



Scale and Impact

Channel 4's scale – in terms of its level of investment in a wide range of high-quality originated UK content and its ability to reach large audiences – sets it apart from the hundreds of digital channels available. This is evidenced by Channel 4's expenditure on original content, by the volume of newly-commissioned programming shown every day across its TV channels, and by the amount of viewing across the TV portfolio to the programmes that it commissions ("network originations").

Together, these contribute to the impact that its programmes and digital services achieve. The large number of television and film awards won by Channel 4 provides an indicator of the excellence of its output, as recognised by industry practitioners both in the UK and internationally.

Channel 4 is also different from other public service broadcasters, in terms of what it does and to whom it appeals. In a crowded marketplace in which it is more difficult than ever to stand out, viewers recognise clearly Channel 4's distinctive approach across its output. And it appeals to certain audiences that others struggle to reach – in particular, young people and those from minority groups.

As a publisher-broadcaster with no in-house production base, Channel 4 plays a vital role in supporting the independent production sector. Its contribution to the creative economy generates significant benefits across the whole of the UK. It plays a disproportionately important role in supporting talented individuals, and helping them grow sustainable production businesses.

And as an organisation with partnership at its core, Channel 4's investment often acts as a catalyst for much larger interventions across the creative industries – not just in television and film, but in other forms of arts, design and digital media. The Castleford project is a good example of an initiative in which Channel 4 was involved for many years, leaving a tangible legacy that will endure far beyond the lifetime of the TV programme. Through the new 4iP innovation fund (which is supporting exciting new projects such as Central Station), Channel 4 aims to play as powerful a catalytic role in digital media in the 2000s as it did in stimulating the independent TV production sector in the 1980s.

11.9%
viewing share
across TV
channel portfolio

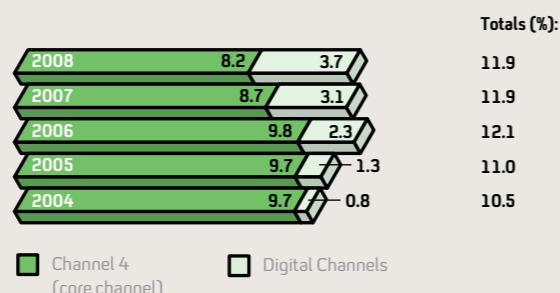
TV viewing share

Channel 4's television channels attracted a total viewing share of 11.9% in 2008, level with the corresponding share in 2007. Viewing to Channel 4's TV portfolio was higher over the last three years (2006-2008) than at any previous time in the broadcaster's history.

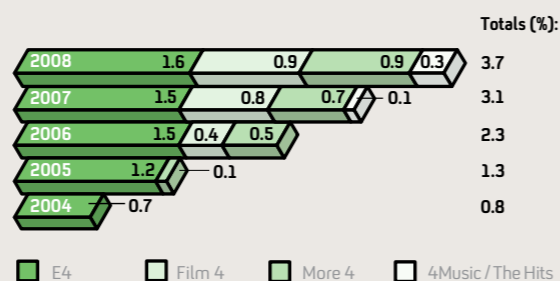
Channel 4's core channel attracted an 8.2% share of total TV viewing in 2008, while the digital channels achieved a combined share of 3.7%. E4 was the most viewed digital channel, with a 1.6% share. More4 and Film4 both had viewing shares of 0.9%. 4Music (formerly The Hits, part of the Box portfolio of music channels) launched in August 2008. Over the year, 4Music/The Hits attracted a viewing share of 0.3%.

Viewing to the core channel fell by 6% year-on-year (from 8.7% in 2007), reflecting a trend across the sector for audiences to migrate away from the main PSB channels to digital channels on Freeview, Sky Digital and Virgin Media. This led to a compensating 20% increase in viewing to Channel 4's own digital channels. Viewing to More4, Film4 and E4 increased by 35%, 13% and 7% respectively year-on-year.

Channel 4 portfolio share as a percentage of total TV viewing



Viewing share of digital channels as a percentage of total TV viewing



Channel 4 (core channel) includes Channel 4 +1 and S4C. Rounding differences in the charts are due to reporting of channel shares and totals to one decimal place. Source: BARB

88.4%
of all TV viewers
reached every month
across Channel 4's
TV channels

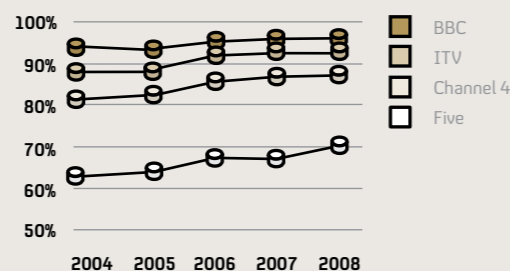
Audience reach

Channel 4's TV channels were watched (for at least 15 consecutive minutes) by 88.4% of television households every month on average in 2008. Its portfolio reach was only slightly below that of the BBC and ITV's portfolios, and well ahead of Five's TV channels.

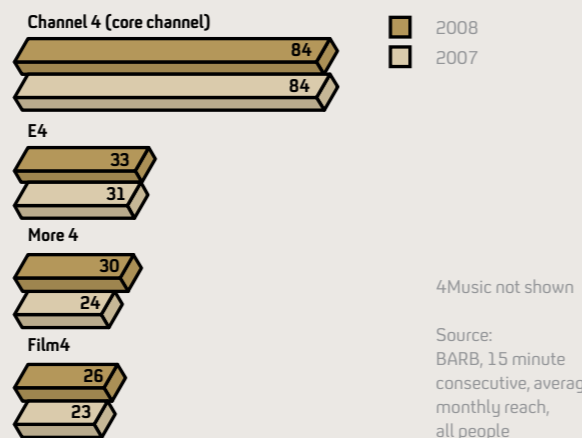
Channel 4's core channel reached 84% of all TV viewers in 2008. The strategy of developing a suite of free-to-air digital channels has helped Channel 4 to extend reach in recent years. The digital channels were watched by between 26% (Film4) and 33% (E4) of all TV viewers each month on average. Together, they contributed a further 4.4 percentage points to Channel 4's portfolio reach in 2008 over and above that of the core channel.

All channels in the portfolio maintained or grew their reach in 2008, indicating Channel 4's success in retaining viewers even as competition from the growing range of competing digital channels intensified. The biggest changes in reach were for More4 (up by 6 percentage points) and Film4 (up by 3 percentage points).

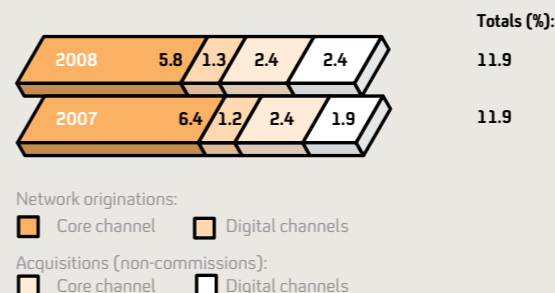
Average monthly reach of public service broadcasters' TV portfolios



Percentage reach of individual TV channels in Channel 4 portfolio

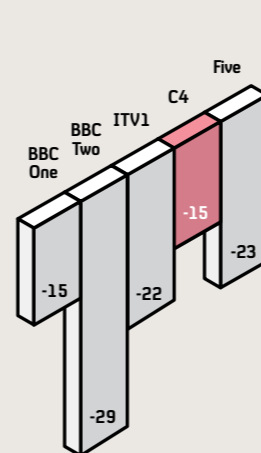


Percentage of total TV viewing accounted for by network originations on Channel 4's TV channels

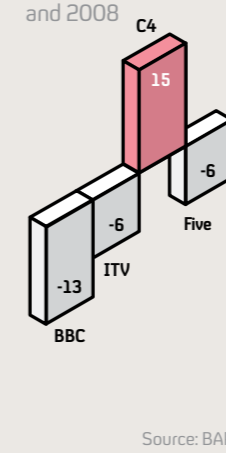


In the chart, the digital channels are E4, More4, Film4 and 4Music/The Hits. The main 66% figure – which is based on viewing to the core channel, E4 and More4 – excludes viewing to Film4 and 4Music/The Hits. Source: Channel 4, BARB

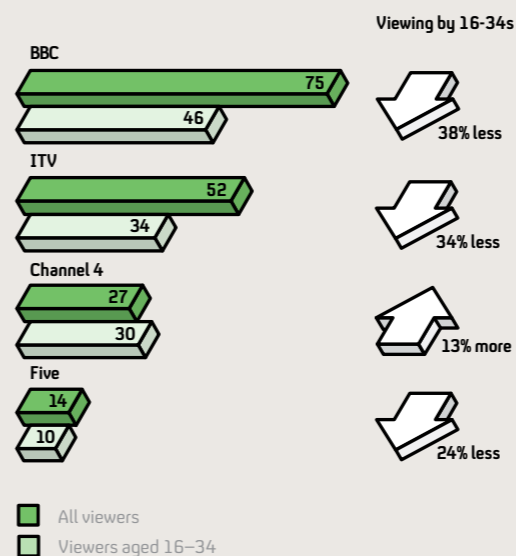
Percentage decline in viewing to main PSB channels between 2003 and 2008



Percentage change in viewing to the public service broadcasters' channel portfolios between 2003 and 2008



Average daily minutes of viewing to the public service broadcasters' TV channels (2008)



Viewing to network originations

Programmes commissioned by Channel 4 performed better than acquired programming on average across the portfolio in 2008. Network originations represented two-thirds of total viewing to the core channel, E4 and More4, compared to 52% of total hours across these channels. Consequently, over 7% of total TV viewing in the UK in 2008 was to programmes commissioned by Channel 4 and transmitted across its TV portfolio.

