	1
2 Viewing figures – BARB	5
3 Programme genre definitions – BARB	6
4 Output and spend	7

# PSB Tracker

This section outlines the current methodology, used in 2016, as well as the changes undertaken in previous years of the survey.

## Methodology change

Until 2014, the PSB tracker was conducted via a CATI telephone methodology. In 2015 the decision was made to transition it to a dual method, using online and CAPI face-to-face (F2F) data collection.

The sample was split 75% online / 25% F2F, with proportional quotas applied to each method. The data collected from these two sources have been combined to provide the final results for 2015 onwards. Data was collected during two one-month interview periods. For more detail on this process please see Annex E.

In 2016, a total of 3,364 interviews were conducted (2,042 in England; 595 in Scotland; 423 in Wales; 304 in Northern Ireland). Interviewing levels for the devolved nations are higher than required to be UK representative and allow robust reporting at nation level.

Before 2015 the sample was approximately 3,000 interviews conducted throughout the year using telephone (CATI) interviewing. Before 2011, the sample consisted of c.7000 interviews conducted in four waves. The reduction was part of Ofcom's spending review to improve efficiency of operations and reduce costs to licensees.

Fieldwork was conducted by BDRC Continental in May and June 2016 and October and November 2016.

Unless stated otherwise, analysis is based on self-defined regular viewers of each channel.

## Questionnaire changes

Following a review in 2016, questions on the importance and delivery of the PSB purposes and characteristics for Channel 5 were re-introduced.

With BBC Three moving exclusively online before the first wave of fieldwork in 2016, the channel's new logo was included alongside the text description, for those who might not be familiar with the logo. Additional questions on BBC Three were included in 2016 relating to the move online. Due to the lower claimed regular viewing figures for BBC Three, identified in the first wave of 2016, the statements at Q15 were asked of all watching regularly or occasionally, rather than regularly alone, to provide the option to look at larger base sizes for this channel.

New attitudinal statements were also added in 2016 to provide further variables for comparison between methodologies.

Questionnaire changes prior to 2016 can be found in Annex D of the 2016 PSB Annual report, which is available here:

[https://www.ofcom.org.uk/data/assets/pdf\\_file/0029/69770/annex-d.pdf](https://www.ofcom.org.uk/data/assets/pdf_file/0029/69770/annex-d.pdf)

## Quotas

Quotas were set on: gender, nation and English region, socio-economic group and ethnicity, using data from the 2011 census population estimates (ONS). Quotas were set on parents of CBeebies/CBBC viewers, and quotas were also set to get a minimum number of regular viewers of Channel 4 in each nation, to allow individual analysis.

Age quotas were introduced at an earlier wave to provide a more accurate representation of the UK population, with 16-34s split into 16-24 and 25-34; 35-54 split into 35-44 and 45-54; and 55+ split into 55-64, 65-74 and 75+.

## Weighting

Quotas were applied and survey data were weighted to be nationally representative of adults 16+. Weights were applied to: gender, age, region, socio-economic group, working status and ethnicity, using data from mid-2004 population estimates (ONS). The weights are required to adjust for any minor short-falls in quotas being met and to down weight the devolved nations to ensure the sample is nationally representative. The unweighted counts for the devolved nations are higher than required to be nationally representative to allow robust reporting at nation level.

## Main questionnaire

The focus of the questionnaire is for respondents to rate specific TV channels on different aspects of broadcasting relating to the PSB purposes and characteristics. The research statements that they were asked about correspond to the purposes and characteristics as set out in Figure 1.

