

# Corporate ambitions

Channel 4 will enter the third phase of its Investing in Innovation strategy in 2014. With the successes of this strategy and an advertising market appearing to be more buoyant than at any time since the downturn in 2008/9, we are confident we can do this.

As ever, our corporate strategy will entail balancing creative and commercial imperatives as we seek to deliver our remit and ensure we are operating on a sustainable commercial footing. Following the boosts of investment in content and commercial innovation in 2012 and 2013, we look forward to moving the business back to financial break-even in 2014.

Through creative renewal, our high levels of experimentation with new titles will see a number of returning titles discovered during this period form a stronger 'spine' to the schedules; commercially, our investment in an award-winning data strategy will provide us with opportunities to roll out innovations in advertising. This approach will seek to deliver consistent audiences of scale, and new revenue opportunities that we can use to reinvest back into content, in line with our model of self-sufficiency.

In 2014 we will seek to bolster the very strong relationship we have with younger audiences and lighter viewers. While our portfolio will continue to offer 'something for everyone some of the time', we also recognise the important role our resonance with these groups of viewers has – creatively in connecting harder-to-reach audiences with public service content, and commercially because of the value they hold for advertisers.

Our data strategy will also be further used to enhance the viewing experience. In this next phase, we will make better use of our knowledge of viewer behaviour to inform Channel 4's creative teams in commissioning and marketing, by mining behavioural insights from our data and adding greater insight into our creative processes.

Our data strategy has delivered a more personalised experience, enabling us to reach viewers with personalised recommendations for 4oD and live content based on their viewing behaviour. In 2014 we will develop ways of ensuring that these recommendations better reflect Channel 4's public service purpose and help promote new creative voices, so that we bring an element of surprise to the suggestions we make to viewers.

A major project this year will be a refresh of our on-demand service 4oD – which was the first long-form video on demand service to launch in the UK, and which we are now looking to update.

Linear television advertising and sponsorship revenue will continue to form the bedrock of our income. Alongside this, we will continue to diversify and grow our digital income, building on revenue from data-enabled video on demand. In 2013 we became the first UK broadcaster to take demographically targeted video on demand ads to market, demonstrating that big data can support creativity by connecting programmes to the audiences that are most likely to appreciate them. In 2014 we will seek to double our revenues from targeted advertising and launch one more targeted product.

Other innovations in 2014 will include the launch of the Channel 4 Growth Fund, through which we will invest £20 million over three years in minority stakes in small, but growing, independent production companies. The fund will seek to help those companies who have growth potential but no access to other sources of investment. We believe this will provide a valuable new spur to the production sector, as well as representing new revenue potential for Channel 4 in the medium to long term.

**£20m**  
Growth Fund  
investment  
in independent  
production companies

2014  
**Back to  
break-even**

# Content strategy

Reflecting contemporary issues, nurturing talent and broadly maintaining high levels of originated content will be priorities in 2014.

Following record investment in originated content in 2012 and 2013, overall content spend will see a planned modest reduction in 2014, though notably Comedy and Factual Entertainment will have an increase. News and Current Affairs will also receive increased investment, as we enter into a new agreement with ITN to deliver *Channel 4 News* and seek to boost our presence in the digital space. With the Winter Paralympic Games taking place in Sochi, sports coverage spend will also increase. Programme acquisition spend will provide an important commercial balance.

Off-screen we will continue to work with new and emerging companies from across the UK, supporting them through the Alpha Fund. We will continue to commission extensively from outside London. In the first year of our new licence, we will work towards our commitment to commission at least 9% of our original spend by 2020 from the Nations.

Channel 4 will remain the home of most of our original content, broadcasting a mix of genres where viewing levels are highest and most impact can be delivered. 2014 will see a focus on building a strong spine to the schedule through returning series that have launched in the last two years, providing greater familiarity to viewers and with the aim of maintaining a more consistent audience. We will then use these foundations to launch new shows that innovate and surprise.

Alongside this, E4 will seek to grow audience share while maintaining its strong appeal to younger audiences and a schedule featuring distinctive original commissions, in particular in drama and scripted reality in the mould of *Made in Chelsea*. More4 will be further developed to focus on lifestyle content with eye-catching original features in the mix. Film4 will seek to perform commercially while continuing to provide a showcase for British film, including titles funded by Film4.