Viewing to network originations fell by 6% year-on-year. The decline was focused on the core channel (9% down), due to a 5% reduction in volume and a 4% fall in viewing-per-hour. Viewing to acquired content on the core channel held flat, as the reduction in viewing-per-hour (almost 10%) was offset by a similar increase in volume. So viewing to commissioned content fell by less than viewing to acquisitions on a per-hour basis.

Medium-term viewing trends

Comparisons of trends in the viewing shares of the public service broadcasters' TV channels over the last five years show how they have been affected by structural shifts in viewing from analogue to digital.

Between 2003 and 2008, Channel 4 outperformed the other public service broadcasters, better sustaining its core channel audience share and growing its portfolio share.

Viewing to Channel 4's core channel fell by 15% over this period, the same rate of decline as BBC One, and a smaller decline than that experienced by BBC Two, ITV1 or Five.

In addition, Channel 4 grew its portfolio share by 15% over the last five years, making it the only public service broadcaster to have enjoyed growth over this period: the BBC, ITV and Five all suffered declines in viewing to their TV channel portfolios.

Average daily television viewing

Notwithstanding the proliferation of other forms of home entertainment, television viewing continues to account for a substantial part of individuals' leisure time. Channel 4 continues to attract high levels of viewing every day, including amongst young audiences who tend to be the earliest adopters of new technologies that compete with TV for their attention.

Across the general population, people watched an average of 27 minutes of Channel 4 programmes every day in 2008 across its TV channels. Young audiences, who tend to watch less TV than others, spend more time watching Channel 4. Amongst 16- to 34-year-olds, average viewing to Channel 4's TV channels was 13% higher than viewing by the general population, at 30 minutes daily in 2008.

Channel 4 is the only public service broadcaster whose channels were viewed more amongst young people than by the general population. Compared to the average across all individuals, viewing amongst 16- to 34-year-olds was 38% lower for the BBC channels, 34% lower for ITV's portfolio and 24% lower for Five's channels.

66%
of total viewing
across the core
channel, E4 and
More4 accounted
for by network
originations

15%
growth in TV
channel portfolio
viewing share over
the last five years
– the only public
service broadcaster
to have grown its
portfolio share over
this period

27 mins
average daily
viewing of
Channel 4's
TV channels

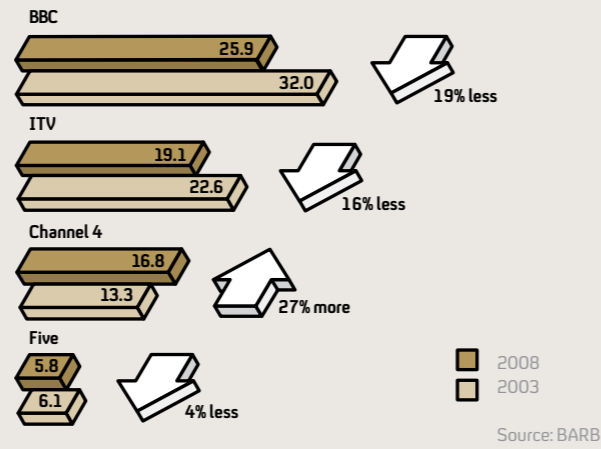
27%
growth in portfolio viewing share amongst 16–34s over last five years

Medium-term trends in viewing amongst young audiences

Channel 4's TV channel portfolio viewing share amongst 16- to 34-year-olds was just under 17% in 2008.

Channel 4 is the only public service broadcaster to have grown its portfolio viewing share amongst 16- to 34-year-olds over the last five years. While it increased viewing by 27% between 2003 and 2008, portfolio share amongst 16- to 34-year-olds fell by 19% on the BBC's TV channels and by 16% on ITV's channels over the same period.

16- to 34-year-olds' viewing share of the public service broadcasters' channel portfolios as a percentage of total TV viewing



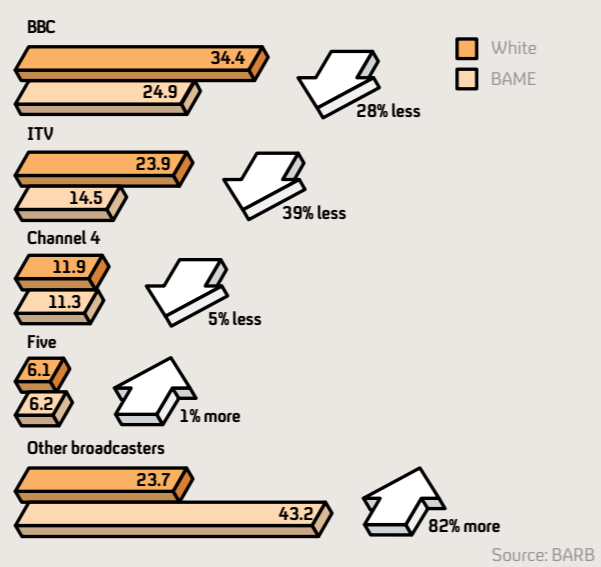
11.3%
portfolio viewing share amongst BAME audiences – a disproportionately high share of total PSB viewing

Viewing by ethnicity

Channel 4's digital channel portfolio share amongst Black, Asian and Minority Ethnic (BAME) audiences was 11.3% in 2008, slightly less than the 11.9% share amongst white viewers.

BAME audiences tend to watch disproportionately high levels of specialist minority digital channels available on Sky Digital and other subscription platforms. These channels accounted for 43% of viewing in 2008, compared to 24% of viewing amongst white audiences. Viewing amongst BAME audiences to the public service broadcasters' channels was correspondingly lower. In particular, viewing to the BBC and ITV channel portfolios was much lower (28% and 39% respectively) than the corresponding share amongst white audiences. By contrast, Channel 4 and Five attracted disproportionately high proportions of PSB viewing amongst BAME audiences. Channel 4 performed well, due to the young skew of BAME audiences and to the popularity amongst them of shows covering diversity issues.

Public service broadcasters' portfolio viewing shares amongst white and BAME audiences as a percentage of total TV viewing by those audiences (2008)



133m
full-length programme views initiated on-demand

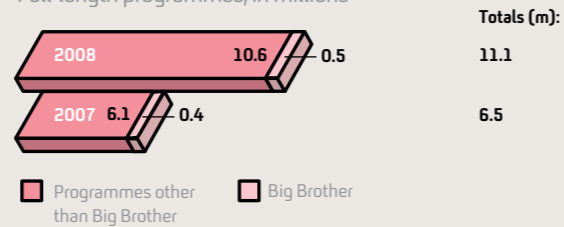
Making programmes available on-demand

Channel 4's programmes are increasingly viewed on-demand, via PCs – using 4oD (Channel 4's desktop application), channel4.com and third-party platforms such as iTunes – and via digital TV/broadband services such as Virgin Media. Downloads or streams of over 11 million full-length Channel 4 programmes were initiated each month on average in 2008, a total of 133 million across the year, 72% more than in 2007.

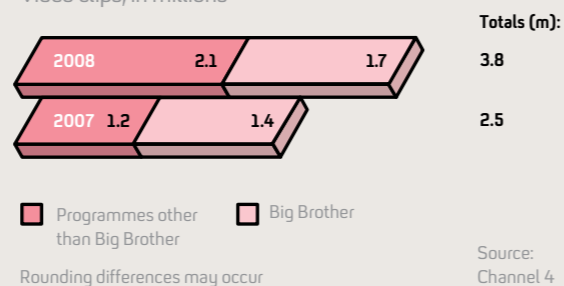
The demand for short-form content has grown alongside the development of broadband access (both at home and at work) and the proliferation of portable devices capable of playing video clips. Almost 4 million clips of Channel 4 content were viewed each month in 2008, a 51% year-on-year increase. Growth in demand for video clips of programmes other than *Big Brother* was even higher, at 82% year-on-year.

NB: there is some uncertainty over the reliability of underlying data provided by third parties – see online methodology for details.

