

The Celebrity Effect: An Exploratory Study of the Relationship between Celebrity and Charitable Giving using BBC Charity Appeals data.

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Abstract

This study explores how 'celebrity' is harnessed in charity appeals, and how valuable 'the celebrity' is as an act of solicitation and mechanism for charitable giving. There is currently a lack of scholarly analysis of these issues. A mixed methods approach was adopted. The first phase of the study involved quantitative statistical analysis of BBC Lifeline and BBC Radio 4 appeals. The second phase involved conducting five interviews with carefully selected 'experts', relevant to this study, who complemented and built upon the quantitative findings. Analysis of the data found that whilst it is not an entirely new mechanism, there is a strong case to suggest, 'celebrity' is an additional moderating factor of the 'solicitation' mechanism, proposed by Bekkers and Wiepking (2007). Furthermore, the most successful appeals and best celebrity charity relationships occur when the celebrity in question has a personal affinity, experience, or genuine understanding of the charity they are supporting, and furthermore, can speak with moral authority on the issues about which they are informing people.

Introduction

Charity appeals are everywhere in today's society, present in all forms of mass media; television, radio, newspapers, online, and increasingly by direct mail, street canvassing and advertising. It would be hard to go through a single day without seeing or experiencing a charity appeal seeking to recruit new donors. The prominent appearance of celebrities in these charity appeals makes it an interesting area for further study. This research explores how 'celebrity' is harnessed in charity appeals, and how valuable 'the celebrity' is as an act of solicitation and mechanism for charitable giving. Academic studies of this phenomenon are lacking and of those that do exist it's difficult to know what's actually going on. This research will bring clarity and insight to our understanding of the relationship.

The relationship between charities and the celebrity industry is complex, and at times controversial. The apparent ubiquity of celebrity led charity appeals and campaigns have become a rather important and relevant issue in the non-profit sector recently. Increasingly, the largest UK charities report having a full-time member of staff managing charity celebrity relationships.

A report by the Reuters Institute for the Study of Journalism (2012) concluded that celebrity culture in Britain 'matters', 21 percent of British respondents, higher than those in the US and many other European countries, were more interested in celebrity and entertainment industry news than public and current affairs news. The proliferation of 'fame' and 'the celebrity' in society is paralleled with the creation and spread of celebrity magazines, the internet, and cable and satellite television during the late twentieth and early twenty-first century (Brockington, 2009). Technological advances have enabled popular celebrities – and the products they sell or the causes they support – to reach much wider audiences.

The most widely known celebrity appeals are those associated with the telethon, a fund-raising event broadcasted across the country, which combines community and public participation, with celebrity and cabaret, to raise money for charitable causes. These events tend to receive nationwide support, with a number of individuals, schools, and communities whole-heartedly getting behind to support them, with their time, resources, and donations. A portmanteau of "television" and "marathon", the telethon, often associated with the British Broadcasting Corporation (BBC), is an increasingly effective way of raising money for

worthy charities (see Graph 1.1 in Appendix A: p. 29 – showing the amounts raised each year in £millions since 1998). The BBC has a long history of charity appeals. In fact, it has been broadcasting appeals since its inception in 1923. The first raised £26 6s 6d (the equivalent of c£1000 in 2014 using the Retail Price Index) for the Winter Distress League, a homeless veterans charity. In the years that followed the BBC continued to broadcast appeals, taking advice on the appropriate causes for airtime from the Charity Organisation Society, which still operates today as Family Action, a family support charity. Initially, the BBC focused on radio broadcast appeals, mainly due to small pre-war television audiences. By 1930, the BBC had regulated its appeals by launching The Week's Good Cause, which became the first regular broadcast appeal programme on the BBC. The first charities to be guaranteed an appeal were the British Legion, St Martin's Fund, Queen Alexandra Rose Day and the Wireless for the Blind Fund, whose first appeal at Christmas, according to the BBC, was broadcast by Winston Churchill. This shows that public figures and celebrities were enlisted at the very beginnings of broadcast appeals at the BBC. This is a tradition that continues today, especially on BBC One Lifeline and BBC Radio 4, where a presenter, often a celebrity, frequently makes a short personal appeal to audiences to donate money to a charity.

Appeals have become an important part of the BBC, reflecting the broadcaster's commitment to the work being done by the charitable sector in the UK and overseas. In contrast to the large telethons, the BBC One Lifeline appeals and BBC Radio 4 Charity appeals raise more modest sums of money and awareness for good – and in a number of cases – less well known causes. In fact, in the sample used for this study, only four appeals (1.6% of total number of appeals) benefited charities in the top Charity 100 Index (published by Charity Finance, 2012). The Index tracks the income levels of the largest 100 charities in the UK. Therefore, these appeals give much needed exposure to little known charities, which is needed in a sector that is becoming increasingly competitive, over-crowded, and dominated by charity giants. In essence, it's an opportunity for the Davids to be heard over the Goliaths. The recruitment of celebrities for charity appeals and patronage is just as highly competitive. For many non-profit organisations and appeals the difference between success and failure may well be determined by a celebrity or high-profile patron, but quite precisely how valuable these celebrities are to charitable giving is a matter for this research.

Celebrity crops up everywhere in everyday life and therefore it matters as a prominent, and conspicuous, phenomenon in society. However, the involvement of celebrity can seem incongruous, often arousing resentment, when mixed with the very serious business of eradicating poverty, cancer research and treatment, animal protection, and preventing child-abuse. Still, many charities insist that they generate more money, and receive more publicity, for an appeal or event when it is supported by a celebrity (Brockington, 2009). For these reasons the relationship between celebrity and charitable giving, which includes an analysis of BBC One and BBC Radio 4 broadcast appeals, has been selected as the focus of this study. There is currently a deficiency in the literature to be found on this area of focus, therefore, it seemed an appropriate opportunity to investigate further and contribute to a growing area of academia, and understanding within the non-profit-sector, opening doors into new territory.

This study is underpinned by the theoretical work of Bekkers and Wiepking (2007). In their paper, *Generosity and Philanthropy: A Literature Review*, they present an overview of the academic literature on philanthropy. By doing so, they aim to guide scholars and not-for-profit practitioners through the multi-disciplinary literature on philanthropy and available knowledge on the “determinants of charitable giving by individuals and households” (p. 3).

The authors divided the literature they reviewed into two main parts. In part one, they discussed the characteristics of individual and household giving and who gives how much; in part two, they discussed the determinants of philanthropy and why people give. They identified eight mechanisms – as the most important forces – driving charitable giving. This exploratory study has developed a research question based on the second of these mechanisms, *solicitation*. Can ‘celebrity’ be an additional moderator of the ‘solicitation’ mechanism, or an entirely new mechanism for charitable giving?

Methodology

This research has primarily adopted an inductive 'logic of enquiry' by being exploratory and discovery-focused. This is a conscious decision based on the nature of the research topic and question. However, by combining qualitative interviews with quantitative statistical analysis from existing research by the BBC, thus using a mixed methods approach, it has deductive elements. The research intends to unearth a theory from the data itself as opposed to testing a predisposed hypothesis. It will draw definitive conclusions only with extreme caution. In fact, this approach does involve a degree of uncertainty and conclusions are more likely to be based on premises (Brannen, 2005), which is a common theme with inductive social exploratory research. By approaching the research with questions the research takes on an interpretivist paradigm. The interpretivist approaches the research issue with an open mind, seeing the research findings as an individual interpretation of fact (Denscombe, 2002).

