



FORWARD LOOK

Corporate ambitions

In 2015 Channel 4 will see the continuation of the investing in innovation strategy as we reinvest the surplus generated in 2014. Following both critical and commercial success in 2014, Channel 4 is in a fantastic position to build on this success.

There will be a planned increase in our overall content spend, particularly aimed at increasing E4's content budget. Across the genres, there will be notable increases in Drama and Comedy, and some reductions in features.

Core Channel 4 will continue to be a broad based channel, attracting young and upmarket viewers with distinctive and original content. With an ambitious drama slate, there will be a renewed focus on original content and the recommissioning of successful new factual entertainment franchises.

E4 will receive more investment to fuel its growth as the leading channel dedicated to 16–34s in the UK. More4 will continue to build its refreshed schedule around the core stable of established lifestyle titles augmented with originated features and new acquired drama. And Film4 will continue to act as the leading film channel with retained brand strength and increased commercial scale.

Across the portfolio, we will be looking to maximise our investment through strategic collaborations. For example, in Drama we are developing a slate of co-productions with broadcasters such as AMC in the US, that will deliver ambitious and distinctive high quality drama that has international appeal.

We will also be working with partners in Scotland, Wales and Northern Ireland to help deliver our new licence commitment to commission at least 9% of our original spend by 2020 from the Nations. Our new Nations and Regions team will work closely with the rest of Commissioning to deliver our ambitious goals across the devolved Nations as well as the English Regions.

We will embark on an extensive programme designed to increase diversity across the business – ultimately making a lasting difference not just to Channel 4, but to the industry as a whole. The 360° Diversity Charter puts diversity at the heart of all decision making at Channel 4, on and off-screen. Investment will span key areas and will cover a wide definition of diversity including BAME, disability, LGBT, gender and social mobility.

We are also planning a rebrand of 4oD with the new All 4 brand being rolled out across all platforms in early 2015. Users will explore Channel 4 content across three temporal states – On Demand (past), Now (present) and On Soon (future) – via a new user interface. This will launch initially on PC and iOS devices and will be extended to other

digital platforms, including Android, across 2015. We will build on a great start in 2014 for *Shorts*, further refine our investment in multiplatform programmes and continue to broaden our mobile games slate, with emphasis on scale and commercial appeal.

After a successful first round of investments for our landmark Growth Fund in 2014, in which we committed spend of £5 million out of our £20 million pot, we will look to expand and diversify our portfolio in 2015. We will continue to make investments into strong growth companies, including those that are aligned to Channel 4's remit with respect to diversity and Nations and Regions. We accept applications from companies working with all broadcasters; focusing on a variety of different genres; from Factual to Comedy, Drama to Entertainment and Digital. Growth Fund Advisory Board Members Lorraine Heggessey and Tessa Ross will continue to have an active mentoring role with existing and new investments.

Our pioneering data strategy will continue to enable Channel 4 to lead the global digital TV ad market, with our unique first party data already offering advertisers superior targeting against a young, upmarket audience. In 2015 we will be launching the first European broadcaster programmatic platform which enables agencies to buy VOD ads with access to Channel 4's first party viewer data. The radical addition of automated buying is another game changer for the commercial TV VOD industry in 2015. Channel 4's data strategy continues to secure our business for the future, driving increased revenues and creative innovation.

These plans will be delivered in a challenging and rapidly-changing market. It is, however, the case that Channel 4's regulatory framework has not kept up with the pace of change within the sector and we will therefore be discussing our desire for a number of important regulatory and policy reforms with the regulator and government.

Looking further ahead into the future, we believe that Channel 4 will become an even more important part of the public service broadcasting system, acting as an 'Alternative Mainstream' channel. From the strong creative and commercial vantage point we have reached, we are now actively looking at how we can deliver the greatest impact in the future through a clear articulation of the organisation's creative vision as a PSB institution along with further innovations in our commercial model.

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Creative overview

2015 will continue our successful mix of longer runs of returning series combined with innovative new and one-off titles.

2014 was hailed as Channel 4's factual renaissance. 2015 will be the year where our scripted shows land, with record spends in Comedy and Drama.

