



## Introduction and Contents

This document provides details of the methodology and data sources for the charts presented in Channel 4's Statement of Media Content Policy (SMCP), published as part of the 2019 Annual Report and Financial Statements. An independent limited assurance report on the charts presented in the SMCP has been provided by Deloitte LLP and can be found on page 126 of the Annual Report.

Following the introduction of the Digital Economy Act in 2010, Channel 4's remit was enhanced in scope and expanded across platforms to reflect Channel 4's delivery of public value across its portfolio of TV channels and digital media in addition to the main channel. With this new remit there is an accompanying legislative requirement for Channel 4 to publish the SMCP.

The structure of this document is as follows:

[Chapter 1 explains the background to the SMCP and changes in methodology](#)

[Chapter 2 contains the methodology for each metric in the 2019 SMCP and explains any restatements to 2018 metrics.](#)

Appendix A describes the data sources used.

Appendix B contains a glossary of terms.

Appendix C contains an extract from the Digital Economy Act 2010 regarding the Channel 4 remit.

Appendix D contains an extract from the Digital Economy Act 2010 regarding the requirement to publish a Statement of Media Content Policy.

Comments and suggestions are welcome and will be considered as we enhance the SMCP in future years. The full Annual Report is available online at [www.channel4.com/annualreport](http://www.channel4.com/annualreport).

## Chapter 1 Background & Notes to the SMCP

### 1. Channel 4's accountability framework

As a publicly-owned broadcaster with a remit enshrined in legislation, it is important that Channel 4 is accountable to stakeholders and the general public for its performance. With the introduction of the Digital Economy Act (DEA) in 2010, Channel 4's remit was enhanced and expanded to take into account the various ways in which it delivers public value not only on the main channel but also across its full portfolio of services (See appendix C).

There is also a requirement for Channel 4 to invest in and show British films, reflecting the organisation's historic commitments in this area. It requires Channel 4 to provide content for older children and young adults. It also enshrines the purposes that underpin the remit, which articulate the outcomes that Channel 4 should seek to achieve.

The DEA also introduced a new statutory requirement for Channel 4 to publish an annual Statement of Media Content Policy (see Appendix D). As well as its review of Channel 4's performance in the previous year, the SMCP is also required to include a section providing a forward-looking content strategy for the following year.

The SMCP is structured around Channel 4's public service remit. The retrospective part of the SMCP, page 82, looking at Channel 4's performance in 2019, includes measures that were included in previous Public Value Reports.

The forward-looking section of the SMCP, page 78, sets out Channel 4's content strategy in 2020 for different aspects of the remit. This section outlines broad strategies against which performance can be assessed in the following year. The forward-looking section is not assured by Deloitte LLP.

The SMCP was prepared in accordance with Guidance issued by Ofcom and in consultation with Ofcom, as required by The Digital Economy Act. For Ofcom guidance refer to: <http://stakeholders.ofcom.org.uk/consultations/draft-guidance-c4c>

## 1.1 Acquisition of The Box Plus Network

On 31<sup>st</sup> December 2018 Channel 4 acquired the remaining 50% of The Box Plus network (adding to the 50% already owned), therefore, from 2019 onwards, Channel 4 is required to fully consolidate The Box Plus Network financials and metrics within the Channel 4 portfolio metrics. See page 210 of the Annual Report for more details of the acquisition.

All 2018 and earlier year metrics remain unchanged. From 2019 all six Box music channels (Box, Kiss, Kerrang, Magic, Box Upfront, Box Hits) are included as part of the Channel 4 digital TV portfolio.

In the metrics where the portfolio is split by channel, we have included all six Box music channels listed above and 4Music in the same segment, in 2018 and earlier years the Box/4Music segment only included the 4Music channel.

## Chapter 2 Methodology for individual metrics

### 2. Introduction

The SMCP contains a total of 42 measures of Channel 4 performance in 2019.

In this chapter, we provide detailed guidance on the charts set out in the SMCP in the 2019 Annual Report. The charts in the SMCP are numbered in this chapter in the order in which they appear in the Annual Report.

Across all the charts in the SMCP, source data has been analysed to a high degree of precision (typically using several decimal places). Our approach for presentational purposes has been to round individual data points (i.e. individual figures in charts and trends and differences referred to in the narrative text) either to whole numbers or to one decimal point. Rounding is performed only on the final figures presented in the report, to ensure that individual data points are calculated and presented accurately.

Several measures in the SMCP draw on sub-sets of Channel 4's output as defined by programme genres (news, drama, etc.) or "tags" (e.g. multicultural, international). While any given TV programme will always be assigned a single genre, it may also have a number of tags associated with it. For measures defined with reference to tags, we have not double-counted programmes with multiple tags. So, for example, when we report diversity output (in the "Making an Impact" section), a programme that is tagged both as being multicultural and as covering disability issues will only be counted once even though it has more than one relevant tag associated with it.

Data sources and a glossary of terms are provided in Appendices A and B respectively.

**The 2019 metrics are the same as those presented in 2018. There have been no changes to the methodology for any specific metric.**

#### 2.1 Investment in all content

This measure shows Channel 4's total expenditure on content across the TV portfolio and on digital media. Main channel spend includes 4seven. Channel 4's total expenditure on digital media comprises a combination of investment made outside the main channel budget (e.g. on channel4.com, cross-platform projects and Walter Presents).

#### 2.2 Investment in originated and acquired programming across the TV portfolio by genre

Reflecting the nature of Channel 4's commissioning processes, the SMCP is structured around key genres. Building on existing internal classification systems, programmes are categorised into one of the following genres: Film; Drama; Factual; Comedy; Entertainment; News; Current Affairs; Older Children; Education; Sport.

This measure represents the total spend on programming on Channel 4's TV portfolio across these genres.

### **2.3 Output mix on Channel 4**

Percentage of originated output on the main channel is calculated with reference to slot duration. For any given programme, slot duration is defined as the difference between the programme's start time and the start time of the following programme. It therefore includes advertising minutage around the relevant programmes on advertising-funded TV channels, as well as promotional airtime.