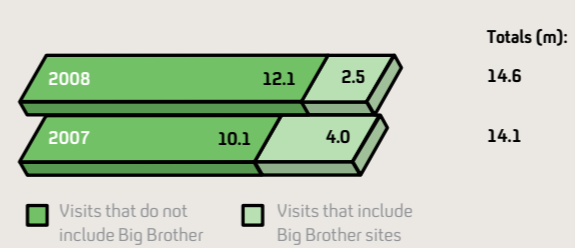
Average monthly number of views initiated Full-length programmes, in millions



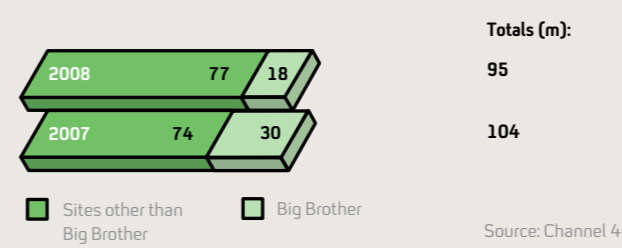
Video clips, in millions



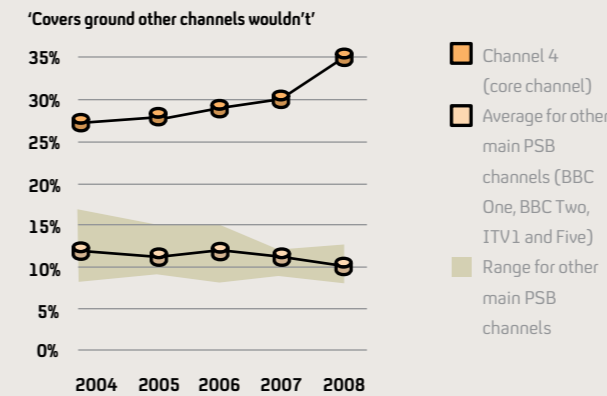
Average monthly visits to channel4.com and E4.com, in millions



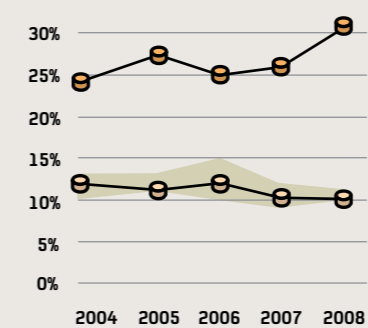
Average monthly page views, in millions



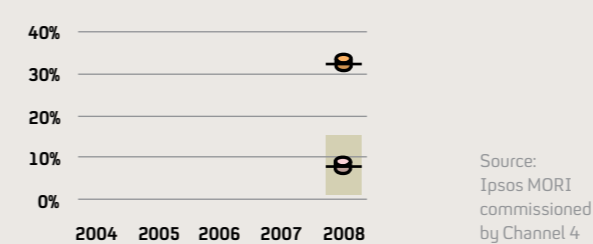
People who believed Channel 4 is the channel to which the following statements most apply...



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



'Is youthful' (data begins 2008)



Engagement with Channel 4 content online

175m
visits to channel4.com and E4.com

Channel4.com and E4.com attracted an average of 14.6 million visits each month in 2008, equivalent to 175 million visits across the year.

Channel 4's decision to rest *Celebrity Big Brother* had a significant impact on the total number of visits that included *Big Brother*-related websites over the year, which fell by 37% on 2007 levels. Visits to channel4.com and E4.com in 2008 that did not include *Big Brother* sites rose by 20% year-on-year.

Visitors to Channel 4's websites viewed an average of 95 million pages each month in 2008. There was a 40% decline in *Big Brother* page views, again due in part to the absence of *Celebrity Big Brother*, while views to pages on other Channel 4 sites rose slightly, by 4%. Overall, page views declined by 9% (see page 76).

Channel reputations:

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. New statements reflecting Channel 4's purposes were piloted for the first time in 2008.

Covers ground other channels wouldn't

In 2008, 35% of people rated Channel 4's core channel as being the one that most often "covers grounds other channels wouldn't", significantly more than rated any other channel. Its lead over the next highest channel, Five, was 22 percentage points, and its score was 25 percentage points higher than the average for the other main PSB channels.

Channel 4 opened the gap over other channels in 2008: the core channel's lead over the other channels' average score rose from 20 to 25 percentage points.

Takes a different approach to subjects compared to other channels

In 2008, 31% of people rated the core channel as being the one that most often "takes a different approach to subjects compared to other channels", a higher rating than any other channel received. Its score was 21 percentage points higher than the average for the other main PSB channels (which were each chosen by 10–11% of respondents).

The core channel's lead over the average score of the other main PSB channels increased in 2008, up from 16 percentage points in 2007.

Is youthful

In a new statement, 33% of people selected Channel 4's core channel above other channels for being "youthful". Its score was 25 percentage points higher than the average for the other main PSB channels. The next-highest ranking channel was Five, which was selected by 16% of respondents, a significantly smaller proportion of people than chose the core channel.

25pt
lead over average for other channels for covering ground that other channels wouldn't

21pt
lead over average for other channels for taking a different approach to subjects compared to other channels

25pt
lead over average for other channels for being youthful

Broadcasters love to amass data about their schedules and audiences and analyse it from a dozen different perspectives. Obsessive as this may be, properly used, it can provide vital information about audiences and what they think of the programmes they watch. For Channel 4, it helps to illustrate the range of shows that viewers enjoy, and how they differ from the most popular programmes on other channels.

Top-rating programmes on the BBC and ITV tend to be soaps and sport. By contrast, the most popular programmes on Channel 4 in 2008 covered a wide range of genres from Peter Kay's comedy to social documentaries such as *Secret Millionaire* and lifestyle programming including *Relocation*, *Relocation* and *Gordon Ramsay: Cookalong Live*.

Blunt quantitative measures reveal less about audience responses than qualitative questions that help us rate our output against the public value criteria of our remit and, more importantly, against what the public themselves tell us they value. What rates highest in terms of audience appreciation, rather than simply audience numbers, are new, individual, UK-originated programmes – more so than the films and bought-in American imports, or the long-running series which are the traditional staples of British TV schedules on other channels. Documentaries such as First World War film *Not Forgotten: The Men Who Wouldn't Fight* and *Kill It, Skin It, Wear It* scored particularly highly for originality. Programmes like *In the Shadow of the Moon* were appreciated for their high quality, and *Saving Africa's Witch Children* was ranked top amongst programmes which would get people talking.

A less scientific but no less valuable kind of feedback comes from our Viewer Enquiry phone lines and website. Channel 4 audiences like to tell us when they think we get things right – and when we get them wrong. Programmes that attract relatively low-volume viewing figures often generate high-volume passions. Viewers especially applauded a controversial drama like *The Shooting of Thomas Hurdall* or a documentary like *Secret Millionaire* because they found them inspiring, the *Big Food Fight* season because it was challenging, or *The Qur'an* because it changed their view of the world. And, of course, being Channel 4 viewers, some of them went out of their way to tell us how much they disliked those same shows. In fact, three of the programmes that were amongst the ten most-complimented programmes of the year also appear in the top ten most-criticised. But if you set out to make television that is different and tries to do something new, the one certainty is that you won't please all the people all the time.

Most viewed programmes on Channel 4 in 2008, all people

Programme	000s
1 Peter Kay's Britain's Got The Pop Factor	7158
2 Film: Elf (2003)	6354
3 Grand Designs	5798
4 Big Brother	5760
5 Half Ton Mum	5154
6 Secret Millionaire	5092
7 Gordon Ramsay: Cookalong Live	4717
8 Ramsay's Kitchen Nightmares USA	4488
9 Film: Miracle On 34th Street (1994)	4409
10 Relocation, Relocation	4378

Source: BARB/Infosys (highest occurrence in series) CATI Omnibus, 18–20th January

"Highest quality" shows on Channel 4 in 2008

Programme	Score
1 In the Shadow of the Moon	91
2 Extraordinary Animals in the Womb	87
3 Not Forgotten: The Men Who Wouldn't Fight	79
4 A Boy Called Alex	78
5 Saving Africa's Witch Children	75
6 The Lost WWI Bunker: A Time Team Special	73
7 7/7: The Angels of Edgware Road	73
8 Dispatches: Undercover in Tibet	73
9 Stephen Hawking: Master of the Universe	73
10 The Great Wall of China	70
Average score across the main PSB channels	44

% viewers who "agree strongly" with the statement "This was a high quality programme"
Source: GfK/Pulse, based on all programmes shown between 6pm and midnight

Most "Original and different" shows on Channel 4 in 2008

Programme	Score
1 Kill It, Skin It, Wear It	83
2 Extraordinary Animals in the Womb	79
3 Not Forgotten: The Men Who Wouldn't Fight	77
4 Saving Africa's Witch Children	74
5 Hugh's Chicken Run	71
6 Jamie's Fowl Dinners	71
7 My Street	68
8 Derren Brown: Trick or Treat	68
9 The Lost WWI Bunker: A Time Team Special	67
10 Stephen Hawking: Master of the Universe	67
Average score across the main PSB channels	33

% viewers who "agree strongly" with the statement "This programme felt original and different from most other TV programmes I've seen"
Source: GfK/Pulse, based on all programmes shown between 6pm and midnight

Shows that people would most "Talk to other people about" on Channel 4 in 2008

Programme	Score
1 Saving Africa's Witch Children	77
2 I Am the Elephant Man: A Bodyshock Special	71
3 The 11th Hour	71
4 The Truth About Street Weapons	70
5 Jamie's Fowl Dinners	69
6 Hugh's Chicken Run	68
7 Dispatches: Heat or Eat: The Pensioners Dilemma	65
8 Jamie Oliver: Eat to Save Your Life	64
9 A Boy Called Alex	63
10 7/7: The Miracle of Carriage 346	63
Average score across the main PSB channels	29

% viewers who "agree strongly" with the statement "It is the kind of programme I would talk to other people about..."
Source: GfK/Pulse (programmes shown between 6pm and midnight)

Most complimented individual Channel 4 programmes based on viewer enquiries contacts in 2008