In terms of reporting our performance, we will continue to explore measurement tools that better take into account our impact across all the platforms where our content is available – both linear and non-linear. We will look to maintain our lead in all the reputational metrics that assess the audience's views of delivery of the remit and which are reported annually in this document.

9%  
network  
spend  
from the Nations  
by 2020



BORN RISKY



# Creative overview



By Jay Hunt

2014 will build on the success of creative renewal in which we experimented with a raft of new programmes. We had a lot of creative success in 2013 with new breakout hits such as *Gogglebox* and *Educating Yorkshire* and critically acclaimed shows such as *Syria: Crossing the Lines* and *Bedlam*. 2014 will be about continuing to innovate while growing greater audience familiarity with a refreshed peak-time schedule.

We will be commissioning longer runs of returning shows to create a strong spine in peak and peppering the year with new and one-off programmes, and big events from a collaboration with the *Grammy*'s to *Stand up to Cancer*. Changes in the wider daytime landscape presented real competitive challenges for us last year and we will be continuing to invest here to generate new hits.

Reflecting Britain in all its diversity and range will be core to everything we commission. In documentary, we will continue to tackle key areas of social debate such as immigration and the welfare system with shows such as *Benefits Street* and *The Romanians are Coming*. We will challenge preconceptions around disability with our coverage of the *Sochi Paralympics* and build on the legacy of the London Games with peak-time shows for some of our homegrown disabled presenters, such as Arthur Williams and Katie Piper.

Factual will aim to prompt debate about the big themes of the day with shows such as *Dementiaville* raising important questions about care for an ageing population, and new format *Married at First Sight* putting Britain's position as the divorce capital of Europe in the spotlight. *Mr Drew's School for Boys* will look at the issue of exclusions among primary school children and the social consequences of their disaffection.

We will have new dramas from some of the most iconic dramatists writing today. Russell T Davies' series *Cucumber* will offer a perspective on life today for gay people in this country. Meanwhile, Sam Bain and Jesse Armstrong's satire *Babylon* will highlight issues around transparency in public life. In Comedy, we will foreground female voices with a new series of *Drifters* plus Caitlin Moran's series *Raised by Wolves*.

We will innovate in form and execution, building on the success we have had with the documentary rig to launch new series which offer a 360° perspective on life today. Both *Freshers* and *Teens* will offer new insight into coming of age in a world where social media is so dominant. In parallel, our Education output will address issues around digital literacy with shows such as *Don't Blame Facebook* and a new UGC docudrama on cyber-bullying.

documentary  
↓  
360°  
perspective  
on life today



*Raised by Wolves*



# Our programmes

## Comedy

With three strands to our Comedy plans for 2014, we will build on the successes of 2013. These include shows that give a platform to alternative voices, like *Noel Fielding's Luxury Comedy*, or *Toast of London*; 'big joke' comedy, where laughs and energy come together with shows like *Man Down*; and, as our third strand, witty, acerbic, knowing comedies.

Across Channel 4 Comedy there will be space for established talent with returning series and new ventures, as well as for the completely new.

We will continue to provide a home for good writing and strong narrative comedy with a third series of *Friday Night Dinner*, a Peter Kay scripted comedy, *Man Down* and witty narrative comedies that give an opportunity to new and distinctive voices. We will also seek to build audiences for series such as *Toast of London* – a distinctive and critically acclaimed series that we look forward to seeing grow.

We will also continue to nurture at the grassroots – via online projects such as *Comedy Blaps*. Comedy is a highly specialised and risky genre, and we will work closely with the production community to support and help nurture a new generation of comedy talent on and off screen.



*Friday Night Dinner*

## Drama

As well as being a place to showcase some of the best on and off screen talent working in fiction today, Drama taps into the themes of contemporary Britain. Our Drama slate will look to achieve both of these goals, with successful returning series with multiple episodes. Some of the finest writing talent will bring alive dramatic life stories about policing in modern Britain – whether in *Babylon*, Jesse Armstrong and Sam Bain's collaboration with Danny Boyle about transparency and social media, or Paul Abbott's new series *No Offence*. Russell T Davies will return to Channel 4 with a bold new project telling the story of two generations of gay men in Manchester. It will play out across multiple platforms, with *Cucumber* on Channel 4, *Banana* on E4 and *Tofu* online.