### **2.4 Investment in originated content**

Spend across the Channel 4 network on originated content. This measure shows Channel 4's total expenditure on originated content across the TV portfolio and digital media. Originated content may include both UK and European content.

### **2.5 Originated output across the TV portfolio**

Average daily hours of first-run originations is calculated with reference to slot duration. For any given programme, slot duration is defined as the difference between the programme's start time and the start time of the following programme. It therefore includes advertising minutage around the relevant programmes on advertising-funded TV channels, as well as promotional airtime.

### **2.6 Volume of first run originations by genre**

This measure represents the volume of first-run originated hours of programming based on slot duration on Channel 4 TV portfolio across the Public Value genres listed in 2.2.

### **2.7 Broadcasters' investment in the production sector**

Ofcom no longer publishes cross-industry data on the main public service broadcasters' spend on first-run originations, therefore this metric is Channel 4 main channel only.

Figures for Channel 4 for all years shown have been taken from Channel 4's own internal data systems.

### **2.8 Diversity of supply base**

Independent television productions are defined in legislation in The Broadcasting (Independent Productions) Order 1991, amended in a 1995 Order and again in a 2003 Order. Qualifying independent TV producers exclude TV production businesses that share significant common ownership (over 25% shareholding) with broadcasters.

The quoted figures in the chart for other channels (excluding Channel 4) for 2017 and 2018 are obtained from Broadcast's Annual Survey of the UK's Independent TV Producers. Figures for Channel 4 have been taken from Channel 4's own internal data systems.

Channel 4 has also published the total number of suppliers it has worked with during 2019 across television, film and online. This number is taken from Channel 4's internal data systems.

Note the big number refers to 2019 whilst the bar chart reflects 2017 and 2018 as 2019 data is not yet available for other broadcasters.

## **2.9 Investment in the Nations and Regions (Main Channel)**

The Communications Act 2003 requires broadcasters to make a proportion of programmes outside the M25, known as 'Nations and Regions'. The quota for both output (hours) and spend (£m) from qualifying production companies is 35% and applies to first-run originated content excluding news. Of this 35%, 3% is required to come from the 'Nations' – i.e. Scotland, Wales and Northern Ireland.

Broadly speaking, qualifying productions must meet two out of three criteria:

1. The production company must have a substantive business and production based in the UK outside the M25
2. At least 70% of the production budget must be spent in the UK outside the M25
3. At least 50% of the (off-screen) production talent by cost must have their usual place of employment in the UK outside the M25.

For more detail see:

[https://www.ofcom.org.uk/\\_data/assets/pdf\\_file/0019/87040/Regional-production-and-regional-programme-definitions.pdf](https://www.ofcom.org.uk/_data/assets/pdf_file/0019/87040/Regional-production-and-regional-programme-definitions.pdf)

## **2.10 Investment in the Nations (Main Channel)**

This metric shows the 'Nations' only output (hours) and spend (£m) and follows the same regional criteria as metric 2.9.

## **2.11 Spend by Region across the TV portfolio**

This chart shows our investment in the Nations and Regions on Channel 4's TV portfolio (Channel 4, E4, More 4 and Film4) using the same regional criteria as per metric 2.9.

## **2.12 Range of international programming**

Programmes shown on the main channel are tagged for their international content as part of the public service broadcasters' reports for Ofcom. "International" programmes are defined by Ofcom as being programmes involving major topical international issues or themes.

The pie chart shows the spread of genres across first-run originated "international" programming, based upon the genre categorisations used in Channel 4's internal data systems.

As per 2018, we have shown the top 5 categories with the remaining categories consolidated into "Other".

We also provide additional information on the number of hours (based on slot duration) of foreign language programming across the portfolio. This includes all first run titles where the Ofcom language has not been defined as English Language.

## **2.13 Diversity output on the main channel**

This metric measures the number of hours of programming shown with a subject matter covering diversity issues. For the purposes of this analysis, the programmes that cover "diversity issues" are programmes in the Religion genres (in Channel 4's internal data

systems) along with those programmes in any genre which are tagged as covering multicultural, disability or sexuality issues. The latter three tags are created as part of the public service broadcasters' reports for Ofcom, which defines them as covering programmes that were created for audiences from particular groups, programmes that deal with multicultural themes, or with issues relevant to people of a particular sexual orientation or to people with disabilities. The analysis focuses on originations on the main channel.

#### **2.14 Diversity of Film4 channel**

This metric measures the percentage of hours on the Film4 channel that came from outside the US. The country of production is recorded in Channel 4's internal data system and is classified into the following categories; British; Other European, US and International. Within the International category a number of films are included that are co-produced by multiple countries, some of which may include US companies.

#### **2.15 Commitment to long form journalism**

a) The chart shows by channel the number of national (non-regional) news programmes of duration 45 minutes or longer and the number of single-story current affairs programmes longer than 15 minutes and excluding magazine shows.

b) For the BBC, ITV and Channel 5, the chart draws on the number of programmes in the BARB genre categories of "News: National" and "Current Affairs". A 15-minute threshold for current affairs was selected to ensure that all 'shorts' (for example, political broadcasts or charity appeals, which are classified by BARB as current affairs) were excluded. Any current affairs programmes in the BARB sub-genre of 'Magazine' shows were excluded, as these are not single story. The 45-minute threshold for News remains and is selected to exclude half-hour programmes which appear on many channels whilst including *Channel 4 News* and *Newsnight* (which run for 55 and 50 minutes respectively), both of which are generally regarded as news programmes that cover issues in great depth.

Due to some discrepancies in the programmes classified as being current affairs between BARB and Channel 4's own internal data systems, we sourced the list of current affairs programmes for Channel 4 from Channel 4's own internal data systems using the same criteria as for BARB. This approach ensures that year-on-year trends for Channel 4 are reported accurately and consistently.

c) In 2019, BARB counted 91 programmes shown on Channel 4 between 6pm-midnight in its "Current Affairs" genre (excluding magazine shows), compared to 220 using Channel 4's own internal data systems.