Quantitative Statistical Analysis

The research has been undertaken in two parts. Part one is the quantitative statistical analysis of secondary data. This is data made publically available by the British Broadcasting Corporation (BBC) on the total amounts raised by regular network broadcast appeals for individual charities that work across the UK. Data includes the monthly BBC One Lifeline Appeals (48 appeals in total) and weekly BBC Radio 4 Appeals (204 appeals in total) broadcasted between 2007-2011. For the purpose of this study the data from both BBC One and BBC Radio 4 has been combined making a total of 252 appeal cases in this sample and nine variables. However, upon screening the data, three cases were identified as outliers. These are the annual St Martin's-in-the-Fields Christmas Appeal's. The total amounts raised by these appeals were significantly more than other appeals and therefore they have been omitted from the sample and subsequent analysis. These outliers increased the averages; biased the mean raised amounts and inflated the standard deviation. This left a total of 249 appeal cases. For each appeal the data showed the following variables: the *date* of broadcast; the name of the benefitting *charity*; the appeal *presenter*; and finally the total

raised *amount*. A cumulative total amount raised from all the appeals broadcast in a given year was also given, but is not a variable. The following additional variables were added:

Season; depending on the date of broadcast, each appeal is grouped, into the following common British seasons: Spring (March-May), Summer (June-August), Autumn (September-November), and Winter (December-February). This variable offers insight that supports or rejects the findings of Pharoah and McKenzie (2010) on seasonal variations of giving.

Charity Classification; each appeal charity was classified in accordance with *The International Classification of Non-Profit Organisations* (Salamon and Anheier, 1996), based on the individual charities 'objectives' submitted to – and published on – the Charities Commission website. All benefiting charities were registered charities in the UK, and therefore, the classifications of all cases could be cross-checked with the classifications made by the Charities Commission. This variable is vital to crosstabulation and identifying the most and least popular charity sub-sectors supported by these BBC appeals.

Profession of presenter; each appeal presenter, mostly celebrities, are categorised by their respective profession (e.g. actor/actress). This information was found by a general internet search of the presenter and additional details found on their personal websites, where possible. This variable helps to identify what celebrity professions appear frequently and raise more or less money.

Gender of presenter; appeals presenters are categorised as male or female. This variable offers insight into gender variations.

Format of appeal; BBC One Lifeline are categorised as 'television' appeals and BBC Radio 4 as 'radio' appeals. As the two data sets were combined for this study it was important, for ease of analysis, to distinguish between the two formats.

Beneficiary group; each appeal was classified according to its beneficiaries. Beneficiaries are those who shall benefit from appeal funds. Beneficiaries were identified, where possible, by watching or listening to the appeal. When this was not possible it was sourced from the charities themselves. Beneficiary groups (e.g. children/young people) were adapted from universal groupings used by the Charities Commission and monitoring agencies.

Qualitative Interviews

Part two of this research is qualitative. Given the exploratory nature of the study, conducting interviews, not only brings the data to life, but also, complements and builds upon the quantitative findings. Interviews are an opportunity to explore the secondary data trends with people and to ask how particular individuals see and experience the relationship between celebrity and charitable giving. Five interviews, of a semi-structured nature, were conducted. Three of these were face-to-face and two via the telephone. The five individuals spoke on the issue of celebrity and charitable giving from different perspectives. This was intentional. They included a Head of Patronage for a major health charity; a Celebrity who had also been a BBC Lifeline and Radio 4 appeals presenter; a former Chief Executive of a major British telethon appeal charity; a Campaign Manager who works with celebrities on award winning campaigns; and a former Chair of the BBCs Appeal Advisory Committee, the group that advises the BBC executive on what appeals to broadcast. Questioning was tailored to the known experiences of these participants.

Interviewees have been given pseudonyms and the organisations they currently, or previously, represent will be referred to by their charitable sub-sector, or have been renamed, unless otherwise agreed. The transcripts have been removed from this working paper, but are available on request from the author. They are of value and have contextual relevance to – and for – future research on this topic.

Empirical Findings

This chapter will report on the findings discovered by both the quantitative analysis and qualitative interviews. Where links have occurred the findings are discussed together. Reference to literature and theories can be found in the discussions section that follows.

Having conducted the study and analysed the data, a report can be compiled from what's been found, occurred, and what details have appeared. This chapter is for the sole purpose of describing the insights, facts and figures from the data collected.

n = number of appeals.

BBC Appeals

BBC One Lifeline (or BBC Lifeline) and the BBC Radio 4 appeals are the British Broadcasting Corporations (BBC) monthly and weekly television appeal programmes. Each BBC Lifeline and Radio 4 appeal helps to raise money for, and increase the profile of, charities across the UK and overseas. Television appeals, lasting between 10-15 minutes, and radio appeals, lasting 2-4 minutes, are presented by a celebrity who, according to BBC Lifeline (2011), is meant to have a specific interest or experience of the work of the appeal charity. Once a charity is selected by the BBC Appeals Advisory Committee to benefit from an appeal programme, the BBC works with the charity to match and select an appropriate celebrity presenter for their appeal. The matching is "not particularly sophisticated", according to the former Chair of the BBC Appeals Advisory Committee, however getting celebrities who have some kind of "personal affinity or experience" of the appeal issue was deemed a vital prerequisite. The Chair of the Committee recalled an appeal by Stephen Fry:

"...I remember him doing an appeal for bi-polar disorder, and he suffers from bi-polar, which made the appeal more powerful...celebrities coming out with particular problems is quite useful for charities as well, particularly things like mental health, where people don't speak about the issues".

There are risks associated with charitable appeals. A strict criterion ensures that the BBC does not broadcast appeals for organisations or select celebrity presenters that are politically motivated, or have a particular public policy position, which may risk damaging

the BBCs impartiality. This means, inevitably, that some charities are excluded – as one interviewee stated: “...there was an avoidance of controversy. I would say it was about, or at least there was an element of, choosing charities and celebrities that were deemed to be safe”. With this in mind it is not surprising that Martin Bell, Joanna Lumley, Jonathon Dimbleby, and Sandi Toksvig have presented and appear in the most appeals respectively. As the former Chair of the BBC committee responsible for advising on this criterion said: “...they are all pretty safe hands, there’s no Russell Brand in that line up, and they are the sorts of people that would appeal to a Radio 4 audience to raise money”.

BBC Lifeline is broadcast late on Sunday afternoon, usually at 16:45pm, and repeated once again midweek, at approximately 12:45pm. Viewers are able to donate through a number of different ways; by telephone, freepost, and text (SMS). Both BBC Lifeline and Radio 4 appeals are uploaded to the BBC iPlayer. The BBC Radio 4 Appeal programme is broadcast weekly, in most cases presented by a celebrity, on Sunday mornings at 07:55am, then repeated in the evening at 21:25pm and once again midweek. None of these times would be considered as primetime. In contrast to BBC Lifeline, the radio appeals are considerably shorter at just two minutes, and still they manage to raise more money per appeal in the majority of cases in the sample. This is significant, given the fact that BBC Radio 4 appeals are shorter and more frequent, have less exposure and change often. Overall, during the period 2007-2011, Radio 4 appeals were more successful than BBC Lifeline appeals, on average raising £2,437 (c17.6%) more per appeal (see Table 1). The majority of BBC Lifeline and Radio 4 appeals in this sample have not necessarily been that successful in terms of raising money. There are a number of factors that would need to be considered and researched further to state confidently why this might be, beyond the scope of this research. However, a former Chair of the BBC Appeals Advisory Committee had an interesting take on it, believing that BBC Lifeline, and particularly Radio 4, appeals were simply “preaching to the converted” and not reaching new audiences. “It would be interesting to know how close the listeners, the socio-demographics of the listener on Radio 4, are to the demographics of the largest and most generous donor group in society”, he said, “are the socio-demographics of those listening to the Radio 4 appeal just those who would have given to charity anyway”. If this is the case, then the scope for Radio 4 appeals to reach out to new listeners, and future donors, is limited.