Programme
1 Russell Brand's Ponderland
2 The Alternative Christmas Message
3 Hugh's Chicken Run
4 Secret Millionaire
5 The Shooting of Thomas Hurdall
6 The Qur'an
7 How To Look Good Naked
8 Big Brother Celebrity Hijack
9 The Family
10=A Boy Called Alex
10=Big Brother

Source: Channel 4 Viewer Enquiries (includes individual episodes of long-running strands)

Most criticised individual Channel 4 programmes based on viewer enquiries contacts in 2008

Programme
1 The Alternative Christmas Message
2 Big Brother
3 Jamie's Ministry of Food
4 The Qur'an
5 Desperate Housewives
6 Gordon Ramsay's The F Word
7 Gordon Ramsay: Cookalong Live
8 The Kevin Bishop Show
9 I Am the Elephant Man: A Bodyshock Special
10 The Sex Education Show

Source: Channel 4 Viewer Enquiries (includes individual episodes of long-running strands)

10.1hrs
of first-run
originations every
day on average
across TV
channel portfolio

Volume of first-run originations

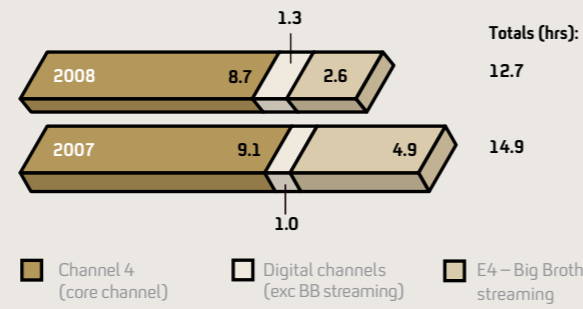
Channel 4's schedules contain a large volume of new programming commissioned by the broadcaster – a key point of differentiation from the hundreds of digital channels now available, which rely predominantly on bought-in programming such as US acquisitions or repeats of archive UK shows.

Channel 4 showed just over 10 hours of new commissioned programming ("first-run originations") each day on average in 2008 across its TV channels. Live streaming on E4 of *Big Brother* and *Celebrity Big Brother* accounted for an additional 2.6 daily hours when averaged across the year.

The core channel showed 8.7 hours of first-run originations every day on average in 2008, while the digital TV channels (E4, More4 and Film4) offered a further 1.3 hours (excluding *Big Brother* live streaming on E4).

The total amount of new commissioned programming shown by Channel 4 remained at the same level as in 2007 (excluding live streaming of *Big Brother*-related programming on E4, the volume of which fell in 2008, in part due to Channel 4's decision to rest *Celebrity Big Brother*).

Average daily hours of first-run originations across TV channel portfolio



Rounding differences in the chart are due to reporting of individual data points to one decimal place. Source: Channel 4

68%
of the core
channel peak-time
schedule devoted
to first-run
originations

Programming mix on core channel

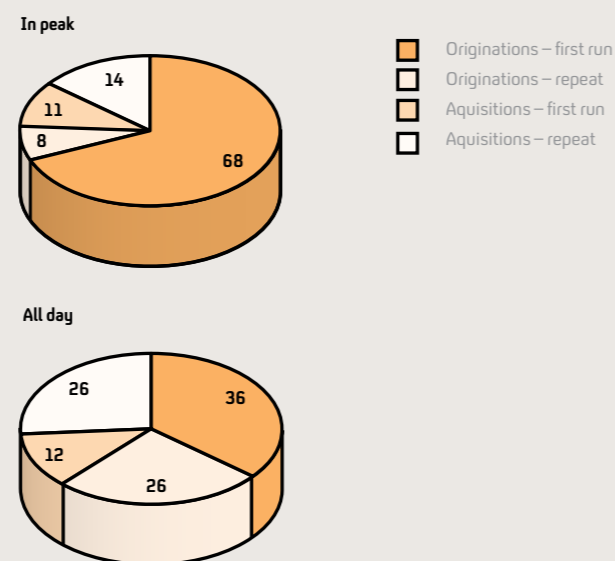
Channel 4 comfortably met Ofcom licence requirements that require it to show a minimum of 60% originations (programmes commissioned by the individual channel that showed them) across the day, and 70% in peak (6–10.30pm), on the core channel. Overall, 62% of the core channel schedule was made up of originations in 2008; while in peak, originations accounted for 76% of output. First-run originations accounted for 68% of output in peak.

As Channel 4 makes the transition from being a public service channel to a public service network – offering viewers multiple opportunities to see its programmes across all of its channels – it becomes more sensible to think of its output in terms of "network originations" across its entire portfolio, i.e. all programmes commissioned by the broadcaster regardless of which channel they are played out on, including commissions for E4 or More4, and feature films developed or co-financed by Film4 Productions. Network originations accounted for 52% of all broadcast hours in 2008 across the core channel, E4 and More4; and for 62% of peak-time hours across these channels.

In peak, most programmes shown on the core channel were first-run: repeats accounted for only 22% of hours in 2008. Programme cost pressures meant that investment in new programming was increasingly focused in peak, and repeat rates were higher across the day, at just over 50% of total hours.

The balance in the core channel peak-time schedules between originations and acquisitions, and between first-run programming and repeats, was almost identical in 2008 as in 2007. Across the day, there was a small decrease in the volume of originated content (down by 2 percentage points) and a marginal increase in the repeat rate (up by just over one percentage point).

Output mix on Channel 4 – percentage of output on the core channel accounted for by originations and first-run programmes (2008)



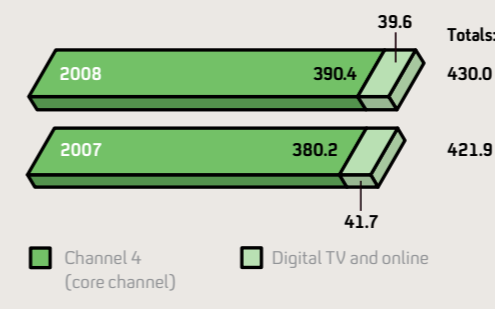
Rounding differences may occur. Source: Channel 4

Network originations in Channel 4's TV schedules as a proportion of total broadcast hours (2008)

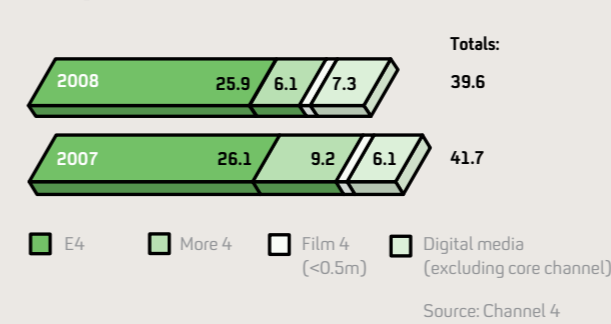
	All day	In peak
Channel 4 (core channel)	63%	76%
More4	67%	81%
E4	29%	29%
Total	52%	62%

Source: Channel 4

Total expenditure across network on originated content, in £ millions

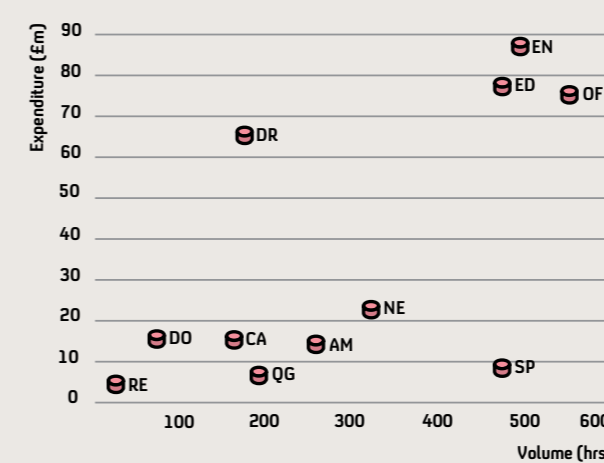


Digital TV and online expenditure on originated content, in £ millions



Source: Channel 4

Output by genre for first-run originated commissions on the core channel (2008)



Year-on-year changes in first-run originated output transmitted on the core channel (08 vs 07)

Genre	Code	Hours	Spend
Entertainment	EN	-1%	11%
Drama	DR	-1%	1%
Education	ED	9%	8%
Sport	SP	-3%	-6%
Other factual	OF	-12%	-8%
News	NE	0%	4%
Documentaries	DO	-11%	10%
Current affairs	CA	-11%	-14%
Quiz and gameshows	QG	2%	6%
Arts and music	AM	-7%	-10%
Religion	RE	-25%	-24%

Source: Channel 4

Expenditure on originated content

Channel 4 invested £430 million on UK originated content across its TV channels and services in 2008. The large majority of this, £390 million (91% of the total), was spent on the core channel. £32 million was spent on originated programming on the digital TV channels.

An additional £7 million was spent by Channel 4 on digital media content, including its websites and the first projects to be supported by new innovation fund 4iP (which went live towards the end of the year).

In 2008, Channel 4 implemented a new strategy for its Schools output, focusing investment on cross-media projects, in order to achieve greater impact with 14–19 year-old audiences. Almost £5 million of the core channel budget was spent on digital content, taking Channel 4's total investment in digital media to over £12 million.

Channel 4 sought to protect its investment in originated content in 2008 in the face of intensifying financial pressures, and reductions in programme budgets were focused primarily on US acquisitions. Total expenditure on originated content rose by almost 2% in nominal terms, equivalent to a small decline in real terms.