**Figure 1 PSB purposes and characteristics and their alignment with PSB Tracker statements**

PSB purposes and characteristics	PSB Tracker statements
Purpose 1: To inform ourselves and others and to increase our understanding of the world through news, information and analysis of current events and ideas	Its news programmes are trustworthy Its programmes help me understand what's going on in the world today Its regional news programmes provide a wide range of good quality news about my area*
Purpose 2: To stimulate our interest and knowledge of the arts, science, history and other topics through programmes that are accessible and can encourage informal learning	It shows interesting programmes about history, sciences or the arts
Purpose 3: To reflect and strengthen our cultural identity through original programming at UK, national and regional level, and by occasionally bringing audiences together for shared experiences	It portrays my region (IN ENGLAND)/Scotland/ Wales/Northern Ireland (Nations) fairly to the rest of the UK* It shows high quality soaps or drama made in the UK It shows high quality comedy made in the UK** Provides a wide range of high quality and UK-made programmes for children* Provides a wide range of high quality and UK-made programmes for older children

Purpose 4: To make us aware of different cultures and alternative viewpoints, through programmes that reflect the lives of other people and other communities, both within the UK and elsewhere	Its programmes show different kinds of cultures in the UK** It shows different parts of the UK including England, NI, Scotland and Wales
High quality – well funded and well produced	It shows well-made, high quality programmes
Original – new UK content rather than repeats or acquisitions	It shows new programmes, made in the UK*
Innovative – breaking new ideas or re-inventing exciting approaches, rather than copying old ones	It shows programmes with new ideas and different approaches
Challenging – making viewers think	It shows programmes that make me stop and think***
Distinctive**	The style of the programmes is different from what I'd expect to see on other channels

\*Statement changed within the PSB Tracker in 2011

\*\*Statement new in 2014

\*\*\*Only asked for importance in 2014

Respondents were asked to individually rate each channel that they watched regularly. The channels list comprised BBC One, BBC Two, ITV, Channel 4, Channel 5, BBC Three<sup>1</sup> and BBC Four. Those who viewed any of these channels regularly or occasionally were also asked to consider all of the channels together for each of the research statements.

Respondents were asked to rate the channel in relation to a statement on a 10-point scale where 10 is the highest score and 1 the lowest.

All respondents were also asked to rate how important it is that the PSB channels together fulfil the PBS purposes and characteristics. This provides useful context for the data on how the PSB channels are rated on these elements.

## Analysis and reporting conventions

The majority of analysis was carried out on 'regular viewers'. Regular viewers provide a more informed opinion as they are more involved with the channels, and rely less on potentially out-of-date or unfounded perceptions of the channel. Moreover, including 'occasional' viewers increases the level of 'don't know' responses, thereby reducing the granularity of the insight provided.

Viewers were asked to rate each channel (and the channels taken together) out of ten, and the top four scores (7-10) were used to calculate responses, correlating to a very/quite response. Throughout the report this is expressed as: "the channel is rated highly on..."

Throughout this document, only statistically significant differences will be reported within the text and also highlighted on the charts. Reported differences between survey figures are significant at the 95% confidence level for results compared within the current year and at the 99% confidence level for results compared between years to accommodate the impact of sample design and weighting. This means that there is a high level of confidence that any

<sup>1</sup> As noted in questionnaire changes in 2016 above, in the second wave of 2016, BBC Three was also rated on statements by respondents that watched it occasionally.

reported differences reflect a true attitudinal or behavioural change rather than being caused by a change in sample methodology or profile.

## Viewing figures – BARB

The data are provided by the Broadcasters' Audience Research Board (BARB), a panel of 5,100 homes providing the official broadcast TV measurement for the industry.

BARB analysis is based on viewing to scheduled TV programmes, such as those listed in TV listings magazines or on electronic programme guides (EPG), on TV sets. It includes time-shifted viewing of these programmes from recordings such as on DVRs and through catch-up player services (e.g. apps on smart TVs) up to seven days after first broadcast, unless otherwise stated. Viewing of broadcast TV programmes through all devices attached to the TV set including computers, laptops and tablets are included. Most figures show viewing averages for all viewers aged 4+, the standard universe for the BARB currency.

The analysis focuses on the changes to viewing of the PSB channels and also the PSB portfolio channels where applicable. Figure 1 shows the channel group definitions used in the Viewing report.

The viewing metrics used in the analysis are hours of viewing per person, average weekly reach, channel share and channel profile. A dedicated programmes section focuses on total annual viewing hours and proportion of viewing to genres.

As of 1 January 2010 a new BARB panel was introduced. There are two key features of this: firstly, the old and new panel consist of entirely different viewer panels, and secondly, there was a re-defining of geographic boundaries under the new panel. As a result of these changes, comparisons between data pre and post panel change must be considered with caution.

