

Channel 4's public impact 2008 – Methodology

This document provides details of the methodology and data sources used in the sections relating to Channel 4's public impact that form part of the Channel Four Television Corporation Report & Financial Statements 2008 ("Annual Report"). It covers the information on the following pages of the Annual Report:

- **Key measures – Nurture**, pages 20-21
- **Key measures – Challenge**, pages 32-33
- **Key measures – Champion**, pages 44-45
- **Key measures – Inspire**, pages 56-57
- **Viewer impact**, pages 60-63
- **Output and spend**, pages 66-67
- **Creative economy impact**, pages 68-69.

An independent assurance report provided to Channel 4 by KPMG LLP (UK) on the public impact data presented on these pages may be found on pages 77-78 of the Annual Report.

In **Chapter 1** of this document, we explain how the measures in Channel 4's public impact report were developed. **Chapter 2** contains section-by-section guidance on each measure within the public impact report. **Chapter 3** describes the data sources used. Finally, in **Chapter 4**, we provide a glossary of terms used.

For further information or queries, please contact Jonathan Simon, Head of Public Value at Channel 4 (jsimon@channel4.co.uk). Comments and suggestions are gratefully received, and will help influence the development of the public impact report. The full Annual Report is available online at channel4.com/annualreport. Printed copies are also available (please call 020 7306 8615).

1. Introduction

Impetus for Channel 4 to develop a "basket of measures"

Channel 4's public obligations derive from its legislative remit, covering the output on its core channel. This has altered little since Channel 4 first went on air in 1982.

Channel 4's remit

The public service remit for Channel 4 is the provision of a broad range of high quality and diverse programming which, in particular –

- a. demonstrates innovation, experiment and creativity in the form and content of programmes;
- b. appeals to the tastes and interests of a culturally diverse society;
- c. makes a significant contribution to meeting the need for the licensed public service channels to include programmes of an educational nature and other programmes of educative value; and
- d. exhibits a distinctive character.

Source: Communications Act 2003, Section 265(3)

Channel 4's remit poses challenges in terms of measuring components such as innovation and experimentation. As a consequence, Channel 4's public service contribution has typically not been fully captured in previous reviews of public service broadcasting (PSB) conducted by UK communications regulator Ofcom and

others. The stimulus to developing a new measurement framework arose from recognition that Channel 4 needed to articulate and demonstrate its valuable and distinctive role more fully, and in an open, accountable and transparent manner.

Development of purposes in *Next on 4*

In *Next on 4*, Channel 4's strategy blueprint published in 2008, the broadcaster argued that it needed to evolve its role in the digital world from a *public service channel* to become a *public service network*. Channel 4 articulated a set of public purposes that capture the distinctive role that it plays in the UK broadcasting ecology. These purposes were derived from the legislative remit, with a focus on articulating the end-benefits of the broadcaster's activities. They express what the public expects of Channel 4, and what Channel 4 believes its role should be.

Channel 4's public purposes

- Nurture new talent and original ideas
- Challenge people to see the world differently
- Champion alternative voices and fresh perspectives
- Inspire change in people's lives

Source: Next on 4 (March 2008)

Channel 4's public impact report is structured around the public purposes presented in *Next on 4*. These purposes underwent an exhaustive review process over the course of 2007, in which they were defined, tested and refined iteratively, both internally – amongst management, Commissioning Editors and a range of people across the organisation – and with audiences and stakeholders. In-depth focus groups and deliberative workshops provided a detailed picture of how different kinds of audiences perceive Channel 4. The eventual formulation of the purposes was intended to convey the Channel 4 way of doing things – to be attuned to Channel 4's ethos and culture, avoiding the kinds of "regulatory" language used by others.

The purposes were also designed to ensure that the key elements of Channel 4's remit were captured, and that there were clear linkages between Channel 4's purposes and Ofcom's purposes for the overall PSB system. And while the scope of Channel 4's legislative remit is confined to the core channel, the purposes were defined with respect to the full range of Channel 4's activities across all platforms.

Objectives for public impact report

The public impact report presents a "basket of measures" for each of the public purposes. As Channel 4's distinctive role derives in part from the scale of its investment in high-quality originated UK content, and its ability to reach large audiences, the report also includes measures that cover overall "scale and impact".

The development of the measures was guided by various criteria. They need to:

- Be fit-for-purpose, rigorous and robust in order to hold Channel 4 to account
- Be suited to the nature of Channel 4 as an organisation – avoiding unwieldy or bureaucratic frameworks, and not constraining creative decision-making
- Allow comparisons to be made of Channel 4's performance over time and, where possible, between Channel 4 and other broadcasters
- Capture public impact on all platforms and services, including the core channel, digital channels, digital media and film.

The measures in the report include a mixture of traditional quantifiable indicators (e.g. volumes of output, levels of investment, audience viewing figures) alongside quantitative audience research. Some measures were based on existing data that Channel 4 collects routinely but has not always previously made publicly available; others were developed for the first time to feed into the report.

Measures were selected in order to highlight the aspects of Channel 4's output that we believe – based in large part on what audiences and stakeholders consistently tell us – to be the most valued or most distinctive. Ongoing qualitative research, including the focus groups and stakeholder surveys conducted for *Next on 4*, were particularly helpful. Chapter 3 of *Next on 4* provides a detailed summary of this research. It reports, for example, that Channel 4's "independence of spirit" is "widely recognised and highly valued" by audiences (page 52 of *Next on 4*); that "*Channel 4 News* viewers welcome the programme's depth of analysis and international focus" (page 54); that "Channel 4 is perceived as having a particularly strong role in presenting different cultures and viewpoints and challenging prejudice" (page 59); and that "viewers welcome the distinctively accessible approach Channel 4 takes in its programmes on personal interests and hobbies" (page 62). A range of stakeholders (including producers, parliamentarians and opinion-formers) argued that Channel 4's principal strengths include "its commitment to innovation" and "its willingness to take bold risks" (page 63). These views helped shape the selection of measures that we report on in the Annual Report, including the data and research findings presented in the programme highlights sections.

