

**RESPONSE BY THE INTERNATIONAL  
BROADCASTING TRUST**

**TO**

**THE REVIEW OF CHANNEL 4 CORPORATION'S  
DELIVERY OF ITS MEDIA CONTENT DUTIES (2010-2013)**

**February 2015**

# **RESPONSE BY THE INTERNATIONAL BROADCASTING TRUST (IBT) TO THE REVIEW OF CHANNEL 4 CORPORATION'S DELIVERY OF ITS MEDIA CONTENT DUTIES (2010-2013)**

## **INFORMATION ABOUT IBT**

IBT is a coalition of the UK's international development agencies. The views in this submission reflect the concerns of IBT's member agencies regarding adequate common understanding of the world in which we live. We are supported by a large proportion of the UK public which is concerned with the effects of 'globalisation' and our role as global citizens.

IBT's position, reflected in all our policy work since 1997, is that coverage of the developing world should not just focus on images of suffering which is more often than not what is presented in news coverage. It is IBT's view that an international dimension should be an integral part of all programming.

Channel 4 has always contributed significantly to UK understanding of the wider world and is valued by our members.

## **EXECUTIVE SUMMARY**

1. IBT views Channel 4 as an essential element in the broadcasting ecology of the UK – with a cross-subsidy model which provides output which reflects a diverse range of alternative voices, as well as voices from around the world. C4C's portfolio provides a variety of content which is distinctively different from the other UK public service broadcasters and which appeals to a wide audience.
2. IBT focuses its comments in this submission mostly on C4C's role in inspiring and informing us with content which tells us about the wider world and the UK's place in the wider world. This is because IBT's expertise lies in the provision of international content.
3. There is extensive evidence that engagement with the wider world leads to a more tolerant society which is able to do business with the wider world. These wider social benefits of international content which reaches a mass audience are IBT's primary concern.
4. IBT agrees with Ofcom's conclusion that C4C is effectively delivering its media content duties, although we are concerned by the drop in the volume of international content on C4C services since 2010 and encourage Channel 4 to find new ways to engage the audience with international content.
5. IBT supports Channel 4 in the delivery of its public service remit, especially in its commitments *to support and stimulate well-informed debate on a wide range of issues, including by providing access to*

*information and views from around the world and by challenging established views and to inspire people to make changes in their lives.*

6. IBT's research demonstrates that news and current affairs are the dominant sources of information about the world outside the UK and that, as a result of their focus on wars, conflicts and disasters, UK audiences have a distorted view of the world. This perception needs to be balanced with content which provides us with deeper understanding of the lives of people in other countries and the forces shaping our future.
7. During the period of this review C4C has played an important role in delivering such content which takes us beyond news headlines and engages us with the lives of people in other countries, although, as noted above, we are concerned that the volume of such content has dropped on C4C platforms.
8. We believe that Channel 4 along with its portfolio channels is successful at attracting a broad range of viewers, especially those harder to reach groups: 16-34 year olds and the BAME audience.
9. We note there is evidence that the public are looking for more distinctive, original content and believe that Channel 4 and its portfolio channels play an important role in providing such content.
10. IBT believes that C4C's remit to provide content for older children needs to be reconsidered. We are concerned because there is apparent market failure in provision of UK specific content for this age group, however we question whether C4C is able to deliver such content effectively on its existing broadcast platforms.
11. We recognise that in order to remain commercially viable and continue to deliver its remit effectively C4C must maintain its reach and impact across its portfolio of services and believe it is currently achieving this. We would want to see C4C to continue with its current operating model.

## **INTRODUCTION**

12. IBT welcomes this review of Channel 4 Corporation's delivery of its media content duties as set out in the Digital Economy Act 2010.
13. We generally agree with Ofcom's provisional findings that C4C is effectively delivering its media content duties in an evolving broadcasting landscape. We believe it provides a broad range of content which is distinctively different from the other UK public service broadcasters and which appeals to a wide audience.