Changes to the BARB reporting system in 2010 now also allows broadcasters to retrospectively amend the genre labelling of broadcasts they have aired. These changes will apply to all historic data for respective programmes/films. As a result of this, analysis within this report is based on a snapshot of data at a given point in time (i.e. when analysis was conducted). All analysis is based on data generated in March and April 2017.

**Figure 1 Definitions: BARB channel classifications 2005-2015**

PSB channels		Commercial PSBs' portfolio channels			
Main five PSB channels	BBC portfolio channels	ITV portfolio channels	Channel 4 portfolio channels	Channel 5 portfolio channels	Multichannels
BBC One	BBC Three	ITV+1	Channel 4+1	Channel 5 +1	All other remaining channels
BBC Two	BBC Four	ITV2	E4	5STAR	
ITV	BBC HD	ITV2+1	E4+1	5STAR +1	
Channel 4* (*S4C 2005-2009)	BBC News	ITV3	More4	5 USA	
Channel 5	BBC Parliament	ITV3+1	More4+1	5 USA +1	
	CBeebies	ITV4	Film4	My 5	
	CBBC	ITV4+1	Film4+1	Spike	
	BBC Olympics channels	CITV	4Music		
	BBC red button channels	ITV Encore	4seven		
		ITV Encore+1	Channel 4 Paralympic channels		
		ITVBe	FilmFour Weekly		
		ITVBe+1			
		ITV News			
		ITV Play			
		Men and Motors			

Channels include HD variants where applicable. PSB families which are referred to throughout the Viewing section and Annex include the main channel plus portfolio channels. \*Channel 4 data up to and including 2009 includes S4C viewing because

Channel 4 programming was carried on S4C before DSO in Wales in 2010. From 2010 S4C became a wholly a Welsh language channel and therefore Channel 4 data from 2010 relates to viewing to Channel 4 only.

## Programme genre definitions – BARB

The genres defined in the *TV Output and Spend* section and those used in the *TV Viewing* section use different datasets, which have slightly different programme classifications. The former is sourced from information submitted directly from broadcasters to Ofcom while the latter is sourced from BARB programme logs. Figure 2 shows the BARB definitions and the specific PSB genre groupings used in this report.

**Figure 2 Definitions: BARB genre classifications**

Genre label	Definition – BARB genres	Genre label	Definition – BARB genres
UK Drama	Drama: Single Plays – UK Drama: Series/Serials - UK	Comedy	Ent: Situation Comedy – UK Ent: Situation Comedy – US Ent: Situation Comedy - Rest of World Ent: Other Comedy Ent: Comedy Stand Up
UK Soaps	Drama: Soaps - UK		
Drama: Other	Drama: Single Plays - Non-UK Drama: Single Plays – Generic Drama: Soaps - Non-UK Drama: Soaps – Miscellaneous Drama: Series/Serials - Non UK Drama: Series/Serials - Generic	Entertainment	Ent: Variety/M.O.R.Music Ent: Variety/Youth Ent: Chat Shows – General Ent: Chat Shows - Audience Participation Ent: Quiz, Panel and Game Shows Ent: Lottery Show/Updates Ent: Animations – Cartoons Ent: Animations – Puppets Ent: Family Shows Ent: Special Events Ent: Reality Ent: Cookery Ent: Bollywood Ent: Generic
UK Films	Cinema Films: UK TV Films: UK		
Films: Other	Cinema Films: US Cinema Films: Rest of World - Foreign Language Cinema Films: Rest of World - English Language Cinema Films: Bollywood Cinema Films: Generic TV Films: US TV Films: Rest of World - Foreign Language TV Films: Rest of World - English Language TV Films: Bollywood TV Films: Generic Other Films (All)		
		Music: Classical	Music: Classical – General Music: Classical - Documentary
		Music: Contemporary	Music: Contemporary – General Music: Contemporary – Documentary Music: Contemporary – Performance/Live Music: Contemporary – Chart Show or Countdown
		Music: Other	Music: Generic