For example, innovation is represented (in the Nurture purpose) through output measures that focus on programmes that are new, or which support new talent. As the word "innovation" is not clearly and consistently understood by viewers, more viewer-friendly language was used in tracking statements, such as "Always trying something new" and "Is experimental".

Across the measures, there is a focus, above all, on assessing public impact. This depends not only on how many people consume Channel 4's output, but also on the immersive value of the consumption: for example, levels of appreciation of programmes and the extent to which consumers interact with content. Such forms of public impact tend to be difficult to assess, and are often specific in nature to different kinds of programmes or content. So, as well as the measures of engagement and appreciation presented for each purpose, we also show the results of bespoke research commissioned around key programmes and seasons in 2008, to assess the extent to which they influenced people's attitudes or behaviour. This research is included alongside the programme highlights in the Annual Report.

Taken together, the measures highlight Channel 4's particular contribution to the PSB ecology – what it does, the areas where it has most public impact, and the audiences who appreciate its output.¹ As such, for the most part, the story they tell is a positive one. At the same time, the measures are intended to present a balanced view of Channel 4's performance against its purposes, and the report indicates areas where it has fallen short of expectations. Key areas where Channel 4 needs to do more are discussed further in the "Final comments" on page 76 of the Annual Report. By establishing what is intended to be a consistent framework, future reports will enable trends in Channel 4's performance over time to be assessed in greater detail.

¹ It is Ofcom's responsibility to report on all aspects of PSB taken together. By contrast, we have focused on measures that relate specifically to Channel 4's role.

2. Notes on individual measures

In this chapter, we provide detailed notes on the measures set out in the pages in the Annual Report covering “Key measures” for each purpose, “Viewer impact”, “Output and spend” and “Creative economy impact” (the relevant pages in the Annual Report are listed at the start of this document).

Please note that across all the 2008 measures in the public impact report, source data has been obtained to a high degree of precision (typically using several decimal places). Our approach for presentational purposes has been to round individual data points (individual figures in charts and tables, 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. In some instances, this has led to minor rounding differences in the report.

Several measures in the public impact report draw on sub-sets of Channel 4’s output as defined by programme genres (news, drama, etc) or “tags” (e.g. multicultural, international, new). 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, by way of example, when we report diversity output (in the Champion 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.

Underlined text below refers to sources listed in Chapter 3 of this document.

Nurture

Section / Title	Channel 4’s measurement approach
<p>1.1 / New and one-off programmes</p>	<p>Channel 4 commissioned <u>Attentional</u> to record the number of new and one-off programmes on the main PSB channels with a start time between 6pm and midnight in 2008. <u>Attentional</u> compared the list of programmes transmitted in 2008 with a database of transmissions up to and including 2007, and eliminated titles that had appeared in previous years.</p> <p>The following were included as new and one-off programmes:</p> <ul style="list-style-type: none"> ▪ Individual episodes of “non-continuous series”. These are series (e.g. <i>Panorama</i> on BBC One, <i>The South Bank Show</i> on ITV1 or <i>Dispatches</i> on Channel 4) that cover different subjects in each episode, or adopt different formats, and are made by a variety of production companies. ▪ Feature films for which the broadcaster was a co-investor. 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). There was only a small volume of these. ▪ Natural History shorts (on BBC Two) and <i>3 Minute Wonders</i> (on Channel 4). As each week’s <i>3 Minute Wonders</i> usually follow a single theme, the number of “new” programmes was reduced from around 170 individual episodes to 38 unique titles for the purpose of the analysis. <p>The following types of programmes were excluded:</p> <ul style="list-style-type: none"> ▪ Series such as <i>Tonight</i> on ITV1 or <i>Unreported World</i> on Channel 4, which tend to adopt a common format and to be made by the same production company.

Section / Title	Channel 4's measurement approach
1.1 / New and one-off programmes (ctd)	<p>The following types of programmes were excluded (ctd):</p> <ul style="list-style-type: none"> ▪ Charity appeals and theme night introductions. These were not regarded as being programmes in a normal sense. ▪ Sports programmes. There was only a small number of sports programmes with new titles, and they generally represented 2008 editions of long-running sports events. ▪ 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.
1.2 / New talent strands on Channel 4	<p>a) The table lists the main strands dedicated to new talent on Channel 4 (core channel) and the digital channels. These strands showcase a range of new on-screen talent (e.g. presenters and actors) and off-screen talent (e.g. writers and directors). Further information on Channel 4's "talent ladder" is provided on page 70 of the Annual Report.</p> <p>b) The volume data (hours) 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.</p> <p>This approach is consistent with the volume data presented in the "Programme transmissions" table on page 132 of the Annual Report. By accounting for all broadcast time, total slot duration for all programmes shown in 2008 (a leap year) sums to 8,784 hours (24 hours x 366 days).</p>
1.3 / Originations on E4	<p>a) This table summarises the amount of programming originated by E4 in 2008. The programmes in the table are divided between spin-offs of programmes that were originally shown on the core channel (e.g. <i>Big Brother</i> and <i>Wife Swap</i>) and programmes that were entirely originated by E4 (e.g. <i>Dead Set</i>). The core channel spin-offs shown on E4 in 2008 were <i>Big Brother</i>-related spin-offs (including live streaming of <i>Big Brother</i> and <i>Celebrity Big Brother Hijack</i>), <i>Wife Swap The Aftermath</i>, <i>Supernanny: Beyond The Naughty Step</i> and late-night editions of <i>Hollyoaks</i>. Programmes originally commissioned by E4, other than the ones shown in the table, mainly comprised original comedy shows featuring new talent, such as <i>Rude Tube</i>, <i>Beehive</i> and the <i>Funny Cuts</i> strand.</p> <p>b) "Number of hours" is based on slot duration. See Note 1.2b.</p>
1.4 / Channel reputations	<p>a) Channel 4 has been tracking audience perceptions of the main PSB channels against key reputational statements since 2003. In 2008, more than 6,000 respondents were surveyed over the course of five waves of research. Channel 4 piloted a list of new statements in 2008. These new statements were designed to complement the existing ones, and were selected to reflect the purposes set out in <i>Next on 4</i>.</p> <p>While the form of the new statements is identical to that in the existing tracking survey, the research for the new statements was conducted in a separate survey. It was felt that it was important to preserve the integrity of the existing long-standing survey, for which over five years' worth of data had been collected. And adding the new statements would have made the survey too long – it was important to avoid respondent fatigue.</p> <p>An online panel was used for the second survey, enabling Channel 4 to examine responses to the new statements by different demographic groups (the charts presented in the "Champion" section, Note 3.2).</p>