In peak, the following 89 programmes were categorised by Channel 4 but not BARB as being current affairs:

- 24 Hours in A&E (34 eps)
- 999 What's your emergency (19 eps)
- 24 Hours in Police Custody (12 eps)
- Call the cops (4 eps)

- Skint Britain: Friends without benefits (3 eps)
- Life after lock-up (3 eps)
- Leaving Neverland: Michael Jackson and me (2 eps)
- Wa'ad (1 ep)
- The Cure (1 ep)
- Steph and Dom: Can cannabis save our son? (1 ep)
- Confessions of a serial killer (1 ep)
- Food Unwrapped: Chaos at the checkout (1 ep)
- How to halve your supermarket bill (1 ep)
- Builders (1 ep)
- Political Project (1 ep)
- Gale (1 ep)
- Palm Beach (1 ep)
- Thomas Cook: the rise and fall of Britain's oldest travel agent (1 ep)
- Election debate – General topics (1 ep)

Also in peak, the following 4 programmes were categorised by BARB as being 'Current Affairs' but not by Channel 4 and therefore not included in the total presented in this metric.

- Dispatches: Britain's new build scandal
- Dispatches: The prince & the paedophile
- Britain's extreme weather: superstorms & heatwaves
- Britain decides: everything but Brexit debate

In the post-peak period, 47 programmes were categorised by Channel 4 but not BARB as being 'Current Affairs'. This included the following titles

- 24 Hours in A&E (22 eps)
- 24 Hours in Policy Custody (2 eps)
- 999: What's your emergency (11 eps)
- 999: On The Front Line (1 ep)
- Call the Cops (2 eps)
- Cop Content (2 eps)
- Skint Britain: Friends without benefits (1 ep)
- Palm Beach (2 eps)
- Gale (1 ep)
- Life after lock-up (1 ep)
- Steph and Dom: Can Cannabis save our Son? (1 ep)
- Alternative Election night 2019 – part 2 (1 ep)

Also in post-peak, the following 3 programmes were categorised by BARB as being 'Current Affairs' but not by Channel 4 and therefore not included in the total presented in this metric.

- Dispatches: The prince & the paedophile (2 eps)
- Britain's extreme weather: Superstorms and heatwaves

e) For the time periods under analysis (peak-time, i.e. 6-10.30pm, and the post-peak period running through to midnight), programmes were included if; (i) their duration was



no less than 15 minutes (current affairs) / 45 minutes (news); and (ii) their start time fell within the relevant time period (the full duration of some programmes may therefore have run beyond the end of the relevant time period).

f) Programme lengths are based on slot duration.

## 2.16 Channel reputation statements

a) Channel 4 tracks audience perceptions of the main PSB channels (see glossary in Appendix B) against key reputational statements through two different surveys:

Brand Tracker – The results for the Channel Reputation statements in 2019 were taken from an online survey of c 6,000 respondents annually. This survey is conducted in four waves throughout the year.

Genre Tracker– an online survey of c 6,000 respondents conducted in four waves throughout the year. This survey includes the Programme Reputation statements along with statements designed to complement the Brand Tracker.

b) The statements in the surveys cover a wide range of programming on the main PSB channels, to ensure respondents were not aware that they were being undertaken for Channel 4. The SMCP shows the statements that are most relevant to Channel 4’s remit, core values and aims for each genre, with viewer-friendly language used to capture the salient components of these aims and values.

c) Both surveys permit respondents to give other channels as their response, or to say “Don’t know”. These responses are not relevant to the analysis, which focuses on perceptions towards Channel 4 and the other main PSB channels.

d) Both surveys are conducted using a nationally representative sample (as determined by Ipsos MORI). The number of interviews completed within each survey allows us to ensure that our analysis of the responses of different socio-demographic groups is statistically robust. In line with market research best practice, the order in which the statements are asked in each wave is kept consistent, but the order of specific statements within these questions is randomised. This avoids the possibility of introducing bias through having statements in any fixed order.

The samples are weighted to be demographically representative of the UK population, and ensure a robust sample of BAME (Black, Asian and Minority Ethnic) audiences, LGB (lesbians, gays and bisexuals) and those with a health problem/disability. The numbers of members of these groups interviewed in the two surveys are as follows:

	<b>Brand Tracker 2019</b>	<b>Genre Tracker 2019</b>
BAME	374	390
Gays and lesbians (and bisexual)	195 (215)	171 (230)
Health problem/disability	1497	1536

e) The statements in this section are all drawn from the Brand Tracker:

'Shows different kinds of cultures and opinions'

'Challenges prejudice'

'Shows the viewpoints of minority groups in society'

'Home for alternative voices'

'Makes me think about things in new and different ways'

'Tackles issues other channels wouldn't

'Takes a different approach to subjects compared to other channels'

f) The data is provided to the nearest two decimal places, Channel 4 will round the two data points being the 'Channel 4 score' and the 'Average for the other main PSB channels score' to the nearest decimal point, the 'lead over average for other channels' will then be calculated to the nearest percentage point.

### **2.17 New and one off programmes**

Channel 4 commissioned Attentional Ltd, a research agency to record the number of new and one-off programmes on the main PSB channels with a start time between 6pm and midnight in 2019. Attentional compared the list of programmes transmitted in 2019 with a database of transmissions up to and including 2018, and eliminated titles that had appeared in previous years, or were acquired programming. The work performed by Attentional was also reviewed by an external consultant.

The following were included as new and one-off programmes:

- Individual episodes of "non-continuous series". These are series (e.g. Panorama on BBC One, Horizon on BBC Two, Perspectives on ITV or Dispatches on Channel 4's main channel) that cover different subjects in each episode, or adopt different formats, and are made by a variety of production companies.
- Premieres of films that were co-financed by the broadcaster were included (just as they are included in Channel 4's definition of network originations).