Originations by genre on core channel

In 2008, £153 million of Channel 4's expenditure on first-run originated programming shown on the core channel was in News, Current affairs, Education, Comedy (part of the Entertainment category), Single dramas, Drama series and Film4 productions (part of Drama), Religion and Arts (part of Arts and music). While Channel 4's public service output is not confined to these types of programming, they may be regarded as key PSB genres.

Investment in these genres rose by 6% in 2008. Expenditure increased in Arts programmes, with peak-time series such as *Kevin McCloud* and *The Big Town Plan*; and in Comedy, thanks to ambitious projects featuring the likes of Peter Kay. These increases offset declines elsewhere. In Current affairs, there were fewer high-cost productions such as *Battle For Haditha*. A reduction in the volume of religious programming in peak led to a decline in expenditure in this genre too.

Across the schedule, the biggest percentage increases in expenditure were in Entertainment (11%), Documentaries (10%) and Education (8%). These were due to cost inflation in returning popular daytime Entertainment series; a focus on fewer, higher-impact Documentaries in peak (such as *The Family*); and an increase in the volume of major Education programmes and series (e.g. *The Big Food Fight*).

The most significant percentage declines in expenditure were in Religion (24%), Current affairs (14%) and Arts and music (10%). A decline in the volume of off-peak music programming led to an overall reduction in expenditure in Arts and music, notwithstanding the increased expenditure on Arts (see above). In Other factual, volume and expenditure fell in 2008 due to the decision to rest *Celebrity Big Brother*.

£430m
spent on originated
UK content across
all services

£153m
of total expenditure
on first-run
originations in key
PSB genres

£2bn
of gross value
added in the creative
economy generated
by Channel 4

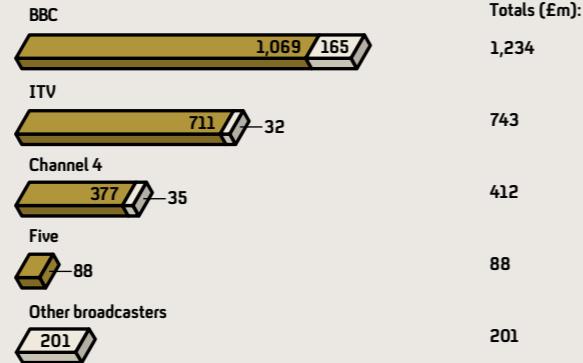
Broadcasters' expenditure on UK originations

Channel 4 is the third largest investor in British television programming after the BBC and ITV. According to the most recent industry data published by Ofcom, for 2007, Channel 4's expenditure on first-run originations across its TV channels (£412 million in 2007, rising to £421 million in 2008) significantly exceeded the combined spend on UK originations by Five and all of the non-public service broadcasters (excluding sports rights).

21,000
jobs spread across
the UK

PricewaterhouseCoopers estimated that Channel 4's commissioning and other activities generated a total gross value added output in 2008 of around £2 billion in the creative economy. Of this amount, £1.1 billion was directly and wholly attributable to Channel 4's expenditure, while the remainder represents an estimate of wider benefits in the independent sector that have accrued over time. PwC also estimated that Channel 4's investment in 2008 could have supported almost 21,000 jobs spread across the UK.

Expenditure by broadcasters on first-run UK originated television programming, £ million (2007)



Ofcom's data implies that ITV and Five together spent £32 million on originated content on their digital channels. We have allocated this amount entirely to ITV

Source: Ofcom (2008 data not available)

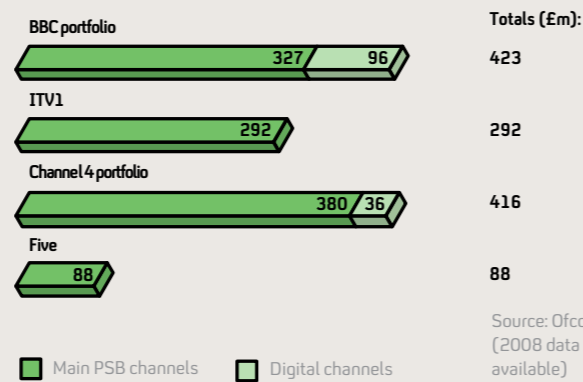
£390m
investment in external
UK commissions
on the core channel
– higher than that
of any other channel

Broadcasters' investment in the independent sector

Channel 4 does not have an in-house production base. Its commissioning budgets are invested entirely in external companies, providing crucial support for the independent production sector. Of the £390 million spent by the core channel on originated content in 2008, 100% of this amount was invested in external suppliers, with £331 million of it being spent on programmes from qualifying independent companies.

Channel 4 invested more in programmes commissioned from external producers than any of the other main PSB channels, according to the most recent industry data published by Ofcom, for 2007. Its core channel expenditure on programmes from external producers (£380 million in 2007) exceeded that of BBC One and BBC Two combined. Across their portfolios, the BBC and Channel 4 spent similar amounts on external commissions.

Expenditure by public service broadcasters on external commissions, £ million (2007)



Source: Ofcom (2008 data not available)

41%
of first-run originated
programme hours
sourced from
suppliers based
outside London

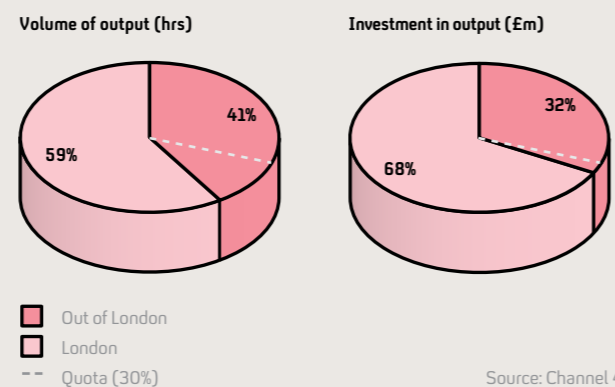
Channel 4's investment in the nations and regions

In 2008, 41% of the total volume of first-run originations on the core channel was on programmes made outside London, i.e. in the nations and English regions. In terms of expenditure, 32% of Channel 4's investment in first-run originations on the core channel was spent in the nations and regions.

32%
of the value of first-
run originations
sourced outside
London

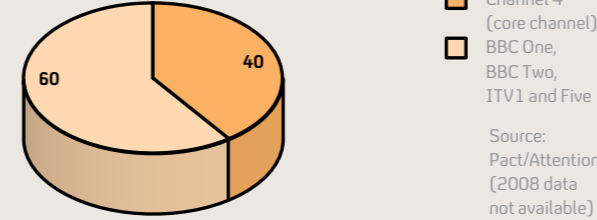
Channel 4 exceeded its regional licence quotas that require it to devote a minimum of 30% by both volume and value of first-run commissions (excluding news) on out-of-London productions on the core channel made outside London (defined in legislation with respect to the M25).

Proportion of Channel 4's first-run originated output on the core channel made in the nations and regions (2008)



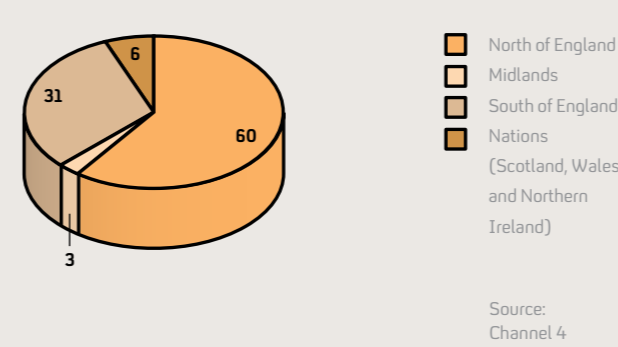
Source: Channel 4

Percentage of total investment in independent production companies based outside London by the main PSB channels (2007)



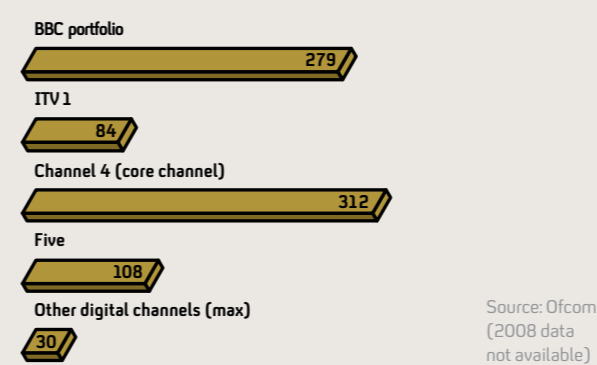
Source: Pact/Attentional (2008 data not available)

Percentage of Channel 4's expenditure on the core channel outside London by region (2008)



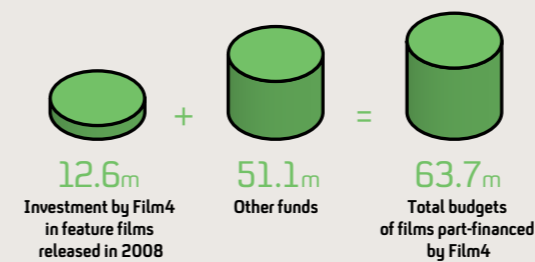
Source: Channel 4

Number of independent production companies supplying the PSB channels (2007)



Source: Ofcom (2008 data not available)

Funding sources for Film4 productions released theatrically in 2008, £million



5.0x
Uplift from Film4 investment to total production budgets

Source: Channel 4

Broadcasters' investment in the independent sector outside London

Channel 4 spent £115 million on originations on the core channel sourced from production companies (qualifying independents and other external suppliers) based outside London in 2008.