Genre label	Definition – BARB genres	Genre label	Definition – BARB genres
Visual & Performing Arts	Arts (All)	Documentaries: Other	Documentaries: Human Interest Documentaries: Factual Drama Documentaries: Factual Entertainment Documentaries: History Documentaries: Crime/Real Life Documentaries: Travel Documentaries: Fly on The Wall Documentaries: Celebrity Documentaries: Generic
National/ International News	News: National/International		
Nations & Regions News	News: Regional		
News: Other	News: Generic		
Weather	Weather: National Weather: Regional	Religion	Religious (All)
Current Affairs: Political/Economical/Social	Current Affairs: Political/Economical/Social	Sport	Sport (All)
Current Affairs: Other	Current Affairs: Consumer Affairs Current Affairs: Special Events Current Affairs: Magazine Current Affairs: Generic	Children's	Children (All)
Leisure Interests	Hobbies/Leisure (All)	Party Political Broadcast	Party Political Broadcast (All)
Documentaries: Science & Natural History	Documentaries: Natural History & Nature Documentaries: Science/Medical	Education	Education (All)
		Other	Other: New Programme



# Output and spend

## PSB channels

Wherever possible, historical data have been provided for BBC One, BBC Two, ITV, ITV Breakfast, Channel 4, Channel 5 and the BBC's portfolio channels: BBC Three, BBC Four, CBBC, CBeebies, BBC News and BBC Parliament. BBC HD and BBC One HD have been excluded from the analysis in the report, as much of their output is simulcast from the core BBC channels and therefore would represent a disproportionate amount of duplicated broadcast hours and spend. Please refer to individual footnotes and chart details indicating when a smaller group of these channels is being reported on.

ITV includes ITV Breakfast unless otherwise stated. Note: GMTV became Daybreak during 2010 and then Good Morning Britain in 2014; the data relating to both services are labelled ITV Breakfast in the output and spend analysis. Data for the PSB channels are provided to Ofcom by the PSBs as part of their annual returns.

BBC portfolio figures include BBC Three until it ceased broadcasting as a linear channel on 15 February 2016.

## Commercial PSB portfolio channels and the BBC online services

Despite not being designated PSB channels, we also provide information on content broadcast across the commercial PSB portfolio channels. The commercial PSB channels in 2016 were:

**ITV:** ITV2, ITV3, ITV4, CITV, ITVBe and ITV Encore

**Channel 4:** E4, More4, Film4 and 4Seven

**Channel 5:** 5USA, 5\* and Spike

When talking about the BBC online services, we are referring to content broadcast on BBC iPlayer, or under the BBC Three online brand, that was not subsequently broadcast on a linear BBC channel in 2016.

## Spend data

Programme spend represents the total cost of production or acquisition, including rights costs but excluding third party investment. In the case of commissions, it represents the price paid to the independent producer (and therefore includes a mark-up on production costs).

The data and information expressed in this report have been adjusted for inflation. It is important to adjust for inflation when comparing nominal data at different points in time because with inflation, increases in nominal figures may simply reflect higher prices rather than increased production or purchasing power. For example, if a book cost £5 ten years ago, but £10 today, we would say its price has risen 100% in nominal terms. But had inflation risen by 100% at the same time, halving the value of money, we would say that the price had not moved in real terms.

Trend data showing programme costs over a number of years are given in 2016 prices (i.e. taking account of inflation, using the Consumer Price Index, as provided by the National Statistics Office).

All spend and output data are based on programmes broadcast in each calendar year, e.g. 2016 data reflect programmes broadcast during 2016.

## **Output hours**

### Definition of peak time

The standard definition of peak time is from 6pm to 10.30pm. However, for BBC Three (until it ceased broadcasting as a linear channel) and BBC Four, peak time runs from 7pm (when broadcasting starts on these channels) to 10.30pm, except where otherwise stated.

### Definition of slot time versus running time

Output hours are either based on slot time or running time. Slot time includes advertisements, sponsorship breaks and promos whereas running time excludes these minutes from programme output hours analysis. The PSB channels provide their data in slot times with the exception of nations' and regions' output, where running times are provided.