The following types of programmes were excluded:

- Series such as Tonight on ITV1 or Unreported World on Channel 4, which tend to adopt a common format and to be made by the same production company
- Charity appeals and theme night introductions, or other short titles such as Party Election Broadcasts. These were not regarded as being programmes in a normal sense.
- Sports programmes.
- Acquired feature films. Films that involved no participation by the broadcaster in their production were excluded.

- Regional programming. The analysis focused on programming shown across the UK, rather than programmes made for, and shown in, the nations and regions
- Returning awards shows and concerts with a '2019' suffix in their title.
- Programmes which had a start time of 23:58 or 23:59.
- Programmes previously aired on digital channels which are thus repeats.

### **2.18 Channel reputation statements**

See 2.16. The statements in this section include:

'Takes risks with programmes that others wouldn't'

'Is experimental'

'Is best for modern independent film'

'Is best for documentaries that present alternative views'

### **2.19 Inspiring change through factual programming**

a) Channel 4's Genre Tracker (see 2.16) measures how selections of Channel 4 programmes have inspired viewers in different ways, as captured by a selection of statements.

b) Research is conducted in each of the four waves of the Genre Tracker. The research covers all programmes which achieved over 1 million viewers for the highest rating episode of the series, and whose subject matter meant that they were expected to provide some kind of public value in terms of inspiring people to think or act differently.

c) For the purposes of this measure, the programme list has been filtered after fieldwork to include only those programmes in the Public Value genre category of 'Factual'.

### **2.20 Independence of TV news**

A survey of TV viewers' perceptions of news programmes on British television is incorporated into the Genre Tracker Survey conducted by Ipsos MORI. Respondents were asked which news programmes – out of BBC News, ITV News, Channel 4 News, Channel 5 News and Sky News – they watch regularly, and to what extent they thought each news programme was independent from the Government and independent from the influence of big businesses.

The comparative data shown for 2018 in this metric has been restated due to the source data provided in 2018 by Ipsos Mori overstating the figures for all news programmes. The data provided in 2018 by Ipsos Mori contained a data processing error resulting in the data for the 'Independence of TV News' metric, for both the Government and Big Business metric, being run on a different and incorrect base to the previous years. The Channel 4 ranking remained the same in 2018 under the re-stated version compared to the data presented in the 2018 Annual Report and remained the highest-ranking news programme.

In this year's Annual Report, the year on year movements presented in the narrative and accompanying charts for this metric are based on the accurate restated 2018 figures.

## 2.21 Programme reputations: Current Affairs

a) Channel 4's Genre Tracker Survey (See 2.16) measures how viewers perceive key current affairs strands on Channel 4 and the other main PSB channels, as captured by a selection of statements.

b) Programmes were included on the survey if all of the following applied (except where stated below):

- The programme was classified in the 'Current Affairs' genre by BARB
- The programme was tagged as a 'National' programme by BARB
- The programme was first-run in the year
- The programme had an average audience of at least 500,000
- The programme had a slot duration of at least 30 minutes
- The programme was on-going (aired for more than 3 months of the year)
- The programme had been transmitted in the three months prior to the survey taking place

The following programmes were included on the Genre Tracker Survey in 2019:

### BBC One

- Crimewatch Roadshow
- Panorama
- Question Time
- The Andrew Marr Show
- The One Show
- This Week
- Watchdog
- Sunday Politics

### BBC Two

- Newsnight
- Politics Live
- The Andrew Neil Show

### ITV1

- Good Morning Britain
- This Morning
- On Assignment
- Tonight
- Peston on Sunday
- The Martin Lewis Money Show
- Exposure

### Channel 4

- Dispatches

- Unreported World

## 2.22 Audience reach

a) Audience reach data throughout this report is sourced from BARB. Reach is defined here as the number of people each month on average who watched the relevant channel(s) for at least 15 consecutive minutes, as a percentage of the total number of TV households (the “BARB universe”).

b) The Channel 4 portfolio comprises the main channel (including 4seven) and its digital channels. The digital channels include wholly-owned channels E4, More4 and Film4, along with 4Music and, from 2019, the six Box music channels (Box, Kiss, Kerrang, Magic, Box Upfront, Box Hits). Just as with the main channel, viewing to time-shifted (“+1”) and HD variants of the digital channels are included as part of each corresponding digital channel’s viewing share. So, for example, viewing to E4 also includes viewing to E4+1 and E4HD.

c) The BBC, ITV and Channel 5 portfolios contain, respectively, all BBC, ITV and Channel 5 branded channels and their time-shifted and HD variants (not shown below). In 2019 the portfolios were:

- BBC: BBC One, BBC Two, BBC Four, BBC Parliament, BBC News, CBBC and CBeebies and 24 Olympic channels and all red button services (BBC Alba is not covered by BARB)
- ITV: ITV1, ITV2, ITV3, ITV4 ITVBe, ITV Encore and CITV
- Channel 5: Channel 5, 5 USA, 5 Star and 5 Spike, 5 Select

## 2.23 TV viewing share

a) Viewing share throughout this report is sourced from BARB. The Channel 4 main channel includes Channel 4, Channel 4 +1 and Channel 4 HD and 4seven. S4C is excluded.

Channel 4 +1 is the one-hour time-shifted variant of the main channel. No fixed industry practice has emerged for the reporting of viewing to such channels. As the content of Channel 4 +1 is identical to that of the main channel (played out one hour later), Channel 4 includes viewing to it as an integral part of main channel viewing.

Channel 4 HD replicates the full main channel schedule, with some programmes shown in high-definition. Viewing to it is included in main channel viewing (separate viewing data does not exist).

4seven was launched in July 2012. 4seven broadcasts repeats of shows shown on Channel 4 within the previous seven days that have created a critical buzz in newspapers and chatter on social media. Consistent with other time-shifted channels (e.g. Channel 4 +1), Channel 4 includes viewing to 4seven as an integral part of main channel viewing.

b) Share of viewing for any particular programme is calculated by taking the number of viewers to the programme and dividing this by the total number of people watching TV at that time. For channels with staggercast (+1) variants, viewing share is calculated by

summing the average 000s viewing to both transmissions (core channel and +1), and then dividing this figure by the total number of people watching TV at the time the programme aired on the main channel.