Section / Title	Channel 4's measurement approach
1.4 / Channel reputations (ctd)	<p>Compared to face-to-face interviews, an online panel enabled a larger sample to be used, resulting in larger numbers of people being sampled in each of the relevant demographic groups. Ipsos MORI, who conducted the research, noted that participants of online samples are more likely to be willing to respond to potentially sensitive issues, e.g. on disability or sexuality, than respondents to face-to-face interviews (which were used for the established tracking survey).</p> <p>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 public impact report shows the statements that are most relevant to each purpose, with viewer-friendly language ("Always trying something new" for innovation, etc.) used to capture the salient components of each purpose.</p> <p>c) Both the face-to-face and online 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. To simplify the presentation, they are excluded from the charts.</p>

Challenge

Section / Title	Channel 4's measurement approach
2.1 / Commitment to long-form journalism	<p>News and current affairs programmes on the main PSB channels typically run for up to 30 minutes. Longer programmes enable issues to be covered in greater depth. In the case of news, longer running times also allow a wider range of stories to be featured.</p> <p>The chart shows the number of national (non-regional) news and current affairs programmes of duration 45 minutes or longer. The 45-minute threshold was selected to exclude half-hour programmes whilst including <i>Channel 4 News</i> and <i>Newsnight</i> (which run for 55 and 50 minutes respectively), both of which are generally regarded as programmes that cover issues in depth.</p> <p>The chart recorded programmes in the BARB genre categories of "News: National" and "Current Affairs". For the time periods under analysis (peak-time, ie 6-10.30pm, and the post-peak period running through to midnight), programmes were included if (a) their slot duration was no less than 45 minutes and (b) their start time fell within the relevant time period (the full duration of some programmes may have run beyond the end of the relevant time period).</p> <p>Programme lengths are based on slot duration. See Note 1.2b.</p>
2.2 / Audience reach of Channel 4 News	<p>Reach is defined here as the number of people each month on average who watched <i>Channel 4 News</i> for at least 15 consecutive minutes, as a percentage of the total number of people in TV households who watch the news on any of the main PSB channels.</p> <p>A 15-minute reach definition was chosen (rather than 3-minute reach, the other industry standard length) to measure people who watch the news for significant amounts of time.</p>
2.3 / Independence of TV news	<p>Channel 4 commissioned YouGov to conduct a survey of TV viewers' perceptions of news programmes on British television. They were asked which news programmes – out of <i>BBC News</i>, <i>ITV News</i>, <i>Channel 4 News</i>, <i>Five News</i> and <i>Sky News</i> – they watch regularly. 13% of respondents claimed to be regular viewers of <i>Channel 4 News</i>.</p>

Section / Title	Channel 4's measurement approach
2.3 / Independence of TV news (ctd)	Respondents were asked to what extent they thought each news programme was independent from the Government and independent from the influence of big businesses. They were also asked how much they trust it to be "accurate and fair". This latter measure reported with the analysis of <i>Channel 4 News</i> on pages 28-29.
2.4 / Commitment to documentary films	<p>a) "Originations on Channel 4" refer to the total volume of first-run originated Serious Factual programmes shown on the core channel which ran partially or wholly in peak (6-10.30pm). As the full duration of relevant programmes was being counted, we ensured that pre-peak programmes that over-ran into peak were excluded entirely.</p> <p>Programmes in the following genres (in Channel 4's internal data systems) are identified as Serious Factual, consistent with Channel 4's reports to Ofcom on Serious Factual output: Documentaries and the following subsets of Education: Deaf and Disabled, Health, History, Nature and Environment, Science.</p> <p>b) <i>True Stories</i> is a strand running on More4 that showcases feature documentaries from around the world, usually running Tuesdays at 10pm in 2008. They include international co-productions that were partly financed by Channel 4, alongside pure acquisitions (all of which contribute to the public purpose of "challenging people to see the world differently"). "<i>True Stories</i> on More4" refers to the number of hours of programming associated with the 38 first-run films shown in 2008.</p> <p>c) Hours of programming is based on slot duration. See Note 1.2b.</p>
2.5 / Range of international programming	<p>a) Programmes shown on the core 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.</p> <p>The pie chart shows the spread of genres across first-run originated "international" programming.</p> <p>b) Hours of programming is based on slot duration. See Note 1.2b.</p>
2.6 / Channel reputations	See Note 1.4.

Champion

Section / Title	Channel 4's measurement approach
3.1 / Diversity output on the core channel	<p>a) 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, alongside 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 core channel.</p> <p><i>Big Brother</i> makes an important contribution towards the range of voices and perspectives shown on Channel 4. As it accounts for a large volume of output each year, we have excluded the hours of <i>Big Brother</i> from the analysis. This ensures that year-on-year trends reported here are not affected by changes in the number of hours of <i>Big Brother</i>-related programming.</p> <p>b) Hours of programming is based on slot duration. See Note 1.2b.</p>

Section / Title	Channel 4's measurement approach
3.2 / Channel reputations	See Note 1.4. The sample in the online survey comprised over 5,000 respondents, weighted to be demographically representative of the UK population. This ensured a robust sample of BAME audiences (255 people), gays and lesbians (100 people), and disabled people (1,068 people).