Amount Raised

Appeal Format	Mean	n	Sum	% of Total Sum	% of Total N
Radio	£13,802.6567	201	£2,774,334.00	83.9%	81.0%
Television	£11,365.4255	47	£534,175.00	16.1%	19.0%
Total	£13,340.7621	248	£3,308,509.00	100.0%	100.0%

Table 1 – Comparable Means (Amount Raised and Appeal Format statistics)

Note: The International Spinal Research Trust appeal (television) has been omitted from this particular analysis. As a significant outlier, it inflates the averages, and does not reflect the majority of cases in the sample.

Further analysis (see Table 2) found that the *general population/mankind* (n84), *children/young people* (n61) and *people with disabilities* (n59) groups benefited the most, benefitting from over 80% of all appeals. However, of these dominant beneficiary groups, the appeals benefitting *people with disabilities* (n59) raised on average £2,752 more per appeal, through fewer appeals, than those benefitting *children/young people* (n61). This suggests that appeals benefitting *people with disabilities* are more popular, in terms of amount donated per appeal, among BBC appeal donors during this time (For further cell statistics see Table A1 in Appendix A: 30).

Beneficiary Group	n	Sum	Minimum	Maximum	Mean	Median
General Population/Mankind	84	£1,118,811.00	£1,831.00	£45,898.00	£13,319.1786	£11,095.0000
Children/Young People	61	£795,191.00	£1,016.00	£48,776.00	£13,035.9180	£8,920.0000
People with Disabilities	59	£931,459.00	£2,789.00	£143,399.00	£15,787.4407	£10,731.0000
Other	13	£215,486.00	£4,232.00	£53,988.00	£16,575.8462	£11,337.0000
Families	13	£145,778.00	£1,370.00	£48,604.00	£11,213.6923	£8,193.0000
Elderly/Old People	9	£139,034.00	£2,393.00	£49,502.00	£15,448.2222	£6,767.0000
People of a Particular Ethnic or Racial Origin	7	£88,452.00	£6,597.00	£36,612.00	£12,636.0000	£7,157.0000
Animals	3	£17,697.00	£2,909.00	£11,753.00	£5,899.0000	£3,035.0000
Total	249	£3,451,908.00	£1,016.00	£143,399.00	£13,863.0843	£10,320.0000

Table 2 – Comparable Means (Amount Raised and Beneficiary Group statistics)

The collective sum raised from the appeals in this sample, including the Spinal Research outlier, is £3,451,908 (see analysis in Appendix A). The mean amount raised per appeal overall – the mean being the measure of central tendency – was £13,863. It is worth noting

that this average is influenced by extreme scores, in this case, the BBC Lifeline appeal for the International Spinal Research Trust (known as Spinal Research) by Richard Hammond (TV/Radio Presenter) that raised £143,399 – by far the most successful appeal in this sample. This appeal was omitted as an outlier for appeal format analysis only (Table 1). The success of this appeal does increase the mean averages of those less financially successful like the one presented by Actress Clare Grogan. Extreme scores and outliers must be acknowledged and taken into consideration when using this data to look at the measures of frequency distribution in future research. The least successful appeal was the BBC Lifeline appeal for the British Association for Adoption and Fostering by Clare Grogan raising £1,016.

Further analysis of celebrity professions yielded some interesting insights (see Table 3). Not surprisingly, *TV/Radio Presenters* (n62) who presented the most appeals during this appeal period also attracted the most funds (26.9% of Total Sum), closely followed by *Actors/Actresses* (n59 - 21.2% of Total Sum), although some variation or dispersion, standard deviation, does exist (see Table A2 in Appendix A: 31).

Celebrity Profession	N	Sum	Minimum	Maximum	Mean	Median
Religious Leader	9	£183,876.00	£7,465.00	£36,612.00	£20,430.6667	£20,112.0000
Commentator/Correspondent	20	£350,883.00	£2,656.00	£48,604.00	£17,544.1500	£11,685.0000
News Broadcaster	16	£244,109.00	£2,752.00	£53,988.00	£15,256.8125	£9,387.0000
Singer/Musician	13	£196,285.00	£2,186.00	£49,502.00	£15,098.8462	£10,061.0000
TV/Radio Presenter	62	£927,651.00	£1,366.00	£143,399.00	£14,962.1129	£11,494.0000
Writer/Author	13	£179,608.00	£4,058.00	£48,173.00	£13,816.0000	£10,043.0000
Business Leader	5	£65,478.00	£1,910.00	£30,030.00	£13,095.6000	£11,140.0000
Actor/Actress	59	£731,405.00	£1,016.00	£48,776.00	£12,396.6949	£9,252.0000
Politician	6	£73,596.00	£5,409.00	£27,510.00	£12,266.0000	£8,020.0000
Other	25	£306,276.00	£3,449.00	£39,154.00	£12,251.0400	£11,707.0000
Royalty/Aristocracy	2	£23,887.00	£10,738.00	£13,149.00	£11,943.5000	£11,943.5000
Comedian	15	£146,585.00	£1,370.00	£20,969.00	£9,772.3333	£8,431.0000
Athlete	4	£22,269.00	£1,615.00	£8,634.00	£5,567.2500	£6,010.0000
Total	249	£3,451,908.00	£1,016.00	£143,399.00	£13,863.0843	£10,320.0000

Table 3 – Celebrity Profession and Amount Raised statistics

Interestingly, and more significant, are those top three professions that attracted the most funds per appeal. Table 3 above shows that *Religious Leaders*, who presented just nine appeals (3.6% of Total), attracted more funds per appeal broadcast than any other professional group (on average £20,430 per appeal - 5.3% of Total Sum). This group includes

prominent religious figures like the Archbishop of Canterbury, Dr Rowan Williams; Sister Frances Dominica; and Archbishop Desmond Tutu, who are all admired and respected by followers. Although the charities they appealed on behalf of were not necessarily religious, in fact, there was only one appeal for a charity classified as *Religious* in the sample. Furthermore *Commentators*, *News Correspondents* and *Broadcasters* closely followed the *Religious Leaders* in raising more money per appeal than other celebrity professions, yet they didn't present the most appeals. This suggests that religious leaders, commentators, correspondents, and news broadcasters have certain qualities and characteristics that convince new donors to give, and existing donors to give more, generously.

Appeals for charities classified as *International* are by far the most dominant (n74 – 29.7% of Total n) raising over £1.4 million (41.5% of Total Sum). Appeals for *Health* related charities (n15), which tend to be popular among donors, did not feature very often (6% of Total n). There were a number of appeals for health related research charities, that some may classify as *Health*, that on this occasion have been rightly classified as *Education/Training and Research* (n43 – 17.3% of Total n – 19.5% of Total Sum). To clarify, and for further statistics on this point, see Table A3 in Appendix A (p. 32).

However, there is more to these appeals than simply the fundraising element. All interviewees reiterated that the appeals were not great at raising vast amounts of money, but were – and still are – great for “generating awareness”. As one interviewee, a celebrity appeal presenter and charity patron, told me:

“...They are ostensibly to raise money, but I think the money raised is relatively small, but what they are brilliant for is awareness”.