The breadth of output will be an important aspect of our Drama slate, with the darkly mysterious *Utopia* and the touching and funny *Mad Fat Diary* and *Youngers* all returning – successes from 2013 with very different personalities. Plans are also developing for a new series from a new writer that will look at what defines a generation of young people today.

Nurturing talent is an important part of our work and we will seek to evolve the *Coming Up* strand to improve the opportunities it offers to emerging new talent.

Cult Classic  
1. alternative  
2. big joke  
3. witty

*Babylon*



### Education and Older Children

Our Education strategy for 2014 is based on a major piece of research carried out in October 2013 that highlighted gaps in young people's life skills, and helped us to develop three clear themes for the coming year.

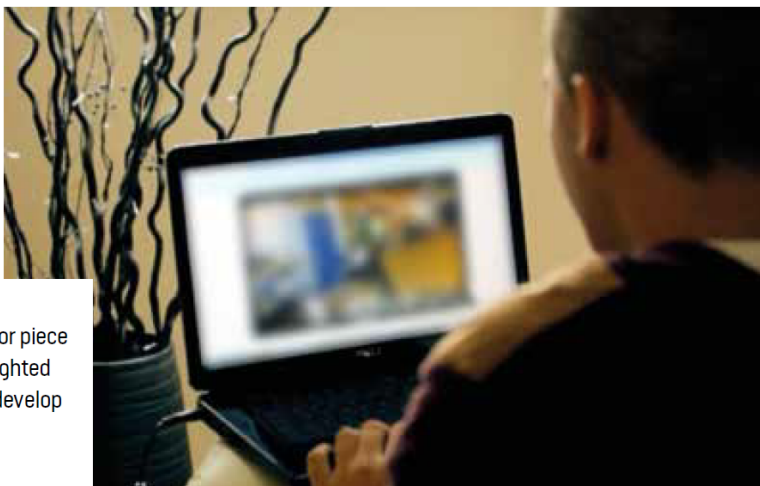
Digital and social media literacy will be explored by examining how we interact with each other online.

Sex, expectations of sex and relationships among young people will be looked at through such questions as: "What constitutes a relationship? How many people should you date at once? How should you split up with someone? How should you behave in a relationship?"

And in a world in which young people may have more than 500 friends on social network sites, we will examine the ambiguities of modern friendships and the social expectations and obligations they generate.

We will be looking for greater synergy between educational content and entertaining television. We will continue to shift the focus of our activity from mainly online to TV broadcast and direct programme support. We will place emphasis on teenage life skills, delivering engaging and purposeful content in primetime, and we will commission programmes and series that young people can access on different platforms. We will develop accompanying online content for TV programmes where we think we can add meaningful educational experience. We will also explore how to measure engagement and impact across our TV and online initiatives among the 14–19s age group.

For 10–14s, the successful and highly regarded series *Youngers* will return for a longer series. We will again seek to ensure it continues to speak in a tone that resonates strongly with this hard-to-reach age group.



*Don't Blame Facebook*

Teaching platform >>>

*Was It Something I Said?*



### Entertainment

Scale and innovation are the priorities for 2014 as we look to broaden the range of formats – and suppliers – to create new entertainment experiences for Channel 4 and E4. We will rejuvenate our 9pm and 10pm slots, with a particular emphasis on Friday nights, with Alan Carr and *The Last Leg* returning. Entertainment also promises to deliver some of the biggest showpiece events of the year, with *Stand Up to Cancer* taking place again, following its spectacular debut in 2012, and this year bringing the *Grammy's* to Channel 4. We will also build on our success in recent years to innovate in online and play-along to make viewing more fun. We will continue the legacy of *Million Pound Drop* and further develop the ways in which we have already used social media in shows such as *Was It Something I Said?*.

Bring back  
Friday Night TV

event TV



*The Double*

### Factual

Under the umbrella of reflecting contemporary Britain, our Factual output will centre on thematic issues of our time, which we will revisit throughout the year.

We will look at the ways in which social networking is changing adolescence and adolescent behaviour, and ask "What is happening to people's identities in a world where they exist on several different platforms?"

