

# INVESTING IN CREATIVITY

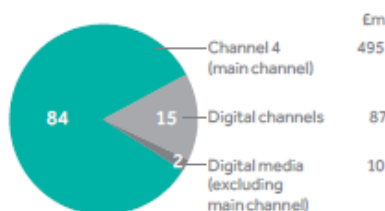
Channel 4 exists to do many things. We inspire our viewers, ask questions of the wider world, and provide vital support to the creative industries. How and where we allocate our content budget, how we order our schedule, and how we balance our public service remit with commercial objectives underpins everything that we go on to deliver. We therefore begin this report by looking at how we invested our money.

## Spend on UK original content up 16%

While we initially forecast a 2011 budget in line with 2010, a successful performance in the market-place throughout the year meant we were able to increase our overall content spend from 2010 levels. Most importantly, we invested more money in originated content – both on the main channel and across our digital platforms. In addition to re-allocating the budget previously spent on *Big Brother*, we also shifted some of the spend from acquired programming directly into UK commissioned content. This means that, as we committed to do in our Forward Look last year, we put more money into original UK comedy, entertainment, current affairs and drama – making Channel 4's schedule in 2011 one of the most diverse and original for many years. In 2011, originated content represented 71% of the overall content budget, up from 63% in 2010.

### Investment in content

Expenditure across the Channel 4 network on programming and digital content in 2011, % of total



Source: Channel 4  
Rounding differences may occur  
See methodology document for more details

Invest in  
high-quality  
content

**£592m**  
spent on content  
across all services

**2%** on  
last  
year

### Expenditure on originated content

Total expenditure across the Channel 4 network on originated content, £m

	Total (£m)	
2011	372.7	418.6
2010	322.6	361.6

Channel 4 (main channel)  
Digital TV and online

Invest in  
high-quality  
content

**£419m**  
spent on originated  
content across all  
services

**16%** on  
last  
year

Digital TV and online expenditure  
on originated content, £m

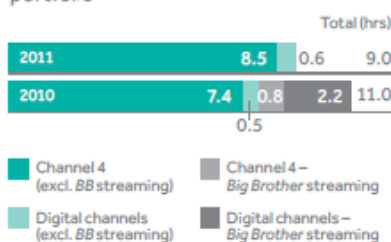
	Total (£m)	
2011	35.7	45.9
2010	27.0	39.0

Digital TV channels  
Digital media (excl. main channel)

Source: Channel 4

## Volume of first-run originations

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



Source: Channel 4  
Rounding differences may occur

Invest in high-quality content



**9.0hrs**

of first-run originations every day on average across the TV channel portfolio (excluding *Big Brother*-related live streaming)

**14%** on last year

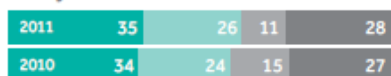
## Programming mix on the main channel

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

Peak (6–10.30pm)



All day



Originations - first-run  
Originations - repeat  
Acquisitions - first-run  
Acquisitions - repeat

Invest in high-quality content

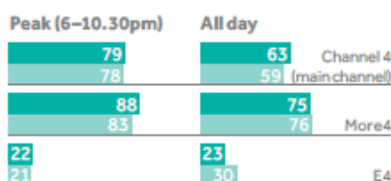


**73%**

of the main channel peak-time schedule devoted to first-run originations

**3pts** on last year

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



2011  
2010

Source: Channel 4  
Rounding differences may occur

## Content budget

Channel 4 spent a total of £591.5 million on content across its main channel, digital channels and digital media services in 2011 – up 2% from 2010. Just over £581 million of this was on television programming on Channel 4, More4, E4 and Film4 – with a further £10 million on digital media.

Investment in original content rose substantially, by 16% – with £419 million spent on originated content across our TV and online services in 2011. In line with our strategy to maximise the impact of our original commissions, the main channel saw the bulk of this spend – with investment up by £50 million. Spend on original content on the digital channels rose by almost £9 million, primarily due to an increase in original commissions on E4, along with programmes on the Film4 channel celebrating key films and directors. While spend on digital media was slightly down year-on-year, following the closure of the 4iP fund, there was a rise in investment in cross-platform projects, reflecting our continued commitment to digital innovation.

The volume of first-run originations also grew significantly. We broadcast an average of nine hours of new commissioned programmes every day across the TV portfolio in 2011, a 14% increase both for the main channel and the digital channels (excluding *Big Brother* live streaming on E4 in 2010). On the main channel, the peak-time schedule benefited particularly from this increase, with 73% of all peak-time hours comprising first-run originations, up from 70% in 2010. Across the portfolio, network originations (all content commissioned by the network) accounted for 63% of peak-time hours across Channel 4, More4 and E4, up 3 percentage points on 2010.

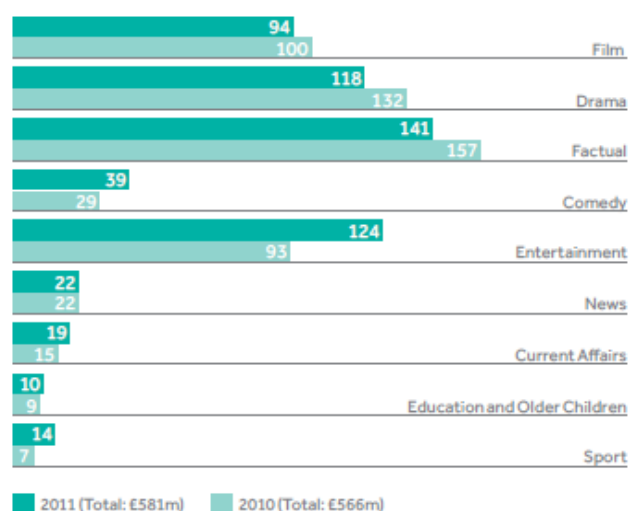
In terms of Channel 4's total content spend, the biggest beneficiaries of the increased levels of investment were entertainment (up almost £31 million) and comedy (up £10 million). There were declines in film and drama, due to reduced spend on US acquisitions, and in factual, reflecting the end of the *Big Brother*. Focusing on first-run originations, the increased content investment was spread across a broader range of genres: not only comedy and entertainment but also others such as drama. Total spend on first-run

### Investment in programming by genre

Total investment in originated and acquired programming across the Channel 4 portfolio by genre, £m

Invest in high-quality content

£



Source: Channel 4

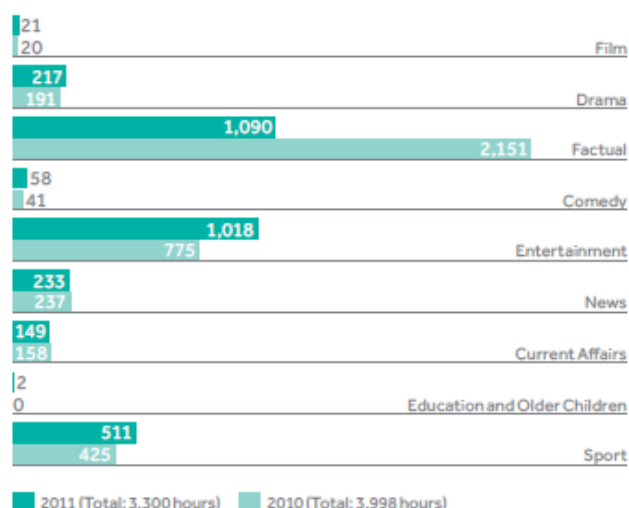
Rounding differences may occur

### Volume of first-run originations by genre

Hours of first-run originations shown across the Channel 4 portfolio by genre

Invest in high-quality content

Ⓢ



Source: Channel 4

Rounding differences may occur

origination across what we have traditionally classified as 'key PSB' genres rose by 29%, to a total of £187 million.

We saw similar trends across the genres in terms of hours. Across all genres, the biggest percentage increases in volume of first-run originated programming were seen in comedy (up 43%), entertainment (31%) sport (20%) and drama (up 14%). The small increase in hours for education was accounted for by *Battlefront*'s return to television, with a dedicated series on T4 to accompany its online content. The only genre to see a significant decline was factual: the 2010 data included live *Big Brother* streaming on E4 and Channel 4.

### Licence requirements

We met all of our quantitative licence requirements in 2011, exceeding many of our obligations. Notably, originations accounted for 79% of peak-time hours, comfortably exceeding our requirement of 70%. We invested 4.2% of spend on the main channel in production from the UK's nations, ahead of our quota of 3%. And for the first time ever, we subtitled 100% of our programmes on Channel 4, More4, E4 and Film4.

### Meeting Channel 4's licence obligations

Average hours per week	Compliance Minimum	2011	2010
<b>News</b>			
in peak time (6–10.30pm)	4	4	4
<b>Current Affairs</b>			
overall	4	4	4
in peak time (6–10.30pm)	1.54	2.4	3
<b>Hours per year</b>			
Schools	0.5	3	21
<b>Percentage</b>			
<b>Origination production</b>			
overall	56	61	58
in peak time (6–10.30pm)	70	79	77
Independent production	25	83	86
European independent production	10	52	49
European origin	50	69	66
Subtitling for the deaf and hard of hearing	90	100	93
Audio description	10	24	14
Signing	5	5	5
Regional production	35	42	39
Regional hours	35	48	45
Production in the nations	3	4.2	4.5

Source: Channel 4



Derren Brown:  
The Experiments

A close-up portrait of Derren Brown, a man with a goatee and wide eyes, looking upwards. He is wearing several EEG electrodes on his forehead and temples, with white wires extending from them. The background is dark with a complex, web-like pattern of white lines. A teal banner is at the bottom.

**£187m invested  
in key PSB genres,  
up by 29%**



# DOING THINGS THE CHANNEL 4 WAY

**“Channel 4 has re-embraced  
its founding remit to ‘foster  
the new and experimental’”**

*The Independent on Street Summer*





Channel 4 has a deep and long-standing commitment to creative diversity – identifying and nurturing talent, celebrating difference, and engaging with people and ideas that are outside the mainstream.

In 2011 we set ourselves the goal of working with more new and emerging talent from a more diverse pool than ever before. We did this not to tick the necessary boxes or reach quotas, but because we want the most original and thought-provoking ideas, with the broadest range of voices; and because, as contemporary Britain grapples with the complexities of social change, exploring and understanding difference matters.

## Broadcasters' investment in the production sector

Expenditure by public service broadcasters on first-run external commissions, £m

		Total (£m)	
2010	340	77	417
2009	341	81	422
			BBC
2010	240		240
2009	254		254
			ITV
2010	321	27	348
2009	339	24	363
			Channel 4
2010	62		62
2009	69		69
			Channel 5

■ Main channels  
■ Digital channels

Source: Channel 4, Ofcom (Other channels)  
2011 data not available for other channels

Nurture talent



**£370m**

Investment in first-run external UK commissions on the main channel in 2011

**15%** on last year

## Diversity of supply

Channel 4 has a critical role in the creative economy. In 2011, it invested £370 million in programmes commissioned from external suppliers on the main channel, a significant rise of 15% on 2010. And Channel 4 spent more on the external production sector than any other commercially-funded public service broadcaster in 2010 (the latest available data).

In all, 276 television production companies supplied programming transmitted across the portfolio in 2011 (in line with 2010) and we commissioned content from 150 digital media suppliers (up from 91 in 2010). 261 of the TV companies were independent producers – a slight decline on 2012, reflecting continued consolidation in the sector.

In addition, beyond our work with these contracted suppliers, we continued to provide business support and development funding to a range of other companies. In particular, in response to the consolidation we have seen in the television sector a key aim in 2011 was to broaden access and build relationships with new and fledgling businesses. Our creative diversity team estimates they met with around 350 companies from across the UK, including a range of new and emergent businesses to brief them as potential suppliers. This work was supported by Channel 4's new £2 million Alpha Fund, aimed at supporting creative ideas in their infancy. New talent strands *Random Acts* and *Comedy Blaps* provided platforms for new talent to prove itself before being given a full commission. This range of work meant that 11% of Channel 4's television suppliers in 2011 were companies that had never worked with us before. We also sought to turn the traditional commissioning model on its head by asking digital companies to pitch multiplatform ideas – helping both to bring in new suppliers from outside the TV production sector and to re-energise our television output. As a result of initiatives such as these, we expanded our digital supplier base, giving more than 40 digital agencies their first opportunity to work for Channel 4. We anticipate that this focus on new companies will broaden our supply base further in the coming years.

## Diversity of supply base

Number of independent production companies supplying UK broadcasters

305	BBC
276	Portfolio
74	ITV
83	Portfolio
265	Channel 4
293	Portfolio
56	Channel 5
78	
58	Other digital
30	channels (max)

■ 2010 ■ 2009

Source: Channel 4, Broadcast (Other channels)  
2011 data not available for other channels

The total number of companies Channel 4 worked with in 2010 has been restated as 265 companies, correcting the 266 cited in the 2010 Statement of Media Content Policy

Nurture talent



**261**

independent production companies supplying programming to the Channel 4 portfolio in 2011

**2%** on last year



# MY TRANSSEXUAL SUMMER

This funny and touching show – viewed by more than 7 million people across the series – afforded an intimate insight into the lives of seven transgender men and women as they explored the implications of confirming their gender.

*My Transsexual Summer* gave viewers a chance to spend time with a group of people seldom represented in mainstream media and often ridiculed and abused in everyday life. Viewers gained insight into the participants' lives – seeing the discrimination they face, but also the entertainment and delight that they found in each other's company.

Audience research showed that the programme helped to change attitudes. 75% of viewers surveyed said they had learnt something, 84% felt that it raised awareness of the difficulties transgender people face in day to day life, and more than half said they felt more positive towards transgender people after watching the programme.

There was a huge amount of positive feedback from viewers with comments such as “it changed my entire view about transsexuals” and “[it gave my family] a better understanding of what I’m going through.” The programme had an equally powerful impact on those who took part. As Sarah, one of the contributors, said “the people I met have shown me how to be proud of being trans.”

## ***‘My Transsexual Summer avoided stereotypes and allowed different voices of trans individuals to be heard’***

Trans Media Watch

<u>Alternative views</u>	👁
<u>Cultural diversity</u>	🌐
<u>Inspire change</u>	🌟





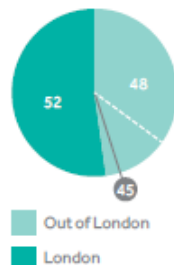
Channel 4's output is enriched by being sourced from all around the UK. In 2011, we significantly increased our production outside of London, investing £152 million in programmes for the TV channel portfolio from companies in the nations and regions – an increase of 22% on 2010. We continued to exceed our licence quotas for the main channel, with 48% of all hours of TV commissions coming from outside the M25, and 4.2% of our investment coming from Scotland, Northern Ireland and Wales. We were particularly successful in building new relationships with companies in the devolved nations; for example, Telesgop of Swansea, who produced one of our stand-out single films of the year with *Wallis Simpson: The Secret Letters*, their first ever commission for Channel 4. We expanded the spread of our digital commissions, too, working with 54 businesses based outside London, including games and apps developers in Dundee, Bristol and Middlesbrough. 47% of our online commissioning budget was spent outside London.

We also continued to champion Black and Minority Ethnic talent, successfully growing our relationships with BAME-led indies. *Lemonade Money* followed life inside the UK's biggest youth broadcaster in *Inside SBTU*, as well as producing one of Channel 4's *Alternative Christmas Messages*. Hey Buddy won four commissions across the year and Acme Films' hip hop documentary, *Life of Rhyme*, was nominated for a Creative Diversity Network award.

## Channel 4's investment in the nations and regions

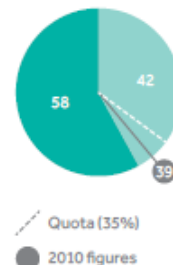
Proportion of Channel 4's first-run originated output and spend on the main channel made in the nations and regions in 2011

Volume of output (hours)



Source: Channel 4  
Rounding difference may occur

Investment in output (£m)



Nurture talent



Output from suppliers based outside London:

**48%**  
of first-run originated programme hours

**3pts** on last year

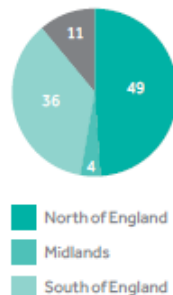
**42%**  
of the value of first-run originations

**2pts** on last year

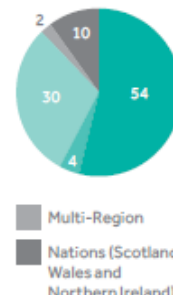
## Channel 4's investment in the production sector outside London

Percentage of Channel 4's expenditure across the TV channel portfolio outside London by region

2010



2011



Source: Channel 4  
Multi-Region was a new category introduced by Ofcom in 2011

Nurture talent



**£152m**  
spent on production companies based outside London

**22%** on last year

# RANDOM

*Random* marked the directorial debut for Channel 4 of acclaimed playwright Debbie Tucker Green. She was first given an opportunity by Channel 4 at the start of her career when she wrote for *Coming Up*, the Channel 4 strand for emerging filmmakers. This time, she had the chance to direct her own stage play, which was originally produced at the Royal Court Theatre. Set over the course of a single day, *Random* tells the story of an ordinary family whose lives are devastatingly interrupted by the impact of one random event.

Reprising her role from the original stage production, Nadine Marshall (*The Shadow Line*, *The Smoking Room*) delivered a powerful performance as Sister. The supporting cast included Daniel Kaluuya who debuted on E4 drama *Skins*, and also starred in Charlie Brooker's series *Black Mirror*.

This was a powerful and exciting commission for Channel 4 – with all the challenges inherent in making a one-person stage play work on the small screen. Its timing was highly pertinent – airing just as the riots exploded across the UK in the summer of 2011. Interest in the project led to community screenings in central London, Birmingham and Glasgow.

## 'A demanding film that dares to be different'

The Times

Cultural diversity	🕒
Distinctive	⬆️
Nurture talent	⬆️



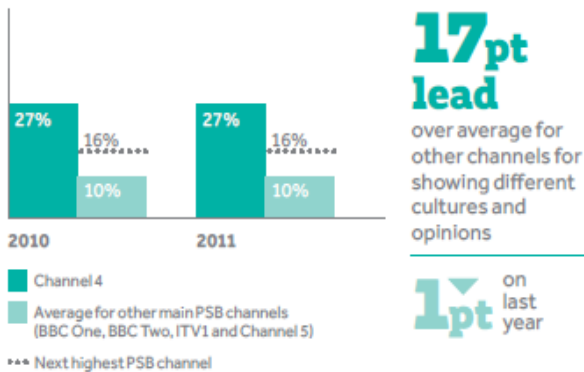


## Channel reputations

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

### Shows different kinds of cultures and opinions

Cultural diversity

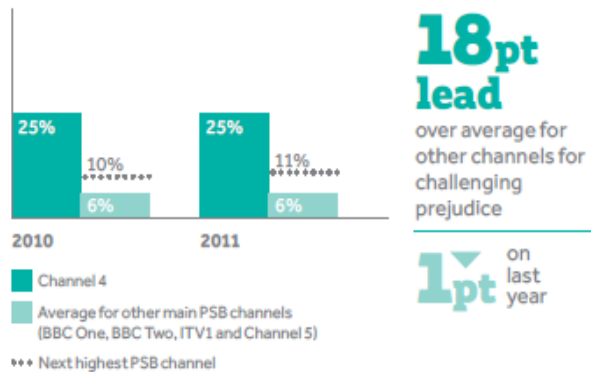


Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

Channel 4 tracks audience perceptions of the main PSB channels using face-to-face and online interviews. The face-to-face interviews take place over five waves during the year. The online interviews, which take place over three waves during the year, have a larger sample size and enable the responses of people from different demographic groups to be examined.

### Challenges prejudice

Cultural diversity



Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

## Diverse voices

Channel 4 gave viewers unprecedented insight into marginalised communities, with *Top Boy* and the *Street Summer* season taking a fresh look at urban Britain, and a wealth of programming and activity focusing on physically disabled athletes in the build-up to the 2012 Paralympics. We also wanted to give voice to other overlooked communities that face discrimination – those with facial disfigurements, the gypsy and traveller community, and transgender people. 56% of viewers polled by Channel 4 said they felt more positive towards transgender people after watching *My Transsexual Summer*, and 79% of respondents to another survey said they had learnt something new about the traveller community from *Big Fat Gypsy Weddings*. Further celebrating diversity, one of our *Alternative Christmas Messages* was presented by participants from *Seven Dwarves*, *My Transsexual Summer*, *Beauty and the Beast: The Ugly Face of Prejudice* and *Katie: My Beautiful Friends*.



## Channel reputations

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

### Shows the viewpoints of gays and lesbians

Cultural diversity



**18pt lead**

over average for other channels for showing the viewpoints of gays and lesbians

**1pt** on last year

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

### Shows the viewpoints of disabled people

Cultural diversity



**9pt lead**

over average for other channels for showing the viewpoints of disabled people

**1pt** on last year

Source: Ipsos MORI commissioned by Channel 4

## ALPHA FUND

The Alpha Fund is a £2 million development fund launched by Channel 4 in early 2011. Designed to support ideas and talent at the first stages of development, it is managed by a team of creative diversity commissioners based across the UK.

Hey Buddy, an emerging BAME-led company, gained three commissions within 6 months of receiving support from the Alpha Fund; Zeitgeist, a start-up business based in Essex, won its first commission; Timeline Films, a new Scottish company, received initial funding from the Alpha Fund for a documentary idea that was then commissioned by Channel 4; and Factory Fifteen, a digital arts agency, was funded to make a film for the *Random Acts* strand.