Viewing share for entire channels is derived by aggregating hourly viewing shares for that channel across the year, weighted by each hour's share of total TV viewing. Viewing to staggercast channels is included in each hour's viewing total in the same way as for individual programmes.

When reporting portfolio viewing share figures, the viewing share for each channel is calculated individually, treating staggercast channels separately, i.e. without first reallocating +1 viewing back to the main channels. For this reason, minor differences may occur between the sum of individual channel shares and portfolio share.

c) BARB data includes recorded viewing for 7 days post transmission (recordings are made via personal video recorders such as Sky+). Since 2010, BARB captures all 7-day catch-up VOD viewing on TV platforms.

There will therefore be a small degree of overlap between the metric for total full length-video views (see Section 2.28), which includes all TV-VOD and PC-VOD platforms, and TV viewing share. BARB does not provide broadcasters with specific data on VOD viewing – it is included as part of recorded viewing.

d) See Section 2.22 for details of the Channel 4 and competitor channel portfolios.

## **2.24 On demand viewing**

a) On demand viewing is available (through streaming, download or simulcast) across a wide range of platforms that include: PC/laptop, tablet, mobile, game consoles, connected TV's, syndicated TV, SVOD and electronic sell through (EST) – see table below for full details.

b) Since 2015 we have revised our methodology to include only those platforms branded as All4, thereby excluding all views on Amazon Prime, Lovefilm, Netflix and iTunes.

c) For video views of programmes, data for some individual platform operators is provided by the platform operators themselves (BT, Virgin and Sky). This information is collated and analysed by Channel 4. Data for other platforms is collated internally. Video views are recorded from the point at which content starts playing. This is the most consistent measure available, as it is not always possible to capture whether programmes are viewed in their entirety.

d) There will be a small degree of overlap between total full-length video views and TV viewing share, which incorporates some TV-VOD viewing (see Section 2.23).

e) While we have conducted internal checks to verify streaming and download data generated from internal Channel 4 systems, this measure is vulnerable to the inclusion of data from third-party sources. We are continuing to work with third-party on-demand

platform providers to develop additional processes to verify the accuracy and completeness of viewing data from those sources.

<b>Owned/ Syndicated</b>	<b>Type</b>	<b>Platform</b>	<b>Provider</b>	<b>Launch</b>	<b>End</b>
Owned	Streamed	Browser	Channel4.com	Apr-08	
			Windows8	Dec-12	
Owned	Streamed	Tablet	Android	Feb-13	
			iPad	Apr-11	
			Windows8	Dec-12	
Owned	Streamed	Mobile Phone	Android	Feb-13	
			iPhone	Sep-11	
			FlashMobile	Jan-12	
			Windows8 Phone	Nov-13	
Owned	Streamed	Games Console	PlayStation	Dec-10	
			XBox 360	Dec-11	
			XBox One	Nov-13	
Owned	Streamed	TV Application	Freesat	Jun-13	
			Roku	Nov-13	
			Samsung	Mar-13	
			YouView	Jun-12	
			Amazon Fire TV	Dec-15	
			Freeview Play	Sep-15	
Owned	Download	Mobile/Tablet	Android	Jul-13	
			iOS	Jul-13	
Owned	Simulcast	Browser	Watch Live	May-12	
Syndicated	Streamed	TV Platforms	BT Vision	Jul-07	May-17
			Sky Anytime+	Mar-13	
			Virgin Media	Oct-06	
Syndicated	Streamed	Mixed	Sky Go	Mar-13	
Syndicated	SVOD	Mixed	Lovefilm*	Dec-12	May-14
			Amazon Prime*	Dec 14	Dec-15
			Netflix*	Feb-12	Nov-15
Syndicated	Download	Mixed	iTunes*	Mar-08	
			Amazon Prime*	Feb-14	Dec - 15
			Sky Go	Mar-13	
Syndicated	Simulcast	Mixed	Sky Go	Mar-13	
			Virgin TV Anywhere	Apr-13	

\*Views on these platforms are not included in our on demand views metric for 2015 and 2016

### 2.25 Share amongst hard to reach audience – BAME / 16-34-year-olds

a) The first chart shows the amount of viewing to the public service broadcasters' channel portfolios by white and BAME (Black, Asian and Minority Ethnic) audiences, as a

proportion of total TV viewing by people in those demographic groups. The category of “white” audiences comprises people on the BARB panel who identify themselves as being “White British” or “White Other”.

See Section 2.22 for details of the Channel 4 and competitor channel portfolios. We report the viewing share of other (non PSB) broadcasters, as they account for a substantial proportion of viewing amongst BAME audiences.

b) The second chart shows the amount of viewing to the public service broadcasters’ channel portfolios by young (16-34 year-old) audiences, as a proportion of total viewing by people in this age group, and compares it to viewing share across all audiences.

### **2.26 Most popular channel for young viewers**

Programming shown on digital channel E4 aims to attract a younger audience to the Channel 4 portfolio. This metric looks at E4’s share of 16-34 viewing compared to the main PSB channels and its closest digital competitors.

### **2.27 Viewing to national news**

See Section 2.22 and 2.23 for a definition of audience reach and viewing share respectively.

The charts in this metric show the proportion of total viewing to News programmes (a BARB sub-genre) on each of the main PSB channels which is accounted for by certain demographic groups – in this case 16-34-year-olds and BAME viewers. The BARB panel allows us to analyse viewing to TV programmes and channels among different audiences, using demographic data about BARB panellists. The data in this metric relies on BARB sub-samples to identify BAME news viewers and news viewers aged 16-34.

### **2.28 Reach of Channel 4 news**

The reach headline figure shows the number of people each month on average who watched Channel 4 News for at least 15 consecutive minutes

The figure for this metric excludes viewing on the All4 platform.