14. Evidence from Ofcom shows that Channel 4 continues to invest in first-run UK originated content<sup>1</sup> and that viewers believe that its content is well-made and high quality.<sup>2</sup> We note that audience appreciation levels appear strong, especially for international content and content which is perceived as diverse.<sup>3</sup>
15. C4C channels are also succeeding to maintain their reach and share among younger adults more effectively than the other PSBs thanks to the performance of its portfolio channels.<sup>4</sup> 16-34 year olds are a core demographic for C4C both in terms of meeting its duties but also in attracting crucial advertising revenue. In 2013 30.8% of the main channel's audience was aged 4-34 compared to 15.7% of BBC One's, 20.1% of ITV's and 24.8% of Channel 5's.<sup>5</sup> C4C's delivery of its public purposes to younger audiences is important because there is extensive evidence that younger people are watching less live television than they used to and using a greater range of new media services and devices than older people.<sup>6</sup>
16. It is clear that despite going through a period of 'creative renewal' after the decommissioning of *Big Brother*, Channel 4 and its portfolio channels have managed to collectively maintain their audience by constantly innovating and providing the audience a mix of successful, established Channel 4 brands such as *Grand Designs*, *Dispatches* and *Hollyoaks* with new original content such as *Gogglebox*, the *Educating...series*, and documentary series such as *Benefits Street*.
17. We acknowledge that the main channel's average weekly reach has dropped during the review period<sup>7</sup>, however we note the strong performance by Channel 4's portfolio channels, which collectively delivered the biggest reach extension of any of the PSB portfolios and appear to have resulted in a largely stable reach for Channel 4.<sup>8</sup>
18. Therefore, as things stand, we would want to see C4C to continue with its current operating model which we believe should remain viable as long as it continues to innovate in order to evolve with the market. Channel 4's

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<sup>1</sup> According to Ofcom investment in new content rose by 8.2% between 2010 and 2013, in comparison with BBC One and ITV which cut their equivalent investment. We also note that spend on C4C's portfolio channels rose by 20% during this period.

<sup>2</sup> Ofcom PSB Report 2014 - 66% of viewers rate Channel 4 shows as well-made, high-quality programming vs a PSB average of 65%

<sup>3</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 4

<sup>4</sup> According to Ofcom the total C4C reach among 16-43's fell by 2.8 percentage points which is less than the falls seen for all the other PSBs in this age group. pg 33, fig 1.16 Ofcom Review of C4C's delivery of its media content duties (2010-2013)

<sup>5</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 44 fig 1.26

<sup>6</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 3

<sup>7</sup> falling to 48% in 2013 from 53.4% in 2010

<sup>8</sup> During the review period the total reach of C4C's channels fell by only 1.9% to 64.6% in 2013 from 66.5% in 2010. Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 4

cross-subsidy business model is unique in UK broadcasting and allows it to invest in less profitable content, for example international current affairs, which otherwise might not be possible. We encourage it to continue breaking new ground in genres and with subjects which are often challenging but provide alternatives to what is available on the other public service broadcast channels.

## Channel 4's delivery of its remit

### International Content

19. While we recognise that C4C's obligations under its remit need to be viewed collectively since many of them overlap, our focus in this submission is on key elements of the C4C remit which apply to audiences having a better understanding of the wider world, namely:

- Maintaining a well-informed and motivated population
- Providing access to information and views from around the world
- Promoting alternative views and new perspectives
- Inspiring people to make changes in their lives

20. C4C research demonstrates that Channel 4 is particularly successful in *challenging established views* and *promoting new perspectives*.<sup>9</sup> Viewers believe it is more likely to cover ground and tackle issues other broadcasters wouldn't and provide alternative perspectives.<sup>10</sup> Ofcom's audience research findings support C4C's research showing that Channel 4 outperformed the PSB average for showing programmes 'which make me stop and think' (61% vs average of 49%); and for showing 'programmes with new approaches/ideas (59% vs average of 47%).<sup>11</sup>

21. However, between 2010 and 2014 the volume of international content on Channel 4 (including the *True Stories* strand on C4C digital channels before 2012) has declined significantly as can be seen by the table below:

| 2010           | 2011            | 2012           | 2013           |
|----------------|-----------------|----------------|----------------|
| 136hr<br>(+3%) | 155hr<br>(+21%) | 54hr<br>(-65%) | 70hr<br>(+29%) |

22. While we understand that the significant drop between output in 2011 and 2012 was partly accounted for by a reduction in the volume of *True Stories*, we are still concerned by such a large drop in international content. We welcomed the rise in international content in 2013 but the total amount of international content broadcast in 2013 still only represents just over half the output in 2010.