These success stories highlight the crucial role the Alpha Fund has played in broadening Channel 4's supply base by uncovering new talent. The Creative Diversity team met with new companies throughout the year and provided support funding to 82 initiatives through the Alpha Fund. Most of these had never worked with Channel 4 before. The Alpha Fund also had a big regional impact – with more than 50% of initiatives coming from outside London.

**'Setting up a regional Indie is a far less daunting proposition with the support, advice and shoulder of the Alpha Fund team'**

Jamie O' Leary, Zeitgeist Television

Nurture talent	
Digital	
Partnership	



Regular strands also provided space for diverse perspectives and opinions. Nightly series *4thought.tv* was commissioned for a second run, providing ethical and spiritual reflections on fundamental moral questions as well as topical responses to key global events. With contributors from many different communities, topics ranged from suicide and mental illness to whether or not Osama Bin Laden deserved a place in heaven. We continued to explore foreign cultures and uncover stories from far-flung countries. In total, 155 hours of first-run non-news programmes on the main channel and More4 covered international topics, a significant increase of 21% on the 2010 figure. Highlights included the Middle East-based drama *The Promise*, historical series *Civilization: Is the West History* and the *Unreported World* strand, which forged closer links with *Channel 4 News*, sharing stories and recruiting Krishnan Guru Murthy as presenter.

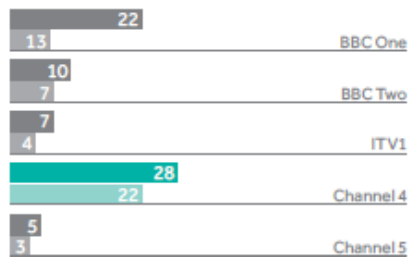
Reflecting our commitment to different voices, in all, we broadcast 177 hours of first-run programmes covering diversity issues on the main Channel 4 service, up a massive 48% on 2010. There were increases across many genres, including a range of programmes covering disability issues as we build up to the Paralympics, alongside factual series and dramas. We continue to lead the public service broadcasters on key audience measures on diversity: showing different kinds of cultures and opinions, challenging prejudice, and showing the viewpoints of different ethnic groups, disabled people and gays and lesbians. Our leads over other channels remained broadly stable in this area following sharper declines in 2010 – reflecting our efforts this year to ensure we reflect the diversity of life across the UK. There was, however, a sharper decline in Black, Asian and Minority Ethnic (BAME) respondents' view of who was best for showing the viewpoints of different ethnic groups. A significantly improved performance from BBC One meant that while Channel 4 maintained a 17-point lead over the average for the other PSB channels amongst this group, this lead was down by 6 points.

## Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

### Shows the viewpoints of different ethnic groups

Cultural diversity



Legend: BAME (dark grey), All (light grey)

Source: Ipsos MORI commissioned by Channel 4

**15pt lead**

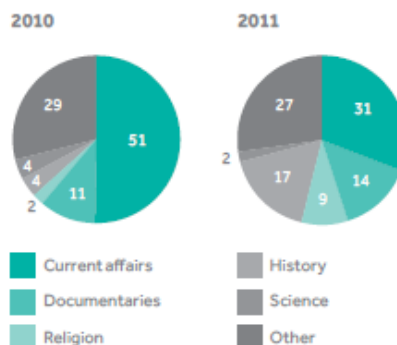
over average for other channels for showing the viewpoints of different ethnic groups

**1pt** on last year

## Range of international programming

Genres covered by international-themed originations on Channel 4 (main channel) as a percentage of total first-run hours

Alternative views



Source: Channel 4  
Rounding differences may occur

2010 data has been restated. See methodology document.

**155hrs**

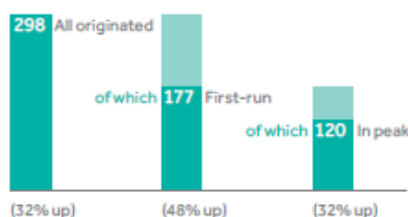
of first-run programmes covering international topics on Channel 4 (excluding news) and *True Stories* on More4

**21%** on last year

## Diversity output on the main channel

Total hours of programming covering diversity issues shown on the main channel (2011 with trends relative to 2010)

Cultural diversity



Source: Channel 4

**177hrs**

of first-run originations covering diversity issues on the main channel

**48%** on last year

## Grassroots talent

Channel 4 is constantly searching for new talent and new ideas. This means giving writers, performers and directors their first break. And it also means providing new opportunities and fresh challenges for established stars.

2011 was a year of many firsts, on-screen and off. The acclaimed drama *Random* gave playwright Debbie Tucker Green her directorial debut, and our feature film slate saw long-standing Channel 4 stars such as Richard Ayoade and Joe Cornish step behind the camera for the first time, to widespread acclaim. UK grime artist Kano gained his first acting role in the series *Top Boy*, and Katie Piper joined Channel 4's team of presenters. We continued to run an array of dedicated new talent strands – with *Coming Up* featuring writer Levi David Addai's first network television drama, for which he won the Cultural Diversity Network Award for Best Breakthrough Talent. *First Cut* hosted one-off documentaries from emerging film-makers, including the moving and highly personal *Only Gay On The Estate*, from first-time director Michael Ogden. Our online *Comedy Blaps* showcase led to Irish comedy duo The Rubberbandits winning their first UK TV commission with Channel 4. In total, new talent strands accounted for 28 hours of first-run originated programming across the main channel and digital channels, with new strands such as *Random Acts* and E4's *Show & Tell* contributing to a 35% increase year-on-year.

Behind the scenes Channel 4 launched a dedicated training programme for disabled talent to help us find presenters for the London 2012 Paralympic Games. And we continued to give opportunities to young people looking to build a career in the media, supporting more than 100 young people through work experience. We ran a series of paid internships and apprenticeships, so that people from all social backgrounds could have the chance to gain experience in the TV industry. And we continued to fund organisations such as Skillset, the National Film and Television School and The Research Centre to develop innovative training programmes for the sector.



Katie: My Beautiful Friends

## New talent strands on Channel 4

Strands dedicated to new talent across Channel 4's television network (2011)

Nurture talent



New talent strand	Slots	Hours
Channel 4 (main channel)		
<i>Random Acts</i>	59	5
<i>First Cut</i>	16	7
<i>Coming Up</i>	7	4
<i>Comedy Labs</i>	6	3
<i>Comedy Showcase</i>	5	3
E4		
<i>Show &amp; Tell</i>	8	7
<b>Total first-run</b>	<b>101</b>	<b>28</b>
<b>Corresponding 2010 Totals</b>	<b>73</b>	<b>21</b>

Source: Channel 4  
Rounding differences may occur

**28hrs**  
of first-run  
originations in  
strands dedicated  
to new talent

**35%** on  
last  
year



## Innovation

In a year without *Big Brother*, we set out to deliver a radically re-balanced programming slate, with dozens of new titles launching across the year. The total number of new and one-off programmes shown on the main channel between 6 pm and midnight increased by 10%. These included new drama series (*Fresh Meat*, *Top Boy*), comedies (*Friday Night Dinner*, *Black Mirror*) and documentaries (*24 Hours in A&E*, *The Hotel*). We brought completely new perspectives to traditional subject areas – with *Four Rooms* shaking up the world of antiques and *Random Acts* challenging traditional notions of what arts television can do. Digital innovation remains one of our priorities, and in 2011 we put our money where our mouth was by appointing new commissioners with dedicated responsibilities for games, convergent formats and digital film initiatives. We continued to experiment with multiplatform storytelling: digital tools were used to enhance some of our most popular drama series. We also led the way in two-screen experiences, with play-along games proving a particularly popular means of interacting with programmes as they happen.

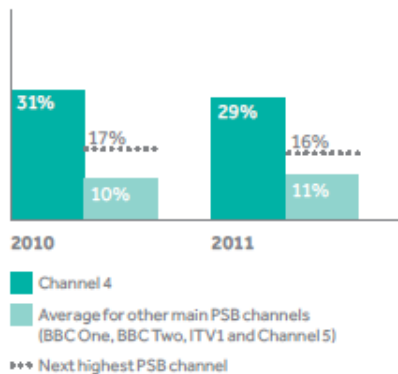
Elsewhere we looked to pioneer new ways of understanding how viewers engage with our content. In 2011, we made a multi-million pound investment in a new viewer database, which will bring together information about the tastes of our audiences and help us offer a more focused and personalised experience over time.

## Channel reputations

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

### Trend-setting

Innovate



**18pt lead**

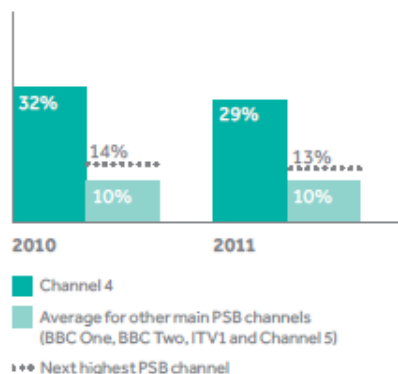
over average for other channels for being trend-setting

**2pts** on last year

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

### Always trying something new

Innovate



**19pt lead**

over average for other channels for always trying something new

**3pts** on last year

Source: Ipsos MORI commissioned by Channel 4

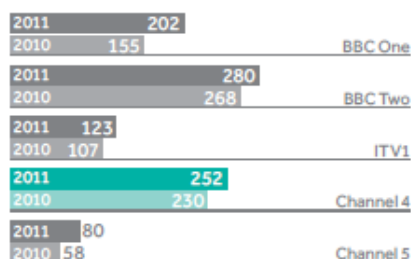
Channel 4's image tracking survey showed mixed results on the innovation measures in 2011. On the one hand, Channel 4 maintained large leads over the other main PSB channels across all the innovation measures – ranging from an 18 percentage point lead over the average of the other channels for being 'trend-setting' to a massive 39-point lead for 'taking risks with programmes that others wouldn't'. On the other hand, these results represented a decline in Channel 4's lead of between 2 and 5 percentage points in 2011. Ironically, this may partly reflect the impact of the creative renewal that began in earnest this year, as it is likely to take time for the next generation of new and ground-breaking programmes to stand out, grow their audience and resonate with viewers.

**'Channel 4 is the home of pushing boundaries but at the same time they always have a purpose; to educate people and make people feel included, not just to come and stare.'**

Katie Piper, *Katie: My Beautiful Friends*

## New and one-off programmes

Number of new and one-off programmes shown on the main PSB channels between 6 pm and midnight



Source: Attentional commissioned by Channel 4

Innovate



**252**

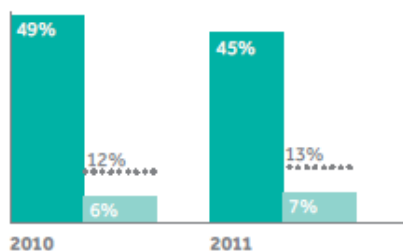
new or one-off programmes shown on Channel 4 between 6 pm and midnight

**10%** on last year

## Channel reputations

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

**Takes risks with programmes that others wouldn't** Distinctive



Legend: Channel 4 (dark blue), Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5) (light blue), Next highest PSB channel (dotted line)

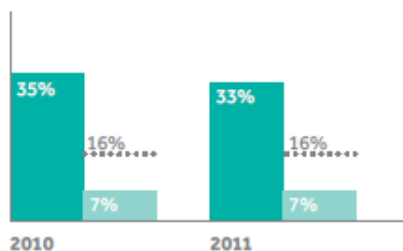
Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

**39pt lead**

over average for other channels for taking risks that others wouldn't

**5pts** on last year

**Is experimental** Innovate



Legend: Channel 4 (dark blue), Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5) (light blue), Next highest PSB channel (dotted line)

Source: Ipsos MORI commissioned by Channel 4

**26pt lead**

over average for other channels for being experimental

**2pts** on last year



Attack the Block

A movie poster for the film 'Attack the Block'. The top half features a low-angle shot of a tall, dark apartment building at night. Several bright, streaking meteors or fireballs are falling from the sky. In the foreground, three young people are looking up in awe: a man with long hair and a leather jacket, a woman in a hooded jacket, and a man with glasses and a black jacket. The bottom half of the poster is a solid red color with the text 'FILM & DRAMA' in a white, hand-painted font.

# FILM & DRAMA





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**£212m**

Film & drama spend on originations  
and acquisitions broadcast in 2011

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**2011 ambitions:**

- Increase film and drama investment
- Continue to cultivate new filmmakers
- Find distinctive stories – both reflective and comic – that will resonate with UK audiences
- Use digital platforms to enhance viewer experiences



**2011 was a vintage year for film at Channel 4, with new British filmmakers and actors much in evidence, an increased budget for Film4 productions, a remarkable 18% jump in the audience for the Film4 channel and the astonishing success of *The Inbetweeners Movie*. The year also saw a major boost to Channel 4's drama output from heavyweight political drama to new comic series.**

**'Working with Film4 has been an absolute pleasure from the start. Creatively it has been brilliant.'**

Paddy Considine, Director and Writer, *Tyrannosaur*

# £15.6m

Invested in feature film production and development in 2011

## Backing home-grown talent

Finding new talent and giving creative people room to grow and experiment has always been at the heart of Channel 4's approach. In film we were able to use our increased £15m budget to expand this crucial role. 2011 saw people who have already built their careers with Channel 4 branch out into new areas: Richard Ayoade, star of *The IT Crowd*, wrote and directed his first feature, *Submarine*, a coming of age story that wowed audiences and critics alike. Joe Cornish of Channel 4's *The Adam and Joe Show* put a fresh spin on the sci-fi genre in *Attack the Block*. Meanwhile *Dead Man's Shoes* actor Paddy Considine tackled domestic violence in his award-winning directorial debut *Tyrannosaur*, and *The Inbetweeners Movie* took a well-established E4 television series and turned it into one of the biggest box-office hits in the history of British cinema, and one of the best-selling DVDs of the year. In drama, Shane Meadows continued his hugely popular *This Is England* series with a critically acclaimed three-part Christmas special.

## Celebrating diversity

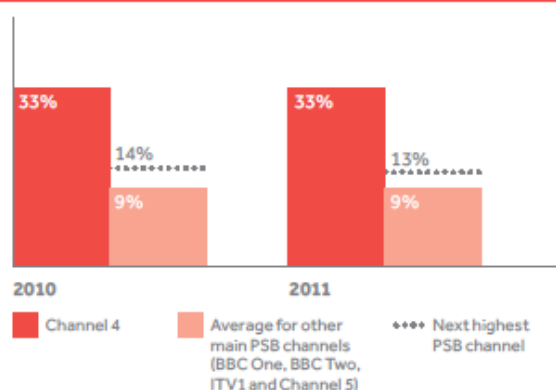
Film4's slate featured an impressive string of films from female directors, including Lone Scherfig's *One Day*, Andrea Arnold's *Wuthering Heights*, Miranda July's *The Future* and Carol Morley's *Dreams Of A Life*. The latter became a cult hit, with its poignant reconstruction of the death of a young West Indian woman whose body lay undiscovered in her flat for almost three years. In drama, *Random* was black British playwright Debbie Tucker Green's directorial debut, and writer Levi David Addai's first network commission featured in our *Coming Up* strand. On-screen, lead stars included rising black actors such as Ashley Walters (*Top Boy*), John Boyega (*Attack the Block*), James Howson (*Wuthering Heights*) and Zawe Ashton (*Fresh Meat*, *Dreams of A Life*), and talent from Scotland, Wales and Northern Ireland (Conor McCarron in *NEDS*, Craig Roberts in *Submarine* and Michael Smiley in *Kill List*).

## Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

### Is best for modern independent film

Channel 4 maintained its strong reputation amongst audiences for offering alternatives to mainstream films in 2011. 33% of viewers chose Channel 4 as being 'best for modern independent film', level with its performance in 2010 and significantly more than chose any of the other main PSB channels.



Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

Distinctive



# 24pt lead

over average for other channels for being best for modern independent film

Level with last year



## Drama viewing by young audiences

Channel 4's drama programmes continue to stand out from those on other channels in terms of their appeal to young audiences. Viewers aged 16–34 accounted for 42% of all viewing to peak-time drama originations on Channel 4 in 2011 (one percentage point higher than in 2010). This is substantially higher than the corresponding proportions for the other main PSB channels.

Percentage of viewing to originated drama programmes on the main PSB channels between 6 pm and midnight accounted for by viewers aged 16–34

2011	17	BBC One
2010	17	
2011	9	BBC Two
2010	11	
2011	13	ITV1
2010	13	
2011	42	Channel 4
2010	41	
2011		Channel 5
2010	7	

Source: BARB

## Audience impact

# 42%

of viewing to originated drama programmes on Channel 4 between 6 pm and midnight accounted for by 16–34 year olds

# 1pt

on last year

## SUBMARINE

Mike Leigh meets Jean-Luc Godard in this quirky, touching coming-of-age comedy from first-time director Richard Ayoade who made his name as a star of Channel 4's *The IT Crowd*

- Shot in Swansea and funded by the Film Agency for Wales, Film4, the UK Film Council and the Wales Creative IP Fund
- Positive word-of-mouth following release led to distributors doubling its number of screens
- Won the British Independent Film Award for Best Screenplay
- BIFA best newcomer nominations for stars Craig Roberts and Yasmin Paige
- BAFTA nomination for outstanding debut

Distinctive	▲
Partnership	🤝
Nurture talent	†

# 'Submarine feels like the most refreshing, urgent and original debut the British film industry has seen in years'

The Daily Telegraph

## FRESH MEAT

A break-out comedy hit about the chaotic lives of a group of students, starring a mix of new talent and well-known Channel 4 faces

- A return to Channel 4 for Joe Thomas (*The Inbetweeners*) and Jack Whitehall (*Stand Up for the Week*)
- New faces including Zawe Ashton and Charlotte Ritchie
- Team of writers led by *Peep Show* creators Sam Bain and Jesse Armstrong
- Regional production with Objective and Lime
- 84% of viewers surveyed said it was original and different
- Back for a second series in 2012

# 'It has hit written all over it'

The Sunday Times on *Fresh Meat*

Nurture talent







Submarine



Misfits



Tyrannosaur



Fresh Meat



## The PROMISE

Award-winning 4-part drama series by Peter Kosminsky – a love-story played out in the brutal political context of present-day Israel and 1940s Palestine

- Nominated for best drama BAFTA
- Research showed that 71% strongly agreed that the series was thought-provoking and 67% agreed it increased their interest in contemporary issues concerning Israel-Palestine
- Nearly 2/3 of viewers surveyed felt it was balanced in telling both sides of the story
- Won Best Drama award at The One World Media Awards

Alternative views



Stimulate debate



Educational



Nurture talent



## ATTACK the BLOCK

A funny but genuinely terrifying film set on a South London housing estate. The directorial debut of Joe Cornish – originally a Channel 4 presenter

- A cult box office hit with international acclaim
- BIFA Best Newcomer Nomination for star John Boyega, who has gone on to star in Spike Lee's new HBO series
- Winner of South by South West Audience Award
- BAFTA nomination for outstanding debut

Distinctive



Nurture talent



Cultural diversity



## 'Gets to the messy heart of Arab-Israeli politics'

The Guardian

### Big issues

Always attracted to difficult or sensitive subjects, Peter Kosminsky wrote and directed *The Promise*, a remarkable and powerful love story, based on real-life testimony, played out over six decades against the tortured backdrop of the conflict between Israel and Palestine. Closer to home, *Top Boy* delved beyond the headlines of inner-city violence to provide an honest and convincing view of urban gang culture. *Random* looked at a day in the life of a black family whose lives are turned upside down by the fatal stabbing of their son, while *Tyrannosaur* provided a harrowing portrayal of domestic abuse – winning Paddy Considine a BAFTA for Outstanding Debut and its star Olivia Colman an Evening Standard Award for Best Actress, as well as sweeping the board at the BIFAs. Channel 4's long-running soap, *Hollyoaks*, continued its impressive track-record of addressing controversial topics, with storylines in 2011 that included internet safety and rape. Our audience research tells us that 4 in 5 viewers believe '*Hollyoaks* is good at tackling difficult issues'.

### Comic moments

We balanced this menu of serious dramas with a good spread of humour. A particular ambition in 2011 was to find new dramas with a comic edge that could sit alongside such long-running favourites as *Shameless*. In a notoriously difficult area, we were pleased with the results. *Fresh Meat* featured new and established talent, both on and off-screen, exposing the sometimes painful but always hilarious realities of student life. Kayvan Novak, the creator of *Fonejacker*, starred in a six-part comedy-drama about a team of world-weary paramedics, *Sirens* – based on the real-life diaries of an ambulance driver. And excruciating comedy propelled *The Inbetweeners Movie* to comedy box office highs, while Welsh coming of age movie *Submarine* and the adaptation of the hit novel *One Day* offered different but equally distinctive takes on romantic comedy.





*The Promise*



*Beaver Falls*



*Sirens*



*This is England '88*



*Wuthering Heights*



## FILM4 CHANNEL

- Attracted its highest audience share ever – up by 18%
- 9 films pulled in audiences over 1 million – more than ever before
- British films made up nearly a quarter of the total number of films shown
- Premieres for British hits such as Gareth Edward's low-budget sci-fi thriller *Monsters* and Chris Morris' *Four Lions*
- 'British Connection' season showed a selection of British classics and undiscovered gems, alongside exclusive interviews with UK film-makers
- Showcase for international cinema, with dedicated seasons on Australia, Japan and the Swedish master Ingmar Bergman
- Showed films spotlighted in More4 series *The Story of Film*, including rarely-seen international classics from the likes of Brazil and Senegal

### Alternative views



### Film appreciation

On television and online, Channel 4 showcased films audiences rarely get a chance to see. The Film4 channel had its best ever year, with audience share at a record high. It continued to bring audiences the best of British and international cinema through dedicated seasons and premieres – with non-US content accounting for 40% of the channel's output. Mark Cousins' landmark 15-part More4 series *The Story of Film: An Odyssey* gave film fans a world-wide tour of the greatest movies ever made. To complement the series, Film4 screened some of the little-known films featured, from the silent *Orphans of the Storm* through to major contemporary work such as the Romanian film *The Death of Mr Lazarescu*. Elsewhere, Film4.com featured reviews of the latest releases alongside exclusive interviews with film-makers, and on-demand service Film4oD expanded its library.