Inspire

Section / Title	Channel 4's measurement approach
4.1 / Programmes covering leisure, life-skills and hobbies	<p>a) The chart shows all programmes in the BARB "Hobbies and Leisure" genre categories with a start time between 6pm and midnight.</p> <p>b) Data on "hours of programmes" is based on slot duration. See Note 1.2b.</p> <p>c) The age of each programme is defined with reference to the year in which its first ever series was broadcast. So, for example, <i>How To Look Good Naked</i>, which first aired in 2006, was counted as two years old.</p> <p>This information was provided by Attentional, and drew on their expertise in adding "meta-tags" that allow BARB programme data to be analysed in greater depth.</p>
4.2 / UK and foreign-language films	The UK Film Council reports the number of UK and foreign-language films shown on the main PSB channels in its Statistical Yearbook. The data presented in the chart will be published in the 2009 edition. We are grateful to the UK Film Council for sharing this information with Channel 4 ahead of publication.
4.3 / Diversity of Film4 channel schedule	<p>The region of origin of films is flagged in Channel 4's internal commissioning management system. Film origin is defined by Channel 4, based on a number of factors including physical location of producer(s) and location of filming, as well as the presence of a majority of British talent (cast and crew). A number of sources are used to determine film origin, including the UK Film Council and the Internet Movie Database. Channel 4's criteria for eligibility of UK films focus on cultural criteria. In some instances, they are stricter than the official Department for Culture, Media and Sport (DCMS) definition of a UK film (used to determine which films are eligible for UK tax breaks, and defined in part to encourage inward investment of films).</p> <p>The region of origin flags within our internal commissioning management system are constantly reviewed and checked when films are broadcast – amendments may be made to archive films to improve accuracy and, at times, to reflect changes in the geopolitical landscape (e.g. when new countries join the EU).</p>
4.4 / Engaging viewers online	<p>a) For the busiest forums on channel4.com (as defined with reference to the number of comments posted), the Top 10 list includes forums related to specific programmes (e.g. <i>Big Brother</i>) or those that cover a range of topics, including Channel 4 programmes (e.g. Drama or 4Homes). We have excluded forums that do not have associations with any Channel 4 programmes (e.g. 4Cars and gaming-related forums). For programmes covered by multiple forums, comments across all related forums for that programme were aggregated (e.g. <i>Hollyoaks</i>).</p> <p>Genre/theme-based forums comprise comments from a range of shows, some of which may have their own programme-specific forums. These are reported separately and excluded from theme-based forum data.</p> <p>During 2009, we will develop additional processes to verify the accuracy and completeness of online metrics, including data relating to forums and viewer comments.</p>

Section / Title	Channel 4's measurement approach
4.4 / Engaging viewers online (ctd)	<p>b) For the list of Channel 4 programmes with the highest conversion rate from TV audience to website sites, we have drawn on data from <u>BARB</u> (TV audiences) and <u>Omniture</u> (online visits and page views to channel4.com and E4.com). Channel 4 analysed the source data to determine conversion rates. The analysis focuses on programmes shown between 6pm and midnight. Shows that do not have their own programme support sites are excluded (e.g. <i>3 Minute Wonder</i>, feature films).</p> <p>For the purposes of the analysis, we captured the total number of online visits to each programme-related website. TV audience figures were based on the core channel and E4 consolidated figures for first run transmissions. For the few instances when a programme was shown on the core channel and E4, aggregated audience figures were used. It is assumed, for the purpose of the calculation of conversion rates, that all online users also watched the corresponding TV programmes.</p> <p>In 2009, we will develop additional processes to verify the accuracy and completeness of online data, including visits and page views.</p>
4.5 / Channel reputations	See Note 1.4.

Viewer impact (1)

Section / Title	Channel 4's measurement approach
5.1 / TV viewing share	<p>a) Viewing and reach data sourced from <u>BARB</u> for Channel 4 (core channel) includes S4C, Channel 4 +1 and Channel 4 HD.</p> <ul style="list-style-type: none"> ▪ S4C occupies the fourth slot in Wales. It is standard industry practice to include S4C in Channel 4 viewing figures. ▪ Channel 4 +1 is the one-hour time-shifted variant of the core channel. As Channel 4 remains the only main PSB channel to offer a time-shifted channel, no fixed industry practice has emerged. The content of Channel 4 +1 is identical to that of the core channel (played out one hour later), so it is appropriate to include viewing to it as an integral part of core channel viewing. ▪ Channel 4 HD replicates the full core channel schedule, with some programmes shown in high-definition. Viewing to it is included in core channel viewing (separate data does not exist). <p>b) The Channel 4 portfolio comprises the core channel (see note (a)) and its digital channels. The digital channels include wholly-owned channels E4, More4 and Film4, along with relevant Box TV channels (see below).</p> <p>Channel 4's digital channels are available free-to-air on all digital platforms. E4 was launched as a basic-tier subscription service, and was taken free-to-air in May 2005. More4 launched as a free-to-air service in October 2005. Film4 was relaunched as a free-to-air channel in July 2006; previously, FilmFour was a suite of premium subscription channels.</p> <p>Channel 4 acquired a 50% stake in the Box TV music channels in July 2007. These channels are treated differently in terms of their inclusion in Channel 4's portfolio in 2007 and 2008. 50% of viewing to all Box TV channels (The Hits, The Box, Smash Hits, Magic, Q Channel, Kerrang, Kiss TV) from July-December 2007 was included in Channel 4's portfolio share in 2007, reflecting Channel 4's stake in the joint venture. In 2008, with the decision to re-launch The Hits and integrate it (as 4Music) more closely in the portfolio of branded 4-channels, it was deemed more appropriate to include all viewing to The Hits/4Music in Channel 4's portfolio in 2008 (and to exclude viewing to other Box TV channels).</p>