### **2.29 Channel reputation statements**

See 2.16. The statements in this section include:

‘Catering for audiences other channels don’t cater for’

### **2.30 Total visits to Channel 4 websites**

We obtain data on visits to our websites and apps (including 4oD pages) from our online third party data service provider, Adobe Analytics. Pages and apps are tagged, allowing Adobe Analytics to track user activity on our behalf.

The websites tracked by Adobe Analytics in 2019 and reflected in this metric were as follows:

- [www.channel4.com](http://www.channel4.com)



- [www.e4.com](http://www.e4.com)
- [www.film4.com](http://www.film4.com)
- [www.4music.com](http://www.4music.com)

The apps tracked by Adobe Analytics in 2019 and reflected in this metric were as follows:

- All 4 (iOS)
- All 4 (Android)
- All 4 (YouView)
- All 4 (PS3)
- All 4 (PS4)
- All 4 (Xbox 360)
- All 4 (Xbox One)
- All 4 (Windows 8)
- All 4 (Windows Phone 8)
- All 4 (Freesat)
- All 4 (Freeview Play)
- All 4 (Amazon Fire)
- All 4 (Roku)
- All 4 (Samsung Smart TV)
- 4seven (iOS)
- Misfits (iOS)
- Misfits (Android)
- Embarrassing Bodies (iOS)
- Million Pound Drop (iOS)
- Million Pound Drop (Android)
- C4 News (iOS)
- C4 News (Android)
- Paralympics (iOS)
- Paralympics (Android)

- Nom Nation (iOS)
- Jamie's 15min Meals (iOS)
- E4 and C4 Widgets
- Other C4 Mobile Apps and Games

Note: Timing differences occur for viewing of content offline; an app visit is only registered when the user next appears online, which may be several months after the event and therefore not captured in reports as at the time of preparation of metric data. As a result total visits may be slightly understated; however we don't expect this to be material.

### **2.31 Producing talked about TV**

In 2019 Channel 4 commissioned YouGov to survey a nationally representative sample of approximately 3,000 respondents a day about the previous day's viewing of all prime time (6pm – midnight) Channel 4 portfolio programmes, as well as those shown by terrestrial competitors.

'Buzz' refers to the proportion of people who watched each programme who said they talked about it with others in one or more of the ways listed in the Glossary below.

Note that programming in the film genre was excluded from the data as in the prior year. As films (either acquired or originated) can be aired multiple times on multiple channels (including non C4 channels), and are also tracked via other means, the inclusion of such data would not be relevant.

### **2.32 Viewing to network originations**

This measure assesses the extent to which Channel 4's viewing share – on the main channel and digital channels – is accounted for by programmes that it commissioned (network originations) and those that it acquired from other broadcasters/distributors (primarily feature films and US series).

For each channel (the main channel, E4 and More4), we calculate the proportion of total viewing to that channel accounted for by network originations, and the proportion accounted for by acquisitions (non-commissioned programmes). Total viewing across the portfolio to network originations is then calculated by aggregating this information across the channels. All programming on 4Music and the six Box channels is treated as "acquired".

Note: Film 4 is excluded from this metric as by its nature its output is primarily acquisitions.

## Appendix A – Data Sources

Attentional	<p>Attentional is a research agency that conducts specialised analysis of television output and viewing, combining proprietary meta-tags with BARB data to provide a rich data source covering all programmes shown on the largest TV channels in the UK. Channel 4 commissions Attentional to analyse the number of new or one-off titles shown on the main PSB channels</p>
BARB	<p>The Broadcaster’s Audience Research Board (BARB) is the organisation responsible for providing the official industry measurement of UK television audiences, for broadcasters and the advertising industry. It is owned by the BBC, ITV, Channel 4, Channel 5, BSkyB and the IPA (Institute of Practitioners in Advertising).</p> <p>BARB employs a panel of over 5,000 households, sampled to be representative of the 25+ million TV households within the UK. The sample is also representative within each BBC and ITV region. Viewing is measured using meters attached to panel members’ television sets and recording devices (analogue video recorders and digital recorders such as Sky+). BARB enhanced its panel to include 7-day catch-up VOD viewing on TV platforms (such as Virgin Media) in some homes in 2009. In 2010, it introduced a new panel, and began to capture all 7-day catch-up VOD viewing on TV platforms (just as it already captured recorded viewing on personal video recorders such as Sky+).</p> <p>This allows viewing (the number of people watching and the share of the available audience at that time) and reach (the proportion of all TV households viewing over a period of time) to be calculated for individual programmes and by channel, both for the overall population and for different audience demographics. All data on audience groups referred to in the SMCP is based on statistically robust sub-samples.</p>
Channel 4	<p>Channel 4’s internal data systems store transmission and expenditure information on every programme that it commissions or acquires, along with expenditure on originated content and services in digital media. Each television programme is tagged according to whether it is originated or acquired, first-run or repeat, in which part of the UK the production company was based, its genre, etc.</p> <p>Video views of full-length Channel 4 programmes on demand are collated by the Channel and stored on internal platforms.</p> <p>Channel 4 provides Ofcom with regular reports on its output based on this information. The tagging of programmes is conducted rigorously according to strict definitions provided by Ofcom and/or in legislation (primarily the Communications Act 2003).</p> <p>Since 2008, Channel 4 has linked information in its internal systems to BARB programme data, enabling viewing and reach to be calculated for groups of programmes defined by tags in its internal systems (e.g. first-run originations in particular genres).</p>
Ipsos MORI	<p>Ipsos MORI is part of the Ipsos Group, a market research company. It is commissioned by Channel 4 to perform surveys on the following metrics: “Channel Reputations”, “Programme Reputations: Current Affairs”, “Inspiring Change Through Factual Programming” and “Independence of C4 News”</p>
Ofcom	<p>Communications regulator Ofcom produces annual reports covering the output of the broadcasting industry.</p>
Adobe Analytics	<p>Adobe Analytics is a leading provider of online business optimisation software. Channel 4 uses Adobe Analytics to track and measure activity (visits, page views and video views) on its websites and apps.</p>
Virgin Media, BT Vision, PlayStation 3, Xbox, YouView, Flash	<p>The volume of on-demand views of Channel 4 programmes on third-party platforms is provided by the platform operators (e.g. Virgin Media).</p>

mobile, iOS Windows 8, Sky	
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## Appendix B - Glossary

