Television production in Transition Content Analysis Database Coding Guidance

The *Television Production in Transition: Independence, Scale and Sustainability[j]* project examined the performance of 12-case study television production companies of varying ownership configurations over the period 2007-2017. This longitudinal survey facilitated a comprehensive analysis of significant changes, if any, to the business performance as well as the performance and character of content produced by case-study companies during the period. This document contains a narrative description of the underlying rationale for the construction of the content database, along with an overview of the coding system devised.

The assembly of Content Analysis Database permitted an interrogation of individual content propositions and bundles of content produced by case study companies during the period under study 2007-2017.

Information about the programmes produced by case-study companies, their distribution, reception and other aspects of their performance during the study period was compiled drawing on a range of secondary sources including: producer/broadcaster websites, trade press and IMDB. The combined output of the 12 companies numbered in excess of 900 unique programmes or content propositions with 16 data points for each. While the survey captured data on all publicly known outputs of case-study companies during the period, in some cases it was not possible to gather reliable information for all data points. Instances where accurate or credible sources could not be identified are represented by blank cells.

Columns A-H of the database capture descriptive information relating to: TX (transmission) date, genre, TX entity [PSB, SVoD etc] and hours/episodes/series produced. This allowed a comprehensive overview of the volume and type of content produced as well as the commissioning entities behind these productions.

In addition to these useful descriptive markers, a primary aim of compiling the database was to allow an interrogation of the Local/Global characteristics (setting, location, story, talent) and of Market/Critical reception (awards, reviews, ratings, territorial reach) for individual content propositions and bundles of content produced by case-study companies. Columns I-P of the database contain this information.

To effectively code for less readily quantifiable characteristics of content output it was necessary to develop meaningful proxies of quality, indigeneity and critical reception. These are detailed and explained below.

Local/Global Parameter

Local/Global parameters were coded on a range from +3 to -3. On this scale a +3 code denotes content that is 'highly local' in character and a -3 code denoting 'highly global' characteristics.

Figure 1: Local/Global parameters/coding

Local/Global parameters/coding																											
Setting							Location							Story							Talent						
-3	-2	-1	0	1	2	3	-3	-2	-1	0	1	2	3	-3	-2	-1	0	1	2	3	-3	-2	-1	0	1	2	3

Table 1 provides the protocol governing coding decisions for each enumerator on the Local/Global parameter binary.

Table 1: Coding Criteria Local/Global

TVIT Content Analysis Coding Guidance: Local/Global			
Parameter	**Enumerator**	**Coding criteria**	
Local/Global	Setting	+3	Highly specific/recognisable UK locations/regions only
		+2	Majority recognisable UK locations/regions with sporadic/nominal international locations (includes prods with UK locations 'passing' for others)
		+1	Generic/non-specific UK setting (w/markers of 'Britishness') or majority UK location, some international setting or UK studio-based productions
		0	Equal generic blend of national (UK) & international settings
		-1	Some UK locations, but majority international locations (or w/ international cultural/regional markers)
		-2	Sporadic/nominal UK locations, majority international locations
		-3	Consistently specific/recognisable international locations (no UK)
	Location	+3	Produced/shot entirely in UK locations/studios
		+2	Produced/shot mostly in UK, w/occasional international 2nd unit shots (e.g. single character based in international location)
		+1	Produced/shot mostly in UK, w/recurring international shooting
		0	Equal blend of UK & international locations
		-1	Produced/shot mostly international, w/recurring UK shooting
		-2	Produced/shot mostly in international locales, w/occasional UK 2nd unit shots
		-3	Produced/shot entirely non-UK
	Story	+3	Narrative is unique to UK/consistently organised around UK place/locality, articulating themes/issues unique to UK culture/society
		+2	Narrative possesses largely UK focus (or has UK IP origins) key to production, but with either wider cultural appeal (linked to genre) or some non-terrestrial focus (linked to genre – e.g. sci-fi)?
		+1	Narrative is somewhat connected to UK concerns, but possesses broad cultural appeal via generic tropes Or is adaptation/homage/derivation of non-UK IP?
		0	Blend of national & international narrative, combining broad generic appeal w/ recognition of elements of local/national cultural specificity
		-1	Narrative is somewhat international in scope, hewing to generic markers, w/ some recognition of UK culture/society?
		-2	Narrative is broadly international in scope, hewing to generic markers w/ partial/nominal recognition of UK culture/society?
		-3	Wholly international or non-terrestrial based narrative, not touching on UK-based cultural concerns/topics at all/lacking in cultural/national specificity
	Talent	+3	Wholly UK cast & crew w/ minimal/no international presence
		+2	Majority UK cast & crew, w/ some international presence in cast and/or crew
		+1	Cast & crew weighted towards UK personnel, w/ notable international presence throughout cast & crew
		0	Equal blend of UK & international cast & crew in key positions
		-1	Cast & crew weighted towards international personnel, w/ notable UK presence throughout cast & crew
		-2	Majority international cast & crew, w/ some UK presence
		-3	Wholly international cast & crew, w/ minimal/no UK presence