Section / Title	Channel 4's measurement approach
<p>5.2 / Audience reach</p>	<p>a) 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").</p> <p>b) See Note 5.1 for details of the Channel 4 portfolio. Reach for the Box TV channels was not included in the calculation of Channel 4 portfolio reach in 2007, as it is unfeasible to calculate reach in a manner that accurately reflects Channel 4's ownership of 50% of the Box TV Channels for part of the year (i.e. August-December 2007, the period of Channel 4's investment in the Box TV channels). In 2008, The Hits/4Music was included in the portfolio for the calculation of reach. Given that the Box TV channels were treated differently in terms of their inclusion in the portfolio in 2007 and 2008, reach data for individual channels is not shown here.</p> <p>The BBC, ITV and Five portfolios contain, respectively, all BBC-, ITV- and Five-branded channels and their time-shifted and HD variants. In 2008, the BBC channels were: BBC One, BBC Two, BBC Three, BBC Four, BBC Parliament, BBC News, CBBC and CBeebies (BBC Alba is not covered by BARB). The ITV channels were: ITV1, ITV2, ITV3, ITV4 and CITV. The Five channels were: Five, Five US and Fiver.</p>
<p>5.3 / Viewing to network originations</p>	<p>This measure was developed by Channel 4 in 2008. It assesses the extent to which Channel 4's viewing share – on the core channel and digital channels – is accounted for by programmes that it commissioned (network originations, see Note 7.2b) and those that it acquired from other broadcasters/distributors (primarily feature films and US series alongside the output of the Box TV channels).</p> <p>Until now, it has not been possible for Channel 4 to calculate this, as our internal data systems (which provide information on whether each programme is originated, etc) do not contain BARB viewing data, while BARB does not reliably record whether programmes are originated or acquired by broadcasters. Channel 4 implemented a new system to establish a "bridge" between its internal data systems and BARB data.</p> <p>For each channel (the core channel, E4, More4 and Film4), we calculated 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 was then calculated by aggregating this information across the channels. All programming on the Box TV channels (including 4Music, which launched in late 2008) was treated as "acquired".</p> <p>The headline 66% figure that is reported excludes viewing to Film4 and 4Music/The Hits. The nature of these channels means that they rely predominantly on acquired content (films and music), and tend not to showcase content originated by Channel 4.</p> <p>We are in the early stages of using this data, which we believe provides a useful performance measure of public value, by focusing on the impact of UK originated content commissioned by Channel 4. We will develop and enhance the measures that are based on this data in 2009.</p>
<p>5.4 / Medium-term viewing trends</p>	<p>See Notes 5.1 and 5.2 for the composition of the public service broadcasters' channel portfolios.</p>
<p>5.5 / Average daily television viewing</p>	<p>Average daily minutes of TV viewing are calculated using BARB viewing data. See Notes 5.1 and 5.2 for the composition of the public service broadcasters' channel portfolios.</p>

Viewer impact (2)

Section / Title	Channel 4's measurement approach
<p>6.1 / Medium-term trends in viewing amongst young audiences</p>	<p>This chart shows the amount of viewing to the public service broadcasters' channel portfolios by 16-34 year-olds, as a proportion of total TV viewing by people in that age group.</p> <p>See Notes 5.1 and 5.2 for the composition of the public service broadcasters' channel portfolios.</p>
<p>6.2 / Viewing by ethnicity</p>	<p>This 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.</p> <p>The category of "white" audiences comprises people on the BARB panel who define themselves as being "White British" or "White Other". The "BAME" category comprises people who are "Black Caribbean", "Black African", "Black Other", "Indian", "Pakistani", "Bangladeshi", "Chinese", "Other Asian", "Mixed race" or any other category.</p> <p>See Notes 5.1 and 5.2 for the composition of the public service broadcasters' channel portfolios. We reported the viewing share of other broadcasters, as they account for a substantial proportion of viewing amongst BAME audiences.</p>
<p>6.3 / Making programmes available on-demand</p>	<p>a) Full-length Channel 4 programmes are available on-demand via a number of platforms. Channel 4's own services that offer video content are 4oD (a dedicated desktop application for personal computers) and channel4.com (for 30-day catch up). Channel 4 programmes can also be accessed on some third-party platforms: Virgin Media, Tiscali, BT Vision and Apple iTunes. In addition, Channel 4 offers video clips of its programmes on channel4.com and E4.com.</p> <p>b) For video views of full-length programmes, individual platform operators provide data on on-demand viewing (streaming and downloads) separately. This information is collated and analysed by Channel 4.</p> <p>Video views are recorded from the point in which a unique user initiates the streaming or downloading process. This is the most consistent measure available, as it is not always possible to capture whether programmes are viewed in their entirety.</p> <p>A small volume of viewing data from the end of 2008 relating to third-party platforms is excluded, as this had not been provided to Channel 4 by the platform operators by the publication deadline (mid-March 2009). We estimate that this accounted for less than 1% of total video views. One provider was excluded entirely from the analysis, as no data for 2008 had been provided to Channel 4.</p> <p>c) 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, the reliability of which we have been unable to obtain timely assurance on for the 2008 report.</p> <p>During 2009, we will work with third-party on-demand platform providers to develop additional processes to verify the accuracy and completeness of viewing data from those sources.</p>
<p>6.4 / Engagement with Channel 4 content online</p>	<p>We obtain data on visits and page views to Channel4.com and E4.com from our online third party data service provider, <u>Omniture</u>. All Channel4.com and E4.com pages are tagged allowing <u>Omniture</u> to track user activity on our behalf.</p> <p>All <i>Big Brother</i>-related sites are tagged to allow visits and page views to those sites to be separately identified.</p>

Section / Title	Channel 4's measurement approach
6.4 / Engagement with Channel 4 content online (ctd)	In 2009, we will work to develop processes which provide further comfort over the accuracy and completeness of page view and visits data.
6.5 / Channel reputations	See Note 1.4.