Term	Definition
Acquisition / acquired	A TV programme shown by a broadcaster that it did not commission itself. Acquisitions include feature films, bought-in television programmes from the US and archive British programmes acquired from the original programme-makers (or their distributors).
BAME	Refers to Black, Asian and Minority Ethnic groups. The "BAME" category comprises people who identify themselves as being "Black Caribbean", "Black African", "Black Other", "Indian", "Pakistani", "Bangladeshi", "Chinese", "Other Asian", "Mixed race" or any other category.
Buzz	Since January 2011, Channel 4 has run a daily audience reaction survey asking approximately 1,000 respondents a day about the previous day's viewing. One of the questions on this survey asks viewers how they talked about each programme, e.g. face to face, via email, via text, on social networks. "Buzz" refers to the proportion of people who watched each programme who said they talked about it with others in some way.
Channel 4	Refers in the SMCP to the broadcaster (the Channel Four Television Corporation), while its main TV channel is referred to as the main channel.
Commission	See Origination.
Digital TV channels	All channels other than the main PSB channels – i.e. BBC One, BBC Two, ITV1, Channel 4's main channel and Channel 5. The Channel 4 digital TV channels are E4, More4, Film4 and 4Music.
E4	One of Channel 4's digital TV channels.
Education	Projects commissioned by the Channel 4 education department with a view to fulfilling our Schools requirement.
External supplier	Any external organisation that produces programming that has been commissioned by a broadcaster but not made by the broadcaster itself. As Channel 4 does not have an in-house production base, it sources all of its programmes from external suppliers. Most of its originated programmes are made by independent production companies, while some are also commissioned from the production arms of other broadcasters (such as ITV).
Film4	Refers to two areas of activity. The Film4 channel is one of Channel 4's digital TV channels. Film4 Productions is the film-making arm of Channel 4, which develops and co-finances feature films.
First-run	A TV programme that is shown for the first time, as opposed to a repeat. The main PSB channels show much higher proportions of new (first-run) programmes in their schedules than most digital TV channels, which tend to rely on higher repeat rates.
Independent production	Refers to productions by companies other than the BBC or ITV's in-house production divisions. See Section 2.2 for the definition of an independent producer.
Key PSB genres	News & Current Affairs, Education, Comedy, Single dramas, Drama series, Film4 productions, Religion and Arts. Excludes other PSB areas, including the Paralympics
Main channel	Channel 4, the main TV channel operated by the Channel Four Television Corporation.

<b>Term</b>	<b>Definition</b>
Main PSB channels	The traditional network channels, i.e. BBC One, BBC Two, ITV1, Channel 4's main channel and Channel 5. These are all public service channels, alongside the other BBC-branded TV channels.
Medium term	Denotes a five-year period.
Microsite	This is a dedicated website for a Channel 4 programme that is separate from the main site at www.channel4.com. For example, the site for <i>Embarrassing Illnesses</i> can be found at www.channel4embarrassingillnesses.com.
More4	One of Channel 4's digital TV channels.
Nations	Denotes Scotland, Wales and Northern Ireland.
Network	See Public service network.
Network origination	A term (defined by Channel 4 for its public value reporting) that refers to any programme transmitted by Channel 4 on any of its TV channels that was commissioned by the broadcaster (in the current or any previous year). It differs from originations (the definition of which is fixed in legislation) in that it also includes programmes commissioned by other channels in Channel 4's portfolio. So an E4 commission such as <i>Made In Chelsea</i> counts as a network origination if it is also shown on the main channel. Similarly, if <i>Come Dine With Me</i> (a main channel commission) is shown on More4, it counts as a network origination on that channel.
New talent	Refers to on- and off-screen talent who are new to television, or who are doing something new. Channel 4's commitment to new talent – across a wide range of genres, including factual, drama, comedy and entertainment – includes giving young programme-makers (directors, writers, etc.) and performers (actors, presenters, etc.) exposure on mainstream television early in their careers. It also includes providing opportunities to more established talent to develop their skills (e.g. by moving into higher-budget productions) or to move into new areas (encouraging actors to develop their own scripts, writers to move into directing, and so on).
Ofcom	The UK communications regulator, which regulates Channel 4's activities.
Older children	Older children are defined as 10-14-year-olds. This audience group has been identified by Ofcom as being underserved by UK originated content. The requirement to provide content for older children and young adults in Channel 4's new remit reflects the broadcaster's strong relationship with these audiences.
On-demand	Refers to services that enable a range of video content to be accessed at any time. On-demand services are generally delivered through broadband services, to digital TV platforms such as Virgin Media, to applications (such as Apple's iTunes or All 4) or to websites such as channel4.com.
(Online) page view	A request for a full-page document (rather than an element of a page such as an image, movie, or audio file) on a website.
(Online) visit	Refers to an interaction between a visitor and a website. A visit begins when a person first views a page on the relevant website (in the SMCP, this covers channel4.com and E4.com). It continues until that person stops all activity on the site for 30 minutes. Within a visit, someone might access more than one page. A website that is engaging is one that gets many page views per visit.
Origination / originated	All programmes shown on TV are either commissioned by the broadcaster (originated) or purchased (acquired). The main public service broadcasters (Channel 4, the BBC, ITV and Channel 5) are distinguished from the hundreds of digital TV channel operators by the large