<sup>9</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 36

<sup>10</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 38

<sup>11</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 38

23. We believe that the main channel, Channel 4, has an important role to play in engaging the public with international events, since it achieves the greatest reach of all C4C's services, and therefore welcomed the statement in the C4C Annual Report 2013 that *Two areas that we think can be further improved in 2014 are the diversity of our onscreen talent and finding space for more international output.*<sup>12</sup>
24. We note in its Third PSB Review and this review of C4C that Ofcom highlights this drop in the volume of first run content covering international matters outside news.
25. While we would like to see the amount of international content on Channel 4 return to the level seen in 2010, we would like to suggest that it is a little unfair to single Channel 4 out for criticism in this area.
26. The reason Ofcom can refer to Channel 4's reduction in international content is because Channel 4 is the only PSB for which it has data in this genre of programming. C4C provides this content analysis in its annual reports, as a measure of its delivery of its remit, unlike the BBC which doesn't despite it having a remit to provide global content or ITV which has a commitment to provide international current affairs.
27. Ofcom used to require all the PSBs to report on how much international content they broadcast each year, but this reporting requirement was discontinued four years ago. We believe that all PSBs should have to report on the volume of international content they broadcast because this is an important aspect of public service broadcasting, specified in the Communications Act (2003).

### **News**

28. We believe that Channel 4 News plays a very important role in the PSB landscape, providing the only weekday hour-long bulletin of any of the main PSBs. It is distinctive, provides in-depth coverage and provides more detailed coverage of international affairs than any of the other PSB bulletins. It is notable that Channel 4 News attracts higher proportions of key hard to reach audience groups with a greater proportion of 16-34 and BAME viewers than the other main PSB channels news programmes.
29. Through its news C4C fulfils many of the commitments in its remit, namely to ensure that *people are well-informed and motivated to participate in society in a variety of ways; to support and stimulate well-informed debate; to provide views from around the world; and to challenge established views and promote alternative views.*
30. Channel 4 News' track record in providing alternative international stories which are not covered in the main news agenda of the other PSBs is core to Channel 4's remit, as stated by Channel 4's Head of News and

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<sup>12</sup> C4C Annual Report 2013 p 76

Current Affairs, Dorothy Byrne, in February 2013: *'Our output is more important than ever before. It is not just about how much we do, it's about what we do. We go to places others just do not go. We have reporters and producers telling stories from perspectives unseen elsewhere. In the same way you cannot have one broadcaster telling you about Britain, it is crucial to have more than one broadcaster interpreting the world for you. Channel 4 offers an alternative way of seeing and analysing the world.'*<sup>13</sup>

31. While the reduction of the reach of Channel 4 News by 22% over the review period (compared with drops of 11.9% for ITV news and 3.5% for BBC One's news) is of concern, we echo Ofcom's view that C4C should not *compromise the reputation and authority of the programme in an effort to pursue bigger or younger audiences.*<sup>14</sup> We acknowledge and welcome C4C's efforts to increase the impact of its news offering online and are pleased to see that the number of views to its content online is rising.

### **Current Affairs**

32. Current Affairs is a genre which has been of particular concern to IBT in recent years. We welcomed the renewal of Channel 4's licence in 2014 for a ten year period with a commitment to continue to provide peak time current affairs programming.
33. We note from the PSB Report 2014 that all the main PSBs during the review period have experienced a decline in viewing of current affairs programming. In the IBT report *An Uncertain Future – the threat to Current Affairs* (IBT 2012) we highlighted the important role current affairs plays in the public service broadcasting landscape:

*The case studies highlighted in this report demonstrate the contribution of current affairs to shifts in policy, reviews of current practices and holding the powerful to account. However, impact is difficult to measure and many of those interviewed were keen to stress that the real impact of current affairs is its contribution to a well-informed population.*<sup>15</sup>

34. We noted that current affairs producers interviewed for the report were particularly concerned about the future of two sub-genres: investigations and international stories, saying that both were more difficult to produce and more expensive than other forms of current affairs and therefore more at risk.
35. In light of this research, we welcome C4C's commitment to peak time current affairs content and note that its spend on this genre has increased by 35.3% during the review period to a total spend of £23million in 2013. We note that Channel 4 showed substantially more peak time current

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<sup>13</sup> *An Uncertain Future, the threat to Current Affairs*, IBT, February 2013

<sup>14</sup> *Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013)*, p 52

<sup>15</sup> *An Uncertain Future – the threat to Current Affairs* (IBT 2012),

affairs than any of the other main PSB channels during this period – 142 hours vs BBC Two at 61 hours in 2013.<sup>16</sup>