Market/Critical Parameter

Market/Critical parameters were conceived to measure the commercial and critical performance of individual pieces of content and bundles of content produced by case-study companies.

This dimension of performance was coded on a range from +3 to -3 for reviews and ratings with a +3 code denoting content that outperforms similar content in terms of critical and commercial reception. A -3 code denotes content that performs far below what might be expected. Awards and reach, enumerators of critical and market reception, were coded on a +3 to zero scale. A +3 code denoting a piece of content that had achieved considerable critical and commercial recognition whereas a zero code indicated that a program had had limited critical or commercial impact beyond initial TX

Figure 2: Market Critical parameters/coding

Market/Critical parameters/coding																					
Awards				Reviews							Ratings							Reach			
0	1	2	3	-3	-2	-1	0	1	2	3	-3	-2	-1	0	1	2	3	0	1	2	3

Table 2 provides the protocol governing coding decisions for each enumerator on the Market/Critical parameter binary.

Table 2: Content Criteria Market/Critical

TVIT Content Analysis Coding Guidance: Market/Critical			
Parameter	**Enumerator**	**Coding criteria**	
Market/Critical	**Awards** Craft = make-up, sound design, costume etc. Prestige = best series, best director/actor etc)	+3	Multiple nominations & wins in craft & prestige categories, or wins via 'quality' awards bodies (e.g. Emmys, Bafta, Golden Globes, RTS, Broadcast, Kidscreen)
		+2	Nominations & wins, but mostly craft categories or less high-profile awards
		+1	Nominations but no wins
		0	No awards or nominations
	Reviews (any propositions with no or insufficient review info represented by blank cell)	+3	85%+ aggregated score
		+2	70-84% aggregated score
		+1	55-69% aggregated score
		0	45-54% aggregated score?
		-1	31-44% aggregated score
		-2	16-30% aggregated score
		-3	15% (and below) aggregated score
	Ratings (see: attentional definitions of 'slot average' for further detail)	+3	8%+ over slot average
		+2	5-7% over slot average
		+1	2-4% over slot average
		0	Standard ratings for slot (+1/-1% tolerance)
		-1	-2 - -4% below slot average
		-2	-5 - -7% below slot average
		-3	-8% (and below) below slot average
	Reach	+3	Global reach (major market distribution – Euro/US/Asia)
		+2	Moderate reach (less than 5 non-UK markets or just Euro distribution)
		+1	Limited secondary market reach (e.g. DVD release, repeats on either initial tx entity/network or via UKTV)
		0	Transmission only by initial TX entity

[i] https://www.gla.ac.uk/schools/cca/research/ccpr/researchinccpr/televisionproductionintransitionindependencescaleandsustainability/#/publications/articles