Output and spend

Section / Title	Channel 4's measurement approach									
7.1 / Volume of first-run originations	<p>a) As live streaming of <i>Big Brother</i> on E4 accounts for a substantial proportion of first-run originated hours on Channel 4's digital TV channels, it is reported separately.</p> <p>b) "Average daily hours" is based on slot duration. See Note 1.2b.</p>									
7.2 / Programming mix on core channel	<p>a) The information that Channel 4 routinely reports to Ofcom includes the proportion of first-run programming in the core channel schedule. Ofcom defines this as first-run hours divided by total hours excluding schools programming. This ratio differs slightly from the corresponding figures in the pie charts presented here, which cover all hours. The 2008 first-run figures, as per the definition used for the Ofcom report, are as follows:</p> <table border="1"> <thead> <tr> <th></th> <th>2007</th> <th>2008</th> </tr> </thead> <tbody> <tr> <td>In peak</td> <td>79%</td> <td>78%</td> </tr> <tr> <td>All day</td> <td>54%</td> <td>52%</td> </tr> </tbody> </table> <p>b) Channel 4 has not previously measured or reported "network originations" on a systematic basis. As we explain in the narrative text in the body of the public impact report, we believe this to be a more appropriate measure of output than the current definition of originations used by Ofcom, which forms the basis of Channel 4's formal licence quotas on the core channel (reported on page 133 of the Annual Report). In a multichannel world, broadcasters should be free to schedule content that they have commissioned across their portfolio of channels in order to maximise viewing and impact, regardless of which channel within the portfolio initially commissioned the programme. From a regulatory perspective, measures of originated output should not be affected by such scheduling decisions, as they are now (e.g. an E4 commission such as <i>Skins</i> does not count as an origination when it airs on Channel 4).</p>		2007	2008	In peak	79%	78%	All day	54%	52%
	2007	2008								
In peak	79%	78%								
All day	54%	52%								
7.3 / Expenditure on originated content	As the narrative text in the body of the public impact report explains, Channel 4's total expenditure on digital media comprises a combination of investment made outside the core channel budget (e.g. on channel4.com and 4iP), alongside a small proportion of the core channel budget (primarily investment in new online content for 14-19 year-olds through the Schools budget). Channel 4's new strategy to move most of its investment in new Schools content online was implemented in 2008, following consultation with educational specialists, in order to maximise impact. Channel 4 continues to meet its licence obligations for Schools programmes, which require it to show a minimum of 330 hours of programming per year on the core channel (see Principal licence requirements on page 133 of the Annual Report).									

Section / Title	Channel 4's measurement approach
7.4 / Originations by genre on core channel	<p>a) The scatter chart shows the total volume of first-run originated content, and total expenditure on first-run originations, in 2008, broken down by genre.</p> <p>b) The table shows year-on-year trends in transmitted hours and in the associated transmission costs, by genre. Non-transmission costs (relating to development expenditure, etc) are excluded to ensure that the figures most closely reflect changes in costs relating to on-screen output.</p> <p>c) Hours of programming is based on slot duration. See Note 1.2b.</p>

Creative economy impact

Section / Title	Channel 4's measurement approach
8.1 / Broadcasters' expenditure on UK originations	<p>a) Ofcom data is sourced primarily from its 2008 Communications Market Report. Expenditure on originated content by channels other than the PSB channels is sourced from Ofcom's Phase One report ("The Digital Opportunity") in the Second Public Service Broadcasting Review (published April 2008). 2007 data is reported, as equivalent data for 2008 had not been published by Ofcom in time for inclusion in this report.</p> <p>b) Ofcom's Phase One report provides the estimated expenditure on first-run originated programming by broadcasters other than the BBC, ITV, Channel 4 and Five (£201 million), along with the estimated expenditure by ITV, Channel 4 and Five on their digital channels (£67 million). Subtracting Channel 4's digital channel expenditure of £35 million gives a combined figure of £32 million for ITV and Five. We have allocated this amount entirely to ITV – this assumption reflects our understanding of the (approximate) amounts that these broadcasters spend on originations on their digital channels.</p> <p>Ofcom's figures for the PSB channels include the costs of national news programmes and of sports rights. The figures for the non-PSB channels exclude expenditure on sports rights (so for channels such as Sky Sports, the amounts paid for the rights to the events that they show are excluded, but the production costs of making the programmes are included).</p> <p>c) PricewaterhouseCoopers applied regional multipliers to Channel 4's expenditure on creative activities across the UK to arrive at its estimates of value added output and employment.</p>
8.2 / Broadcasters' investment in the independent sector	<p>See Note 8.1a on data sourced from Ofcom.</p> <p>As Ofcom does not report expenditure by ITV or Five on external commissions on their digital channels, these channels are excluded from the chart.</p>
8.3 / Channel 4's investment in the nations and regions	<p>The Communications Act 2003 requires broadcasters to make a "suitable" proportion of programmes outside the M25. The regional quotas are monitored by Ofcom. Relevant productions must meet two out of three criteria (see www.ofcom.org.uk/tv/ifi/guidance/reg_prod):</p> <ul style="list-style-type: none"> ▪ The production company must have a substantive business and production based in the UK outside the M25 ▪ At least 70% of the production budget must be spent in the UK outside the M25 ▪ At least 50% of the (off-screen) production talent by cost must have their usual place of employment in the UK outside the M25. <p>The quotas apply to first-run originated content excluding news.</p> <p>The figures reported here on Channel 4's investment are based on this definition.</p>