<b>Term</b>	<b>Definition</b>
	volume of programmes that are originated, i.e., commissioned by them, on their channels. These commissions may be made in-house by the broadcaster (in the case of the BBC or ITV) or they may be commissioned from external suppliers.
Out of London	Refers to the nations and the English regions other than London (anything outside the M25). As the broadcasting sector tends to be heavily centralised, with most production companies and broadcasters based in London, the degree of activity in other parts of the UK is of concern to Ofcom and the Government. 'London' is classified as inside the M25.
Peak-time	Defined by Ofcom as the evening period between 6pm and 10.30pm.
Percentage point (pt)	Refers to the absolute difference between two percentages.
Portfolio / TV channel portfolio	The TV channels owned by a broadcaster. Channel 4's TV channel portfolio comprises the main channel and its digital TV channels.
Public service broadcaster (PSB)	Channel 4 is a public service broadcaster, along with the BBC, ITV and Channel 5. These broadcasters were traditionally granted analogue TV licences in exchange for commitments to provide a range of high-quality public service programmes (as defined in the Communications Act 2003). The BBC and Channel 4 are publicly-owned and exist primarily to fulfil broad public remits. The BBC is funded by the licence fee. Channel 4 derives its income in the commercial marketplace. ITV and Channel 5, which are privately-owned and commercially-funded, have a range of specific programming obligations.
Public service channel	Refers to all BBC-branded channels, ITV1, Channel 4's main channel and Channel 5. These channels have particular PSB obligations.
Public service network	Refers to the range of TV channels and digital media services provided by Channel 4 that contribute to the delivery of its public role.
Reach	The number of people or percentage of the target audience who view a programme, series or channel for a minimum specified duration (usually 3 or 15 consecutive minutes).
Remit	The formal articulation of Channel 4's public role, as set out in legislation (most recently, in the Digital Economy Act 2010). The remit is described in Chapter 1 of this document in more detail.
Repeat	A programme that has been transmitted by a broadcaster previously on the same channel (as opposed to a first-run transmission).
Share	The percentage of viewers (all people or those from a particular demographic group) watching TV at a certain time who watch a particular channel/programme.
Slot	Part of a TV schedule occupied by a single programme or episode.
Slot duration	Defined for any given programme as the difference between the programme's start time and the start time of the following programme. It therefore includes advertising minutage around the relevant programmes.
Strand	Part of a TV channel's schedule that is reserved for a particular kind of themed programming. Channel 4 strands include <i>Dispatches</i> (covering current affairs) and <i>Cutting Edge</i> (documentaries).

<b>Term</b>	<b>Definition</b>
Talent	Refers to the people who appear in, or who make, TV programmes: writers, performers, presenters, directors, etc.
TRP (Television Research Partnership)	TRP Research is an independent company used by all major broadcasters for reporting on BARB data.
TV channel portfolio	See portfolio.
Unique viewers	Number of television viewers who watch at least 3 consecutive minutes of any programme in a season.
Unique visitors	Number of people in a designated period of time who visit a website at least once. Each individual is counted only once in the unique visitor measure for the reporting period.
(Video) view	Occurs when a clip or full-length programme is accessed on-demand. It is common to report the number of video views initiated, as it is difficult, if not impossible, to monitor whether user have watched videos in their entirety.
Viewing share	See Share.
4Music	One of Channel 4's digital TV channels. It is part of the portfolio of music channels jointly owned by Channel 4 and Box Plus Network.
4seven	One of Channel 4's digital TV channels
Box	Six Box music channels were acquired by Channel 4 in December 2018 and added to its digital TV portfolio (Box, Kiss, Kerrang, Magic, Box Upfront, Box Hits)

## Appendix C - Channel 4's remit in the Digital Economy Act

1. Channel 4 Corporation (C4C) must participate in—
  - a) the making of a broad range of relevant media content of high quality that, taken as a whole, appeals to the tastes and interests of a culturally diverse society,
  - b) the making of high quality films intended to be shown to the general public at the cinema in the United Kingdom, and
  - c) the broadcasting and distribution of such content and films.
2. C4C must, in particular, participate in—
  - a) the making of relevant media content that consists of news and current affairs,
  - b) the making of relevant media content that appeals to the tastes and interests of older children and young adults,
  - c) the broadcasting or distribution by means of electronic communications networks of feature films that reflect cultural activity in the United Kingdom (including third party films), and
  - d) the broadcasting or distribution of relevant media content by means of a range of different types of electronic communications networks.
3. In performing their duties under subsections (1) and (2) C4C must—
  - a) promote measures intended to secure that people are well-informed and motivated to participate in society in a variety of ways, and
  - b) contribute towards the fulfilment of the public service objectives (as defined in section 264A).
4. In performing their duties under subsections (1) to (3) C4C must—
  - a) support the development of people with creative talent, in particular—
    - I. people at the beginning of their careers in relevant media content or films, and
    - II. people involved in the making of innovative content and films,
  - b) support and stimulate well-informed debate on a wide range of issues, including by providing access to information and views from around the world and by challenging established views,
  - c) promote alternative views and new perspectives, and
  - d) provide access to material that is intended to inspire people to make changes in their lives.
- 5) In performing those duties C4C must have regard to the desirability of—
  - a) working with cultural organisations,
  - b) encouraging innovation in the means by which relevant media content is broadcast or distributed, and
  - c) promoting access to and awareness of services provided in digital form



## Appendix D- Statement of Media Content Policy

1. C4C must prepare a statement of media content policy—
  - a) at the same time as they prepare the first statement of programme policy that is prepared under section 266 after this section comes into force, and
  - b) subsequently at annual intervals.
2. C4C must monitor their performance in carrying out the proposals contained in their statements of media content policy.
3. A statement of media content policy must—
  - a) set out C4C's proposals for securing that, during the following year, they will discharge their duties under section 198A, and
  - b) include a report on their performance in carrying out the proposals contained in the previous statement.
4. In preparing the statement, C4C must—
  - a) have regard to guidance given by OFCOM, and
  - b) consult OFCOM.
5. C4C must publish each statement of media content policy—
  - a) as soon as practicable after its preparation is complete, and
  - b) in such manner as they consider appropriate, having regard to any guidance given by OFCOM.
6. OFCOM must—
  - a) from time to time review the guidance for the time being in force for the purposes of this section, and
  - b) revise that guidance as they think fit.