### Connecting with young audiences

E4 enhanced its reputation for distinctive and edgy teen drama series in 2011. Hit shows such as *Misfits* and *Skins* were refreshed with new cast members, while a new series, *Beaver Falls*, generated significant buzz online. *Fresh Meat* and *Top Boy* helped Channel 4 to re-connect younger audiences with drama on the main channel, Film4's *Attack the Block* became a cult sensation with young audiences, both here and in the US, while of course *The Inbetweeners Movie* was the teen hit of the year.

**'Channel 4 didn't flinch at the difficult subject matter... it was one of the most creatively satisfying experiences I have had'**

Ronan Bennett, Writer, *Top Boy*

# 67%

of viewers surveyed said *The Promise* increased their interest in Israel-Palestine issues

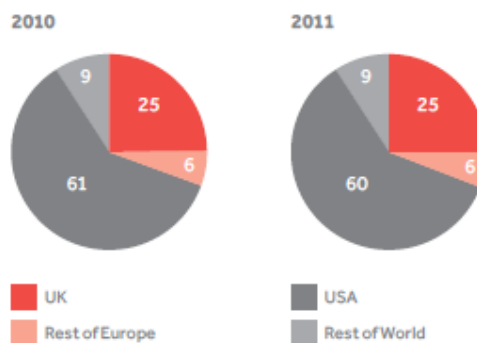
## Stories across platforms

Digital media allowed new ways for dramas to engage audiences, especially early-adopting teens. *Hollyoaks* invited fans to interact with its characters via their Twitter and Facebook profiles. E4 series *Misfits* created an exclusive online episode to say goodbye to central character Nathan, as well as introducing his replacement. We also launched a *Misfits* mobile game, in which players could swap superpowers, complete tasks and earn points to help them unlock an exclusive story. The game was downloaded more than 125,000 times in the first two months after launch. Film4 launched its first multiplatform film commission, with an acclaimed interactive experience combining gaming elements, photography and interweaved narrative to support *Dreams of a Life*. We also launched a new digital unit, Film4.0, with a dedicated commissioner, who will encourage film-makers to integrate multi-platform opportunities into their work.

## Diversity of Film4 channel schedule

Alongside popular American movies, the Film4 channel continues to showcase a diverse range of films from the UK and around the world. British films made up 25% of the Film4 channel schedule in 2011 (as in 2010). These and other non-US titles accounted for 40% of the output overall, up 1 percentage point year-on-year.

Percentage of output on Film4 channel by region of origin



Source: Channel 4  
Rounding differences may occur

## Alternative views

# 40%

of output on the Film4 channel devoted to British, other European and international films

# 1pt

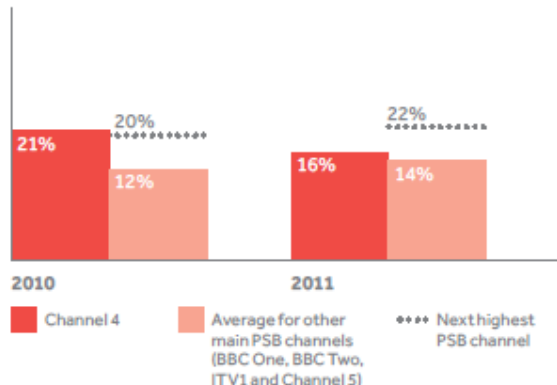
 on last year

## Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

## Is best for drama programmes that are different from other channels

In 2011, Channel 4 was chosen by 16% of respondents for being best for drama programmes that are different from other channels. While this was 2 percentage points higher than the average of the other main PSB channels, Channel 4 lost its lead in 2011 to BBC1. Our fall reflects strong performances in drama across the year for the BBC. In particular, the proportion choosing BBC Two – which benefited from an increased drama budget in 2011 – rose by almost 4 percentage points.



Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

## Distinctive

# 2pt lead

over average for other channels for being best for drama programmes that are different from other channels

# 6pts

 on last year



Seven Dwarves



FACTUAL



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**£141m**

Factual spend on originations  
and acquisitions broadcast in 2011

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**2011 ambitions:**

- Reveal intimate insights into modern life
- More science and arts
- Increase contemporary resonance
- Reflect diverse communities
- Bring dynamic and unconventional approaches to topics
- Continue to inspire audiences to take action
- Develop online projects that can add real value



**Factual programming, always at the heart of the Channel 4 schedule, enjoyed significant new investment following the end of *Big Brother*.**

**Our ambition in this genre is to explore issues that have a direct impact on people's lives – and to do so in a way that not only informs, but surprises and inspires them too. Our joined up approach to commissioning means that digital platforms can provide viewers with new experiences and allow them to dig further and deeper. It is heartening how often viewers tell us that we have, indeed, taught them something new, challenged their perceptions, changed their views – and sometimes changed their habits and behaviours as well.**

64%

of viewers to *Fighting on the Frontline* surveyed said it gave them an insight into the armed forces they had never had before

### Agents for change

Our series in 2011 demonstrated well the real power of television. Programmes raised the profile of issues and we equipped viewers with the knowledge to campaign for real change – leading to tangible changes in government policy as well as consumer choices. Hugh Fearnley-Whittingstall's *Fish Fight* captured the public's imagination with its campaign on fish discards, changing opinion in both Westminster and Brussels, altering the way fish is sourced, sold and bought in this country and, ultimately, contributing to legislative change expected to come in force by 2013. Led by George Clarke, *The Great British Property Scandal* pushed the issue of empty homes right up the political agenda and triggered enough of a public response to command the attention of government ministers. These programmes highlight Channel 4's ability to connect viewers with big issues and this is a theme we will be pursuing more prominently in 2012. Elsewhere, Mary Portas challenged retailers to improve customer services, and *The People's Supermarket* series chronicled the struggles and successes of a fledgling community-owned supermarket. According to our audience research, almost half of viewers of *Superscrimpers: Waste Not Want Not* said the programme made them think about changing something in their own life. A swathe of programmes challenged viewers on issues of health. *The Food Hospital* asked whether changing your diet could save your life, and invited audiences to participate in ground-breaking online food trials conducted in consultation with a British university. And the online 'symptom checker' tools to support our ground-breaking medical show *Live From The Clinic* potentially saved the NHS hundreds of thousands of pounds. *My Healthchecker*, an online tool which allows users to test themselves for numerous medical conditions, generated 4 million self-tests across the year.

**'Channel 4 have put more money into factual programmes this year and boy, does it show.'**

Radio Times



## STREET SUMMER

A series of arts programmes exploring contemporary urban culture and showcasing British talent across street dance, urban sport, street art, graffiti, spoken word and hip hop

- Showed a positive side of urban culture just as the 2011 riots exploded
- New and diverse talent, with commissions for a number of ethnically diverse Indies including Hey Buddy, Acme, Clover Films, Greenacre and Cinnamon
- Young-skewing audience profile – almost every title attracted higher than average numbers of 16–34 year olds
- The season reached nearly 7 million people and 15.3% of all 16–34's (who viewed for a minimum of 10 minutes)
- Very positive reaction on social media – one tweet hailed it as *"one of the best nights in TV history. Well done Channel 4"*

Cultural diversity	🕒
Distinctive	⚠️
Innovate	✨

## 24 HOURS in A&E

Documentary series filmed in the A&E department of a major city hospital – showing the triumphs and tragedies of working life for emergency room doctors and nurses

- Nearly three quarters of viewers surveyed agree that the programme gave a level of insight into the profession that they had never had before
- 71% felt the programme gave them a more positive impression of the profession
- 2 in 5 agreed that the programme challenged their perceptions of the profession

Stimulate debate	💬
Distinctive	⚠️
Educational	✨

## RANDOM ACTS

A strand of original artist-made short films spanning spoken word, dance, animation, fashion photography, video art and music

- 260 specially commissioned films will be shown across the life of the strand, from late 2011 into 2012
- Airs on Channel 4 every weekday evening
- Reached more than 4.8 million viewers across all films broadcast in 2011
- A platform for some of the most imaginative young talent in the UK including Turner Prize nominees George Shaw and Hilary Lloyd, musicians Pepstar and Clean Bandit and the BalletBoyz dancers
- New artists discovered through collaborations with Dazed & Confused, Vice, Tate Media, Lupus Animation, The Saatchi Gallery, Frieze, Film London and the Jarman Awards
- Supporting online gallery provides an extensive archive of visual art – designed to grow with the project

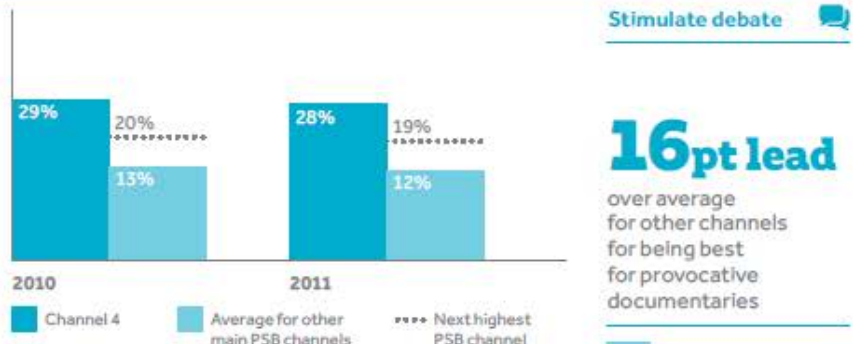
Digital	📶
Innovate	✨
Distinctive	⚠️
Nurture talent	✚

### Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

#### Is best for provocative documentaries

Channel 4's documentaries maintained their reputation for being provocative in 2011. 28% of respondents believed Channel 4 to be best for provocative documentaries, a 16 point lead over the average for the other main PSB channels. Although the proportion of respondents choosing Channel 4 fell marginally in 2011, its lead over the next highest channel (BBC One in 2011, BBC Two in 2010) rose by 1 percentage point.



Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur



Factual





# JAMIE'S DREAM SCHOOL

Series following Jamie Oliver as he brought together inspirational figures (from David Starkey to Jazzy B) to try to persuade 20 young people, with just a handful of qualifications between them, to give education a second chance

- Members of the House of Commons Education Select Committee met with teachers and students from the programme in a one-off public session
- Producers state that all 20 students went back to some form of education, training or paid work (as of September 2011)
- Changed views of teaching:
  - 7 in 10 viewers surveyed agreed that the series made them think about the challenges facing teachers 'in a different way'
  - 68% of viewers surveyed agreed it showed issues around teaching and education in a new light
- Three quarters of viewers surveyed agreed that the programme made them realise how important it is to inspire young people
- Ran Dream Teachers Award to celebrate the UK's most inspirational teachers. Seven teachers each won up to £10,000 worth of prizes for them and their schools
- Channel 4 and YouTube launched 'Britain's Dream Teachers' channel for teachers to share their videos about the toughest topics at GCSE and Standard Grade

Inspire change



Stimulate debate



## Celebrating difference and challenging prejudice

In 2011, we set out to strengthen our reputation for reflecting the lives of communities outside the mainstream – with powerful results. We tackled myths and exposed prejudices by letting viewers see other people and other communities for who they really are and how they really live. Audience responses were encouraging: 47% of those polled said *Katie My Beautiful Friends* changed the way they thought about people with facial disfigurements, and the same percentage of viewers to *Beauty & The Beast: The Ugly Face of Prejudice* said the series made them think differently about beauty. 72% of viewers to *Seven Dwarves* said the programme had given them interesting insights into dwarfism. We were particularly successful at mainstreaming and normalising disability – 71% of *Seven Dwarves*' viewers surveyed strongly agreed that dwarves are just like everyone else. Some programmes were more controversial. *Big Fat Gypsy Weddings* triggered widespread debate, but succeeded in challenging our viewers – 79% of those polled agreed it had taught them something new about the gypsy and traveller communities.

## Catching the zeitgeist

Our factual content succeeded in capturing, reflecting, and sometimes even shaping the national agenda in 2011 as we sought to make Channel 4 feel more connected to the events of the wider world. We brought an alternative perspective to big issues of the day and sparked genuine, considered debate – whether it was the timely celebration of urban culture in our *Street Summer* season, providing a much-needed counterbalance to the reaction that followed the summer riots, or the debates on education policy that were inspired by *Jamie's Dream School* and *Educating Essex*. We also sought to link our history and science output more closely to contemporary events – attracting big audiences to single films such as *The Real Kings Speech* and *Japan's Tsunami*.

## Professional Britain

Our fixed-camera series continued to provide fascinating, candid insights into life in contemporary Britain, in a format that is by its nature highly revealing and unmediated. We explored life on the frontline of today's public services, enhancing viewers' understanding of professions such as teaching and the armed forces. 71% of viewers polled thought our hospital series *24 Hours in A&E* showed them the very best of the medical profession, and research on *Educating Essex* showed that viewers thought it portrayed teachers as caring, compassionate and patient. *The Hotel* gave a comic, truthful insight into the changing demographics of Britain's labour force, and the award-winning *One Born Every Minute* returned with another series documenting the highs and lows of child-birth.



Factual





## SEVEN DWARVES

Funny and moving look at the lives of seven people with different forms of dwarfism as they perform together in a Christmas pantomime

- Reached over 27% of the population, with nearly 16 million people having watched at least part of the series
- A hit with 16–34 year olds (above average 13% share amongst 16–34s across the series)
- Programme got audiences talking – with 44% of viewers surveyed reported having discussed the programme with others
- Changed attitudes to dwarfism
  - 74% of viewers polled didn't know any dwarves – 72% felt they gained an 'interesting insight into dwarfism'
  - 71% strongly agree that the programme showed that dwarves are just like everyone else

Cultural diversity



Alternative views



### Shaking up conventions

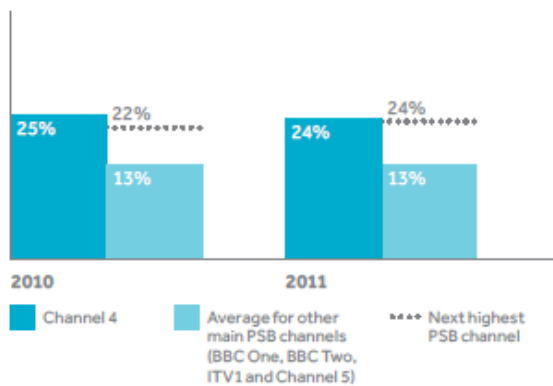
Factual programmes in such areas as the arts, history and science are important parts of the traditional bedrock of public service television. But the last thing we want is for them to feel old-fashioned. In 2011 this meant, amongst other changes, a resurgent slate of arts content: *Random Acts* commissioned established artists and emerging talent to create their own short-form pieces. The strand is the only place on terrestrial television to have bespoke arts content on 5 nights a week, ranging from new animation to beat box performance. The *Street Summer* season showcased performance and art that lives and breathes on the streets. We launched new formats for architecture and design, all with brand new presenting talent: *The Secret Life of Buildings* examined the personal impact buildings can have on us, and *Four Rooms* brought an exciting new approach to the world of antiques and collectables. In science, *Brave New World with Stephen Hawking* looked at the scientific breakthroughs that are transforming our lives in the 21st century. Single films such as *Mummifying Alan* and *Hippo: Nature's Wild Feast* continued Channel 4's tradition of bringing science, history and the natural world to life in ambitious and innovative experiments – with *Mummifying Alan*, in which a team of scientists oversaw the successful mummification of a British donor's body, attracting an audience of 2.3 million people. 94% of viewers polled said the programme was original and different. And we commissioned projects whose value extends well beyond their transmission date; for *Rome Wasn't Built In A Day* we built an authentic Roman villa that is now open to the public for educational visits.

### Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

#### Is best for documentaries that present alternative views

In 2011, Channel 4 shared a leading reputation for documentaries presenting alternative views with BBC Two. 24% of respondents selected Channel 4 as being best for documentaries that present alternative views, a 10 point lead over the average for the other main PSB channels. While the proportion choosing Channel 4 fell by only 1 percentage point in 2011, BBC Two's 2-point increase put it in joint first place alongside Channel 4.



Alternative views



**10pt lead**

over average for other channels for being best for documentaries that present alternative views

**2pts** on last year

## Supporting documentary film-makers

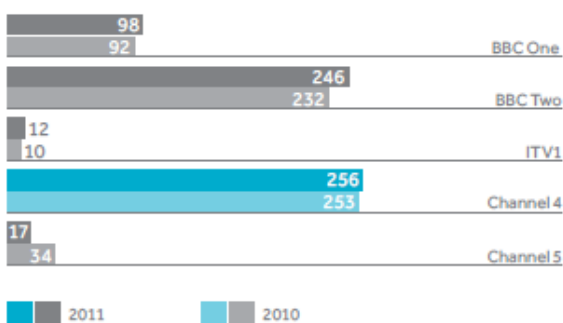
Some years ago, conscious of the need to sustain the supply of high quality documentaries on network television, Channel 4 sponsored the birth of the Channel 4 BRITDOC Foundation. In 2011, we increased our funding by a third, as well as screening many of their most compelling films. These included the Oscar-nominated *Hell and Back Again*, the story of a 25-year-old US marine on the ground and on his return from war. The *True Stories* strand continued to showcase the best of international documentary, with *Catfish*, a disturbing film about the dangers of social networking, attracting a record audience for the strand. Nick Broomfield returned to Channel 4 with an acclaimed polemic on Sarah Palin, and we commemorated the anniversary of the death of fashion designer Alexander McQueen, in the revealing film *McQueen and I*. Our *Cutting Edge* strand continued to provide a platform for surprising stories about contemporary Britain, while *First Cut* gave 16 emerging film directors their first exposure on a national network.

## Programmes covering leisure, life-skills and hobbies

The main channel showed 256 hours of originations in these genres between 6 pm and midnight in 2011, more than the amount on any of the other main PSB channels (and 1% up on 2010).

Channel 4 and BBC Two together dominate output in these genres, but their approaches are different. Channel 4 seeks to refresh its output frequently: the average age (since the first series) of its leisure, life-skills and hobbies programmes was four years, compared to 11 years for those on BBC Two.

Hours of originated programmes covering leisure, life-skills and hobbies shown on the main PSB channels between 6 pm and midnight



Source: Attentional commissioned by Channel 4

Educational



**256hrs**

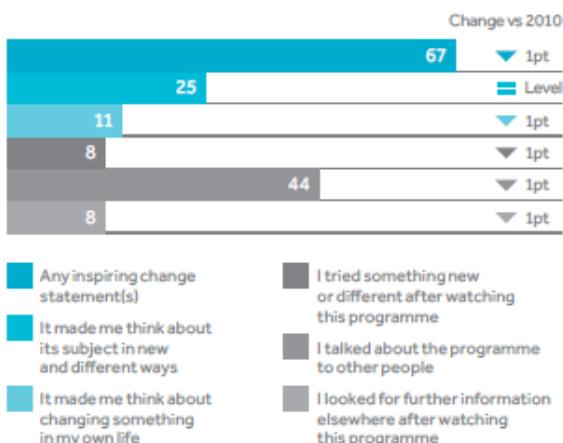
of programmes covering leisure interests, life-skills and hobbies shown on Channel 4 between 6 pm and midnight

**1%** on last year

## Inspiring change through factual programming

Channel 4's factual programmes inspired 67% of respondents to think differently, consider changing something in their lives, try something new, seek more information, or talk about the programme to others. The most inspiring programme in 2011 was *Beauty and the Beast: Ugly Face of Prejudice*, which inspired change in 84% of respondents' lives. The proportion of inspiring factual programmes fell slightly in 2011, by 1 percentage point.