Industry data commissioned by PACT for its most recently published Out of London Production Trend Report showed that Channel 4 accounted for 40% of total investment by the main PSB channels (BBC One, BBC Two, ITV1, Channel 4 and Five) in (qualifying) independent production companies outside London in 2007. Channel 4's investment in that year (£125 million) exceeded that of than any other individual channel, and was ahead of BBC One and BBC Two combined.

Of Channel 4's expenditure outside London in 2008, the greatest concentration of investment was with companies based in the North and South of England. The amounts spent in the nations were relatively low, at just 6% of total out-of-London expenditure. Channel 4 has committed to implementing a range of initiatives from 2009 aimed at building up the production capacity in Scotland, Northern Ireland and Wales and encouraging greater access to commissioners for companies based outside of England (see page 76).

Diversity of supply base

Programmes on Channel 4's core channel were sourced from 300 different independent production companies in 2008.

Channel 4 commissioned programmes from a greater number of production companies than any other UK broadcaster, according to the most recent industry data published by Ofcom, for 2007. In particular, the number of suppliers on the core channel (312 in 2007) exceeded the number of companies working for the BBC across all its TV channels.

Channel 4 constantly seeks to refresh its supply base, working with 40 companies new to the organisation in 2008.

Contribution by Film4 to UK film production

Film4 Productions, the filmmaking arm of Channel 4, has a budget of around £10 million annually, which is used on development and co-financing of UK films. Channel 4's early involvement in projects means that its investment is disproportionately valuable to film producers, often acting as a catalyst for other funds.

Film4 invested £12.6m in 16 titles that were released in UK cinemas in 2008 or which premiered at film festivals (including *Hunger*, which was developed by Channel 4's Arts department). The large majority of this sum was in films that Film4 developed or invested in early. Film4's support for UK film helped to attract total funding worth 5 times its own original investment – the production budget of these films was £63.7 million.

£115m
spent on production
companies based
outside London
– a higher level of
investment than by
any other channel

300
production
companies
supplying
programming to
Channel 4 – more
than any other
broadcaster in
the UK

£64m
total production
budget of UK feature
films supported
by Film4

Channel 4's talent development programme 4Talent (channel4.com/4talent) devotes £10 million per year to creating opportunities for individuals and small companies from every part of the UK to raise their ambitions, move their own careers forward and help to keep Channel 4 at the forefront of new ideas. Through on- and off-screen initiatives, Channel 4 works hard to assist regional diversity and under-represented groups in order to develop the next generation of creative talent.

Within these initiatives, Channel 4 has a particular focus on the regions, minority groups and young people. For example:

Regional Development Programme

This initiative has run for the last nine years through the Glasgow Research Centre, creating television connections and commissions for small- and medium-sized enterprises across the UK's nations and regions.

Diversity Production Training Programmes

For the last six years, these programmes have worked with independent production companies to break down barriers to entry for minority groups. Around 75% of the programmes' graduates go on to have a successful career in the creative sector.

Work Related Learning Programme

Launched in 2008, this programme uses a raft of schemes to encourage renewed partnerships between individuals, employers and the creative economy. It includes schemes aimed primarily at 14- to 19-year-olds like work experience and Inspiration Week. Another strand, the *Generation Next* internship, links those doing work experience directly to employment either within Channel 4 or its independent partners. Together these projects have helped promote fair access and demystify routes into the industry for over 700 young people. Channel 4 is fully committed to extending the programme alongside Government and media partners BAFTA, Pinewood, Skillset, Mediabox, The Guardian and Microsoft.

Here are two creative individuals who have benefited from Channel 4's support for fresh talent.

Matthew Rudge

Matthew had worked with several independent production companies as an assistant producer and a development producer, but felt he was getting stuck: "I had a lot of ideas, several of which led to commissions for the companies I was with, but my lack of a track record meant I never got to direct them myself".

He took part in a competition at the Edinburgh TV Festival, successfully pitching ideas for Channel 4's *3 Minute Wonder* slot, which follows *Channel 4 News* and gives first-time

directors a platform on national peak-time television. On the back of this success, he was involved in a documentary for Five, before returning to Channel 4 to make a 30-minute documentary for *First Cut*, another series that helps promote new and rising talent. These opportunities have given him the exposure, and the confidence, to move on: "People now sit up and take notice of me, because of the fact that Channel 4 chose me to direct these films. I'm hoping my next step up the ladder will be to make a 60-minute documentary."

Jack Thorne

Jack Thorne was already writing for the theatre when he gained a place on 'Future Perfect', a scheme established by Channel 4 and Paines Plough theatre company to help emerging writers develop their storycraft. He went on to write a short film for Channel 4's *Coming Up* strand: *The Spastic King*, which told the story of a disabled man pretending his mother had not died in order to avoid being sent to live in an institution. Following that film's success, he was invited to work on Channel 4's hit drama *Shameless* before becoming one of the lead writers of *Skins* for E4.

In 2008, Film4 produced Jack's first full-length feature film, *Scouting Book for Boys*, starring Thomas Turgoose (*This Is England*) and directed by Tom Harper, one of Jack's contemporaries on *Coming Up*. At the same time, Jack started to develop and co-write his first original drama series, *Cast Offs*, for Channel 4. *Cast Offs* follows six disabled characters stranded on a desert island as part of a fictitious reality show and will transmit later in 2009. Jack has also been co-writing a drama for Channel 4 with award-winning director Shane Meadows.

Jack says "Channel 4 was the first broadcaster that got my work made, which is so important for a young writer. They take you seriously – and that means independent producers take you seriously. I am incredibly grateful to them."

Channel 4's commitment to talent

Type of support	Main initiatives	Investment (£m)
Dedicated on-screen talent strands	<i>Tonightly</i> , <i>3 Minute Wonder</i> , <i>Comedy Lab</i> , <i>Coming Up Shooting Party</i> , <i>First Cut</i>	5.1
Online talent strands	<i>4mations</i> , <i>Fourdocs</i> , <i>E-stings</i>	0.7
Film	Channel 4 Documentary Film Foundation, National Film and Television School	1.6
Off-screen	Support for small independent companies, education partner support, cultural diversity and disability schemes, supporting and educating new talent across creative industries	2.8
Total		10.2

As a broadcaster with UK-wide reach and with high public recognition as a home for new ideas, Channel 4 is one of the most powerful brands in the country. That puts Channel 4 in a strong position to act as a catalyst for innovative partnerships which, like its programmes and online services, aim to nurture, challenge, champion and inspire.

These partnerships take on many different forms. Channel 4 assists independent production companies in their business development and the promotion of talented individuals. It also cooperates with charities and community groups to make the creative sector more accessible, and forges links with public bodies like NESTA and Arts Council England that can help Channel 4 make a wider impact.

Here are two examples from the last year.

Castleford

When the small west Yorkshire town of Castleford lost its coal-mining industries, its economy went into decline. Channel 4 set out to prove that by inspiring residents and putting them at the centre of the physical improvement of their town, it would be possible not only to make Castleford a more attractive place but to help change the way people felt about it.

Over a five-year period, and with extensive public involvement at every stage, open spaces were renovated, a new town square and art gallery created and a new, architect-designed footbridge was built across a river that divides the town. With an initial investment of just £100,000, Channel 4 created an initiative that attracted over £14 million in support from 18 organisations, ranging from small private foundations to large public agencies; and this, in turn, unlocked plans for a further £200 million in commercial and residential investment. Not a bad return on Channel 4's money!

An independent assessment of the whole project by the Young Foundation concluded that Channel 4 had made an 'outstanding contribution' to the future of the town, particularly in inspiring more active citizenship. The broadcaster also, incidentally, commissioned an outstanding television series about the change in the town's self-esteem, presented by Kevin McCloud.

Central Station

Central Station is an online portal for contemporary British art. The core website will be an indispensable resource for amateur artists and art aficionados alike, linking to a network of related sites and communities where they can share and discuss their work. Established artists will give interviews and provide online mentoring through the site, where visitors can also access exclusive video content on the history of contemporary art. The site will feature original viral fictions and ongoing competitions to win prizes such as studio time and study tours. The final award will be a major cash prize – the world's biggest for social media creativity. *Central Station* will help the digital generation keep abreast of the latest developments in the art world, but it will also be built to last: it will form its own social network as well as a digital archive for content from Channel 4 and Illuminations.

The project was one of the first to be commissioned by 4iP, Channel 4's new strategic fund for delivering public service through cross-platform projects, and it has captured the imagination of many other organisations. It has already won support from the Scottish Arts Council Inspire Fund and has been allocated funds by Scottish Screen and has secured in-kind sponsorship from the British Council, Glasgow School of Art, MySpace and many others.