The phenomenon of quick and cheaply sequenced DNA is radically changing the face of medical treatments and scientific research, from cloning pets and bringing ancient species back to life to finding cures for cancer. Our programmes will demonstrate how our understanding of DNA is changing the world we live in.

We will look at innovative approaches to tackling climate change, from natural history projects to programmes about the production and pricing of food and the impact of globalisation.

We will also use new techniques to make documentary series on a scale that Channel 4 has never seen before. We will mix conventional observational filming with capture technologies pioneered by our producers of series like *24 Hours in Custody*, *The Marines*, *Teens* and *Freshers*, which will use social networking as a prism to examine teen life in Britain as never before.

Specialist Factual will continue to innovate in cross-platform events, in particular with *Live from Space*, a collaboration with NASA that will bring live coverage from the International Space Station.

reflect society  
Modern Britain

### Features

The aim of our Features programming will be to stimulate public debate and give pause for thought, in the areas of health, property and food. We will also move into new territory with exciting shows on cars and sex intended to feed our audience's appetite for escapism with provocative and aspirational content. A further ambition will be to boost commissioning from all the Nations of the UK, to reflect the diversity of Britain and to develop our public service role, offering popular and relevant content that appeals to a wide and varied demographic. With 21 new Features titles planned, the slate will feel fresh and innovative.

Standout shows will include *Mr Drew's Parenting School* and will look at the exclusion of young boys from mainstream education. *Can't Get The Staff* will provide an insight into the employment of domestic staff in British homes today, and *Life on Cars*, with Philip Glenister, will give viewers the chance to explore the social and mechanical history of cars.

provocative,  
escapist lifestyle



### Factual Entertainment

Factual Entertainment engages audiences – and in particular younger audiences – in an entertaining way with important contemporary issues that affect their everyday lives. It's one of the ways we can seed educational themes across our schedules – touching on important subjects in a way that is fresh and accessible. In 2014 we will refresh and reinvigorate existing brands returning to some of the themes we began to examine in 2013 – youth unemployment, mental illness, disability, sex education, the influence of pornography and sustainable living. And we will do so with even greater scale.

The growth of user-generated footage and short-form content indicates viewers' desire for more first-hand authenticity and we intend to build that awareness into our plans. Programmes will include a series about dementia, one of the biggest social issues in Britain today with our ageing population. Aimed at a young audience, the series will seek to challenge this generation's impressions of the elderly and old age, while a series on beauty pageants will look at the aspirations and dreams of many young working class women.

A new series called *Island of Lost Blokes* will interrogate notions of masculinity in Britain today. With manufacturing industry and skilled manual labour continuing to decline, the show will ask what it means to be male in Britain in 2014 by leaving 13 men marooned on a Pacific island for one month, with no conventional camera crew, and only enough food to last half a day. *Troy* will launch on E4 in 2014. Gordon Ramsay will return to Channel 4 in *Costa Del Nightmares*, about British eateries and B&Bs in the Med.



*The Jump*

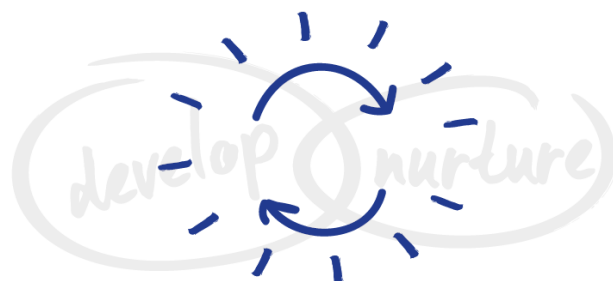
### Film

Film4's primary focus and contribution to film-making is the development and nurturing of talent. We seek to bring talent together in the early planning stages of a film, and to take the risk on new talent that others might not. In 2014 we will continue to nurture the best of new and established UK film-making. Film4's place within the broader Channel 4 family also provides opportunities for television-based talent to extend their talent into film. We will develop bold and original material with cultural impact in line with our remit. Following our experiment with the distribution of *A Field in England* in 2013, we will continue to reach as wide an audience for our films as possible – both through theatrical release, on TV and increasingly by embracing digital opportunities for distribution – and where appropriate exploring synchronised multiplatform release. We are also exploring ways of attracting partnership funding so that we can expand our activities and improve commercial returns.