Percentage of viewers who said that Channel 4's factual programmes inspired change in their lives (2011)



Source: Ipsos MORI commissioned by Channel 4

Inspire change



**67%**

of viewers said that Channel 4's factual programmes inspired change in their lives

**1pt** on last year



# COMEDY & ENTERTAINMENT

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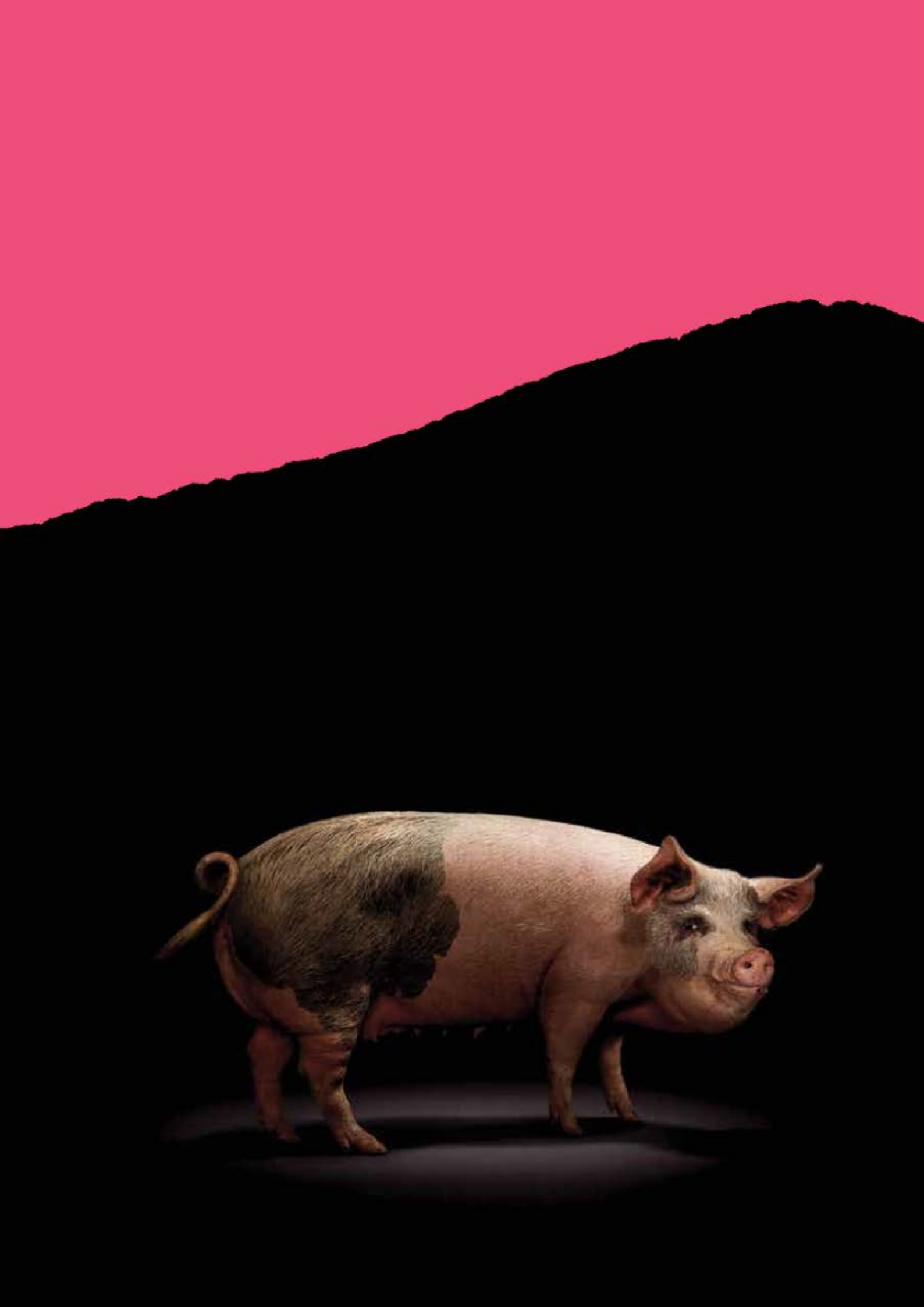
**£163m**

Comedy & entertainment spend  
on originations and acquisitions  
broadcast in 2011

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**2011 ambitions:**

- Build reputation for distinctive shows
- Expand volume and range of series
- Launch new titles
- Create more live experiences
- Identify new faces and explore new opportunities for existing talent
- Boost audience interactions online





**It's an old truism that comedy is no laughing matter. Developing new formats and new talent is an inherently risky business and in 2011 we did a lot of both. Not only did we increase the hours we devoted to comedy – up 43% on 2010 – but we launched an array of new sitcoms, sketch shows and, most of all, satire. In the wider field of entertainment, the money freed up by the end of *Big Brother* meant there was an opportunity for greater experimentation, as we looked for new projects that would get people talking and interacting with our content.**

**'Channel 4's comedy output has been on a roll for the past two years'**

The Times

92%

of viewers surveyed thought *Black Mirror* was original and different

### A home for satire

In a landscape where satirical programmes are few and far between, we did it in spades, as we set out to challenge, provoke and unsettle viewers. In this respect, it was difficult to improve on Charlie Brooker's dystopian *Black Mirror*, which tapped into unease about the modern world, with three darkly comic dramas daring us to rethink our relationship with technology (and pigs!). The series provoked strong reactions and widespread comment and analysis. *10 O'Clock Live* brought a host of Channel 4 talent together to give a light-hearted, but formidably well-informed, approach to current affairs – debating and parodying topics from tuition fees to the monarchy. While the series did not attract big audiences, it resonated strongly with young viewers and will be returning in a tweaked format in 2012 – an example of Channel 4 holding its nerve and allowing formats the space to develop. In a *Comic Strip* special, *The Hunt for Tony Blair* featured a cast of established comedy faces, as well as rising stars, and saw the former Prime Minister go on the run, wanted for murder.

### Destination television

In a world of competing leisure priorities, it is more important than ever that we make TV feel unmissable. We worked to recapture Friday night as a destination for young audiences, resulting in a July peak in Channel 4's reputation on our audience tracker for 'best channel for Friday nights' among 16-34 year olds. We also experimented with stripping series across a week, and creating themed evenings around particular comics, with a Peter Kay night in December, which attracted an average audience of more than 3 million viewers, and a Lee Evans Night to celebrate his long-standing relationship with Channel 4. We built up the buzz around key events; launching a series of programmes to pave the way for Channel 4's hosting of the *British Comedy Awards* for the first time ever in January, which attracted almost 3 million viewers. And we increasingly used online elements not only to offer follow-up material for TV programmes, but also to enhance engagement alongside them and to build momentum beforehand. Online platforms reinforced and enriched the live experience, with social media and play-along games enabling audiences to interact with programmes as they happen. *Million Pound Drop* continued to lead the way here, winning a BAFTA for digital creativity. We built on this reputation as industry leaders in interactive game play by launching an online game in December for the 2012 show *The Bank Job*, to build awareness and cast contestants for the programme. The game generated 1.8 million plays in 10 days, a full month before the programme was on-air. We will invest in more live 'event' programming, and interactive formats around them, in 2012.



# BLACK MIRROR

Dark and thought-provoking satire on UK society and its increasingly fraught relationship with technology

- Research found that 92% of viewers polled thought it was original and different
- One of Channel 4's most talked about programmes of the year, particularly amongst 16–34 year olds
- Acclaimed by critics and across social media
- A hit on 4oD – with more than 1 million views across the series
- Written by Channel 4 regular Charlie Brooker (*11 O'Clock Show*, *Dead Set*)

Stimulate debate



Distinctive



Nurture talent



**'A dementedly brilliant idea. The satire was so audacious, it left me open-mouthed and squealing'**

The Telegraph on *Black Mirror*

## Developing new brands

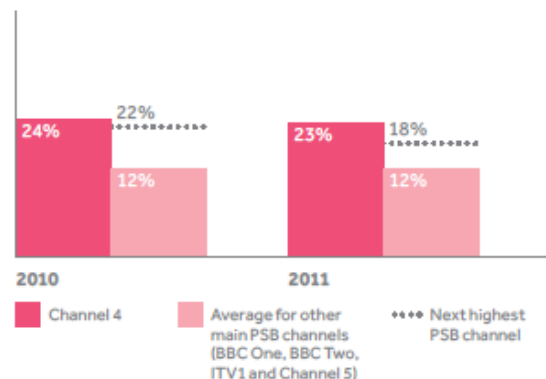
With all the space left by *Big Brother*, we were able to pack the comedy and entertainment slate for 2011 with fresh commissions and experiments, as we looked to build the next generation of hits. We piloted diverse ideas through the *Comedy Showcase* season, from an all-female cast in *Coma Girl* to surreal new flavours like *Milton Jones' House of Rooms*. A brand new scripted comedy *Friday Night Dinner* was our most successful comedy launch for seven years, and will be returning for a new series in 2012. *Pete Vs Life* and *PhoneShop* came back for their second series, while *Facejacker* was the only UK comedy nominated for an international Emmy. We continued to invest in home-grown entertainment commissions on E4, with series such as *Tool Academy*, *Made In Chelsea* and *Desperate Scousewives* maintaining our reputation for talked about television – the latter introducing the phrase 'scouse brow' to the nation! And we extensively piloted shows for launch in 2012 – including comic duos Cardinal Burns and Midnight Beast. This is all part of the endless experimentation needed to find stand-out programmes and talent that can return year after year.

## Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

### Is best for entertainment programmes you wouldn't see on other channels

Channel 4's entertainment shows maintained their reputation for distinctiveness in 2011. 23% of respondents cited Channel 4 as being 'best for entertainment programmes you wouldn't see on other channels', 12 points ahead of the average for the other main PSB channels. While the proportion selecting Channel 4 fell slightly (by 1 percentage point) in 2011, its lead over the next highest channel, ITV1, increased by 4 points.



Distinctive



**12pt lead**

over average for other channels for being best for entertainment programmes you wouldn't see on other channels

Level with last year



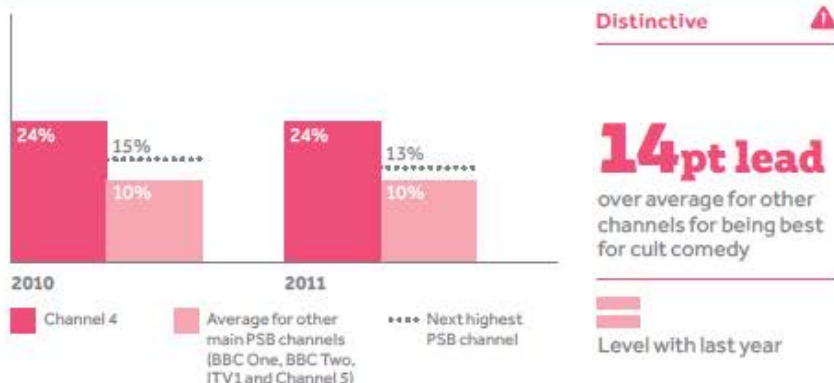


## Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

### Is best for cult comedy

Channel 4 reinforced its reputation for cult comedy in 2011. 24% of respondents selected it as the channel which is best for cult comedy, 14 points more than the average for the other main PSB channels. Channel 4's lead over the next highest channel (which was BBC One in 2011 and BBC Two in 2010) increased by 1 percentage point.



Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

## 14pt lead

over average for other channels for being best for cult comedy

Level with last year

## 10 O'CLOCK LIVE

An ambitious live show combining current affairs and comedy – aimed at getting news out to young audiences in an engaging and entertaining way

- 77% of viewers polled found it to be different from other current affairs programming
- 61% of those polled found the subject matter accessible
- Attracted almost twice the overall audience and four times as many 16–34 year olds as *Newsnight*
- Featured interviews with key public figures and brought little-known stories into the open: such as the British PR companies hired to project positive images of dictators, or the Prime Minister's waiver of immigration rules for the super-rich
- Attracted more young viewers than any of the main terrestrial news bulletins

Educational 

Nurture talent 

Stimulate debate 

## Comedy BLAPS

The latest in Channel 4's long history of providing test beds for fresh talent

- Builds on the success of *Comedy Labs* and *Comedy Showcases*
- More than 500 companies from all over the UK and Ireland applied for 8 slots
- Available on YouTube and Vimeo as well as channel4.com
- First slate of blaps generated more than 1 million views
- Already led to television crossover; Dublin-based company Sideline have been commissioned to expand *The Rubberbandits* blap into a pilot show – their first ever network commission

Digital 

Nurture talent 

## MADE IN CHELSEA

A joyfully light – and hugely popular – entertainment show featuring a cast of glamorous real people

- One of Channel 4's most talked about programmes on Twitter, trending worldwide
- More than half of the audience was aged 16–34 across series 1 and 2
- Series 2 introduced a new online element with live video webchats
- A first for E4.com, users were given the opportunity to watch cast members take questions from Twitter and Facebook and enjoy exclusive preview clips
- The series was re-commissioned for a second series, a Christmas special and a third series in 2012

Digital 

## 'Intelligent and funny'

Metro on 10 O'Clock Live







# 'An instant TV guilty pleasure'

The Daily Telegraph on *Made in Chelsea*

## Comedy and entertainment viewing by young audiences

The irreverent tone and approach of Channel 4's comedy and entertainment programmes make them particularly appealing to young audiences. 31% of viewing to comedy and entertainment originations shown in peak-time on the main channel in 2011 was accounted for by viewers aged 16–34. While this was 3 percentage points down year-on-year, it was still 8 points higher than the corresponding figure for the next highest-scoring PSB channel, Channel 5.

Percentage of viewing to originated comedy and entertainment programmes on the main PSB channels between 6 pm and midnight accounted for by viewers aged 16–34

2011	15	BBC One
2010	15	
2011	11	BBC Two
2010	13	
2011	22	ITV1
2010	21	
2011	31	Channel 4
2010	35	
2011	24	Channel 5
2010	22	

Source: BARB  
Rounding differences may occur

## Audience impact

**31%** of viewing to originated comedy and entertainment programmes on Channel 4 between 6pm and midnight accounted for by viewers aged 16–34

**3pts** on last year

## Next generation of comic stars

If you see a successful comedian on British television, the chances are they had their first break on Channel 4. Part of our enduring role has been to unearth and nurture new comic stars, and we did it in new ways in 2011 with the launch of *Comedy Blaps*, an online showcase for new writers, performers and animators. This has already led to a full Channel 4 pilot for an Irish duo *The Rubberbandits* and is a great example of the way we are successfully bringing together our television and online commissioning. *Stand Up For The Week* continued to flourish as the only strand dedicated to up and coming stand-up comedians, and our *Comedy Showcase* series of pilots strand demonstrated the talents of rising British stars. One of these, *The Angelos Epithemiou Show*, has been commissioned for a full-length series for 2012.

# FRIDAY NIGHT DINNER

A very non-kosher sitcom about an idiosyncratic Jewish family

- Written by Robert Popper, who previously worked on Channel 4 shows including *Peep Show* and *The Inbetweeners*
- Featuring a cast of established Channel 4 stars – including Simon Bird (*The Inbetweeners*), Tamsin Greig (*Green Wing*) and Mark Heap (*Spaced*).
- Nominated for four British Comedy Awards – more than any other series
- Audiences peaked at nearly 2.7 million viewers.
- A US version is already in the making

Nurture talent



Channel 4 also encouraged popular and well-known faces to try out something new. Jimmy Carr, Charlie Brooker and David Mitchell tackled politics in *10 O'Clock Live*. Derren Brown ventured into psychological testing with *The Experiments*. And *The Inbetweeners* became a ubiquitous and uniquely Channel 4 success story by growing from a modest E4 show to become the biggest British-funded comedy feature film of all time, taking a staggering £45 million at the box office and selling over 2 million DVDs at Christmas. Its stars continued their fruitful relationship across other projects, as Simon Bird also featured in *Friday Night Dinner* and *Chickens*, together with fellow *Inbetweeners* Joe Thomas who, in turn, joined the cast of the student drama *Fresh Meat*, alongside Channel 4 panel show regular Jack Whitehall.

## 'Friday Night Dinner gets funnier by the week'

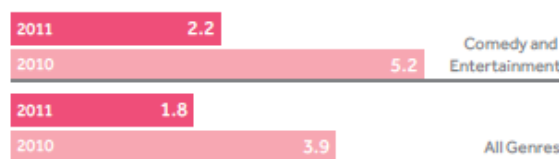
Time Out

### Online engagement with Channel 4's comedy and entertainment content

Across all programme genres, the reported conversion rate from TV viewing to online visits fell in 2011. This reflects a change made to Channel 4's website infrastructure in 2011, which now directs users first to the 4oD site (such visits are excluded from the data in this metric even if the user also engaged with the programme support material, see methodology document).

TV-to-web conversion rates for comedy and entertainment programmes was 20% above the all-genres figure in 2011 with *The Inbetweeners* performing especially well (30% conversion). However, this uplift relative to other genres fell in 2011 (it was 36% above the all-genres figure in 2010), as Channel 4 focused its online resources on fewer priority projects, with its comedy spend devoted primarily to Comedy Blaps, which did not have a TV component.

Conversion rate from TV audience to website visits in the comedy and entertainment genre compared to all Channel 4 programmes, %



Source: Channel 4  
Rounding differences may occur

Digital



**2.2%**  
average conversion from TV to online across comedy and entertainment programmes on Channel 4

**58%** on last year





# SPOTLIGHTS 2011



# SRI LANKA'S KILLING FIELDS

*Sri Lanka's Killing Fields* was investigative journalism at its most powerful. Including disturbing footage captured on mobile phones, some of it by Tamil Tigers under attack, and some by government soldiers as souvenirs of war, the programme investigated the final weeks of a civil war fought between the government of Sri Lanka and a secessionist army, the Tamil Tigers.

It was watched by over a million viewers in the UK, and had impact at the highest levels of government, with David Cameron and Alistair Burt supporting calls for an independent investigation into its allegations. The film made a compelling case for war crimes investigation and prosecution, according to experts in human rights law, including Gordon Weiss (former UN spokesperson in Sri Lanka) and Steve Crawshaw (Amnesty International Advocacy Director).

The illustration opposite sets out more detail about the programme – including the fact that it was widely viewed outside the UK and at the highest political levels.

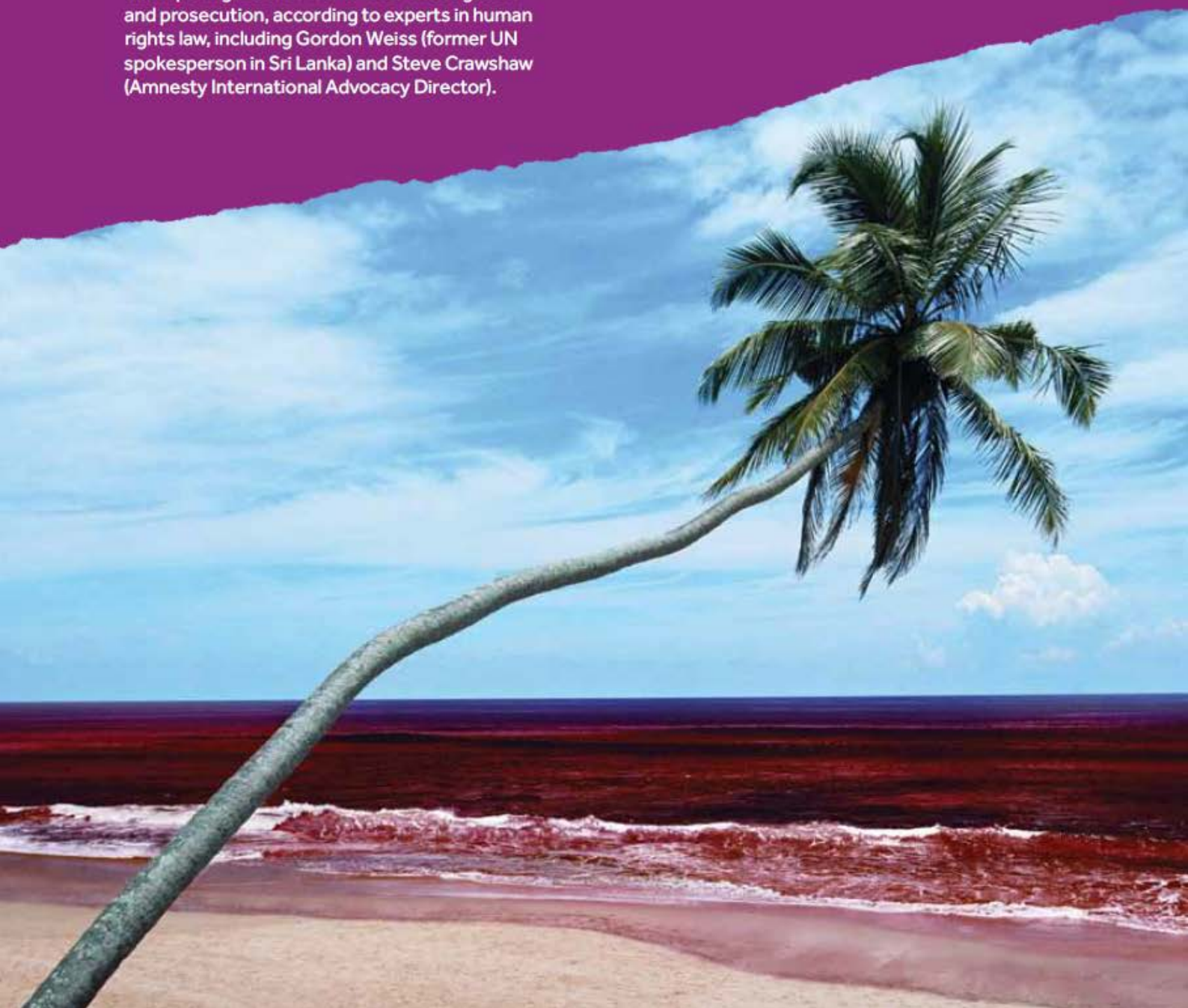
Alternative views



Stimulate debate



Inspire change







# HUGH'S FISH FIGHT

*Hugh's Fish Fight* changed viewers' behaviour and had a huge impact in 2011. In the programmes, Chef Hugh Fearnley-Whittingstall posed the question why more than 50% of fish caught in the North Sea are thrown back dead, and why so little of the UK's catch is used in local supermarkets. He also explored supermarket claims that their fish was responsibly sourced or sustainable.

The series provided powerful evidence of television's ability to enthuse and engage viewers and to bring about real change. Hundreds of thousands signed up to Hugh's anti-discard campaign. There was a shift in eating habits and sales of sustainably caught fish rocketed. Even more significantly, there will be a change in European fishing policy, with new laws on discards planned to come into effect in January 2013.