Many of the charities selected for these appeals are little known, and therefore, having an appeal broadcast is a great opportunity for national exposure, and a chance for charities to introduce their work to the country through a format they couldn't have afforded to do themselves. As one interviewee said, “you just don't know what seeds are planted by an appeal in the minds of donors”. In this context, it is what happens after the appeals that really matters. As Christine Peacock, former Chief Executive of Farm Africa, a charity that benefitted from a BBC Lifeline appeal, said:

“...At the time of the Lifeline appeal, I think we would have had 4,000 supporters and now we’ve got close to 80,000 supporters, so it’s [the appeal] really transformed the support we get from people in Britain”.

(BBC Lifeline, 2011)

It’s important to remember that each extra supporter is a potential donor for these benefitting charities. Other charities have said and experienced similar things:

“...we were very happy indeed with the number of donors who gave their contact details who are happy to be contacted again”.

(Prisoners of Conscience, quote from BBC Online)

“...as a result of the appeal we gained greater awareness and a new corporate sponsor”.

(Housing Justice, quote from BBC Online)

Charities also recruit volunteers through these BBC appeals. In some cases viewers and listeners are inspired so much they wish to give up their time to volunteer for the appeal cause. For example, Angela Lees, was a BBC Lifeline viewer in 1996 when the appeal for Contact the Elderly was broadcast:

“...I was off sick from work one day and was watching daytime TV and the appeal programme came on asking do you have any spare hours, it said it was going to be linked with elderly people, just to visit them, so I thought it’d be an ideal thing to do”.

(Angela, speaking on BBC Lifeline, 2011)

As a result, according to BBC Lifeline (2011), Angela Lees became, and still remains a volunteer carer with Contact the Elderly and has been so since 1996. Just because an appeal doesn’t appear to have raised much money doesn’t mean it’s been an outright failure. Having money is the difference between success or failure for charities, and as one interviewee described, “the charity world has become the most cut throat part of the British economy, therefore, a winning appeal combination would be to raise money and capture the interest of more people”. Every viewer and listener is a potential and future donor. The appeal must inspire people not only to give but to support the cause in more imaginative and long-term ways. As International Spinal Research Trust (ISRT, known as Spinal Research) recalled:

“...to date we have raised over £120,000 in donations [from the BBC Lifeline appeal] and much more support, after several people pledged to fundraise, run marathons and even leave legacies to our charity”.

(Spinal Research, 2011)

The appeal for Spinal Research (ISRT) is an interesting case to look at here. The charity chose, strategically, Richard Hammond, the co-presenter of *Top Gear*, a British television programme about motor vehicles, to present its appeal in 2011. In 2010, *Top Gear* was estimated to have around 350 million viewers a week in 170 different countries (CBS News, 2010). This is significant, because it makes Richard Hammond a highly popular celebrity with a big following. In 2006 Hammond was severely injured in a highly documented crash of a jet-powered car he was driving during an episode of the programme. It was reported that he suffered from brain and spinal injuries, loss of memory, and depression. During and after his recovery Hammonds fans were keen to show their support in any way they could for the presenter they loved, cue the BBC Lifeline appeal for Spinal Research. The appeal became the most successful BBC Lifeline and Radio 4 appeal since 2007. Richard Hammond was a good choice of appeal presenter. As one interviewee (celebrity appeal presenter) told me:

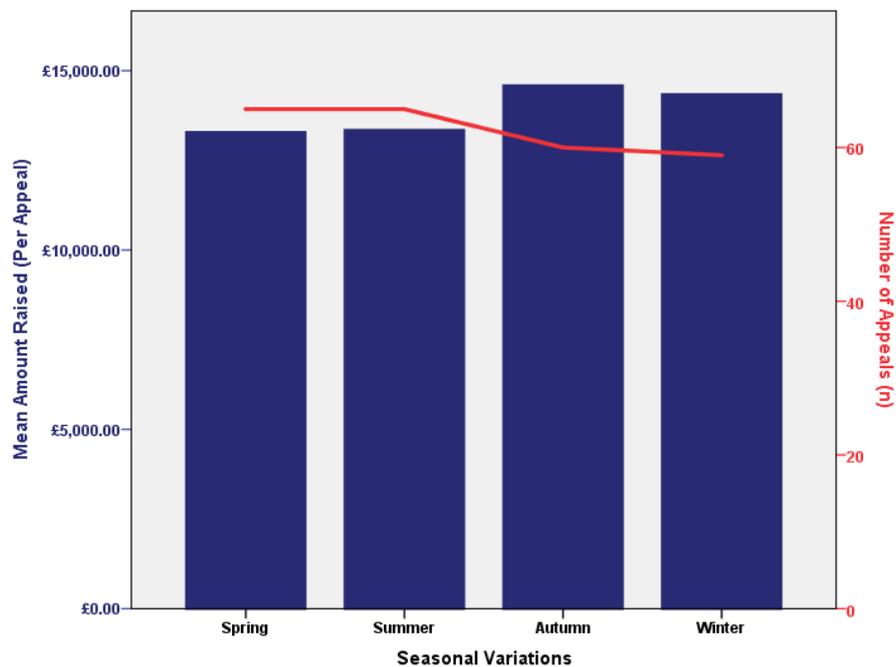
“...He [Richard Hammond] was not only a popular presenter but he made the news himself, with a news story that touched most people, everybody’s a driver, most men like fast cars, he crashed driving the ultimate in fast cars, at high speed, was badly injured and yet recovered...it’s such a phenomenal story, people would have tuned into the appeal, out of curiosity, to see him”.

The literature considered the possibility of a relationship between charitable giving and seasonal variations. It was suggested in the literature review that certain groups of donors are more generous in the months leading up to Christmas. This analysis determined a similar relationship. During the months of Autumn and Winter, as Table 4 shows, there were eleven (8.4%) less appeals broadcast, but still nearly as much money raised overall, than in the Spring and Summer months. Appeals broadcast during the period of Autumn and Winter raised more money per appeal (see Mean averages in Table 4) than in Spring and Summer (c7.9% more). This possibly suggests that BBC appeal donors were more generous during Autumn and Winter, which supports the findings of Pharoah and McKenzie (2010).

Seasonal Variations	Mean	n	Sum	% of Total Sum	% of Total n
Spring	£13,285.0923	65	£863,531.00	25.0%	26.1%
Summer	£13,341.6769	65	£867,209.00	25.1%	26.1%
Autumn	£14,583.4167	60	£875,005.00	25.3%	24.1%
Winter	£14,341.7458	59	£846,163.00	24.5%	23.7%
Total	£13,863.0843	249	£3,451,908.00	100.0%	100.0%

Table 4 – Comparable Means (Amount Raised and Seasonal Variations statistics)

Graph 1 (below) shows an increase in the total mean amount raised per appeal during Autumn and Winter, compared to the Spring and Summer months, and furthermore, a reduction in the number of appeals broadcast during Autumn and Winter. This would suggest that if the same amount of people were donating, they were certainly more generous in the months leading up to Christmas. However, to be more conclusive on this issue, data on the number of viewers that made donations, and the value of such donations, for each appeal, throughout the year would be needed. This is data currently not available.



Graph 1 – Mean Amount Raised*Seasonal Variations and Number of Appeals

There is no evidence to suggest that the BBC does not take its responsibility to broadcast charitable appeal programmes seriously, as part of its licence obligation as a public broadcaster. Appeal programmes, which are associated with the BBC, have become an iconic part of the broadcaster's historical legacy. BBC Lifeline and Children in Need have become "valuable assets" in terms of raising money for – and awareness of – good and worthy causes. There is clearly some criticism and concerns voiced, much of which can be found in the interview transcripts, and recommendations for improvements, some of which will be made in the concluding chapter of this paper.