36. The majority of the channel's commissioned current affairs output rests with weekly current affairs strand *Dispatches* (33 episodes in 2014, 3 with a global theme), alongside its global affairs strand *Unreported World* (16 episodes in 2014). While all the *Dispatches* broadcast in 2014 which covered international stories were of a high quality and excellent programmes, we note that only 3 episodes had an international focus. We would encourage Channel 4 to find ways to increase the number of international *Dispatches* it broadcasts. In the past its international current affairs programmes, such as *Sri Lanka's Killing Fields*, have had significant impact and been reputationally valuable for C4C.
37. *Unreported World* is an extraordinary series which is of particular interest to IBT because it is the only series of its kind on UK television. It provides a unique insight into how people live in other countries in a popular, engaging way offering us stories which otherwise would not reach a mainstream broadcast platform. In recent years, due to the continued commitment of Channel 4, it has reinvented itself in order to appeal to a wider audience - evolving and refreshing its approach, recruiting a new and more diverse cast of presenters and providing a great training ground for diverse talent. We cannot commend Channel 4 enough for its continued commitment to *Unreported World* which is invaluable in providing us with a refreshing approach to stories from the wider world.

### **Other Genres**

38. We note that the balance of content provided in different genres on the main channel remained largely stable when comparing 2010 with 2013 although it fluctuated on a yearly basis.<sup>17</sup>
39. We welcome the fact that international content is covered by a range of genres, attracting different audiences to international issues through different prisms.

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<sup>16</sup> *Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013)*, p 9

<sup>17</sup> *Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013)*, fig 1.7, p 22

|                   | <u>2010</u> | <u>2011</u> | <u>2012</u> | <u>2013</u> |
|-------------------|-------------|-------------|-------------|-------------|
| Total Hours       | 136         | 155         | 54          | 70          |
| Current affairs % | 51          | 31          | 34          | 47          |
| Docs %            | 11          | 17          | 9           | 29          |
| Religion %        | 2           | 9           | 0           | 6           |
| History %         | 4           | 17          | 23          | 2           |
| Science %         | 4           | 2           | 15          | 7           |
| Other %           | 29          | 27          | 20          | 10          |

40. From C4C research it can be seen that in addition to its current affairs output, which is the genre which provides the most international content on Channel 4, other genres, such as documentaries, history and religion also play a role in delivering its remit *to provide access to information and views from around the world, promote alternative views and new perspectives and inspire people to make changes in their lives.*

41. In 2013 IBT published *The Environment on TV*, a report which examined how climate change and environmental issues are presented by UK broadcasters. From this research it is clear that Channel 4 seeks out innovative, popular ways to present these subjects, often using topics such as the weather or food as the main focus.

42. *Grand Designs* was highlighted as a series which engages a wide audience while promoting sustainable building methods:

*The data revealed a number of series, not ostensibly about the environment, but which nevertheless featured one or more episodes with a strong environmental theme. Grand Designs is perhaps the most obvious example of this phenomenon, essentially a series about architectural design, which often includes episodes on eco-friendly buildings.<sup>18</sup>*

43. *Hugh's Fish Fight* was another series which was notable for its impact on public opinion. To quote:

*850,000 have signed up to the online Fish Fight campaign, and eye-catching TV, online, mobile and live events have included an on-screen call to viewers over a two-minute break asking them to tweet some of the country's biggest supermarkets and challenge their relationships with certain fisheries. Twitter counted around 42,000 tweets in 24 hours and a peak of 22,000 at the time of the call to action, which it said was an equivalent hashtag spike 'to those the X Factor enjoys around its biggest moments.'<sup>19</sup>*

<sup>18</sup> *The Environment on TV*, IBT, 2013

<sup>19</sup> *ibid*

44. It is interesting to see that documentaries perform particularly well on Channel 4. We note that they attract proportionally more viewers than any other genre in 2013<sup>20</sup>. There have been numerous international documentaries on Channel 4 during the review period which have had a significant impact during the period of this review. To name but a few: *Syria: Across The Lines*, *The World's Weirdest Weather*, *Walking Wounded: Return to the Frontline*, *Kashmir's Torture Trail* and *Sri Lanka's Killing Fields: War Crimes Unpunished*. These documentaries have had an impact which goes far beyond any indication of impact provided by viewing figures alone. They have influenced public and political opinion at both a domestic and international level and we would like to commend C4C for its continued commitment to provide such high quality, well researched content.
45. Drama is a genre which IBT believes could be used more widely by all the PSBs to engage us with stories from the wider world. While we understand the financial constraints in producing drama in foreign locations, we commend Channel 4 for its series *The Promise* which was broadcast in 2011 and for its current series, *Indian Summers*. Both series involved significant investment on the part of C4C and present alternative views of history which underpin Britain today.