In the illustration opposite you can follow the impact of the campaign from the signing of the petition through to the proposed change in the law.

Stimulate debate



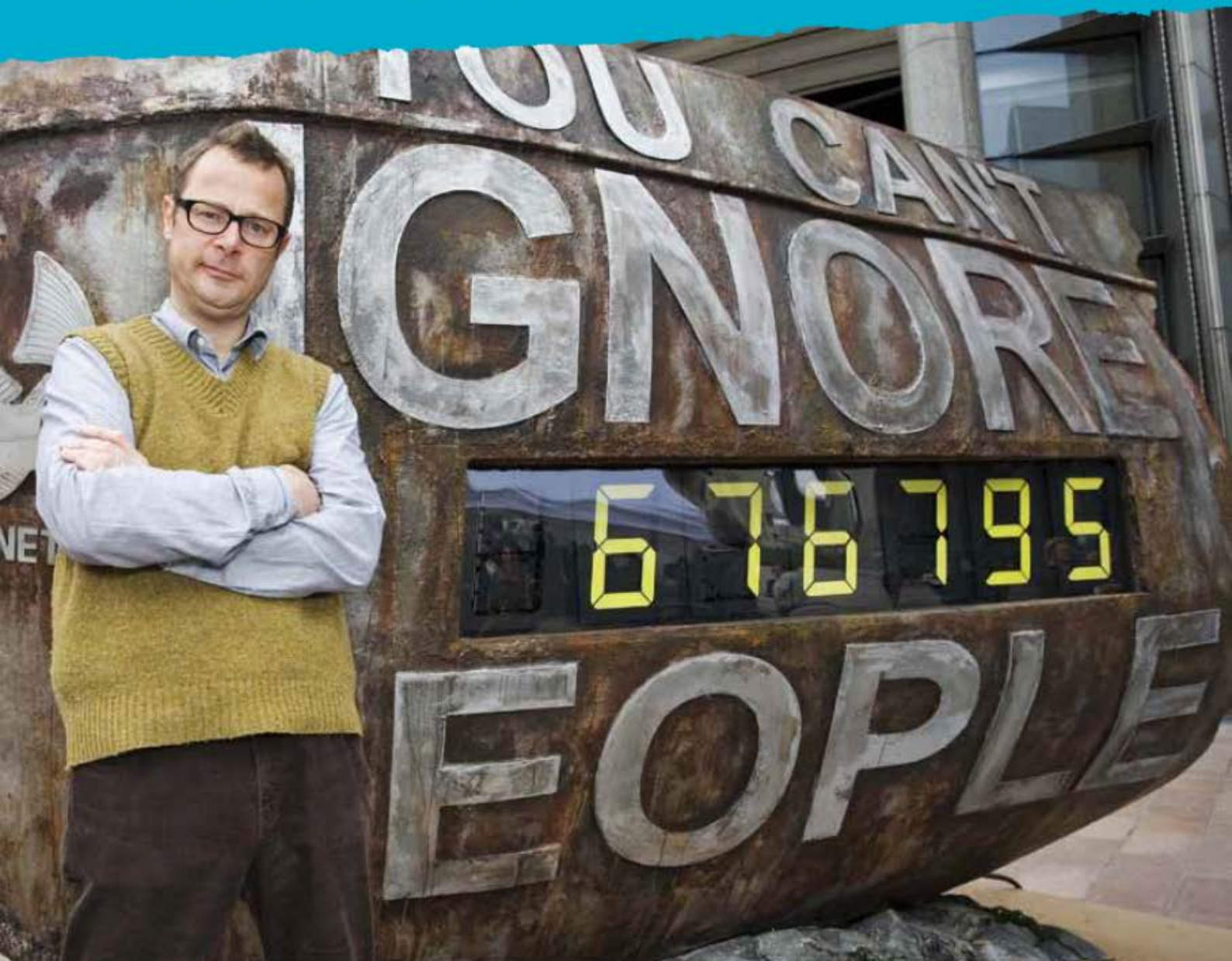
Inspire change



Educational



Digital







HALF of ALL  
the FISH  
Caught in  
the  
NORTH  
SEA are  
THROWN  
BACK  
DEAD

738,000  
Signed the  
PETITION

SUPERMARKETS Start to  
PROMOTE  
SUSTAINABLE FISH

248 MPs  
SIGNED AN  
EARLY DAY  
MOTION

SALES OF  
SUSTAINABLE  
SEAFOOD  
SOARED

QUESTION RAISED AT  
PRIME MINISTERS  
QUESTIONS

WINNER OF  
2011 FEATURES  
BAFTA

WINNER  
OF GRIERSON  
BEST  
DOCUMENTARY  
AWARD

M&S Launched  
FOREVER FISH

73% of VIEWERS  
FOUND IT THOUGHT  
PROVOKING

BEST  
MULTIPLATFORM  
at BROADCAST DIGITAL AWARDS

YOUNGS  
CHIP SHOP IS INSPIRED  
MACKEREL by HUGH'S FISH FIGHT

TESCO Switching to 100%  
Pole and Line Caught  
TUNA by end of 2012

HUGH  
WINS BBC  
FOOD CHAMPION  
OF THE  
YEAR

HUGH'S  
FISH  
FIGHT



# TOP BOY

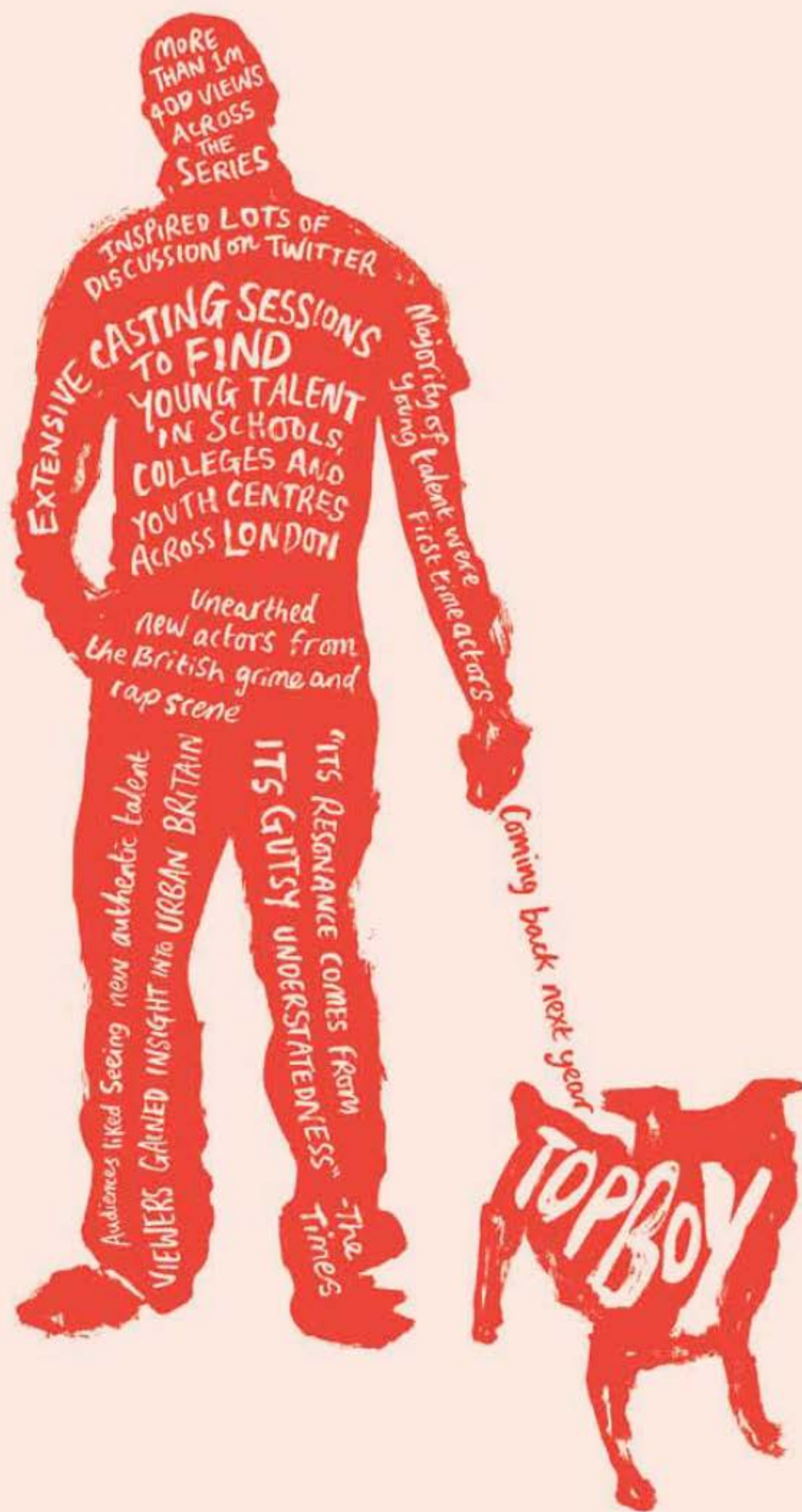
*Top Boy* was a powerful drama – by turns frightening, sad, hopeful and thrilling. Written by Ronan Bennett and directed by Yann Demange, it brought together a highly talented ensemble cast of young actors. Its subject matter, the lives of marginalised young men on an estate in east London, was a revelation to many viewers.

The series appeared on-screen as the country was going through a period of anguished self-examination following the 2011 summer riots. Its timeliness was, however, only part of its impact. The cast was discovered through an extensive search designed to find authentic new talent. The actors chosen were almost entirely unknown and many had direct experience of living on estates like the ones featured.

It was Channel 4 drama at its best: original, thought-provoking and of the moment. More details about the impact of the drama on viewers and the talent uncovered are outlined in the illustration opposite.

Nurture talent	+
Cultural diversity	🕒
Stimulate debate	💬
Distinctive	⚠️
Innovate	💡





MORE  
THAN 1M  
400 VIEWS  
ACROSS  
THE  
SERIES

INSPIRED LOTS OF  
DISCUSSION ON TWITTER

EXTENSIVE CASTING SESSIONS  
TO FIND  
YOUNG TALENT  
IN SCHOOLS,  
COLLEGES AND  
YOUTH CENTRES  
ACROSS LONDON

Majority of talent were  
young first time actors

Unearthed  
new actors from  
the British grime and  
rap scene

Audiences liked Seeing new authentic talent  
VIEWERS GAINED INSIGHT INTO URBAN BRITAIN

"IT'S RESONANCE COMES FROM  
ITS GUTSY UNDERSTATEDNESS" -The  
Times

Coming back next year

TOPBOY



## The INBETWEENERS Movie

*The Inbetweeners Movie* was a massive hit in 2011. It quickly became the most successful British comedy film of all time, with £45 million in box office receipts and more than 2 million DVDs sold.

While its box-office success provides a measure of the film's impact, the real pay-back to Channel 4 lay in its solid vindication of the policy of investing in talent for the long term. Written by Iain Morris and Damon Beesley, who were once commissioning editors at Channel 4, *The Inbetweeners* started as an experimental TV comedy on E4 with just 500,000 viewers. Given time to grow, this modest audience expanded to an astonishing 4.2 million viewers by the final episode of the series.

The film was helped to fruition by the Channel 4 comedy commissioning team and Film4's experience and expertise. Ultimately, the success of the film is a fairy-tale climax to a story of solid graft and sustained belief in a great idea.

Have a look at the illustration opposite to learn more about the success of the film.

Nurture talent	+
Distinctive	▲

# the inbetweeners movie









# EDUCATING ESSEX

*Educating Essex* is an example of public service broadcasting given the Channel 4 touch. It was insightful and illuminating about the teaching profession, infused with a humour and warmth that held viewers gripped.

The filmmakers had an unprecedented level of access to the daily life of a school with sixty-two cameras sited around the buildings and playground. The cameras caught hundreds of unaffected moments, giving a new level of insight into the realities of teaching in a secondary school. This way of filming, allowed the filmmakers to pull off a remarkable double by making viewers feel more positive both about teachers and about the unruly teenagers they taught.

The series was watched by an audience of 2.2 million, discussed at a parliamentary level, and critically acclaimed in the national press. Channel 4's audience research, set out in the illustration opposite, shows the extent to which the series succeeded in opening viewers' minds and changing their attitudes to the teaching profession.

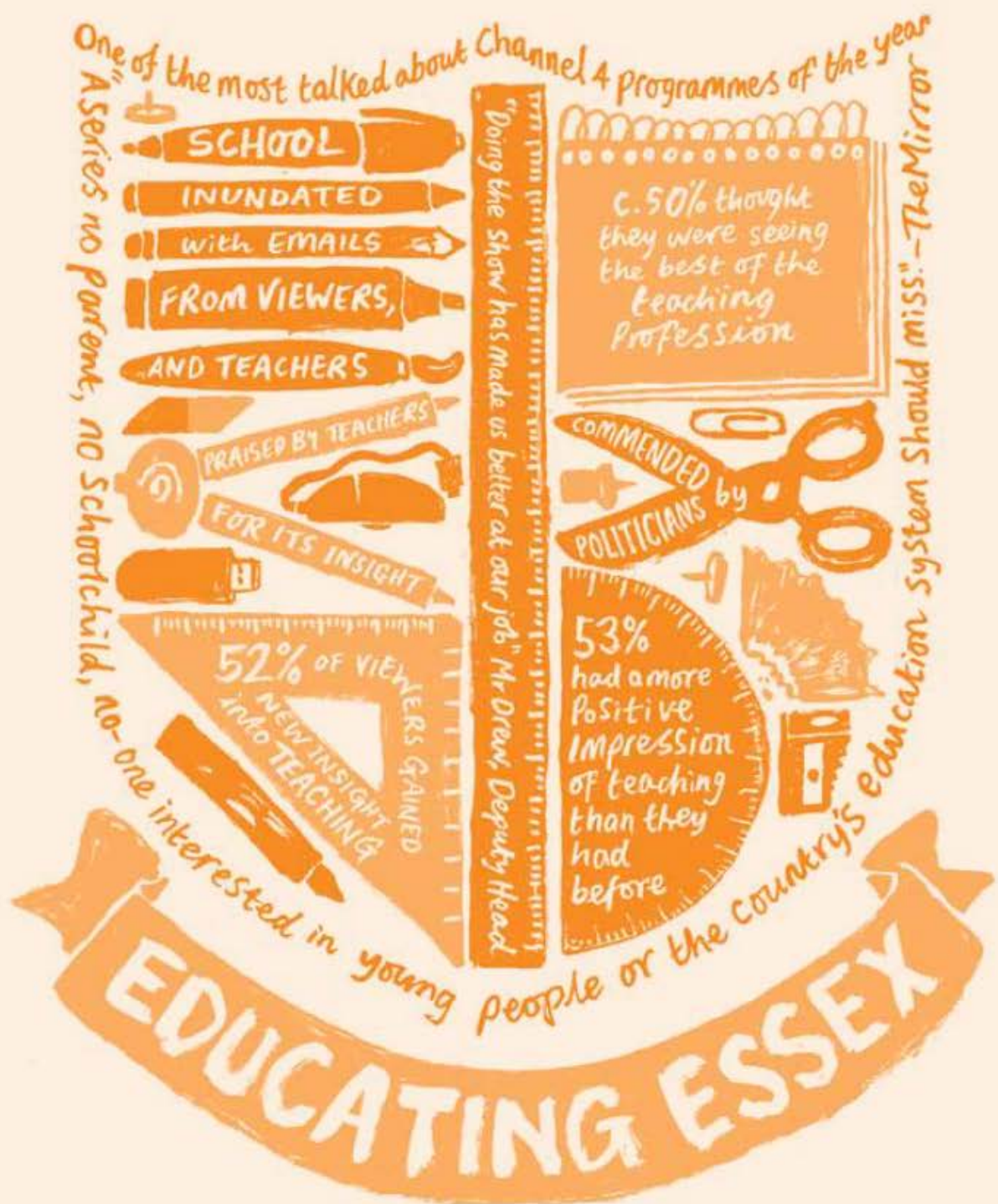
Stimulate debate 

Alternative views 

Inspire change 

Stimulate debate 







# The GREAT BRITISH PROPERTY SCANDAL

*The Great British Property Scandal* was a season of programmes that brought together some of Channel 4's best known faces – Jon Snow, George Clarke, Kevin McCloud and Phil Spencer – to open up the issue of housing and homelessness.

The centrepiece of the series was a programme in which George Clarke examined why so many homes are left empty. In a special *Dispatches* programme, *Landlords from Hell*, Jon Snow looked at the reality of vulnerable families at the mercy of private landlords. In Phil's *Empty Homes Giveaway*, Phil Spencer met people living on the streets and helped them find a roof over their heads. And in a special programme for his *Grand Designs* series, Kevin McCloud explored a long-cherished dream of designing social housing that was not only beautiful, affordable and environmentally sound, but that people actually wanted to live in.

In its first week, 100,000 viewers signed a petition and lobbied the government for changes in the way the country's vast stock of empty homes is managed. The illustration opposite shows further ways in which the season, particularly George Clarke's programme, provided the springboard for a successful campaign.

Stimulate debate



Digital



Inspire change



Stimulate debate





GEORGE'S CAMPAIGN  
LAUNCHED AT  
THE CONSERVATIVE  
PARTY CONFERENCE

The Season Was  
Cited in House  
of Commons  
Debate

PARLIAMENTARY LAUNCH OF  
THE CAMPAIGN ATTENDED BY THE SHADOW  
HOUSING  
MINISTER

100,000  
Signed  
up to  
the  
Campaign  
in  
the  
first  
WEEK

OVER 8,000  
FACEBOOK FANS  
IN FIRST 2  
MONTHS

4,000  
PEOPLE USED  
THE  
REPORTING  
TOOL  
FROM  
NOV-DEC 2011

THE  
CAMPAIGN  
RECEIVED  
OVERWHELMING  
OFFERS OF  
HELP,  
SUPPORT,  
VOLUNTEER  
SERVICES  
AND  
IDEAS

The  
GREAT  
BRITISH  
PROPERTY  
SCANDAL

68% OF VIEWERS QUESTIONED  
SAID THE SEASON WAS THOUGHT  
PROVOKING

Charity Commission  
opened an inquiry into a charity exposed  
in Dispatches: Landlords from HELL



# SPOTLIGHTS 2011







# NEWS & CURRENT AFFAIRS



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**£41m**

News & current affairs spend  
on originations and acquisitions  
broadcast in 2011

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**2011 ambitions:**

- Maintain reputation for investigating stories nobody else would
- Enhance our news and current affairs coverage
- Champion those who struggle to be heard
- Get more in touch with people's everyday concerns
- Continue to use digital to extend depth and range of journalism



**Channel 4 has long been known for some of the UK's most engaging and fearless news and current affairs output. In 2011 this was epitomised by our shocking film *Sri Lanka's Killing Fields*. Elsewhere, we brought a new look to our main news programme and several high-profile journalists joined the team. We encouraged our news presenters to get out of the studio and front major investigative programmes, ensuring our heavyweight journalism is in greater evidence across the schedule. And we made more use of digital platforms and social media to respond to changing patterns of news consumption.**

**'Foreign correspondent Jonathan Miller took big risks – not least of them filming in Syria where foreign journalists are banned – for this shocking investigation'**

The Daily Telegraph on Syria's Torture Machine

## 1.5m viewers

9 episodes of *Dispatches* attracted more than 1.5 million viewers in 2011

### Revitalising news coverage

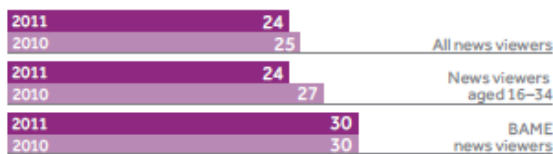
*Channel 4 News* is one of the most consistent drivers of the channel's reputation. With its hour-long format allowing in-depth analysis and discussion of the day's events, and presenters with personality and character, it is one of the most valued programmes on Channel 4. In 2011 we wanted to enhance the programme's values further, so we brought on new main presenters Cathy Newman and Matt Frei, and introduced additional specialist journalists such as Jackie Long to give more clout to our social affairs coverage and Michael Crick to bring a sense of mischief to political reporting. And we focused on providing more analysis of both big global stories and national issues that most directly affect people's lives.

In a year when seismic news stories seemed to break on an almost daily basis, our journalists consistently provided high-quality authoritative reporting. From the tumultuous events of the Arab Spring to the Japanese tsunami and the twists and turns of the phone-hacking scandal, our news team filed exclusive footage and found new angles on the important stories of the day. Our coverage of the summer riots was singled out for praise and nominated for a Royal Television Society award. We led the news agenda with exclusive stories of Mark Duggan's death, as well as comprehensive analysis of the resulting police response. Away from home, our news team brought to light shocking allegations of torture in both Sri Lanka and Syria.

### Audience reach of *Channel 4 News*

In 2011, *Channel 4 News* was watched (for at least 15 consecutive minutes) by an average of 10.6 million people each month. Reach amongst TV news viewers fell by 5% year-on-year. This decline was even sharper amongst news viewers aged 16–34, while viewing by Black, Asian and Minority Ethnic (BAME) audiences increased slightly (see next chart). Initiatives introduced by Channel 4 late in 2011 were intended to reinvigorate *Channel 4 News*' format and may help to sustain audience reach in the future.