Partners in the Castleford project

Arts Council England, Yorkshire British Waterways
Castleford Town Centre Partnership
Channel 4 Television
City of Wakefield Metropolitan District Council
Coalfields Regeneration Trust
Commission for Architecture and the Built Environment (CABE)
English Partnerships
Environment Agency
Groundwork UK
Wakefield District Partnership
Yorkshire Forward
Yorkshire Sculpture Park

Partners in the Central Station project

4iP
Scottish Arts Council
Scottish Screen
Glasgow School of Art
Illuminations
British Council
Arts Council England

Key partners in 4iP

Advantage West Midlands
National Endowment for Science, Technology and the Arts (NESTA)
Northern Ireland Screen
Screen West Midlands
Screen Yorkshire
Scottish Screen
Scottish Enterprise
Yorkshire Forward

Television

Broadcast Awards

- Channel 4
Channel of the Year

BAFTA Television Awards

- *Boy A* (Cuba Pictures)
Best Actor
(Andrew Garfield)
- *The Mark of Cain*
(Red Productions)
Single Drama
- *Britz* (Daybreak Pictures)
Drama Serial
- *Lie of the Land* (RTO Pictures)
Single Documentary
- *Ramsay's Kitchen Nightmares*
(Optomen)
Features
- *Dispatches: China's Stolen Children*
(True Vision) Current Affairs
- *Fonejacker* (Hat Trick)
Comedy Programme
- *Peep Show* (Objective)
Situation Comedy

Banff Television Awards

- *Dispatches: Meeting the Taliban*
(October Films)
Investigative and Current
Affairs Programme
- *Skins* (Company)
Continuing Series

British Comedy Awards

- *The Inbetweeners*
(Bwark Productions)
Best New Comedy
Best Newcomer
(Simon Bird)

- Alan Carr
Best Comedy
Entertainment Personality

Broadcast Awards

- *Cutting Edge: My Street*
(Wellpark Productions Ltd)
Best Documentary Programme
- *The Genius of Charles Darwin*
(IWC Media)
Best Documentary Series

- *Boy A*
Best Single Drama

- *Come Dine with Me*
(Granada Media)
Best International
Programme Sales

- *Gordon Ramsay: Cookalong Live*
(One Potato Two Potato Ltd)
Best New Programme

British Soap Awards

- *Hollyoaks* (Lime Pictures)
Best Actor (Chris Fountain)
Best Actress (Emma Rigby)
Best On-screen Partnership
(Matt Littler/Darren Jon Jeffries)
Most Spectacular Scene
(Clare and Katy's exit)
Sexiest Female
(Louise Summers)
Best Exit (Gemma Bissex)

- *Dispatches: Unholy War*
(Chameleon TV)
Silver Award Best
Broadcast Documentary

CinemaScience – Bordeaux

- *Poppy Shakespeare*
(Cowboy Films)
Jury Prize
Young Jury Prize

Dinard Film Festival

- *Boy A*
Public Prize Winner
Grand Marnier Trophy
for Best Screenplay
(Mark O'Rowe)
Kodak Prize for Best Director
(John Crowley)
Golden Hitchcock Award

Grierson Awards

- *Battle for Haditha*
(Lafayette Films)
Best Drama Documentary
Lie of the Land
Drama Documentary
on a Contemporary Issue

Learning on Screen Awards

- *Batty Man*
(Maroon Productions)

- *How Music Works with Howard Goodall – Rhythm* (Tiger Aspect)
Joint Winners – General
Education, Linear and
Broadcast Productions

National Television Awards

- *Paul O'Grady Show*
(Olga TV)
Most Popular
Entertainment Programme

- *Hollyoaks*
Outstanding Serial
Drama Performance
(Matt Littler)

Observer Food Monthly Awards

- *Ramsay's Kitchen Nightmares*
Best Television Show
- *Jamie at Home*
(Fresh One Productions)
Runner Up

More BAFTA TV Awards and RTS Programme Awards for Channel 4 than any other individual channel.

- *The Brink of Apocalypse*
(Flashback Television)
Best Historical Documentary

Irish Film and Television Awards

- *The IT Crowd*
(Talkback Thames)
Best Script Television
(Graham Linehan)

One World Broadcasting Trust Awards

- *Dispatches: China's Stolen Children*
Children's Rights Award

Peabody Awards

- *Sisters-in-Law*
(Twentieth Century Vixen)
Outstanding Achievement
in Electronic Media

Personal Finance Awards

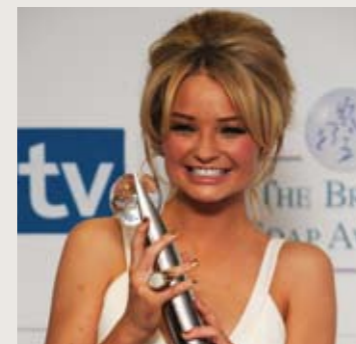
- *Channel 4 News: News at Noon*
(ITN)
Broadcast Programme of the Year

Rory Peck Awards

- *Channel 4 News: Two Weeks in Mogadishu*
News

RTS Educational Television Awards

- *KNTV – Philosophy: Einstein*
(Tern Television Productions)
Age 11–16



Emma Rigby, Hollyoaks

Channel 4 named 2008 Channel of the Year at the Broadcast Awards.

- *How to Look Good Naked*
(Maverick)
Lifestyle and Light
Entertainment Programme

- *The Human Footprint*
(Touch Productions)
Environmental Programme

Broadcasting Press Guild Awards

- *Boy A*
Best Single Drama

Christian Broadcasting Council Awards

- *Make Me A Christian*
(Wildcard Productions)
Gold Award Best
Broadcast Documentary

- *Batty Man*
Age 14–19

- *Lost for Words* (various)
RTS/NIACE Award for
Campaigns and Seasons

- *Seven Sins of England*
(Halcyon Productions)
Factual Education (Arts)

- *Help Me Love My Baby*
(Twenty Twenty Productions)
Factual Education
(Life Skills Award)

- *Cutting Edge: Blind Young Things*
(North One Television)
Educational Impact in the
Primetime Schedule

RTS Journalism Awards

- *Channel 4 News*
Presenter of the Year (Jon Snow)
International News Coverage
(Congo Crisis)
- *Dispatches: Undercover in Tibet*
(True Vision)
International Current Affairs

RTS North West Awards

- *Skins*
Best Continuing Drama

- *Secret Life* (Kudos Productions)
Male Actor
(Matthew Macfadyen)

- *The IT Crowd*
Comedy Writer
(Graham Linehan)

- *Peep Show*
Comedy Performance
(David Mitchell and
Robert Webb)

RTS Yorkshire Region Awards

- *God's Waiting Room*
(Century North Productions)
Factual Programme of the Year
(Terrestrial Network)

BAFTA Scotland Television Awards

- *The Genius of Charles Darwin*
Best Factual Series
- *Skins*
Best Writing in Film and
Television (Bryan Elsley)
- *Gary's War*
(The Comedy Unit Limited)
Best Entertainment Programme
- *The World According To*
(1A Productions)
Best Animation

Eight RTS Programme Awards, including seven for the core channel – more than for any other individual channel.

RTS Programme Awards

- *Meet the Natives* (Keo Films)
Formatted Documentary
- *You're Not Splitting Up My Family*
(Windfall Films)
Observational Documentary

- *Come Dine With Me*
Daytime Programme

- *Fonejacker*
Digital Channel
Programme Award

- *Britz*
Drama Serial

South Bank Awards

- *The Devil's Whore* (Company)
Best Television Drama

Screen Nation Awards

- *Poppy Shakespeare*
Best Female Performance
in Television (Naomie Harris)
- *Fallout* (Company)
Best Achievement
in Screenwriting (Roy Williams)

Craft

BAFTA Television Craft Awards

- *Dispatches: China's Stolen Children*
Breakthrough Talent

Four International Emmy Awards – more than for any other UK broadcaster.

- (Jezza Neumann)
Director Factual
(Jezza Neumann)

- *Boy A*
Director Fiction and
Entertainment (John Crowley)
Editing Fiction and Entertainment
(Lucia Zucchetti)

- *Skins*
Interactive Creative Contribution
(Chloe Moss, Holly Hughes,
Max Gogarty)
Photography and Lighting
in Fiction and Entertainment
(Rob Hardy)
Titles (Tal Rosner)

- *War Oratorio*
(Oxford Film and Television)
Sound Factual (Paul Paragon,
Mike Hatch, Ben Baird)

RTS Craft & Design Awards

- *Deal Or No Deal* (Endemol)
Tape and Film Editing in
Entertainment and Situation
Comedy

- *Battle For Haditha*
Visual Effects in
Picture Enhancement

- *Meet the Natives*
Sound in Entertainment
and Non-drama Productions

- *A Boy Called Alex*
(Walker George Films)
Lighting, Photography & Camera
in Documentary, Factual and
Non-drama Productions
(Photography)

- *City of Vice*
(Hardy/Touchpaper Productions)
Judges Award
Production Team (Hardy and
Sons, Touchpaper Productions)

International

American Society of Cinematographers Awards

- *John Adams* (HBO)
Production Design (Television)

Global Globes Television Awards

- *John Adams*
Best Mini-series or Motion
Picture Made for Television
Best Performance by an Actor
in a Mini-series or Motion Picture
Made for Television
(Paul Giamatti)
Best Performance by an Actress
in a Mini-series or Motion Picture
made for television
(Laura Linney)
Best Performance by an Actor
in a Supporting Role in a Series,
Mini-series or Motion Picture
Made for Television
(Tom Wilkinson)