The Celebrity Charity Relationship

Part two of the research explored and discussed the relationship between celebrity and charitable giving, more generally, with carefully selected informants. It quickly became apparent during this process that celebrities have become an incredibly important asset for charities, campaigns, and charity appeals for a number of reasons. An increasing number of charities are now engaged heavily in recruiting and managing celebrity relations. There is certainly a perceived relationship between the two; however, little research on the value and benefit of celebrities currently exists. Below is a summary of the key findings from this element of the research.

Whilst a celebrity is important, fame is not a sufficient criteria: the best celebrity patrons are those with the highest levels of public trust.

Judy was a former Director of a high-profile grant-making charity that received its funds directly from an annual major television telethon. The charity and the respective telethon relied heavily on the support of celebrities to raise money, awareness, and to enlist the support of the public. It was important, she recalled, having celebrities with universal appeal, which had the relevance and popularity to attract and appeal to audiences of all ages. The best types of celebrities for appeals, according to Judy, were those who were perceived by the public as trustworthy. "It is trust", she said talking about a long serving

appeal presenter, “the public had trust, and they probably thought the celebrity was giving away the money themselves, it’s about trusting your celebrity as a donor”.

The notion of trust in the relationship between celebrities and charitable giving, raised by Judy, returned in the interview with Paul. Paul is an award winning freelance Campaign Manager, recruited by charities and individual campaign groups to run their strategic campaigns. He has, and continues to manage, some of the most successful social and political campaigns, lobbying for charities and groups, securing changes in the law, and increasing awareness of meaningful issues. Paul has worked with some of the most high profile celebrities, yet still, he emphasised the importance of public trust. He described the trust affect that celebrities have on people as a magnified effect of the following process:

“...when someone we respect, like our parents or family, says maybe we should do X, Y, or Z our human nature wants to follow that persons advice and guidance, because you hold that person in high regard, you trust and respect them, and the same applies with celebrity”.

Celebrities are crucial for attracting publicity and raising awareness of charity appeals, campaigns, and events.

Paul was certain that without celebrities endorsing his campaigns he would not have had the successes he has had. When asked how he takes a campaign from nowhere to the top of the political and media agenda, he replied “you can’t do that without the command of the media, and to get the command of the media, you need celebrity”. To illustrate this he recalled one campaign that successfully changed the law: “...we fought from 2004 to 2008 without a major celebrity, I got a celebrity engaged in August 2008 and it was all over by May 2009”. Likewise, Mike, a celebrity appeals presenter, when asked about the value he brings to a charity, charitable cause or appeal, he felt that by being a well-known personality there was a greater chance charities could secure local and, possibly, national publicity to raise awareness of, and attract more people to, an event, cause, or appeal. “It’s all to do with awareness,” he said, “that’s why they do it, they want a celebrity that is going to attract publicity and people who will give money”.

Judy was not dismissive of the value of celebrities but certainly had concerns about the use and motivation of celebrities in the appeal programmes that were broadcast on behalf of the charity she directed:

“...the appeal was just a programme, it was just a production, it was ‘bums on seats’, if that was ever said it would have been dismissed, the charitable side seemed to be the whole *raison d’être*, but it wasn’t the main concern of television producers”.

What Judy meant by this was that popular celebrities, unpaid in support of the charity, were used because they could attract large audience numbers, which in turn, she believed attracted more awareness and funds. It was also an opportunity for the broadcaster to put on a “jolly good show” and “seen to be raising money for good causes”. According to Fran, the Head of Patronage for a major nationwide health charity, the principle reason celebrities are appointed is to “raise awareness of the charity, help fundraise by either themselves or opening up their networks by introducing new contacts for us to develop, to support the charities fundraising efforts, and media work”. Fran was consciously aware, but had no experience, of celebrities aligning themselves with the charity, in order to boost their own self-image and reputation. This doesn’t suggest, however, that it doesn’t happen. In Fran’s role as Head of Patronage she will strategise and manage patron development and the patron network efficiently. Patrons include high profile celebrities, business, political and community leaders. When asked why celebrity endorsement was so important to the charity Fran responded by saying:

“...In such a competitive market place in terms of other charities and the current financial situation...I would say that if you don’t, or aren’t seen to be aligned with popular figures from popular culture you’re going to be on the back foot [disadvantaged]. It is important that people with recognised personalities are seen and heard to be supporting you”

This perceived belief has been frequently voiced by other interviewees during this research process. Furthermore, Fran went on to illustrate this point by stating how important it was for celebrities and others to be seen to be wearing the charities brand and insignia on television, and in public, because it is perceived to help raise awareness:

“...people say “o look, what are those pretty things, look at Celebrity X, Y, Z” whoever it happens to be wearing a little thing on their lapel, it’s a knock on effect, it builds on recognition, I wouldn’t go so far as to say confidence, but if you think Celebrity X is a great actor and Celebrity X supports Charity Y, then you’re more inclined to support Charity Y, it’s just the way it goes”.

High profile celebrities, with large fan bases, bring other benefits. An additional point made by Paul, for charities to take note of here, is the power of Twitter (a social media application) for recruiting celebrities to campaigns and charitable appeals. When asked about how he found working with the ‘celebrity gatekeepers’ of agents, managers, and publicists he discussed the success he had using this “powerful and important” unconventional route to raising publicity and awareness. He recalls a time when comedian Ricky Gervais retweeted (known as RT) a tweet from a campaign he was managing; “...because he did that [retweeted] an additional five thousand people signed up to the campaign – which is five thousand potential donors, five thousand people who could potentially retweet and/or tell their friends”. Paul believed that because the comedian tweeted support himself, it was easier for him and his team to contact the staff of Ricky Gervais, to invite him to an event, cutting through the layers of celebrity ‘gatekeepers’, “Ricky Gervais then came along to a campaign launch event”. Paul described modern campaigning as a “weird mixture of lobbying, public relations (PR), celebrity and media management, social media, and an element of luck”. When Judy was asked if she were to run an appeal today, would she consider recruiting celebrities, she replied, with an emphatic “yes, definitely”. When asked why, she discussed how celebrities “give the whole thing publicity” and celebrities have contacts, networks, and can persuade people to do things “where they wouldn’t be persuaded by anyone else”.

An authentic connection to the cause is also an important factor, making the patronage more meaningful for the celebrity and more inspiring for the audience.

Fran emphasised that the charity, she works for, only sought to enlist the support of celebrities and patrons where there was “recognition and alignment of values”. Similarly, Paul frequently said about how important it was to have a celebrity with a popular personality and a direct personal link to the causes he manages. He said that he tried to seek out only celebrities with “definite links, as that gives the campaign sincerity, and sincerity gets emotional response from the target audience”. It’s important for Paul to avoid the unfortunate consequence of it appearing as though the celebrity is just identifying with the campaign because “they think they should, or worse they think it might make them look

good". This is a concern also shared by Fran, it's important for the charity, to avoid "crude PR stunts, by aligning ourselves with a famous [but disinterested] celebrity". Furthermore, it's important to avoid, what Fran described as "dinner party patrons", those celebrities, who "think it's terribly nice to say they are a patron of a particular charity and don't expect to do terribly much".