Percentage of TV news viewers who watch *Channel 4 News*



Source: BARB

Audience impact



**10.6m**

people watched *Channel 4 News* each month

**5%** on last year



# UNReported World

This long-running and hugely respected international series now features Krishnan Guru-Murthy as one of its presenters – allowing closer links between Channel 4's news and current affairs output

- Following the introduction of Krishnan in our autumn series, audiences were up by a third on the spring series
- *Unreported World* podcast accessed more than 480,000 times and voted best new news podcast by iTunes
- Countries featured in the programme included Syria, South Africa, Palestine and Honduras
- Had real social impact around the world:
  - *Battle for Ivory Coast* showed shocking eye-witness footage of President Gbagbo's efforts to remain in power. Film now being analysed as evidence by the International Criminal Court
  - Prosecutors used footage from *Sex, Lies and Black Magic* to prosecute and jail a Nigerian human trafficker
  - Krishnan Guru-Murthy's film on corruption in South Africa made headlines there and around the world
- Online access now allows viewers outside the UK to watch the films. Series was viewed in 30 countries, including those where the stories took place

Alternative views



Inspire change



Educational



## Finding issues that resonate

In addition to in-depth reporting and analysis of international and domestic affairs, a key focus for our *Dispatches* strand in 2011 was to tap into people's everyday concerns. Richard Wilson set out to investigate the state of the railways in the hugely popular *Train Journeys From Hell*. The programme struck a nerve, featuring videos from viewers about their own bad experiences on public transport and trending on Twitter during broadcast. Morland Sanders looked at Britain's waste disposal problems in *Britain's Rubbish* and Jon Snow tackled the private rentals market in *Landlords From Hell*. As outlined earlier, *10 O'Clock Live* targeted a younger audience with its comic look at topical issues. These included topics of particular concern to this group, including tuition fees, unemployment and the environment.

## 'Ongoing journalistic peerlessness from Channel 4's designated thought slot'

The Guardian on *Unreported World*

## Exposing struggles from around the world

Channel 4 sustained its strong reputation for international coverage, especially stories that give a voice to those who are not normally heard. We won an Amnesty International Media Award for the second year running, and five One World Media Awards – including Journalist of the Year for *Channel 4 News* international editor Lindsey Hilsum. *Channel 4 News*' coverage of Sri Lanka's civil war culminated in the extraordinary one-off documentary *Sri Lanka's Killing Fields*. Featuring some of the most shocking footage ever shown on UK television, the film was hailed by politicians the world over and demanded responses from the UN and UK and Sri Lankan governments. It went on to win an RTS Journalism award. Towards the end of the year, *Syria's Torture Machine* provided compelling evidence that Syria is engaging in the systematic torture of its own civilians. The film featured victims, refugees and activists speaking out about their experiences of brutality at the hands of President al-Assad's forces. The programme was viewed via 4oD around the world, including in Brazil, Pakistan, Nigeria and across the Middle East.



*Syria's  
Torture Machine*



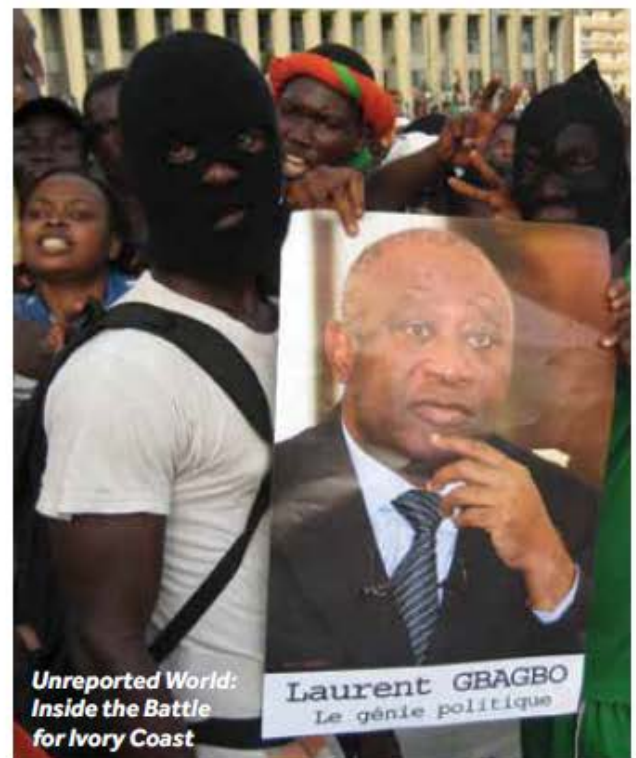
*Unreported World:  
Undercover Syria*



*Dispatches:  
The Real Price  
of Gold*



*Dispatches:  
Train Journeys  
from Hell*



*Unreported World:  
Inside the Battle  
for Ivory Coast*



*Unreported World  
Trinidad: Guns,  
Drugs & Secrets*



*Dispatches:  
Lessons in Hate  
and Violence*



## CHANNEL 4 NEWS

New presenters and a new format sought to keep *Channel 4 News* in its place as the most fearless and independent news programme in the UK

- Focused on strengthening the qualities we know viewers expect from *Channel 4 News* – independence, in-depth investigations, and experts that viewers know, trust and like
- High-profile new recruits including Matt Frei (Washington correspondent and presenter) and Michael Crick (Political Correspondent)
- Strengthening specialist journalism:
  - More focus on social affairs with new Social Affairs Editor, Jackie Long
  - First ever Science Editor appointed, Tom Clarke
- First ever weather presenter, Liam Dutton

Distinctive



Stimulate debate



Alternative views



Educational



## DISPATCHES: Land Lords from Hell

Fronted by Jon Snow, this was a wake-up call to politicians and the public, exposing terrible living conditions in some of our cities and the appalling landlords who are responsible for them

- Viewed by 2 million people
- Viewers used Twitter to raise issue with Housing Minister following programme, and shared their own housing horror stories via dedicated YouTube site
- Real political impact:
  - Triggered a Charity Commission investigation into housing charity, the Meridian Foundation
  - Debated in Parliament – MPs called for action to ensure tenants are protected from rogue landlords
- Jon Snow hosted a follow-up *Dispatches* in December 2011 as part of the *Great British Property Scandal* season

Inspire change



Stimulate debate





*Alex Thomson  
Japanese tsunami  
coverage*



*Unreported World  
Nigeria: Sex, Lies  
and Black Magic*



*Dispatches:  
Landlords  
from Hell*



*Sri Lanka's  
Killing Fields*



*Unreported World  
South Africa  
Trouble in the  
Townships*



*Lindsey Hilsum  
Tripoli coverage*



## 45% uplift

in viewing for the Autumn 2011 series of *Unreported World*, following a revamp of format

With a more joined-up approach between our news team and our two main current affairs strands, *Unreported World* and *Dispatches*, our news correspondents and presenters were able to pursue in-depth investigations in one-off current affairs specials. *Channel 4 News* presenter Krishnan Guru-Murthy turned reporter for *Unreported World*, introducing each programme in the series and doing a special investigation into South Africa's slums 17 years after the end of apartheid. The international strand continued to profile events that struggle to attract media interest – Ramita Navai went to Burundi to expose the plight of hundreds of children locked up for years without trial in adult prisons, while Evan Williams travelled to Mexico to report on the growing number of journalists being killed for reporting on drug violence. In addition, by opening up online access to its films to people around the world, we aimed to ensure the voices of those featured could be heard even more loudly.

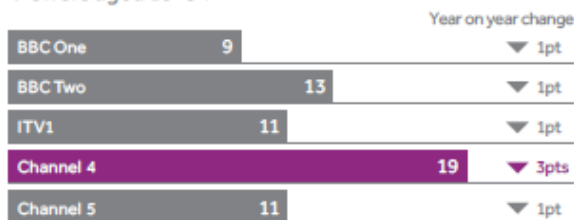
At home, *Dispatches* continued to pursue important undercover investigations, with the remarkable *Lessons in Hate and Violence* leading to the arrest and conviction of a teacher who was filmed assaulting children in his care.

## Viewing to National News

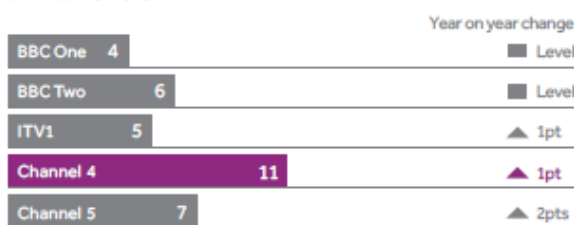
*Channel 4 News* continues to have particular appeal to young and BAME audiences. 19% of its viewing in 2011 was accounted for by people aged 16–34, while BAME audiences represented 11% of viewing. Both these figures were markedly higher than the corresponding ones for news programmes on the other main PSB channels. Year-on-year trends were mixed: compared to 2010, the proportion of viewing to *Channel 4 News* accounted for by viewers aged 16–34 fell by 3 percentage points, while the proportion of BAME viewers rose by 1 point.

Percentage of viewing to national news programmes on the main PSB channels in 2011 accounted for by viewers aged 16–34 and BAME viewers

### Viewers aged 16–34



### BAME viewers



Source: BARB  
Rounding differences may occur

## Distinctive

**19%**  
of viewing to *Channel 4 News* programmes on the main channel in 2011 accounted for by viewers aged 16–34

**3pts** on last year

# 'Channel 4 is insurgent, irrepressible and irreverent. It's a great place to be.'

Matt Frei, *Channel 4 News* presenter and Washington correspondent

## Independence of TV News

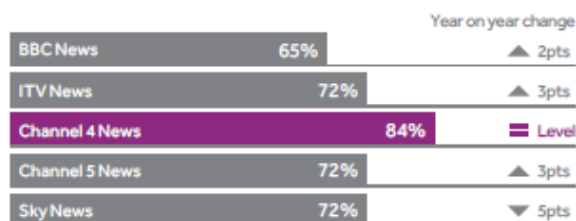
Viewers' perceptions of the independence of *Channel 4 News* – both from the influence of big businesses and Government – were reinforced in 2011, and its reputation in this area relative to other broadcasters' news programmes strengthened.

84% of regular viewers to *Channel 4 News* regarded it as being independent from the Government in 2011 (level with 2010). This represented a 12 point lead over Sky, the next highest-scoring broadcaster. Channel 4 increased its lead over Sky News by 6 percentage points in 2011.

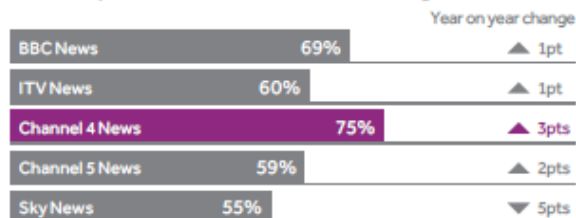
*Channel 4 News* was also regarded to be independent from the influence of big businesses by a higher proportion of regular news viewers than any other news programme. 75% of *Channel 4 News* viewers agreed with the statement in 2011, a 3 point increase year-on-year, translating to a rise in its lead over the BBC, the next-highest scoring broadcaster, of 2 points.

Percentage of regular viewers to TV news programmes in 2011 who agree with the following statements:

'It is independent from the Government'



'It is independent from the influence of big businesses'



Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

Distinctive



**84%**

of *Channel 4 News* viewers regard it to be independent from Government

Level with last year



# CHANNEL 4 NEWS ONLINE

Channel 4 News continued to experiment with new technologies to serve its audience in new and more effective ways

- Viewers can interact with correspondents, share stories and submit evidence via social media
- Channel 4 News presenters continue to be among the most digitally engaged correspondents in the UK, with over 400,000 followers on Twitter
- New blogs from Michael Crick, Matt Frei, Matt Cain, Alex Thomson and Liam Dutton
- Now available on multiple platforms including iPhone, iPad and Android
- Full programme now available to view on 4oD the day of transmission

Distinctive



Digital



Innovate



## Communicating across platforms

In a multi-platform world, consumers expect news and current affairs to be available however and whenever they want it. Meeting this expectation was a priority for us in 2011. The *Dispatches* and *Unreported World* websites provided supplementary content – a bespoke site created for *Sri Lanka's Killing Fields* collated audience reaction to the programme and gave additional information about the conflict and its possible resolution. *Channel 4 News* presenters were amongst the most prolific users of social media – with our journalists discussing stories with viewers on Twitter and providing further updates on their blogs. Jon Snow continued to give his own distinctive take on the day's news via his *Snowmail* email, which was revamped and promoted online and on TV. We encouraged viewers to contribute to the news agenda directly with their own stories and experiences, and to interact with the news before, during and after transmission. We launched successful podcasts for *Unreported World* and *Dispatches*, as well as new *Channel 4 News* apps on smartphones and tablet devices.

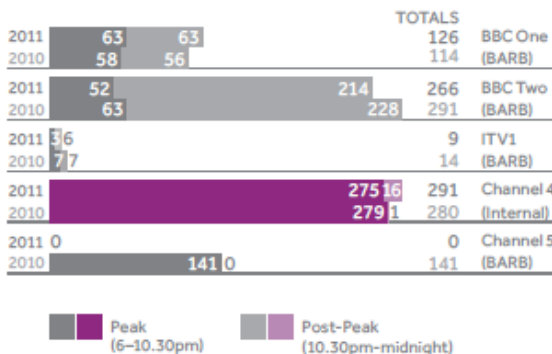
## 'Snow's Twitter account is more popular than any other news anchor in Britain'

Total Politics

## Commitment to long-form journalism

The transmission of news and current affairs programmes with extended running times allows topics to be covered in greater depth. In 2011, Channel 4 continued to significantly outperform the other main PSB channels in terms of the number of "long-form" news and current affairs programmes – defined as those running for at least 45 minutes – shown in peak (6–10.30pm). Its 275 titles, while slightly down year-on-year, were more than twice the combined number on the other main PSB channels.

Number of news and current affairs programmes with a duration of 45 minutes or longer shown on the main PSB channels between 6 pm and midnight



Source: Channel 4, BARB (Other channels)

Stimulate debate



# 275

long-form news and current affairs programmes in peak on the main channel

# 1%

on last year

## Programme Reputations: Current Affairs

# 50%

The average programme reputation score for *Unreported World*

# 48%

The average programme reputation score for *Dispatches*

This new metric compares audiences' perceptions of Channel 4's current affairs output with those of the other main broadcasters (see methodology document for further details). It tracks the reputation of key current affairs strands on the main PSB channels across five statements that reflect public value goals:

- delivering investigative journalism which uncovers the truth,
- delivering in-depth coverage,
- giving a voice to those who might not otherwise be heard,
- providing a window on the wider world, and
- challenging viewers to see things differently.

Channel 4's two main long-running current affairs strands, *Unreported World* and *Dispatches*, achieved significantly higher programme reputation scores across these five statements than any other strand, with average scores of 50% and 48% respectively. They were the highest-scoring strands on three of the five tracking statements. The next best-performing programme, *Panorama*, scored 39% on average across the five statements.

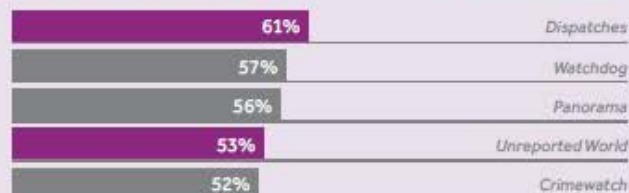
*Unreported World* rated more highly than any other strand for showing stories about parts of the world you would rarely see on British TV (selected by 61% of respondents, a substantial lead over other strands) and giving a voice to groups that aren't always heard in mainstream media (44%). *Dispatches* scored higher than any other strand for uncovering the truth (61% of respondents), covering things in great depth (53%) and making people see something in a different light (46%).

The programmes in these charts are transmitted on the following channels: *Crimewatch* (BBC One), *Inside Out* (BBC One), *Panorama* (BBC One), *Question Time* (BBC One), *The Andrew Marr Show* (BBC One), *Watchdog* (BBC One), *This World* (BBC Two), *10 O'Clock Live* (Channel 4), *Dispatches* (Channel 4), *Unreported World* (Channel 4), *The Wright Stuff* (Channel 5). Other current affairs programmes were tested but did not score in the Top 5 for any of these statements.

People who believed the following statements applied to the Current Affairs strands they had watched...

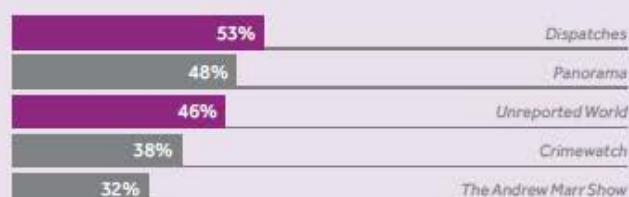
### Uncovers the truth

Stimulate debate



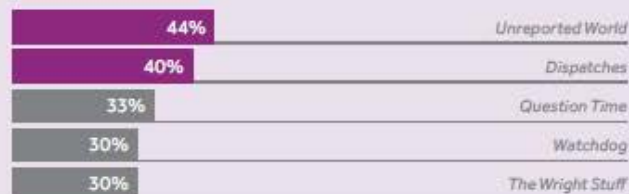
### Covers things in great depth

Educational



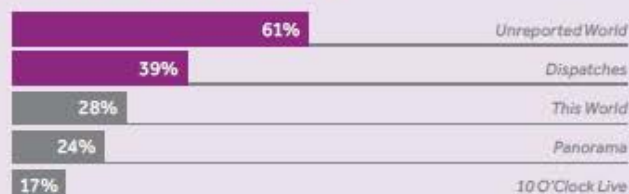
### Gives a voice to groups that aren't always heard in mainstream media

Alternative views



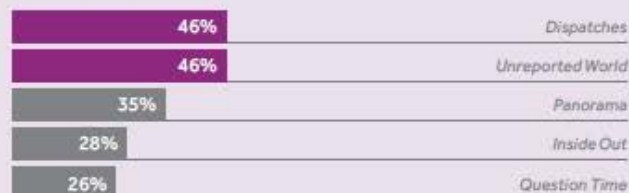
### Shows stories about parts of the world you would rarely see on British TV

Alternative views



### Made me see something in a different light

Inspire change



Source: Ipsos MORI commissioned by Channel 4



# EDUCATION & OLDER CHILDREN





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**£10m**

2011 spend including online  
and television projects

**2011 ambitions:**

- Promote life-long learning for all age groups
- Broaden reach and impact of commissions for 14-19 year olds by using TV to drive engagement
- Cover issues beyond the curriculum that will resonate with a teenage audience
- Develop bespoke projects for older children





**Channel 4 aims to educate and engage audiences of all ages. We continue to exploit rich opportunities to combine on-air and online material in powerful new ways. We have a special responsibility to invest in schools-related material for teenagers, and in 2011 we considered ways to expand the reach of these projects. Recognising the power of television to drive engagement and attention, we aligned our online activity to link more closely with our TV programming. As part of our remit, we began to develop content for older children and young adults, as well as continuing to serve audiences young and old with educational content more generally – our view is that ‘life-long learning’ should mean exactly that.**

# BATTLEFRONT

Return of the hugely successful series that gives young people the practical tools to campaign effectively on issues they care about

- T4 television series enabled us to amplify campaigns
- Campaigns had real world impact:
  - Sheerece's 'Let's Talk About Sex' campaign made the national press and presented ground-breaking research on peer-to-peer sex education to Houses of Parliament
  - 'Sign Up, Speak Up, Save Lives' champions Hope and Abby set a Guinness World Record by getting 321 people to sign up to the Organ Donor Register in one day. The campaign was also championed in Parliament
  - 'Ready For Work' campaign struck a chord with the government – Minister for Employment endorsed the campaign and Jobcentre Plus is now running the *Battlefront* 'Ready for Work' scheme
- In an online pop-up survey conducted amongst a small group of 16–19 year olds, 73% said that *Battlefront* is inspiring and is seen as successful in helping young people achieve something
- 69% of respondents agreed that *Battlefront* gives them opportunities to get involved and contribute
- Just over two thirds of respondents agreed that *Battlefront* has made them more interested in issues

Inspire change



Stimulate debate



Partnership



Digital



## Inspiring active citizenship

In a year when British youth seemed forever cast in a negative light, our projects for 14–19 year olds sought to inspire and celebrate participation and positive action. Our flagship citizenship project *Battlefront* returned for a third series: with more young people engaging with the issues that matter to them. We worked with Barclays Bank to launch *The Stake*, a competition aimed at inspiring young people to generate enterprising business and community ideas, as well as improving their financial skills. It generated over 1000 entries from 16–21 year olds.

We also focused on appealing to disadvantaged young people who might not normally take an interest in politics. An online music series, *Bars for Change*, saw political activist Jody McIntyre work with artists from the grime/hip hop world to explore political and social issues affecting young people. We worked with charities Livity and Legacy Trust UK to launch the *Cultural Olympiad* project *Somewhereto*, a ground-breaking scheme to help teenagers find spaces they can use to do the things they love. Alongside online youth channel SBTv, Channel 4 and *Somewhereto* co-hosted an event in Westminster bringing together approximately 100 young people, politicians and artists from the UK grime scene to discuss the issues raised by the summer riots.

**'I'm incredibly impressed by the enthusiasm and commitment shown by Hafsah and Joseph.'**

Prime Minister, David Cameron

on *Battlefront* 'Ready to Work' campaigners

## What they don't teach you at school

Channel 4 has always tried to cover themes outside of the mainstream. So a central objective of the budget specifically invested in educational projects for teenagers was to explore topics that resonate beyond the classroom and help give young people the self-confidence and life skills they need to engage with the wider world. These projects included issues such as active citizenship (*Battlefront*) and emotional resilience (online teen comic *The Thrill Electric*).