#### **Content which promotes diversity**

46. We believe that C4C is particularly successful in its delivery of content which *appeals to the tastes and interests of a culturally diverse society*. Through documentaries, drama, comedy and entertainment, Channel 4 and the portfolio channels *promote alternative views and challenge established views*.
47. A knowledge and understanding of the wider world is essential for UK citizens as we live and work in an increasingly multicultural and globalised society. There is evidence that racism is on the rise in the UK after many decades of decline.<sup>21</sup> C4C plays an important role in helping us understand different the cultures, traditions and religions which are central to the lives of the UK population. C4C's provision of series such as *Ramadan Diaries* or *4thought* strand is distinctively different from that which is provided by other broadcasters in prime time and we encourage it to continue to commission such content.

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<sup>20</sup> They deliver 21.6% of all viewing to the main channel: *Ofcom Review of Channel 4 Corporation's delivery of its media content duties* (2010-2013), p 21

<sup>21</sup> Research in 2014 shows that racial prejudice in the UK is on the rise. It was declining for decades but since 2000 has gone up by 4% to 29% in 2014 on average. The data is in stark contrast to other indicators of social change such as attitudes to same-sex relationships and sex before marriage. By those measures, the UK has become a more accepting, liberal country. *British Social Attitudes Research* (NatCen 2014)

48. C4C defines its diversity output as addressing multiculturalism, disability, religion or sexuality and minority groups highly rank C4C for tackling diversity issues and showing alternative lives.<sup>22</sup> It appears to be particularly effective at fulfilling its diversity goals through its documentary content.<sup>23</sup>
49. It is notable that during the review period C4C performed better than the other main PSBs in engaging the BAME audience.<sup>24</sup> Its news coverage especially performs strongly among BAME audiences, but its multicultural content in documentaries, such as *Making Bradford British*, or drama, such as *Top Boy*, is distinctively different from output on the other main PSBs.

### **On-demand and online content**

50. As part of its commitment to encourage innovation online and promote access to and awareness of services provided in digital form, we note the work which C4C has carried out on its digital and online offerings which are bolstering the reach of its broadcast platforms.
51. Viewing to C4C's on-demand service rose by 28% in 2013 and it has the second highest reach of the PSB's on-demand websites in September 2014.<sup>25</sup>
52. C4C's success with its user registration for 4oD which began 2011 has been notable, with half of the UK's 16-24 year olds and 10.2million people registered by the end of 2013.<sup>26</sup>
53. We would like to highlight the move by C4C to make many of its international documentaries, including the whole of the *Unreported World* series available globally via its online platforms. This increases the programmes' reach globally and recognises the international significance of such content.
54. Another example of an instance when C4C successfully used its online platforms to effect was the online strategy which accompanied the transmission of *The Promise* in 2011, highlighted in *IBT's report Outside the Box*:

*'In one month, February 2011, [The Promise] website received 750,000 visits and almost 2 million page views.... The Promise site features a web chat with the writer/director, interviews with the cast, picture galleries, behind the scenes video, background on the history, suggestions for further reading*

<sup>22</sup> *Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013)*, p 10

<sup>23</sup> Ipsos MORI research, 2014, published as part of the *Ofcom PSB Review 2014*.

<sup>24</sup> The share difference between C4C's total audience and its BAME audience was far smaller than for the other main PSBs and this gap has narrowed since 2010. *Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013)*, p 11

<sup>25</sup> *Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013)*, p 11

<sup>26</sup> *Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013)*, p 11

*and a 'tweet constellation' to show comments on Twitter about the series. This innovative tool aggregates all public tweets which use the hashtag #c4thepromise and groups them around particular themes, enabling the audience to visualise the scale and variety of the online conversations around The Promise and contribute to them.'*

55. IBT welcomes C4C's efforts to innovate online, especially when strategies such as this increase the impact and reach of their public service content.

**Content for older children and young adults**

56. We note that expenditure by C4C on programming for these age groups (10-19 years old) fell by 19.2% between 2010 and 2013.

57. IBT believes that C4C's delivery of content for young adults (15-19 year olds) sits well within C4C's content and delivery strategy. While the amount of content aimed specifically at this age group is limited, it is clear that C4C's channels clearly appeal to younger viewers. IBT believes C4C has the potential to provide this audience with engaging content about the wider world and should pursue a strategy to encourage a more global perspective.