Section / Title	Channel 4's measurement approach
<p>8.4 / Broadcasters' investment in the independent sector outside London</p>	<p>a) Channel 4's expenditure in the nations and regions feeds into the regional spend licence quota (see Note 8.3).</p> <p>b) PACT's out-of-London Production Trend report was published in November 2008, covering 2007. It is available at pact.co.uk. We are grateful to PACT and Attentional (who were commissioned by PACT to produce the report) for sharing some of the underlying data that underpinned the analysis.</p>
<p>8.5 / Diversity of supply base</p>	<p>See Note 8.1a on data sourced from Ofcom.</p> <p>Independent productions are defined in legislation in The Broadcasting (Independent Productions) Order 1991, amended in a 1995 Order and again in a 2003 Order.</p> <p>The current definition of a qualifying independent producer excludes those production businesses that share significant common ownership (a 25% or greater shareholding) with broadcasters.</p>
<p>8.6 / Contribution of Film4 to UK film production</p>	<p>Film4 production budget data relates to the films that were released theatrically in 2008, or which received festival premieres in the year. These films are listed, with brief synopses, on page 13 of the Annual Report.</p> <p>While Film4 Productions has an annual budget of around £10 million, the amount spent on films released in cinemas each year will vary, depending on the release patterns of individual films. Therefore, Film4's total investment in films released in any particular year may be greater than, or less than, £10 million.</p>

3. Data sources

The data sources used in Channel 4's public impact report are listed below.

Source	Description
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.</p> <p>Channel 4 commissioned Attentional to analyse the number of new or one-off titles shown on the main PSB channels, and to look at the number and age of programmes covering hobbies, leisure and life-skills. Channel 4 also drew on data commissioned from Attentional by other organisations (see below).</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, Five, 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+). Viewing of programmes through on-demand services is not measured.</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 public impact report are based on statistically robust sub-samples.</p>
Channel 4 – internal commissioning management system	<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 (including 4iP). Each television programme is tagged according to whether it is originated or acquired, first-run or repeat, which part of the UK the production company was based, its genre, etc.</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>In 2008, Channel 4 implemented a new IS solution that links 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> <p>Channel 4 tracks online activity (visits, page views and video views) through a third party, Omniture.</p>
Ipsos MORI	<p>Ipsos MORI is part of the Ipsos Group, a market research company. It was commissioned by Channel 4 to conduct the two sets of surveys that underpin the "Channel reputations" charts.</p> <p>Channel 4 has been tracking audience perceptions of the main PSB channels against key reputational statements since 2003. Five waves of research are conducted each year by Ipsos MORI, using face-to-face interviews with a nationally representative sample of adults (aged 16 or over). In 2008, each wave comprised over 1,200 people, taking the cumulative sample over the year to over 6,000 respondents.</p>

Source	Description
Ipsos MORI (ctd)	Channel 4 piloted a list of new statements in 2008 in a second survey. These new statements were designed to complement the existing ones, and were selected to reflect the purposes set out in <i>Next on 4</i> . The first wave of the new survey was conducted by Ipsos MORI, using an online panel, in November-December 2008 (after an initial pilot study). The sample comprised over 5,000 respondents, weighted to be demographically representative of the UK population.
Ofcom	Communications regulator Ofcom produces annual reports covering the output of the broadcasting industry. Industry data used by Channel 4 is sourced from the most recently-published Ofcom Communications Market Report (August 2008).
Omniture	Omniture is a leading provider of online business optimisation software. Channel 4 uses Omniture to track and measure the performance on channel4.com and E4.com.
PACT	PACT is the UK trade association that promotes and represents the commercial interests of independent television, feature film, children's and animation and new media production companies. Estimates of the amount spent by each of the main PSB channels on programmes made by independent producers in the nations and English regions was commissioned by PACT for its Production Trend Report, based on analysis conducted by Attentional.
Pricewaterhouse-Coopers	PricewaterhouseCoopers (PwC) is an international professional services firm. Channel 4 commissioned the media advisory team at PwC to conduct an independent economic study of the impact of its own off-screen investment in 2006. PwC updated its initial analysis for 2008.
Pulse	<p>Pulse is an online, nationally-representative panel survey of over 20,000 viewers (including Northern Ireland, Scotland, Wales and England) conducted on behalf of the BBC by GfK NOP. Respondents are asked each day to answer questions on the programmes that they watched the previous day. This includes selecting their levels of agreement or disagreement with a range of statements such as "This programme felt original and different from most other TV programmes I've seen" and "It is the kind of programme I would talk to other people about".</p> <p>Channel 4 purchases results on these core measures for the core channel and competitor channels. Ofcom purchases the same core measures, which are reported on each year in its Annual Review of PSB.</p> <p>Pulse data is not used in the main public impact data pages (on which we sought an assurance report). However, pages 64-65 of the Annual Report show the programmes that were ranked most highly for being "High quality" and "Original and different", and those that people would most "talk to other people about". These tables draw on data from the Pulse survey.</p>
UK Film Council	The UK Film Council is the Government-backed lead agency for film in the UK. Analysis of the number of UK and foreign-language films on the main PSB channels was conducted by the UK Film Council (with raw data supplied by Attentional) for its 2009 Statistical Yearbook, and reproduced by Channel 4 with permission.
Virgin Media, Tiscali, iTunes, BT Vision	The volume of on-demand views of Channel 4 programmes on third-party platforms is provided by the platform operators (e.g. Virgin Media).
YouGov	YouGov is a market research agency, operating a large panel of UK members representing all ages and socio-economic groups. Channel 4 commissioned YouGov to undertake a 5,000 person nationally representative survey to look at perceptions of TV news viewers to the programmes that they watch.

4. Glossary

This section provides a summary of the terms used in the report on Channel 4's public impact. Terms used in the second column that are themselves defined are underlined.