Fran oversees a small team, including one full-time Celebrity Liaison Manager, whose role it is to manage celebrity relations. This charity has rigorous patron recruitment and development policies. Each potential high-profile supporter goes through the charities due-diligence process to check their background and ensure "there aren't any conflicts of interest in regards to their support for other charities". She stated that if a celebrity was a keen supporter of a similar charity, "which is not a competitor of ours, but is a charity in our related field" then they would feel the "support would be compromised". Which suggests that charities are becoming more like sponsors at a sporting event, insisting their celebrities should only be seen to be supporting and endorsing only them. Reluctant to say they were "professionalising" their celebrity relations, Fran did admit their approach is "more hands on than hands off nowadays". Celebrities are appointed for a three year term here, further increased by three years upon mutual agreement. The charity does not stipulate that patrons must give a particular amount of time to the charity, or set targets, however it does track patron's outputs. This is supposedly welcomed by their patrons and helps the charity identify what patrons are doing more or less than others and what patrons may need more support, to ensure an authentic connection remains between both celebrity and charity. She was reluctant to use the word 'measuring' when discussing this new tracking strategy, but later stated "in effect, we are measuring our patrons because that is what we need to do".

Celebrities are resisting unsolicited requests by charities, instead choosing to support causes they believe in, have a personal connection to, and affinity with.

Mike is a celebrity, according to this research definition, he is an individual with a prominent national profile, has or had prominence in a particular field, and is recognisable by the general public. Mike talked about how he received, and still does, invitations from charities to events to simply generate publicity for them. At the peak of his career as a prominent

news broadcaster he was happy to do this. However, once he realised that charities were just “trawling around for a celebrity, it doesn’t matter who it is, they don’t want you in particular” he decided to say no and commit his time, long term, to the causes he cared about, not the causes he had to look like he cared about. He wanted to “become an advocate, make speeches, and not do just the photo call thing”. Mike discussed how he believed, that increasingly, celebrities were resisting “being wheeled out like that”. He said:

“...Most celebrities I know have one or more charities that they passionately believe in... they are narrowing the number of charities that they support, but are getting seriously involved with those charities they do [support]”.

Mike now supports charities that he has a personal connection and affinity with, through previous family history and personal interest. He was not directly aware of any celebrity friends, who get involved in charity and charity appeals for self-publicity, although he did state “that [motivation] may be true for some”. Mike spoke about a friend he admired, a “very famous actor”, who has chosen to support a children’s hospice privately and has asked to remain anonymous. This is an example of a celebrity whose career relies heavily on good publicity, an actor, choosing to support sick children, their families, and staff without wanting to create good publicity for themselves, through their support. Mike highlighted the importance, talking from his own experience, of the need for charities to recruit celebrities with a “personal connection” to the appeal being broadcast. Mike has been a BBC Lifeline, BBC Disaster Emergency Committee, and BBC Radio 4 appeal presenter. He warned about “donor and compassion fatigue”. When asked about his own motivation for getting involved in these appeals, and charity more generally, he said:

“...I do it; (A) – because everybody should put something back into the community; (B) – there’s a personal connection, somewhere back in my life something happened to me and my family that made these particular organisations important to me; and (C) – for selfish reasons, because when I’ve done something for a charity I feel I walk taller, there’s an extra spring in my step, when I come home and my head hits the pillow, there’s a deep feeling of satisfaction”.

An additional point made by Mike, for charities to take note of here, is to be careful about the extent to which charities place demands on their celebrity supporters and how they treat them. “Charities need to recognise,” he said, “if you’ve got them [celebrities] to do something, for nothing, look after them”. Charities need to appreciate that celebrities have

busy lives, he emphasised, and they are use to being treated in a certain way, “they like to be looked after, and the charity must mirror that”. Mike did acknowledge, however, that he was not interested in any of that “nonsense,” describing himself as “just one of the blokes basically”, he doesn’t need a chauffeur driven car, but some might. Even when celebrities do not ask for a fee, their support is not necessarily cost-free.

Summary

The word ‘perceived’ has been used quite often here in this analysis. This is because a perceived understanding is what most interviewees base their observations on. The relationship between celebrity and charitable giving is under-researched and deficient. Observations are therefore, in most cases, anecdotal, based on personal accounts rather than facts or research. As the former Chair of the BBC Appeals Advisory Committee said: “...it’s always good to have a research report that’s going to say we need more research”. What all this really means, specifically in terms of the theory, and the research question posed, is a discussion we now turn too.

Discussion

This chapter discusses and deliberates the findings of the study by asking if they are consistent with the theories and thoughts expounded by the literature reviewed, recording any new concepts, and considering them in answering the research question.

One particular issue has been raised frequently throughout this study. It is the importance and need for charities and charity appeals to be aligned with celebrities that have a personal connection, experience, or affinity with the values and modus operandi of their particular charity. Where this is not achieved it is likely the celebrity charity relationship will appear staged, weak, and certainly won't have the desired impact needed to elicit an emotional response from viewers or the public. A response that we know from the literature can be vital as a means of generating donations and influencing giving behaviour (Brommersma, 2007). When a celebrity has a personal connection, and genuine interest, in the given charity they support, they can appeal with empathy, as they understand and can share in the feelings of others, as in the case with Patrick Stewart appealing on behalf of Refuge, rather than with sympathy, a feeling of pity and sorrow for the appeal subject's misfortune (Hibbert et al. 2007; Moore and Hoenig, 1989; Regan, 1971). Donors, supporters, viewers, listeners, and the media alike need to be able to establish why a particular celebrity is involved in a particular appeal or campaign. If the relationship is not clear then it can backfire on both celebrity and charity, appearing as a "crude PR stunt". The findings show that if a celebrity has a genuine connection with the issue being raised then there is greater chance that the reception an appeal receives, and reporting a successful campaign needs, will be more favourable. A particularly good example of this is the case of Richard Hammond appealing on behalf of Spinal Research. According to the interviewees I spoke to, charities are increasingly becoming aware of this need for their celebrities to have relevance, credibility, and shared values with them. Relevance is not always obvious, and therefore, charities need to work with celebrities to identify their relevance, realise it, and portray it in the appeals. This observation extends to all appeals including those broadcast by BBC Lifeline and BBC Radio 4.

Statistical data analysis of the BBC Lifeline and BBC Radio 4 appeals revealed some interesting insights, none more so than on their purpose. Generally these appeals don't

raise huge sums of money, not really at the levels expected for appeals broadcasted nationwide, with a potential audience of millions. However, it appears what these appeals, in the cases discussed, are successful at doing is raising vital awareness for causes that viewers may not have heard of otherwise. Awareness that has helped charities to increase the number of supporters, secure new sponsors, and pledges for fundraising, volunteering, marathon runners, and even legacies. This suggests that what comes after the appeal is broadcast, in some cases, is of greater value than what comes, in terms of funds raised, directly from the appeal. There is no direct correlation to prove that certain celebrity appeal presenters, because of who they are, have helped raised more money for that reason. Every viewer and listener is a potential and future donor, their friends and family are potential and future donors. In the case of campaigns, every new supporter has the potential to attract more supporters, the more supporters, the more powerful ones campaign becomes (Brockington, 2009). There is no doubt, from discussions, that awareness is a vital factor in the success or failure of charities, charity appeals, and campaigns. Celebrities, by the nature of their professions, are able to attract publicity, and publicity can reach out to audiences old and new, in turn raising awareness (Litter, 2008; Fielding, 1994).