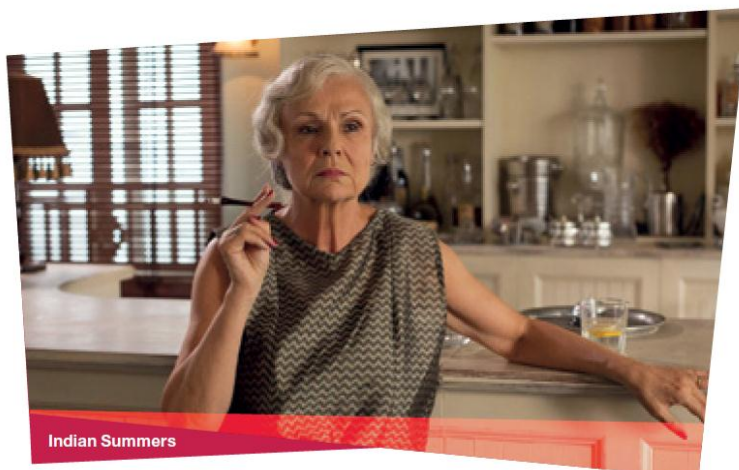
In both of these areas, the strategy of combining cult hits with more mainstream pieces will reach fruition with critically acclaimed shows like *Toast of London* matched by broader appeal comedies like Sharon Horgan's *Catastrophe*. In drama, Russell T Davies trilogy of shows about gay life in Britain, *Cucumber*, *Banana* and *Tofu* will sit alongside lavish period drama *Indian Summers*. In addition, there will be a welcome return for iconic writers as Shane Meadows reprises the award winning *This is England* and Paul Abbott delivers his unique take on



Jay Hunt
Chief Creative Officer



Cucumber



Indian Summers

the police service, *No Offence*. We will also air the first of our dramas funded under the international co-production model with sci-fi thriller *Humans*.

Innovative factual shows will continue to dominate the schedule with returning hits like *The Island with Bear Grylls* and *Educating...* – this time in Cardiff. And we will build on our track record of bringing young audiences to thought provoking content with new series like *The Hunted* which explores how hard it is to disappear off the grid in the age of surveillance and *The Tribe* which uses a documentary rig to capture life in an Ethiopian tribe. *The Tribe* will also be part of a refocus on international content, sitting alongside *Indian Summers*, *Our Guy in India* and *Walking the Nile*, which will reinvent the traditional travelogue combining current affairs with uplifting journeys of real endurance.

In this election year, we will also air a range of shows on key social issues that will aim to stimulate debate and engage young audiences, in particular. *NHS: £2 Billion a Week & Counting* and *The Romanians are Coming* are typical of this new kind of documentary. Our drama and comedy will also address the big political themes with longer runs of our topical show, *The Last Leg* and factual dramas like James Graham's *Coalition*, and for a lighter take on the democratic process, new comedy *On The Buses*. This coverage will culminate with Jeremy Paxman's first appearance presenting on the channel fronting *The Alternative Election Night*.

Our growing reputation in male skewing programming will be enhanced with new titles that particularly appeal to that audience. SAS *The Interview* and *Idiot Proof* will bring entertainment values to serious subjects.

In Education, our programming will cater to young audiences with new life skills documentaries that sit under the *Am I Normal?* online hub. New strands like *Underage and Gay* and *Troy's Digital Hijack* will find imaginative ways of engaging with big coming of age themes like sexuality and online safety. *Hollyoaks* will continue to play its part in airing sensitive themes that speak to this audience, and new shows such as school drama *The ABC*, and a documentary about stage school pupils will seek to appeal to our older children audience.

Channel 4 News continues to be a brilliant and unique blend of news and current affairs and we're gaining audience share albeit in a market that is declining overall. We will continue our online strategy to reach wider audiences with our News content, with a particular focus on 16–34s. As ever, we will be focusing on growing new and diverse talent and continuing to bring an international perspective that you don't get on other channels with *Unreported World*.

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The Romanians are Coming

SPOTLIGHT 2015

ALL 4



All 4 is the new digital home of all Channel 4 content: a brand new service which will present all of Channel 4's linear channels, digital content and services in one place, for the first time.

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All 4 builds on a heritage of pioneering digital innovation which saw Channel 4 launch the first ever TV catch up service in the world. The All 4 brand will replace the 4oD brand on all platforms at the end of Q1 2015. The new user-interface will launch on Channel4.com and iOS at the end of Q1 2015, with a launch on Android later in the year.