## The SEX EDUCATION SHOW

An established show (now in its fifth series) for young people to get frank, sympathetic and well-informed advice on sex and sexual health

- Visited schools around the UK from Stockport to Swansea
- Looked at the lives of the 'sexually invisible' – from the visually impaired to people with restricted growth
- 28% of all 14–19 year olds watched some of the series
- A unique online application showcased the results of a sex survey conducted by the show – helping to show young people what is 'normal'
- Won a British Interactive Media Award for Best Data Visualisation

Educational	🌟
Stimulate debate	💬
Distinctive	⚠️

## 'Being on the show was very educational. It highlighted aspects of a personal nature in a way that was new and different'

Ellie Reilly, pupil at Fairfax School, Sutton Coldfield (participating school – *The Sex Education Show*)

Beyond this targeted investment, our peak-time programming also sought to address some of the gaps in formal education – creating opportunities for greater integration between our online and television content. For example, building on Channel 4's reputation for candid sex education – a subject that is not yet compulsory in schools – in 2011 we stepped up our commitment to give British teenagers the kind of frank information about sex that we know they are looking for: *The Sex Education Show* returned for a fifth series, and we launched two series of *The Joy of Teen Sex*, aimed at giving young people advice on sex, love and relationships. Online, our sexual health game *Privates* continued to attract young players in 2011, winning a BAFTA and benefitting from a presence on E4.com and cross-promotion from *The Sex Education Show*.

### Reach of education content online

Channel 4 continued to focus on delivering its Education commitments for young people through digital media in 2011, reflecting this age group's media consumption patterns. Nine new online education projects were launched during the year, while fourteen projects from previous years continued to be available.

The number of unique UK visitors, summed across these projects, was just over 631,000 in 2011. Successful new projects included the third run of *Battlefront*, with 75,000 visitors since its launch in July; and *The Stake*, which attracted more than 76,000 visitors in less than two months after its launch in November.

Number of UK visitors\* to education projects online, 000s



Source: Google Analytics, Omniture

\* Number of unique UK visitors to each project, summed across all active projects

The total number of visitors in 2011 fell by 24% year-on-year. This can be attributed to two factors. First, seven of the nine new projects launched in 2011 did not become available until the latter part of the year. And second, there was a decline in visitors to some projects from previous years that continued to be active.

Educational



# 631k

UK visitors\* to Channel 4's education projects online

# 24%

on last year





## HIPPO: NATURE'S WILD FEAST

High-tech show with a camera positioned over the carcass of a dead hippo, recording its slow absorption back into the food-chain as birds, insects and other predators feast on the remains. A chance to see nature at work – in real-time

- Cutting edge technology included motion detectors, infra-red cameras, digital microscopes and electronic tracking systems
- GPS trackers and transmitters used to track the secondary food-chain – as the hippo's flesh is transported to wildlife beyond those directly at the carcass
- Live TV updates were scheduled after *Hollyoaks* in order to appeal to a young audience
- Experts answered questions tweeted by viewers about what was happening on site
- Live online streaming launched for a week ahead of the main TV broadcast, attracting 24,000 visits to the website in the week before first transmission
- Inspired considerable discussion on Twitter
- Audiences found it innovative, entertaining and educational
- 90% of viewers surveyed rated it as being original and different

Educational	★
Innovate	✦
Distinctive	▲

## NIGHTMARE High

Story-based web game aimed at helping 10–14 year olds cope with major life changes, particularly the often traumatic transition from primary to secondary school

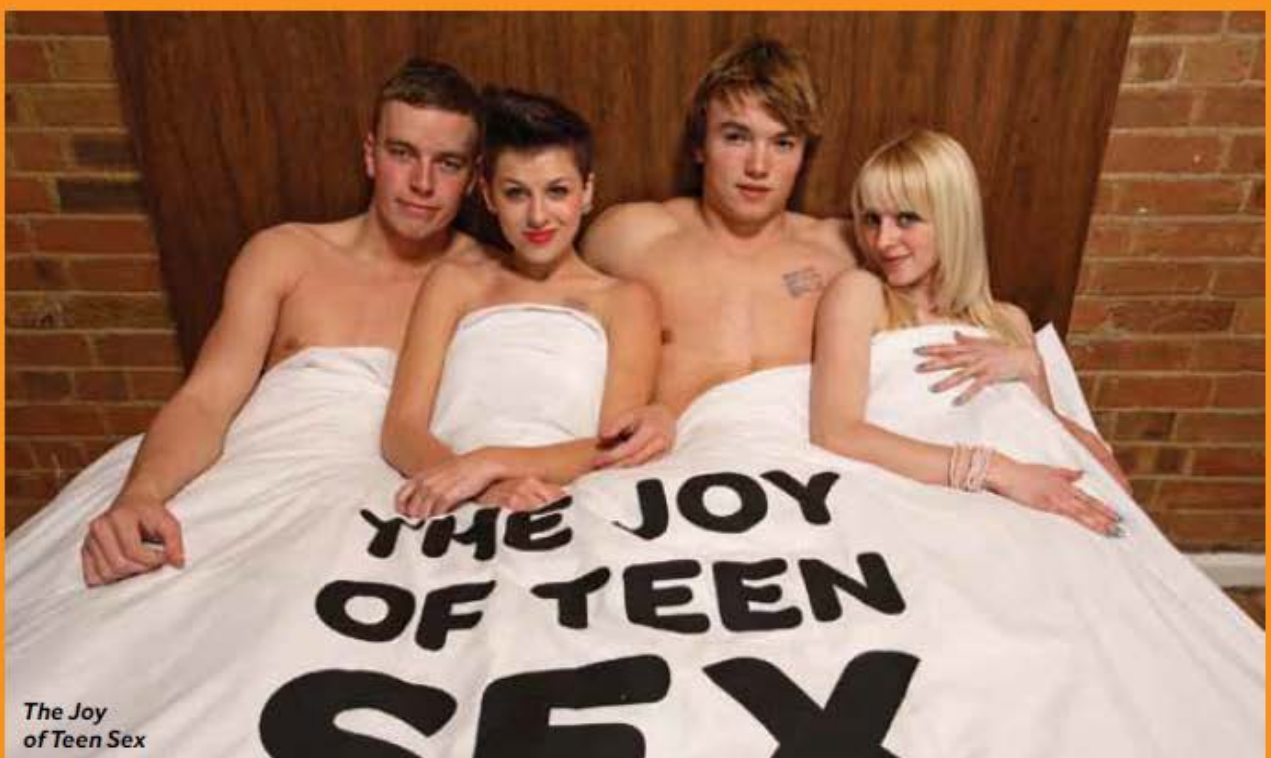
- After joining a new school and finding everything goes wrong on day one, the player gets sucked into a comic-book fantasy school from which they have to escape
- Players learn lessons about friendship as well as positive life skills such as emotional resilience, positive thinking and how to understand personal strengths
- Innovative use of multi-media to tell the story, blending online videos, drama, games and quizzes
- Features celebrity cameos sharing personal stories of their school days
- Game was developed through dialogue with educators and experts and used real resilience strategies used in real schools
- 869,000 game plays globally

Educational	★
Digital	📶
Innovate	✦

**‘Channel 4 is taking  
wildlife shows to  
a new extreme’**

The Sun on *Hippo: Nature's Wild Feast*







### Play with purpose

In 2011 we continued our pioneering work in educational online games. We looked to create formats that are entertaining and playful, but also to inspire users to learn and think. In line with our focus on life skills, gaming projects covered topics from youth entrepreneurship and consumerism to financial literacy. A series of projects enabled young players to run their own fictional businesses: *Beauty Town*, our first Facebook game, gave players the opportunity to start and develop their own beauty salon. *The End* posed philosophical questions about death and belief, attracting more than one million unique players. It went on to win a BIMA for Best Game, with one reviewer describing it as “like no other educational game you’ve played before”. 1 in 10 players of the game clicked on further links to learn more about the scientists, thinkers and historical figures featured in the project.

### Learning for children

Following the new requirement in Channel 4’s remit to serve older children and younger teenagers, we began to develop new tools that would be fun to use and relevant to the experience of 10–14 year olds. One such game was *Nightmare High*, an ambitious immersive game aimed at helping children navigate the transition from junior to secondary school. Made by the producers of our award-winning project *SuperMe*, *Nightmare High* uses a blend of media to help this younger audience deal with some of the challenges facing their specific age group. Other projects resonated with this younger audience – with research showing that *Beauty Town* particularly appealed to 10–15 year olds. We will continue to develop ideas for this age group, and explore the most effective platforms for reaching them – which may include television, animation and gaming.

### Education for all ages

In 2011, we brought science and history to life with big, ambitious experiments. *Inside Nature’s Giants* returned for a third series, supported by a website offering exclusive clips and interviews related to the animal dissections, and further information for those wanting to know more about biological sciences and veterinary studies. *The Elephant: Life After Death* and *Hippo: Nature’s Wild Feast* spun wildlife programmes on their head, taking a look at the ecosystems created in the wild after an animal dies. Live streaming of the hippo’s carcass allowed viewers to see the food chain in action up close, in detail and in real time. The theme of death continued with *Mummifying Alan: Egypt’s Last Secret*, in which scientists undertook a real-life mummification, challenging accepted wisdom

about the preservation techniques of the ancient Egyptians in the process. Niall Ferguson took his typically controversial view of history in a major series on the rise and dominance of the western world, *Civilisation: Is the West History?* True to our commitment to provide something for audiences of all ages, half the viewers for *Rome Wasn't Built in a Day* were aged 55 or over, and single documentaries such as *The Real King's Speech* and *The Queen's Hidden Cousins* also appealed strongly to older viewers.

## Engagement with education content online

"Dwell time" measures how long visitors spend online for each visit to a project's website. The average dwell time for Education projects (excluding *Privates*, which was a game offered as a download and was not therefore played online) was just over 12 minutes in 2011. Several new projects – *Sweatshop*, *Nightmare High* and *Cover Girl* – attracted average dwell times of more than 15 minutes each, impressive figures in the online world.

Average dwell time across all projects fell by 20% in 2011. This is largely due to the fall in the average dwell time of projects launched prior to 2011 (the natural life cycle of online games means that the dwell time for older projects will tend to dwindle gradually over time). Each year, the number of projects that remain active from previous years grows, and these therefore make a larger contribution to the overall average dwell time.

Average time spent on Channel 4's education sites by UK visitors, minutes per visit

2011	12.2
2010	15.3

Source: Google Analytics, Omniture

Educational



**12.2mins**

spent on Channel 4's education sites on an average visit

**20%** on last year

**'The End is a perfect example of offering engaging tools to grasp quite complex philosophical ideas'**

Tom Chatfield, Tech and Cultural Commentator





MAKING  
AN IMPACT

In every genre, we want our programming to leave its mark. Our job is not just to entertain. We also want to challenge our viewers to rethink the way they see the world – and to have a tangible impact on their lives.

We continued to monitor the ways in which Channel 4 delivers impact across all of our content through a comprehensive programme of research – including industry data on TV viewing and online interactions, and bespoke audience surveys and focus groups looking at individual programmes. We have reported on these results throughout this document. In this chapter, we focus on results from our ongoing brand tracking studies that monitor our reputation with viewers on key aspects of our remit relative to the other main public service channels.

In a year when we replaced our biggest and most brand-defining show, *Big Brother*, Channel 4 has maintained strong leads of between 10 and 28 percentage points over the average of the other main PSB channels in the eight brand reputation measures presented in this section. We have continued to enjoy by far the strongest reputation in areas such as being provocative (28 point lead), taking a different approach to subjects compared to other channels (22 point lead), and covering ground others wouldn't (24 point lead) – demonstrating the extent to which viewers recognise Channel 4's distinctiveness.

Across most of the statements, there were modest year-on-year declines in 2011. While the individual changes were mostly too small to be statistically significant, they nonetheless merit comment. The small declines for Channel 4 were generally in line with those for the other PSB broadcasters, with more respondents to the survey in 2011 selecting 'Don't know' rather than any single channel – reflecting that in a competitive, multi-media landscape, the ability to command ownership of a defining characteristic may be inherently harder. For Channel 4, it is also likely that in a period of creative transition, the unfamiliarity of so many new series and one-off titles would affect brand level perceptions, which are built up over many years and are often driven by long-running series. It is clear from the programmes highlighted throughout this report that at the individual programme level we are continuing to have a significant impact.

Looking ahead, we must not be complacent about these trends. As we refresh and re-energise our schedule, our challenge is to make sure that the programmes that embody the spirit of Channel 4 hit home with viewers and have a lasting impact on brand perceptions. We will need to find new ways to set ourselves apart from our competitors and make sure our content stands out from the crowd. We will also need to look at how we measure our reputation and impact to make sure it continues to be fit for purpose and reflects our remit, our new creative direction and the evolving behaviour of our audiences.

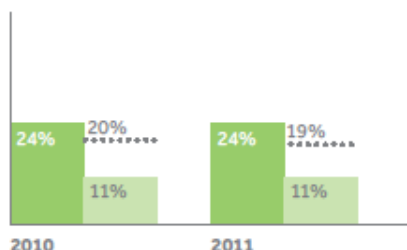


## Channel reputations

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

### Shows programmes that make me stop and think

Stimulate debate



**12pt lead**  
over average for other channels for programmes that make viewers stop and think

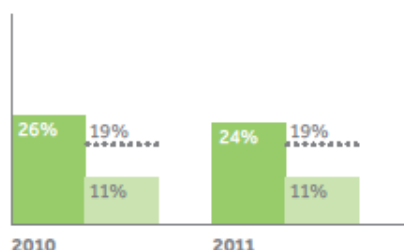
Level with last year

Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)  
\*\*\* Next highest PSB channel

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

### Allows people an alternative point of view

Alternative views



**12pt lead**  
over average for other channels for allowing people an alternative point of view

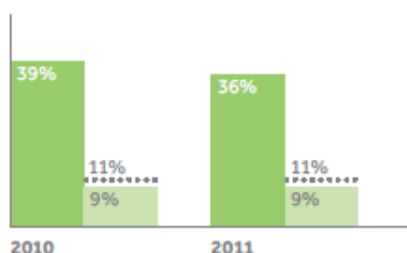
2pts on last year

Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)  
\*\*\* Next highest PSB channel

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

### Is provocative

Stimulate debate



**28pt lead**  
over average for other channels for being provocative

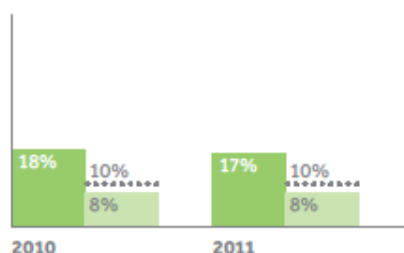
3pts on last year

Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)  
\*\*\* Next highest PSB channel

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

### Gives me new ideas

Inspire change



**10pt lead**  
over average for other channels for giving viewers new ideas

1pt on last year

Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)  
\*\*\* Next highest PSB channel

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

## Analysis of reputation measures

Channel 4 maintained strong leads on both measures that link to our remit to stimulate debate. 24% of people selected Channel 4 as being the best channel for making them stop and think, 12 points ahead of the average for the other main PSB channels. Channel 4 also remained well ahead for being provocative – which continues to be one of its strongest reputational statements. Our overall score fell 3 points on last year, which is attributed to the past influence of *Big Brother* on this statement in particular.

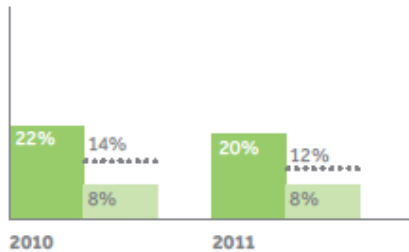
To reflect our remit to promote alternative views and new perspectives, we ask viewers which channel is best for allowing people an alternative point of view. 24% of those polled selected Channel 4 in 2011. While this is 2 points down on the previous year, it remained well ahead of both the average of other channels and the next highest channel, BBC One.

## Channel reputations

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

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

Inspire change



**12pt lead**

over average for other channels for making viewers think in new and different ways

**1pt** on last year

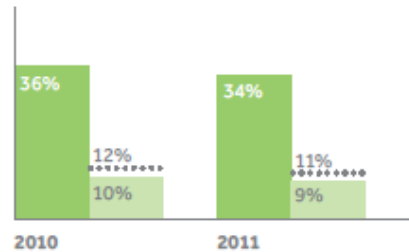
Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)

\*\*\* Next highest PSB channel

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

### Covers ground other channels wouldn't

Distinctive



**24pt lead**

over average for other channels for covering ground that other channels wouldn't

**2pts** on last year

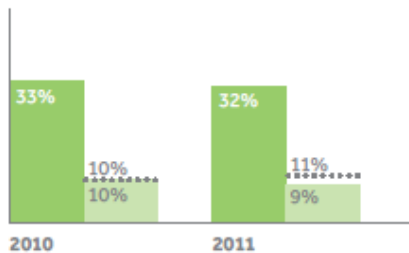
Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)

\*\*\* Next highest PSB channel

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

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

Distinctive



**22pt lead**

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

**1pt** on last year

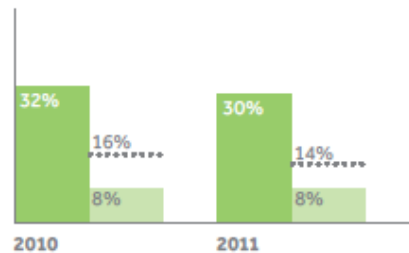
Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)

\*\*\* Next highest PSB channel

Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

### Is youthful

Distinctive



**23pt lead**

over average for other channels for being youthful

**2pts** on last year

Channel 4  
Average for other main PSB channels (BBC One, BBC Two, ITV1 and Channel 5)

\*\*\* Next highest PSB channel

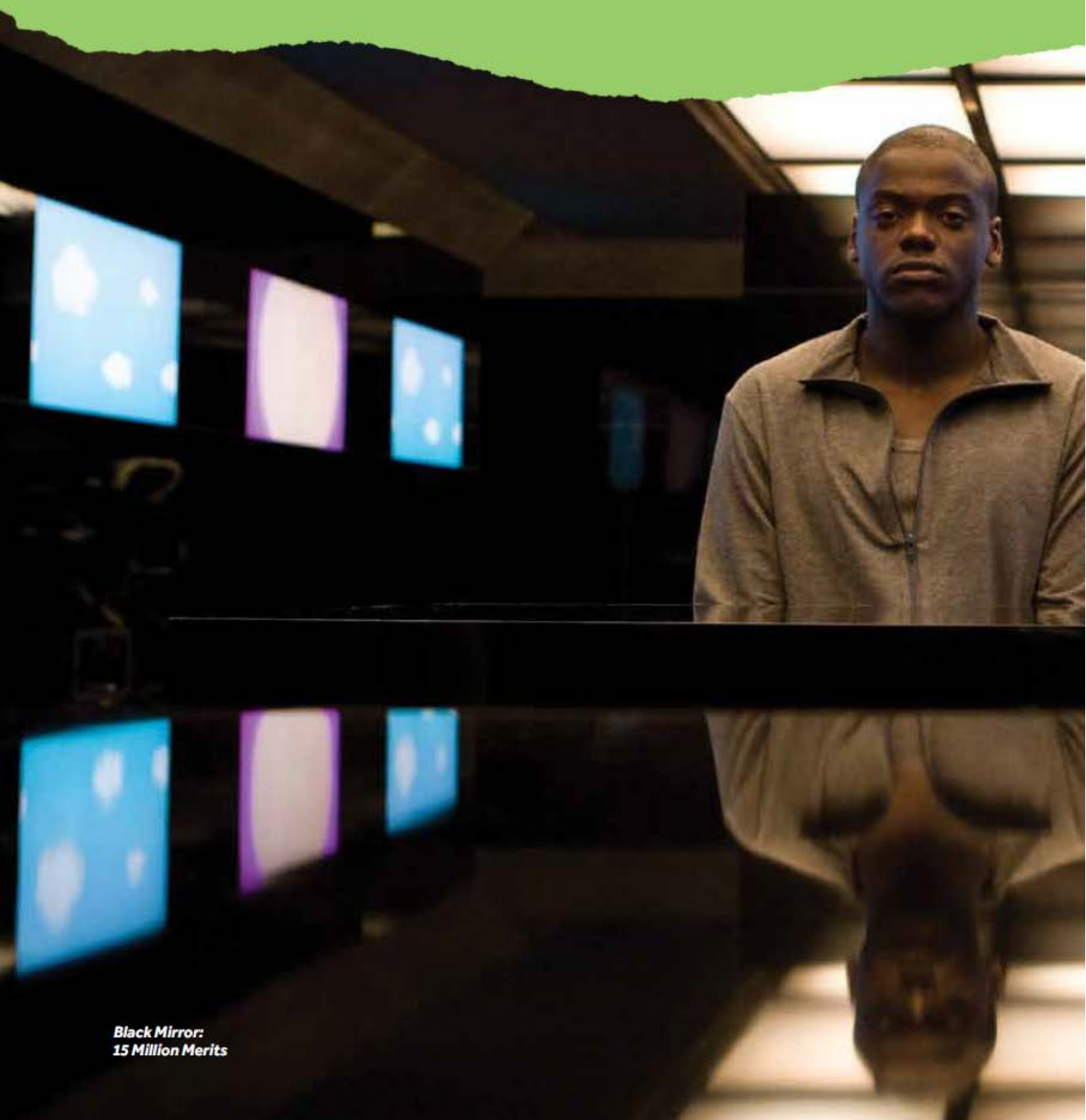
Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

Turning to the inspiring change measures, 17% of people said Channel 4 was best for giving them new ideas, and 20% said Channel 4 was best for making them think about things in new and different ways, respectively 10 and 12 points ahead of the average scores for the other main PSB channels.