Two interviewees, who speak authoritatively, expressed concerns that by broadcasting appeals too much, too often the BBC is running the risk of “donor and compassion” fatigue setting in. If the same audience is watching BBC Lifeline every month and the same listeners listening to BBC Radio 4 appeals every week a diminished response by donors to requests for donations may occur. As discussed in the literature, and made reference to by Bekkers and Wiepking (2007), regardless of the reasons for giving, donors can only give so much time, money, and resources. For every appeal the donor hears, there may be others falling on deaf ears (Van Diepen et al. 2009; Moeller, 1999). Both the BBC appeals Chair and celebrity appeals presenter were further concerned that these appeal programmes were just simply “preaching to the converted” and not reaching new audiences. One of the main reasons highlighted for this was the timing of the appeals, not being broadcast during prime or peak times. If the BBC takes broadcasting appeals seriously as part of its licence obligation, as a public broadcaster, it should consider hearing the case for, changing, or at least trialling changes to, appeal timings, making them more primetime. By doing so, BBC appeals will surely and inevitably be seen by a greater number of viewers (BBC Lifeline), and

heard by a greater number of listeners (BBC Radio 4). This creates a virtuous cycle, ensuring the message of the appeal reaches more people, in turn raising more awareness of the cause, possibly more funds, more supporters, volunteers and legacies. This research is simply making the case here, albeit succinctly, that the BBC should consider changes in the timings. Further study on this issue, of course, would be needed.

The biggest preconception surrounding the relationship between celebrities and charitable giving is the notion that celebrities get involved in charity to strengthen their own image, boost their reputation, or to seek positive publicity and self-promotion – as was the case with Chris Martin, playing a fictional character of himself, in BBC sitcom *Extras* (Litter, 2008). There is no evidence to suggest this is the case. However, whilst interviewees did not have any direct experience of celebrities being motivated in this way, they did share concerns, and were cautious, that it may be the motivator for some. They did, however, give worthy insight into the value of celebrities to the relationship. There was a general consensus across those participating in this research that celebrities were an important and vital part of modern day charitable giving, appeals, and campaigning. More specifically, celebrities can raise awareness, and by raising awareness they can solicit donations, support for – and attendance to – events, attract sponsorship, new donors, and influence decision makers to do things they wouldn't have been persuaded to do otherwise. This suggests, contrary to the UK Public Opinion Monitor survey (UK-POM, 2012), that celebrities do not necessarily make people give money to charity, but ensure an appeal is given awareness by the publicity they attract as a celebrity. By giving awareness more people are able to engage in the content and subject matter of the appeal. The more people who know about an appeal, or cause, the more likely a charity is to benefit. To recruit donors charities need to raise awareness and get more exposure of their appeals, both, according to the majority of participants, only come from having a celebrity on board.

Charities that seek to recruit the most high-profile celebrities may want to consider the findings of this research. The findings of this study have shown that the most valuable and successful celebrity charity relationships, appeals and campaigns are based on authenticity, where the celebrity has personal affinity, experience, and can speak with moral authority on behalf of the charity they support. Data analysis showed that of all the appeals in the sample, those few presented by religious leaders, who are generally perceived as

trustworthy and respected, attracted the most funds per appeal broadcasted. If you then include the outlier appeal by Richard Hammond for Spinal Research, this suggests that donors give more to appeals fronted by celebrities with moral authority, integrity, and a genuine connection to the cause – qualities that make their words persuasive for donors. Of course, the higher the profile of the celebrity, the more publicity likely to be received, thus the more chance people will tune into an appeal or hear a campaign ‘call for support’. An appeal is nothing if no one knows about it, and that is where high-profile celebrities can help. Yet, ‘high-profile’ may not necessarily be the best.

This research suggests that celebrities alone do not motivate people to give; there are clearly other factors to consider. Therefore, ‘celebrity’ cannot possibly be an entirely new mechanism for charitable giving – the act of giving time, resources, or money for charitable purposes – further study is needed here. However, what we have seen in this research is that celebrities are increasingly part of the process of “solicitation” used by charities to appeal to the public, to catch their attention, and to raise awareness (Bekkers and Wiepking, 2007: p. 24). When celebrities present appeals, or campaign for a meaningful cause, they act as arbitrators or mediators on behalf of their chosen charity. By seeking to obtain donations, elicit support, and raise awareness, by persuasion and entreaty, celebrities are moderators of the solicitation process, or “mechanism”, as discussed by Bekkers and Wiepking (2007: p. 24). Celebrities are enlisted by charities to solicit support for their worthy cause, an act of active solicitation, in the same way that door-to-door solicitors, direct mail appeals, and street fundraisers are recruited to do the same thing. Therefore, celebrity is an act of solicitation. Research findings have shown that celebrity matters. The right celebrity can be of great value to an appeal and an important part of the formula for its success. However, celebrities alone will not be effective enough, other factors have been shown to matter just as much; the cause, the timing of the appeal, the personal affinity or experience the celebrity has with the cause. In addition, celebrities are not always that favourable, some types of people may be more receptive to requests for charitable contributions from celebrities than others. There is certainly a perceived relationship that celebrities influence, impact, and affect charitable giving, but more empirical research is required before the relationship that appears to exist between variables is shown to be positively correlated in some way.

Therefore, this research has presented the argument that 'celebrity' should be considered as an additional moderator of Bekkers and Wiepking's (2007) 'solicitation' mechanism.

Conclusions

This research set out to explore how ‘celebrity’ is harnessed in charity appeals, and how valuable ‘the celebrity’ is as an act of solicitation and mechanism for charitable giving, with the question ‘could ‘celebrity’ be an additional moderator of the ‘solicitation’ mechanism, or an entirely new mechanism for charitable giving?’ We have concluded, and discussed, that whilst it is not an entirely new mechanism, there is a strong case to suggest ‘celebrity’ should be considered as an additional moderator of the ‘solicitation’ mechanism, proposed by Bekkers and Wiepking (2007). Rather than passively presenting opportunities to give, charities are increasingly choosing to enlist the support of celebrities to actively solicit contributions, support, and awareness on their behalf. Actively soliciting rather than passively presenting opportunities is known to increase the likelihood of charitable giving (Bekkers and Wiepking, 2007; Lindskold et al. 1977). Therefore, this research suggests that ‘celebrity’ is an “ingredient of the most effective solicitations” (Bekkers and Wiepking, 2007: p. 24). This study was exploratory, a preliminary investigation into the value of celebrities in the relationship between celebrity and charitable giving. It has shown the most successful appeals and best celebrity charity relationships occur when the celebrity in question has a personal affinity, experience, or genuine understanding of the charity they are supporting, and furthermore, can speak with moral authority on the issues about which they are informing others. In fact, for all participants interviewed for this study, having these connections and qualities is a vital prerequisite, required as a prior condition for a successful appeal or campaign.

Quantitative statistical analysis of BBC Lifeline and BBC Radio 4 appeals, supplemented with existing and new primary data, provided useful insight into the purpose of such appeals, the outcomes, and the use of celebrity. Additional variables were added to the BBC appeal data in order to investigate any potential relationships. Interestingly, analysis showed that donors were slightly more generous during the Autumn and Winter months, which supports the findings of Pharoah and McKenzie (2010) who found that charitable giving was higher in the winter months, the months leading up to Christmas, and lower in the summer months. Therefore, the season and timing of an appeal broadcast is an important consideration for charity fundraisers who want to achieve a greater return on investment (ROI). The differences are not major, but do exist, and therefore, are worth taking into consideration.

The notion that celebrities want to be seen to be involved in charity for profile management reasons, in an attempt to avoid negative and attract positive publicity, is one founded on anecdotes. Nothing in this research suggests this occurs, although, there is widespread opinion that some celebrities may be motivated in this way, and it is certainly a concern among the celebrity charity liaison community. As charities begin to invest more financial resources into celebrity relations, this research concludes that further research is needed.