The year will start with the theatrical release of the award-winning *12 Years a Slave*, our third collaboration with the acclaimed director Steve McQueen. Also for cinematic release during the year will be work from a range of acclaimed talent – Jonathan Glazer's *Under the Skin*; Richard Ayoade's film *The Double*, marking Richard's second feature since his move into film from TV; *Stirred Up*, from David McKenzie; *Frank*, by Lennie Abrahamson, starring Michael Fassbender; and *Cuban Fury*, a Nick Frost comedy. Projects going into production will include *Ex-Machine*, Alex Garland's first feature film, as will *The Inbetweeners Movie 2*, following its stunning success in 2011. Another highlight of the year will be *Sufragette*, Sarah Gavron's first film since *Brick Lane*, written by Abi Morgan and starring Carey Mulligan.



*Cuban Fury*







Channel 4 News

## News

*Channel 4 News* remains one of the most highly regarded news programmes on British television. Its distinctive place in providing longer-form news coverage and putting an emphasis on international and investigative journalism will continue to define the TV programme in 2014.

This will build on the strength of the last two years, where the programme has repeatedly broken stories that have gone on to shape the wider news agenda – from Syria or Sri Lanka, or uncovering stories no one else has closer to home. Maintaining that distinctive and agenda-setting approach will remain firmly at the heart of the TV programme's strategy. We will look to sustain and advance our reputation as the home of challenging and investigative journalism across all platforms with a new contract with our news provider, ITN, and the transformation of *Channel 4 News* into a multiplatform operation. Recognising that younger viewers are becoming increasingly hard to reach through the scheduled TV programme, we will aim to broaden the reach and impact of our journalism by making it more widely available across multiple digital platforms, and in particular, those where younger audiences spend their time. This will include experimenting with new online-only interactive programmes and syndication of our content. We will continue to look at the measurement of audiences across these platforms to capture a truer sense of how people are accessing *Channel 4 News* across different outlets.

In Current Affairs, we will aim to develop fresh and populist approaches to reporting important domestic and international Current Affairs through our *Dispatches* strand and one-offs. *Unreported World* will continue to be one of the rare places in British television to regularly visit parts of the world that seldom get talked about.

multi-platform  
operation

availability

agenda  
setting  
journalism

### Online

Online content delivers in two significant ways – it deepens the experience around television viewing and provides new creative opportunities, in particular to innovate with original short-form pieces, which are well suited for distribution and viewing on mobile devices. Both will be areas of focus of the Online commissioning team in 2014.

Our remit to be innovative and experimental requires us to seek and develop new ideas that will enhance the viewing experience for our audiences. Over the past few years, Channel 4 has led the way in interactive, companion games, such as around *The Million Pound Drop*. Now, we are focusing on developing further games to reflect the audience demand for interactivity, while also making them more commercially viable. This focus on interactivity will be concentrated around Features, Factual Entertainment, Factual and Entertainment content.

Standout projects for 2014 will include *Live from Space*, which will feature films about how astronauts live their lives in space and which will culminate in a live link-up with the International Space Station as it performs an entire lap of the Earth. Viewers will be able to *Get Their Face in Space* by asking questions via Twitter and Facebook that will feature in the live broadcast, as well as access to specially created web-only content.



*Live from Space*

Deepen TV experience  
→ new creative opportunities  
short-form content  
mobile ←

### Sport

Building on our award-winning coverage of the London 2012 Paralympic Games, which helped to change attitudes towards people with disabilities, we will broadcast 150 hours of coverage from the Sochi 2014 Paralympic Winter Games in Russia, including more than 70 hours of live coverage – more than the ten days of the competition. This will be the biggest ever UK commitment to coverage of the Games. As with London 2012, more than 50% of Channel 4's presenters for Sochi are disabled.



*Sainsbury's Anniversary Games*

Throughout the year we will continue to deliver large events such as the Grand National, as well as regular week-by-week coverage of sport, including our racing coverage. Royal Ascot and the Derby will be big focus points along with Channel 4's first Superbowl since 1988. To support our coverage of sporting events, we will look across the genres at other forms of content and at our marketing initiatives, to showcase the back-stories and extraordinary sporting prowess of the athletes we feature.

changing attitudes