58. Research shows that when young people are made aware of cultures and traditions outside the UK this leads to greater social cohesion within the UK itself.<sup>27</sup> As part of its public service remit we believe that Channel 4 can usefully contribute to this aspect of informal education for young adults – encouraging greater tolerance and understanding of other cultures and religions.

59. We question, however, whether having a remit to provide content for older children is practicable for C4C on its mainstream platforms. Its current delivery of content for older children, aged 10-14, is very limited. Provision for 10-14 year olds consisted of four hours of content in 2013 in the form of the eight part E4 series *Youngers*.

60. We agree with Ofcom that there are *tensions between C4C's duties and its need for commercial funding and this is likely to have contributed to its decision not to commission more in this area.*<sup>28</sup> The children's television market is very fragmented because of the significant differences in content which is appropriate for each distinct age group. For example, a 10 year old will need very different content from a 14 year old, for example. This means that this type of very age-specific content does not have the potential to attract large audiences or generate significant advertising revenues.

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<sup>27</sup> *Impact of Global learning on public attitudes and behaviours towards international development and sustainability. Think Global (2010). <http://www.think-global.org.uk/resources/item.asp?d=2076>*

<sup>28</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 45

61. IBT is very concerned by the lack of provision for 10-14 year olds by the PSBs as a whole and urges Ofcom as part of its work on the PSB Review to consider what action might be taken to improve the amount of UK produced content for this age group. Without high quality PSB provision their media diet is likely to be dominated by imported content which doesn't provide them with the cultural, social or political reference points they need in order to develop into well-informed global citizens.

### **Independent productions**

62. As a result of the consolidation of the independent production sector and the vertical integration of independent production companies into UK broadcasters, we believe that regulatory interventions currently in place to support the independent production sector should be reconsidered. This is particularly important for C4C because it is almost wholly reliant on the independent production sector for its content provision. We note that this issue will be dealt with more extensively in the PSB Review and IBT will submit separate evidence to that review.

### **The PSB Compact**

63. In this review Ofcom raises the issue of whether the current 'PSB compact' need to be reassessed in light of the evolving public service broadcasting market.

64. We agree with Ofcom that *C4C's broader services also made a contribution to a number of public service objectives*<sup>29</sup> as required under the Digital Economy Act.

65. The C4C portfolio channels contribute to C4C's public purposes by helping it to maintain the group's overall share and extend the reach of content originally shown on the main channel.

66. It appears from Ofcom audience research that C4C's portfolio is fulfilling a number of its duties across the portfolio channels as well, although there is more limited research relating to the portfolio than to the main channel. The majority of viewers of Film 4, More4 and E4 agreed that the channels are distinctive, showing content they would not expect to see elsewhere.<sup>30</sup>

67. In light of the role the C4C portfolio plays in delivering C4C's remit, IBT agrees that it would be sensible to review the current 'PSB compact' in relation to C4C in the context of the PSB Review and to explore whether the benefits which currently apply to the five main PSB channels should be extended to apply to all PSB services in order to help maximise their PSB delivery and impact. IBT will submit evidence separately to the PSB Review on this issue.

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<sup>29</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 7

<sup>30</sup> Ofcom Review of Channel 4 Corporation's delivery of its media content duties (2010-2013), p 38

## **About IBT**

IBT is a coalition of the UK's international development agencies. The views in this submission reflect the concerns of IBT's member agencies regarding adequate common understanding of the world in which we live. We are supported by a large proportion of the UK public which is concerned with the effects of 'globalisation' and with communicating across the world. Communication has become global; and information exchange has become a primary driver of economics, politics and social interaction.

IBT's position, reflected in all our policy work since 1997, is that coverage of the developing world should not just focus on images of suffering which is more often than not what is presented in news coverage. It is IBT's view that an international dimension should be an integral part of all programming.

IBT's current membership includes the following organisations: ActionAid, Age International, Bond, British Red Cross, CAFOD, Comic Relief, Concern, DEC, Doctors of the World, Handicap International, HelpAge International, IDS, International HIV/AIDS Alliance, International Rescue Committee UK, Malaria Consortium, Malaria No More UK, Marie Stopes International, Media Trust, Mercy Corps UK, MSF, ONE, Oxfam, Plan, Practical Action, Raleigh International, SciDev, Tearfund, Traidcraft Exchange, UNICEF, WaterAid, WWF, Y Care International.

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