## **Genre definitions**

The output data provided by the broadcasters follow a set of programme genre definitions, as outlined below and agreed with broadcasters in 2006. Please note that these genres are defined for our monitoring and reporting purposes, and do not necessarily correspond to definitions used in broadcasting legislation, such as the Audio Visual Media Services Directive.

Outlined below are the definitions used for the output and spend data in this report:

### News

- Newscast or news bulletin providing national, international or regional news coverage.
- News magazines which may contain a range of items related to news stories, with comment and elements of general interest.
- Coverage of parliamentary proceedings and political coverage.
- Weather forecasts and bulletins, including reports on air quality, tide times etc.

### Current Affairs

- A programme that contains explanation and analysis of current events and issues, including material dealing with political or industrial controversy or with public policy.
- Topical programmes about business matters and financial issues of current interest.
- Political debates, ministerial statements, party conferences.

### Arts & Classical Music

- A programme displaying or presenting a cultural or artistic performance or event.
- Programmes providing information, comment or critical appraisal of the arts.

- The subject matter can cover theatre, opera, music, dance, cinema, visual arts, photography, architecture and literature.

### Religious & Ethics

- All forms of programming whose focus is religious belief, for example: programmes intended to provide religious inspiration through words and/or music, and informational programmes explaining doctrine, belief, faith, tenets, religious experiences or topics providing a religious world view.
- Coverage of religious acts of worship of all faiths.
- Life experience: moral, ethical, spiritual - exploring one or more of the following issues at some point in the programme: (i) a recognisable religious perspective forming a significant part of the overall narrative; (ii) an exploration of people's daily lives whose attitudes could be said to be informed by a religious background or tradition; (iii) an exploration of people's perception of, and attitudes to, philosophies which address the big questions of life that affect them. These must demonstrate an approach that bears in mind a religious faith/belief context.

### Education

- Programmes with a clear educational purpose, usually backed by specially prepared literature publicised on screen and in other appropriate ways. Includes programmes for Schools, BBC Learning Zone and Open University programmes.
- Programmes reflecting social needs and promoting individual or community action. Also includes Campaign weeks on particular subjects, e.g. bullying, drugs.

### Factual

All types of factual programmes, included in the genres listed below.

#### *Specialist Factual*

- History - programmes about historical times or events, including programmes about archaeology
- Nature & Wildlife - natural history and programmes about environmental issues.
- Science & Technology - programmes about scientific issues, new discoveries, medical matters and new technological developments
- Business & Finance – programmes about business/financial issues and developments

#### *General Factual*

- General factual programmes, including consumer affairs.
- Lifestyle programmes, hobbies and leisure interests, including makeover shows.
- Daytime magazine programmes and talk shows

- Coverage of special events, not generated by the broadcaster, including commemorative events, royal events.

### *Factual Entertainment*

- Popular factual material, including reality shows, docu-soaps and other Factual Entertainment.

### Drama

- All drama including comedy drama and TV movies but excluding soaps which are classified separately.
- Docu-drama - based on reality, telling the story of actual events.

### Soaps

- Drama programmes with a continuous storyline and fixed cast, normally with more than one episode each week and shown every week of the year and usually (but not necessarily) of 30 minutes duration.

### Films

- All feature films that have had a prior theatrical release including films commissioned by the broadcaster.

### Entertainment

- All forms of entertainment programme, including panel games, chat & variety shows, talent contests
- Quiz and game shows
- Pop music video shows
- Contemporary music - coverage of popular music events and performances, such as OB concerts or as-live studio based shows.

### Comedy

- All forms of scripted comedy, satire, stand-up, and sketch shows
- Situation comedy - dramatised entertainment in a humorous style, usually with a fixed cast and generally of 30 minutes' duration.

### Sport

- All forms of sports programming including coverage of sporting events.

### Children's

- All types of programmes designed for a children's audience, including:
  - Drama
  - Entertainment shows, including weekend magazines and animations and cartoons, including puppets which are designed for a children's audience.

- General information programmes and news for children.
- Education and factual programmes for pre-school children.