A new, engaging and intuitive user interface will guide viewers through a digital experience structured around three temporal states – On Demand (past), Now (present) and On Soon (future). On Demand will house all of Channel 4's catch up content and its vast archive – integrating all available programme related information such as cast interviews and galleries with on demand content for the first time. Now will be where viewers can watch live broadcasts from all Channel 4's channels and engage with a range of content experiences which are of-the-moment – e.g. interactive content formats, news clips, short form videos and social media feeds. On Soon will showcase new programme clips and promos allowing viewers to set reminders and alerts for future shows to drive awareness of upcoming content – and watch a selection of exclusive episode premieres before their linear TV broadcast.

Channel 4's newly launched *Shorts* programmes will be tightly integrated across all three states, with *Shorts* additionally available in a dedicated *Shorts* hub.

The All 4 brand identity brings together all the components of Channel 4's family of services in one place. Reflecting Channel 4's history of having been born out of a single channel, the new All 4 logo is derived from the iconic Lambie-Nairn Channel 4 logo. In neat parallels with its original multi-coloured design which used colour to represent different communities and voices coming together – the new All 4 identity uses colours to represent each of Channel 4's different brands.

For Channel 4's registered viewers, the All 4 experience will be increasingly personalised. Using Channel 4's leading audience insight capabilities, and leveraging its database of over 11 million viewers (which now includes 1 in 2 of all 16–34s in the UK), All 4 will surface an increasingly bespoke set of content and related experiences for viewers.



SPOTLIGHT 2015

360° DIVERSITY CHARTER

2015 sees the launch of Channel 4's 360° Diversity Charter – an important new commitment for Channel 4.

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Channel 4 has always had a strong reputation for diversity. We've produced iconic TV moments that have changed the way we think about diversity – the first lesbian kiss on *Brookside*, the first long-running black sitcom in *Desmond's*, pioneering content like *Queer As Folk*, and of course coverage of the *London 2012 Paralympics* that forever changed our view of disability.

The 360° Diversity Charter aims to continue delivering iconic moments on screen, but it will also show leadership in diversity at every level. It's about everyone who works at Channel 4, not just those on screen. The idea is to find solutions by educating people to be diversity-savvy; to be diversity leaders. 360° also means focusing on every part of the people development chain, and we've developed a list of 30 activities to make it happen, including talent identification, recruitment, training, development, mentoring and more.

Diversity is a big, complex area – made more complicated by the fact that Channel 4 doesn't make its own programmes. As well as delivering our own diversity goals, we must work with our independent production partners to ensure *they* deliver our diversity strategy on our behalf. We must also work within the law. Channel 4 will strive to innovate around positive action (*not* positive discrimination), sharing ideas with our partners and suppliers. We know that our commissioning model, whilst challenging, actually increases our opportunity to be a force for change across the industry.

Firstly, we've developed our Commissioning Diversity Guidelines to recognise differences between genres and between suppliers and to mainstream diversity as never before – for example by fast-tracking investment in disabled talent through our Rio Paralympics Production Training Scheme. Secondly, we have focused on

introducing stretching targets for managers to increase the diversity of all our people. We will have separate targets for leaders and commissioning decision makers. We will push diversity throughout *all* commissioning decisions – on and off screen. And we will continue our £2 million commitment to the Alpha Fund, which funds the development of diverse talent and content featuring under-represented groups. Thirdly, we are listening to independent producers in order to provide them with practical assistance and help under-represented groups access our industry. We are creating a diversity database; helping source talent; offering talent selection training; increasing diversity expertise; starting the diversity dialogue at the beginning of the commissioning process, not at the end. And, in turn, we will listen when our partners think we can improve. Fourthly, we will continue to work collaboratively with our colleagues at other broadcasters, with independent production companies, and organisations like Pact, Creative Skillset and the Creative Diversity Network – as well as organisations outside broadcasting, including charities and the voluntary sector.

Our 360° Diversity Charter only works if we hold ourselves to account – and expect others to hold us to account too. That's why we're leading the way, in collaboration with our industry partners, to create a new and transformative level of accountability. DIAMOND, the new diversity monitoring system being prepared for launch in 2015, will answer a critical question. For the first time ever, we will know just how diverse the industry is, both on and off screen.