International Emmy Awards

- *Forgiven* (Betty TV)
Best Performance by an Actress
(Lucy Cohu)

- *The IT Crowd*
Best Scripted Entertainment

- *Strictly Bolshoi*
(Balley Boyz Productions)
Best Arts Programme

- *Beckoning Silence*
(Darlow Smithsonian Productions)
Best Documentary Programme

Monte Carlo Television Festival

- *The Mark of Cain*
Golden Nymph Award

- *Desperate Housewives* (Disney)
Golden Nymph Award

- *The IT Crowd*
Outstanding Comedy
Actor Award (Richard Ayoade)

Prix Europa

- *God's Waiting Room*
Prix Europa Iris Award for Best
Multicultural Programme
of the Year

Reims International Television Festival

- *The Mark of Cain*
Best Film
Best Actor (Gerard Kearns)
Best Director (Matthew McNulty)

Marketing

Creative Circle Awards

- Big Food Fight (various)
- *Ghosts* (Lafayette Films)
- *Dispatches: China's Stolen Children*
- *Channel 4 Idents*

Promax Awards

- Channel 4
- Silver (Channel of the Year)

- *The Stanley Kubrick Season* (various)
- Gold (The People's Choice)
- Silver (Best Film Promotion)
- Silver (Promotion of the Year)

- *Food Season: Outward Bound* (various)
- Gold (Best Use of Humour)
- Silver (Best Rundown or Theme)

- *4Music launch*
- Silver (Best Non-mainstream Channel Promotion)

- *Dispatches: Happy Birthday Iraq*
- Gold (Best Clip-based Factual, News and Current Affairs)
- Silver (Best Use of Music)

- *E4.com launch*
- Silver (Best Promotion or Campaign for Website and Interactive Services)

- *Dispatches: China's Stolen Children*
- Gold (Best Originated Factual, News and Current Affairs)
- Silver (Best Print or Poster)

- *Disarming Britain* (various)
- Gold (Best Cross-Media Campaign)
- Silver (Best Originated Factual, News and Current Affairs)

- *E4 Channel Idents*
- Silver (Best Ident)

- *Next on 4: Nick Broomfield*
- Gold (Best Long Form)

- *Faces Redux: Ping Pong*
- Silver (Best Long Form)

- *Skins Year 2 launch*
- Gold (Best Originated Drama)

Digital Media

Association of Online Publishers Awards

- *Ford Bite*
- Commercial Partnership
- Winner

- *Embarrassing Bodies* online (Maverick)
- Use of Video
- Special Mention

BAFTA Children's Awards

- *Bow Street Runner* (Littleloud)
- Best Interactive

British Interactive Media Association Awards

- *Bow Street Runner* Games – Awesome Little Bit of Wickedness

- *Embarrassing Bodies* online Integrated Campaign
- Measurements and Results

Broadcast Digital Awards

- *Skins*
- Best Multi-Platform Project

Interactive Marketing and Advertising Awards

- *Skins 2*
- Overall Grand Prix Award
- Best Entertainment

Interactive Media Awards (New York)

- *Empire's Children* (Illumina Digital Ltd)
- Outstanding Achievement in Television

Media Guardian Innovation Awards

- *Skins*
- Best Advertising Campaign

- *Big Art Mob*
- Community Engagement Award

RTS Midlands Awards

- *Embarrassing Bodies* online
- Best Innovation and Multimedia

San Francisco Film Festival Flash Forward Awards

- *Bow Street Runner*
- Cartoon/Story/Narrative

Animation

British Animation Awards

- *Peter and the Wolf* (Breakthru Films)
- Best Television Special

- *The Old, Old, Very Old Man* (Moeglich Films)
- Best Short Film

- *The Peculiar Adventures of Hector* (Aardman)
- Best Animation for New Media

Sound (Glenn Freemantle, Resul Pookutty, Richard Pryke, Tom Sayers, Ian Tapp)

- *Hunger*
- Carl Foreman Award for Special Achievement by a British Director, Writer or Producer for their First Feature Film (Steve McQueen)

- *In Bruges*
- Original Screenplay (Martin McDonagh)

10 British Independent Film Awards for Film4 out of 14 eligible categories.



Steve McQueen, *Hunger*

Film

American Cinema Editors

- *Slumdog Millionaire*
- Best Edited Feature

American Society of Cinematographers Awards

- *Slumdog Millionaire*
- Production Design
- Cinematography
- Editing

BAFTA Film Awards

- *Slumdog Millionaire*
- Best Film
- Director (Danny Boyle)
- Adapted Screenplay (Simon Beaufoy)
- Music (A.R. Rahman)
- Cinematography (Antony Dod Mantle)
- Editing (Chris Dickens)

British Independent Film Awards

- *Slumdog Millionaire*
- Best British Independent Film
- Best Director of a British Independent Film (Danny Boyle)
- Most Promising Newcomer (Dev Patel)

- *Hunger*
- The Douglas Hickox Award (Steve McQueen)
- Best Performance by an Actor in a British Independent Film (Michael Fassbender)
- Best Technical Achievement (Sean Bobbitt)

- *In Bruges*
- Best Screenplay (Martin McDonagh)

- *Happy-Go-Lucky*
- Best Supporting Actress (Alexis Zegerman)
- Best Supporting Actor (Eddie Marsan)

- *Soft*
- Best British Short Film

Cannes Film Festival

- *Hunger*
- Camera d'Or Award

Chicago International Film Festival

- *Hunger*
- Gold Hugo Award
- Silver Hugo Award (Michael Fassbender)

Critics Awards

- *Slumdog Millionaire*
- Best Film
- Best Screenplay (Simon Beaufoy)

- *Hunger*
- Best Breakthrough Film of the Year (Steve McQueen)
- British Actor of the Year (Michael Fassbender)

Dinard Film Festival

- *Hunger*
- Prix Coup de Coeur

Directors Guild

- *Slumdog Millionaire*
- Best Movie

Evening Standard Film Awards

- *Hunger*
- Best Film

- *Slumdog Millionaire*
- Technical Achievement (Mark Digby)

- *In Bruges*
- Best Screenplay (Martin McDonagh)

- *Happy-Go-Lucky*
- Peter Sellers Award for Comedy Actress (Sally Hawkins)

- *In Bruges*
- Best Performance by an Actor in a Motion Picture in Musical or Comedy (Colin Farrell)

Gwent Film Festival

- *Hunger*
- Overall Winner

Irish Film and Television Awards

- *Hunger*
- Best Film
- Actor in a Leading Role (Michael Fassbender)
- Actor in a Supporting Role (Liam Cunningham)
- Rising Star Award (Michael Fassbender)
- Original Score (David Holmes)
- Production Design (Tom McCullagh)
- Sound (Ronan Hill, Mervyn Moore)

- *In Bruges*
- Best International Film
- Best Film Script (Martin McDonagh)

LA Film Critics Association Awards

- *Hunger*
- Next Generation Award for Best First Film

- *Slumdog Millionaire*
- Best Director (Danny Boyle)
- Best Score (A. R. Rahman)

- *Happy-Go-Lucky*
- Best Actress (Sally Hawkins)
- Best Screenplay (Mike Leigh)

National Society of Film Critics Awards (US)

- *Happy-Go-Lucky*
- Best Actress (Sally Hawkins)
- Best Director (Mike Leigh)
- Best Supporting Actor (Eddie Marsan)

Oscars

- *Slumdog Millionaire*
- Best Film
- Best Director (Danny Boyle)
- Best Adapted Screenplay (Simon Beaufoy)
- Cinematography (Anthony Dod Mantle)
- Film Editing (Chris Dickens)
- Music, Score (A. R. Rahman)
- Music, Song (A. R. Rahman, Gulza)
- Sound Mixing (Ian Tapp, Richard Pryke, Resul Pookutty)

Screen Actors Guild Awards

- *Slumdog Millionaire*
- The Producers Guild of America Best Picture Award

South Bank Awards

- *Hunger*
- Best Film

Sundance Film Festival

- *Rough Aunties*
- Grand Jury Prize

- *Afghan Star*
- The Audience Award
- Director Award (Havana Marking)

- *Burma VJ*
- Best Editing

Toronto Film Festival

- *Slumdog Millionaire*
- Cadillac People's Choice Award

- *Hunger*
- Diesel Discovery Award

University of Southern California Libraries Scriptor Award

- *Slumdog Millionaire*
- Best Book-to-Film Adaptation (Simon Beaufoy)

Venice Film Festival

- *Hunger*
- Gucci Group Award
- Director (Steve McQueen)

Women in Film and Television Awards

- Tessa Ross
- (Contribution to Film)

Production company credits provided alongside the first instance of each programme.

Eight Oscars for Slumdog Millionaire – making 13 Oscars for Film4 in the last five years.

- *Garage*
- Best Actor (Pat Shortt)

Golden Globes

- *Slumdog Millionaire*
- Best Motion Picture (Drama)
- Best Director of a Motion Picture (Danny Boyle)
- Best Screenplay for a Motion Picture (Simon Beaufoy)
- Best Original Score for a Motion Picture (A. R. Rahman)

- *Happy-Go-Lucky*
- Best Performance by an Actress in a Motion Picture in Musical or Comedy (Sally Hawkins)



Danny Boyle and Rubina Ali, *Slumdog Millionaire*