Term	Definition
Acquisition / acquired	A TV programme shown by a broadcaster that it did not <u>commission</u> 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.
Channel 4	Refers in the public impact report to the broadcaster (the Channel Four Television Corporation), while its main TV channel is referred to as the <u>core channel</u> .
Commission	See <u>Origination</u> .
Core channel	The main TV channel operated by the Channel Four Television Corporation.
Digital TV channels	All channels other than the <u>main PSB channels</u> – ie BBC One, BBC Two, ITV1, <u>Channel 4's core channel</u> and Five – which are available via analogue terrestrial signals. The <u>Channel 4 digital TV channels</u> are <u>E4</u> , <u>More4</u> , <u>Film4</u> and <u>4Music</u> .
E4	One of <u>Channel 4's digital TV channels</u> .
External supplier	Any external organisation that produces programming that has been <u>commissioned</u> by a broadcaster but not made by the broadcaster itself. As <u>Channel 4</u> does not have an in-house production base, it sources all of its programmes from external suppliers. Most of its <u>originated</u> programmes are made by <u>independent production</u> 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 <u>Channel 4's digital TV channels</u> . Film4 Productions is the film-making arm of <u>Channel 4</u> , which develops and co-finances feature films.
First-run	A TV programme that is shown for the first time, as opposed to a <u>repeat</u> . The <u>main PSB channels</u> show much higher proportions of new (first-run) programmes in their schedules than most <u>digital TV channels</u> , which tend to rely on higher <u>repeat</u> rates.
Independent production	Refers to productions by companies other than the BBC or ITV's in-house production divisions. See Note 8.5 for the definition of an independent producer.
Main PSB channels	The traditional network channels, ie BBC One, BBC Two, ITV1, <u>Channel 4's core channel</u> and Five. These are all <u>public service channels</u> , alongside the other BBC-branded TV channels.
Medium term	Denotes a five-year period.
More4	One of <u>Channel 4's digital TV channels</u> .
Nations	Denotes Scotland, Wales and Northern Ireland.
Network	See <u>Public service network</u> .

Term	Definition
Network origination	A new term (defined by <u>Channel 4</u> for its public impact report) that refers to any programme transmitted by <u>Channel 4</u> on any of its TV channels that was <u>commissioned</u> by the broadcaster (in the current or any previous year). It differs from <u>originations</u> (the definition of which is fixed in legislation) in that it also includes programmes commissioned by other channels in <u>Channel 4's portfolio</u> . So an <u>E4 commission</u> such as <i>Skins</i> counts as a network origination if it is also shown on the <u>core channel</u> . Similarly, if <i>Come Dine With Me</i> (a <u>core channel commission</u>) is shown on <u>More4</u> , it counts as a network origination on that channel.
New talent	Refers to on- and off-screen <u>talent</u> who are new to television, or who are doing something new. <u>Channel 4's</u> commitment to new talent – across a wide range of genres, including <u>factual</u> , 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).
Next on 4	<u>Channel 4's</u> strategic blueprint, published in 2008, that set out its plans to evolve its role as a <u>public service broadcaster</u> , and which articulated four <u>public purposes</u> . See Chapter 1 of this document for a fuller description.
Ofcom	The UK communications regulator, which regulates <u>Channel 4's</u> activities.
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 or Tiscali, to PC desktop applications (such as Apple's iTunes or <u>Channel 4's 4oD</u>) 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 public impact report, 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 <u>page views</u> per visit.
Origination / originated	All programmes shown on TV are either commissioned by the broadcaster (originated) or purchased (<u>acquired</u>). The main <u>public service broadcasters</u> (<u>Channel 4</u> , the BBC, ITV and Five) are distinguished from the hundreds of <u>digital TV channel</u> operators by the large volume of programmes that are originated, ie 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 <u>external suppliers</u> .
Out of London	Refers to the <u>nations</u> and the English regions other than London. 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 <u>Ofcom</u> and the Government.
Peak-time	Defined by <u>Ofcom</u> as the evening period between 6pm and 10.30pm.
Percentage point (pt)	Refers to the absolute difference between two percentages.

Term	Definition
Portfolio / TV channel portfolio	The TV channels owned by a broadcaster. <u>Channel 4's TV channel portfolio</u> comprises the <u>core channel</u> and its digital TV channels.
PSB (public service broadcasting)	See <u>public service broadcaster</u> .
Public service broadcaster	Channel 4 is a public service broadcaster, along with the BBC, ITV, Five and S4C. 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 <u>remits</u> . The BBC is funded by the licence fee. Channel 4 derives its income in the commercial marketplace. ITV and Five, which are privately-owned and commercially-funded, have a range of specific programming obligations.
Public service channel	Refers to all BBC-branded channels, ITV1, <u>Channel 4's core channel</u> and Five. These channels have particular <u>PSB</u> obligations.
Public service network	Refers to the range of TV channels and digital media services provided by <u>Channel 4</u> that contribute to the delivery of its public role. This reflects the ambition set out in <i>Next on 4</i> , for <u>Channel 4</u> to evolve from a <u>public service channel</u> to a public service network.
Purposes	In <i>Next on 4</i> , Channel 4 articulated a set of public purposes that gave new expression to its legislative <u>remit</u> . They are to: <ul style="list-style-type: none"> ▪ Nurture new talent and original ideas ▪ Challenge people to see the world differently ▪ Champion alternative voices and fresh perspectives ▪ Inspire change in people's lives See Chapter 1 of this document for a fuller description.
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 <u>Channel 4's</u> public role, as set out in legislation (most recently, in the Communications Act 2003). 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 <u>first-run</u> 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>3 Minute Wonder</i> (which promotes <u>new talent</u>) and <i>Dispatches</i> (covering current affairs).

Term	Definition
Talent	Refers to the people who appear in, or who make, TV programmes: writers, performers, presenters, directors, etc.
TV channel portfolio	See portfolio .
(Video) view	Occurs when a clip or full-length programme is accessed <u>on-demand</u> . 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 TV. This channel was formerly known as The Hits, and was rebranded as 4Music in 2008.