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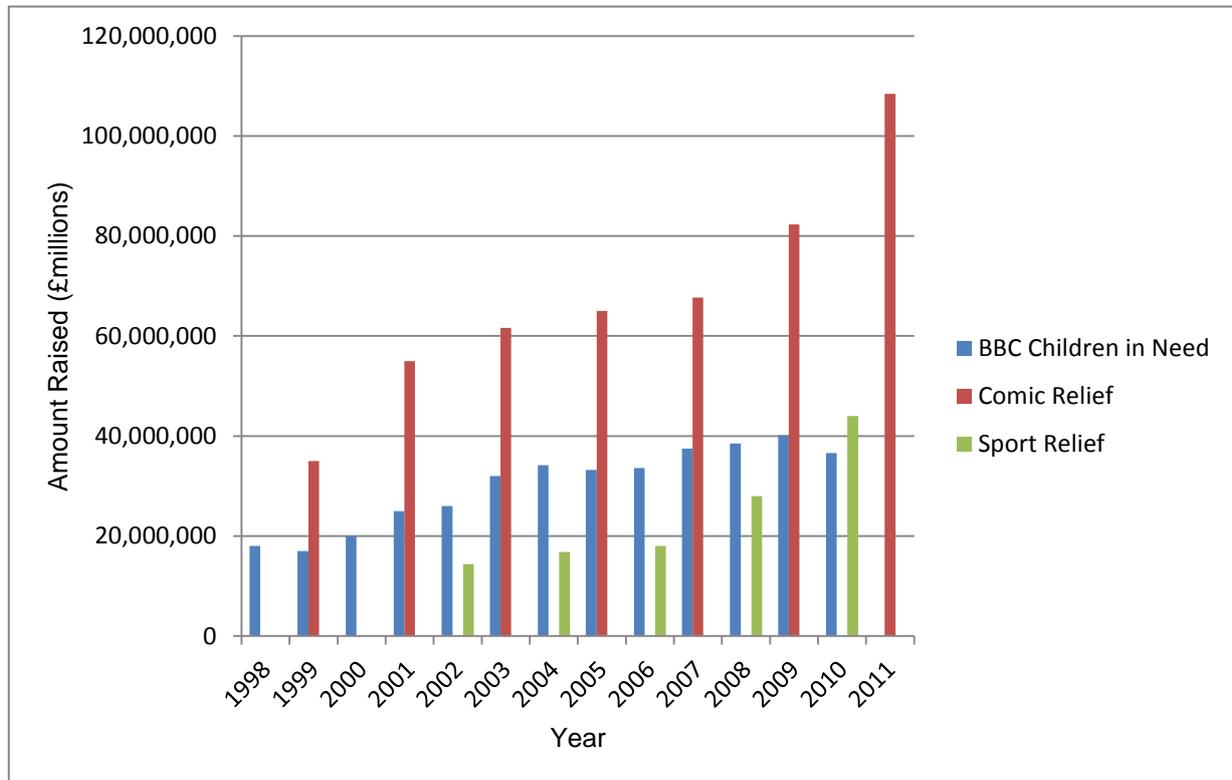
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APPENDICES

Appendix A:

Graph 1.1 – Amounts Raised Each Year, in £millions



Data Source:

Children in Need (2012). *Annual Report and Accounts*. Available:

<http://www.bbc.co.uk/tv/isite_assets/pudsey/aboutus/annual_report1011.pdf>

Comic Relief (2012). *Past Red Nose Days*. Available:

<<http://www.comicrelief.com/about-us/red-nose-day/past-red-nose-days>>

Sport Relief (2012). *Sport Relief History*. Available:

<<http://www.comicrelief.com/about-us/sport-relief/sport-relief-history>>

SPSS Analysis – Table A1

Case Processing Summary

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
Amount Raised * Who Benefits	249	100.0%	0	0.0%	249	100.0%

Value Labels

Who Benefits	Mean	N	Sum	% of Total Sum	% of Total N
Children/Young People	£13,035.9180	61	£795,191.00	23.0%	24.5%
Elderly/Old People	£15,448.2222	9	£139,034.00	4.0%	3.6%
People of a Particular Ethnic or Racial Origin	£12,636.0000	7	£88,452.00	2.6%	2.8%
People with Disabilities	£15,787.4407	59	£931,459.00	27.0%	23.7%
Animals	£5,899.0000	3	£17,697.00	0.5%	1.2%
Other	£16,575.8462	13	£215,486.00	6.2%	5.2%
General Population/Mankind	£13,319.1786	84	£1,118,811.00	32.4%	33.7%
Families	£11,213.6923	13	£145,778.00	4.2%	5.2%
Total	£13,863.0843	249	£3,451,908.00	100.0%	100.0%

SPSS Analysis – Table A2

Case Processing Summary

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
Amount Raised * Celebrity Profession	249	100.0%	0	0.0%	249	100.0%

Value Labels

Celebrity Profession	Mean	N	Std. Deviation	Sum	% of Total Sum	% of Total N
Singer/Musician	£15,098.8462	13	£14,073.69341	£196,285.00	5.7%	5.2%
TV/Radio Presenter	£14,962.1129	62	£19,273.53001	£927,651.00	26.9%	24.9%
Comedian	£9,772.3333	15	£5,547.49104	£146,585.00	4.2%	6.0%
Religious Leader	£20,430.6667	9	£11,791.62502	£183,876.00	5.3%	3.6%
Other	£12,251.0400	25	£7,931.97177	£306,276.00	8.9%	10.0%
Writer/Author	£13,816.0000	13	£12,718.88687	£179,608.00	5.2%	5.2%
Actor/Actress	£12,396.6949	59	£10,324.28164	£731,405.00	21.2%	23.7%
News Broadcaster	£15,256.8125	16	£14,577.01292	£244,109.00	7.1%	6.4%
Athlete	£5,567.2500	4	£3,023.97766	£22,269.00	0.6%	1.6%
Politician	£12,266.0000	6	£8,730.10385	£73,596.00	2.1%	2.4%
Royalty/Aristocracy	£11,943.5000	2	£1,704.83445	£23,887.00	0.7%	0.8%
Business Leader	£13,095.6000	5	£11,726.20648	£65,478.00	1.9%	2.0%
Commentator/Correspondent	£17,544.1500	20	£14,473.39563	£350,883.00	10.2%	8.0%
Total	£13,863.0843	249	£13,600.10490	£3,451,908.00	100.0%	100.0%

SPSS Analysis – Table A3

Case Processing Summary

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
Amount Raised * Charity Classification	249	100.0%	0	0.0%	249	100.0%

Value Labels

Charity Classification	Mean	N	Sum	% of Total Sum	% of Total N
Culture & Recreation	£6,730.0000	2	£13,460.00	0.4%	0.8%
Professional/Voluntary Associations, TU's etc.	£35,721.0000	1	£35,721.00	1.0%	0.4%
Education/Training & Research	£15,650.0698	43	£672,953.00	19.5%	17.3%
Health	£14,102.2667	15	£211,534.00	6.1%	6.0%
Social Services	£10,597.3208	53	£561,658.00	16.3%	21.3%
Environment & Animal Protection	£9,502.0000	7	£66,514.00	1.9%	2.8%
Development & Housing	£4,999.0000	3	£14,997.00	0.4%	1.2%
Advocacy, Advice & Information	£8,480.2600	50	£424,013.00	12.3%	20.1%
International	£19,378.3378	74	£1,433,997.00	41.5%	29.7%
Religious	£17,061.0000	1	£17,061.00	0.5%	0.4%
Total	£13,863.0843	249	£3,451,908.00	100.0%	100.0%