Even with the small year-on-year declines, measures that relate to Channel 4's distinctiveness are where we still observe the biggest leads over other channels. 34% of people selected Channel 4 as the channel which covers ground other people wouldn't – three times stronger than the nearest competitor. 32% of respondents selected Channel 4 as the best channel for taking a different approach to subjects compared to others – 22 points ahead of the next highest channel (BBC One). And 30% selected it as best for being youthful, 17 points ahead of Channel 5, the next highest channel.



# ENGAGING *the* AUDIENCE



**Black Mirror:**  
**15 Million Merits**





Channel 4's unique model and remit means that we aim to reach as wide a spread of viewers as possible, while also targeting specific groups other broadcasters find it harder to reach. This year saw new opportunities for viewers to participate, share and talk about the content they love – and on occasion that which they don't! New digital media platforms allow us to deepen our understanding of who is watching our content, and develop ongoing conversations with them.

### Television

In a world of rapid technological change, the UK's love of television, and of Channel 4, has remained a constant. Remarkably for a year in which our schedule changed so dramatically, the reach and share across our portfolio were both up in 2011.

Channel 4 increased its reach by 1 percentage point in 2011, to just under 89%, with each individual channel in the portfolio growing reach and contributing to this increase. Neither the BBC nor ITV grew their reach by as much as Channel 4. On average, viewers watched 28 minutes of Channel 4 programmes each day in 2011 across the portfolio, as they did in 2010.

Our portfolio of TV channels drew a viewing share of 11.6% in 2011. Not only was this an increase over the 2010 level, by 2%, but it was also the strongest growth in share of any terrestrial broadcaster portfolio. We stemmed decline on the main channel – with total TV viewing falling by just 3%, the smallest audience loss for 5 years. This fall was more than offset by growth from our digital channels, with Film4 growing fastest, increasing its share by an impressive 18%. E4 continued to build year-on-year, with share for its key audience of 16–34 year-olds growing by 8%. More4 and 4Music also saw substantial increases. In the first year without *Big Brother*, these figures demonstrate the success we have made in revitalising our schedule and the vital contribution our digital channels now make to the overall success of Channel 4's business.

### Audience reach

Average monthly reach of public service broadcasters' TV portfolios

2011	96.6	BBC
2010	95.8	
2011	92.4	ITV
2010	92.0	
2011	88.8	Channel 4
2010	87.8	
2011	72.2	Channel 5
2010	71.1	

Percentage reach of individual TV channels in Channel 4 portfolio

2011	82.9	Channel 4 (main channel)
2010	82.1	
2011	39.0	E4
2010	38.8	
2011	38.6	More4
2010	36.4	
2011	33.7	Film4
2010	31.7	
2011	10.8	4Music
2010	10.3	

Source: BARB, 15 minute consecutive, average monthly reach, all people

Audience impact

**88.8%**

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

**1pt** on last year

### TV Viewing Share

Channel 4 portfolio share as a percentage of total TV viewing

	Channel 4 (main channel)	Digital channels	Total (%)
2011	6.8	4.8	11.6
2010	7.0	4.4	11.4
2009	7.4	4.1	11.5
2008	8.1	3.7	11.8
2007	8.6	3.1	11.7

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

	E4	More4	Film4	4Music/The Hits	Total (%)
2011	1.8	1.2	1.4	0.3	4.8
2010	1.8	1.1	1.2	0.3	4.4
2009	1.7	1.1	1.0	0.3	4.1
2008	1.6	0.9	0.9	0.3	3.7
2007	1.5	0.7	0.8	0.1	3.1

Source: BARB

Rounding differences in the charts are due to reporting of channel shares and totals to one decimal place

Audience impact

**11.6%**

viewing share across the TV channel portfolio

**2%** on last year

Each year, we also report medium-term viewing trends, looking at comparisons between viewing in the current year and five years previously. This year's analysis, looking at trends from 2006 to 2011, is affected by the fact that Channel 4's portfolio share in 2006 was at its highest-ever level, of 11.9% while some of the other broadcasters were at a relative low. So, despite the year-on-year growth in viewing in 2011, Channel 4's portfolio share was still 3% below its historic peak five years earlier. As TV viewing has migrated from analogue to digital over the last decade, Channel 4's main channel withstood the impact of switchover for longer than the other main PSB channels, with its share falling by just 3% between 2001 and 2006 (compared to falls of 15%, 21% and 26% for BBC One, BBC Two and ITV1 respectively). Digital switchover had the greatest impact on Channel 4 in the subsequent years, with a 29% decline in viewing to the main channel between 2006 and 2011.

Our original commissions continue to drive viewing to Channel 4's portfolio, with network originations accounting for 65% of total viewing to Channel 4, E4 and More4 in 2011. The list of our most popular shows demonstrate just how diverse our output is - spanning insightful documentaries such as the hugely successful *Big Fat Gypsy Weddings*, and *Cutting Edge: Obsessive Compulsive Hoarder*, popular dramas like *Shameless* and *Misfits*, comedy shows such as *Big Fat Quiz of the Year* and factual series like *One Born Every Minute* and *Embarrassing Bodies*.

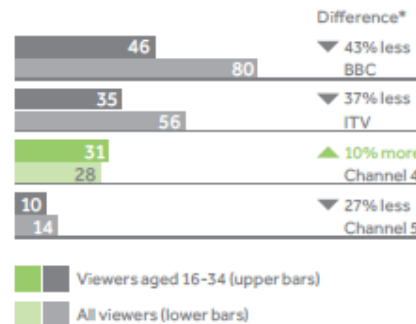
**'Incredible telly. Thought provoking stuff classily executed. #blackmirror'**

@rustypw

## Average daily television viewing

Average daily minutes of viewing to the public service broadcasters' TV channels (2011)

Audience impact



**28mins**

average daily viewing of Channel 4's TV channels

Level with last year

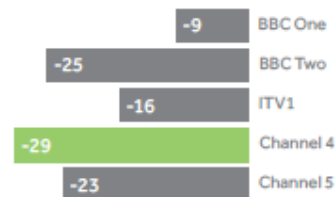
Source: BARB

\*Viewing by 16-34 year olds compared to viewing by all viewers

## Medium-term viewing trends

Percentage change in viewing to main PSB channels between 2006 and 2011

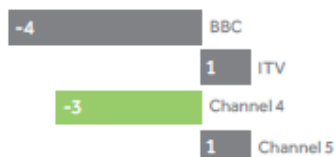
Audience impact



**3%**

decline in TV channel portfolio viewing share over the last five years

Percentage change in viewing to the public service broadcasters' channel portfolios between 2006 and 2011



Source: BARB

## Viewing to network originations

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

Audience impact

	2011	2010	Total (%)
Network Originations	5.0	5.1	11.6
Acquisitions	1.5	1.5	11.4
	1.8	1.9	
	3.3	2.9	

Network Originations: Main channel, Digital channels  
Acquisitions: Main channel, Digital channels

Source: Channel 4, BARB

In the chart, the digital channels are E4, More4, Film4 and 4Music. The main 65% figure is based on viewing to the main channel, E4 and More4 and excludes viewing to Film4 and 4Music

**65%**

of total viewing across the main channel, E4 and More4 accounted for by network originations

**1%** on last year



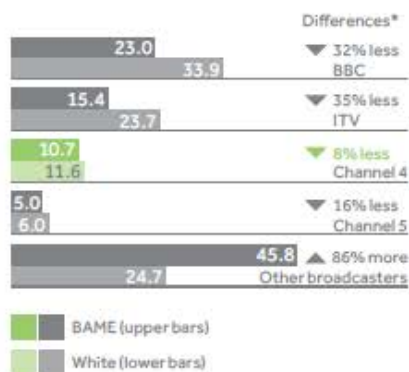


### Hard to reach audiences

To deliver its public service remit, Channel 4 strives to engage people from ethnic minorities, who tend to watch more content on digital channels than white audiences. In 2011 our portfolio share amongst Black, Asian and Minority Ethnic audiences was 10.7%, up 5% year on year. In addition, the gap between the viewing share for white and BAME audiences was narrower for Channel 4 than for the other public service broadcasters. This improved performance follows our increased efforts to reach different ethnic groups – an ambition we highlighted in last year's Annual Report. Programming like the *Street Summer* season which focused on urban culture, and dramas like *Random* and *Top Boy* which featured ethnically diverse casts, are helping us to reach these audiences.

### Viewing by ethnicity

Public service broadcasters' portfolio viewing shares amongst white and BAME audiences as a percentage of total TV viewing by those audiences (2011)



Source: BARB

Rounding differences may occur

\*Viewing by BAME audiences compared to viewing by white audiences

Cultural diversity



**10.7%**  
portfolio viewing share amongst BAME audiences

**5%** on last year



We continued to be the only public service broadcaster whose channels were viewed more by 16–34 year olds than by the general population – with average daily viewing to Channel 4 by this demographic 10% higher than the average for all age groups. This is a particular achievement given that 16–34 year olds tend to watch less television than other age groups. We also grew our portfolio share amongst 16–34 year olds over the last five years. E4 remains a vitally important channel for young viewers – remaining the most popular digital channel amongst 16–34 year olds and in 2011 overtaking BBC Two to become the fourth most popular of any channel, behind BBC One, ITV1 and Channel 4.

Overall, viewers continue to see Channel 4 as the lead broadcaster in “catering for audiences that other channels don’t cater for”. As with some of our other tracking statements, Channel 4’s lead fell slightly in 2011, but we remained significantly ahead of both the average for the other main PSB channels, and the nearest competitor, Channel 5.

## Medium-term trends in viewing amongst young audiences

16–34 year olds’ viewing share of the public service broadcasters’ channel portfolios as a percentage of total TV viewing

2011	25.3	▼ 4% less
2006	26.3	BBC
2011	19.5	■ Level
2006	19.4	ITV
2011	17.0	▲ 2% more
2006	16.6	Channel 4
2011	5.8	▲ 4% more
2006	5.5	Channel 5

Source: BARB  
Rounding differences may occur

Audience impact

**2%**

growth in portfolio viewing share amongst 16–34 year olds over the last five years

## Most popular channels for young viewers

Viewing share for the top 10 channels amongst 16–34 year olds as a percentage of total viewing by this age group

		Year on year change
BBC One	13.9%	▼ 4%
ITV1	13.4%	■ Level
Channel 4	8.7%	▼ 5%
E4	4.7%	▲ 8%
Channel 5	4.1%	▲ 2%
BBC Two	4.1%	▼ 8%
ITV2	4.0%	▲ 6%
BBC Three	3.1%	▲ 12%
Cbeebies	2.5%	▲ 9%
Sky1	1.8%	▲ 16%

Source: BARB

Audience impact

**4.7%**

viewing share for E4 amongst 16–34 year olds

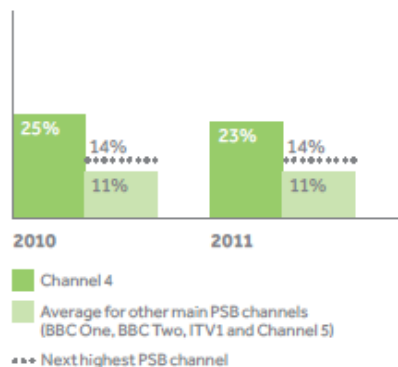
**8%** on last year

## Channel reputations

People who believed Channel 4 is the channel to which the following statement most applies...

Caters for audiences other channels don’t cater for

Cultural diversity



Source: Ipsos MORI commissioned by Channel 4  
Rounding differences may occur

**11pt lead**

over average for other channels for catering for audiences that other channels don’t cater for

**3pts** on last year





Derren Brown:  
*The Experiments*

**‘Derren Brown just keeps getting better. Episode 4 of ‘The Experiments’ might just be the best television he’s ever done. #Genius’**

@rockedbottom

### Audience opinion

We measure audience opinion in a number of ways – from comments we get through our dedicated Viewer Enquiries Centre, to bespoke viewer research into programmes and brand reputation. We also monitor comments on social media platforms such as Twitter and Facebook, where our programmes inspire considerable discussion. To reflect this, and in line with our broader remit to stimulate debate, this year we have introduced a new metric that asks viewers the extent to which they have talked about particular programmes to others the previous day – whether in person, via text, telephone, email, blogs or across social media. This allows us to see which programmes have the highest proportional ‘buzz’ within their audiences. *Big Fat Gypsy Weddings* was the Channel 4 programme with the highest buzz score in 2011, with 64% of its viewers saying they had talked about it to others. Other most talked about programmes include Derren Brown’s live series *The Experiments*, *Obsessive Compulsive Hoarder* and *Mummifying Alan*. *Black Mirror* was talked about by the highest proportion of 16–34 year-old viewers.

During the year, our Viewer Enquiries Centre was contacted 136,000 times, the majority of which were requests for further information. Of the rest, we received 15,000 complaints and 4,000 appreciative comments. The single most praised programme was the special investigative report *Sri Lanka’s Killing Fields*, though it also generated a smaller number of complaints from viewers who found the content disturbing. The most complained about issue was our decision to cut back the number of editions of *The Daily Show* on More4. Other programmes that were particularly praised by viewers included series looking at minority groups – such as *My Transsexual Summer*, *Beauty and the Beast: The Ugly Face of Prejudice* and *Seven Dwarves*, as well as historical drama series *The Promise*. Complained about programmes across the year included our coverage of the IAAF World Athletics Championship (balanced by a high number of positive comments), sex education programme *The Joy of Teen Sex*, and *Black Mirror*.

CHANNEL 4 | FILMS | MUSIC | 4oD | 4oD | 4oD

Why register?

Get even better looking with 4

✓ Register me now

Knowing something about you helps us give you more of what you want. More exclusives, more shows, more information and more control.

**Exclusives & Premieres**

Get online exclusives and premieres of brand new shows before they arrive on TV. Look into the future...

**All shows on 4oD**

Some vital statistics: from 30 days old to 30 years old we've got 1000s of shows on 4oD. All freely available when you register.

**Channel 4 Newsletter**

What's brand new on our TV channels? What can you still catch on 4oD? Our weekly email will keep you posted.

**My 4oD**

This (and it's personal...) Use favourites and playlists to set 4oD reminders and create your own unique viewing schedule.

Register with channel4.com

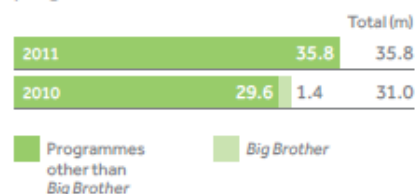
### Digital media

Channel 4 is constantly seeking to find new ways to deliver content to our viewers when and where they want. In 2011, we expanded the number of devices on which 4oD is available to include iPads, iPhones and the Xbox. This aided 4oD's continued growth: 429 million full length-programme views were initiated across the year, up 15% on 2010. The most popular programmes on 4oD continued to be those aimed at younger audiences – with *Hollyoaks*, *Misfits* and *Made In Chelsea* proving particularly successful. For many of these shows, views on 4oD generate substantial uplifts to their initial TV viewing figures.

Online platforms form a central part of Channel 4's strategy to build a deeper relationship with our viewers – the two-way interaction allows us to learn more about the behaviour of audiences while also giving them more personalised experiences. We regularly enhance functionality on these platforms – for example, in September we launched new features that let viewers who sign in to 4oD add their favourites and create bespoke playlists. By the end of the year, we saw nearly 2 million registrations from Channel 4 fans. Future enhancements are planned to help us get closer to our viewers, and let them get closer to the content they love.

### Making programmes available on demand

Average monthly full-length Channel 4 programme views initiated, millions



Digital



**429m**  
full-length  
programme views  
initiated on  
demand

**15%** on  
last  
year



Alongside our on-demand platforms, we are innovating in the development of new kinds of online content – focusing on areas where we can offer viewers a complete multi-platform experience, rather than just traditional programme support. Our successes are highlighted throughout this report – whether in the play-along games of *Million Pound Drop* and *The Bank Job*, the galvanising tools of *Hugh's Fish Fight* campaign or the live streaming of *Hippo: Wild Feast Live*.

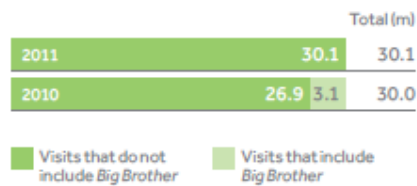
In total, our websites attracted 30.1 million visits each month on average, equivalent to 361 million visits across the year. This is level with last year, despite the loss of *Big Brother*, which drove a huge amount of online traffic. Youth-skewing programmes such as *Skins* and *The Inbetweeners* performed exceptionally well, with conversion rates from TV audiences to online visits of 54% and 30% respectively in 2011 (up from 40% and 9% in 2010). Also striking was the powerful impact of *Sri Lanka's Killing Fields*, which became the third highest programme in the year for TV-to-online conversion. The average conversion rate of the Top 10 programmes in 2011 fell by nine percentage points year-on-year. This largely reflects a change made by Channel 4 to its web infrastructure in 2011 to guide users in the first instance to the 4oD parts of its site – to make it easier for users to catch up with TV viewing – as any visit that includes 4oD is automatically excluded from the data for this metric (see methodology document).

We know that all these existing online services are hugely valued by our audience. But our pioneering spirit demands that we do even more to push the boundaries of digital innovation. In a world of convergence and connectivity, the conventional lines between online and television are falling away. We want to make sure we are ready for this dramatic shift in media consumption. So this year we launched a Convergent Formats fund to explore the creative possibilities provided by convergence, and make sure Channel 4 is ahead of the game in this new world. This is not about replacing TV, but about enabling viewers to feel more part of it by connecting them through the best of what interactive technology has to offer.

## Engagement with Channel 4 content online

Average monthly visits to Channel 4's websites, millions

Digital

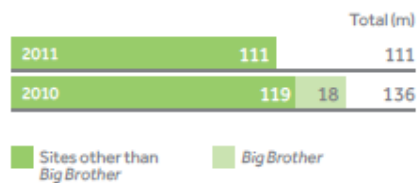


**361m**

visits to Channel 4's websites

Level with last year

Average monthly page views, millions



Source: Channel 4  
Rounding differences may occur

## Engaging Channel 4 viewers

Most talked about programmes across the Channel 4 portfolio (2011)

Digital



Site	Buzz (%)*
Big Fat Gypsy Weddings	64.2%
Derren Brown: The Experiments	63.3%
Obsessive Compulsive Hoarder	62.8%
Facejacker	61.6%
Derren Brown: Evening of Wonders	58.4%
Black Mirror	57.2%
Mummifying Alan: Egypt's Last Secret	56.7%
Made in Chelsea	56.6%
Educating Essex	55.7%
Hippo: Nature's Wild Feast	55.6%

Source: Kantar Media commissioned by Channel 4  
\*Buzz measures the proportion of viewers who talked or communicated about the programme in some way. See methodology document

**59%**

average buzz score for Channel 4's 10 most talked about programmes

Channel 4 programmes with the highest conversion rate from TV audience to website visits (2011)

Site	Visits (000s)	Conversion from TV*
Skins	3,542	54.1%
The Inbetweeners	234	30.1%
Sri Lanka's Killing Fields	171	16.7%
Misfits	1,806	15.0%
Embarrassing Fat Bodies	1,747	11.9%
Concrete Circus	102	9.3%
The Sex Education Show	1,030	7.5%
Black Mirror	346	6.6%
Embarrassing Bodies	4,598	6.6%
Fresh Meat	901	6.5%

Source: Channel 4, BARB  
\*Visits per TV viewer per transmission

**10%**

average conversion rate from TV to online across the Top 10 programmes

**9pts** on last year



**'C4 #killingfields was a tough watch but worth it. Compelling, disturbing, important – watch it on 4oD'** @sesp

Twitter comment on *Sri Lanka's Killing Fields*

## DEEPER VIEWER RELATIONSHIPS

Channel 4 has begun its drive towards deepening relationships with our audience – enabling us to understand what their tastes are so viewers can get the best out of their experience with our content:

- Visitors to Channel 4's online properties are invited to register with us, in return for a range of personalised benefits
- Registered users have the chance to watch a range of online premieres, seeing episodes of their favourite shows such as *Fresh Meat* ahead of the friends, as well as exclusive online episodes of popular titles like *Misfits*
- As well as accessing our archive, registered users can also create playlists – to schedule an evening's viewing or keep a record of shows they want to watch later
- They can also keep track of episodes they've watched or started watching
- They can save their favourites in a single place, get reminders whenever a new 4oD episode is available for them to watch, and sign up for a weekly email of highlights based on other viewers' reactions
- There were 1.9 million newly registered users by the end of the year

## CONVERGENT FORMATS FUND

A space for pure experimentation to find the next evolution of the TV format

- Converged technology enables us to enhance TV shows with truly interactive, immersive and personalised features
- A dedicated new commissioner is charged with innovating in this area, exploring how audiences wish to interact with their favourite content in the future
- We have begun to experiment with new prototypes:
  - We worked with Liverpool-based agency Setgo to develop an immersive, connected news concept which enables viewers to get their news in the format they want, and which they can control. Each news item has versions of different lengths that the viewer can select, allowing them to view headlines, skip through stories or watch full items of interest. You could also access relevant archive content, and over time, your television would get to know what kind of news content you would be interested in
  - Another prototype funded this year was a 3D exploration project controlled via the TV remote control, for connected TVs. A gaming style app, it would allow you to watch a show like *Grand Designs* and then take a tour of the house via your TV set, with different elements timed to give you more information