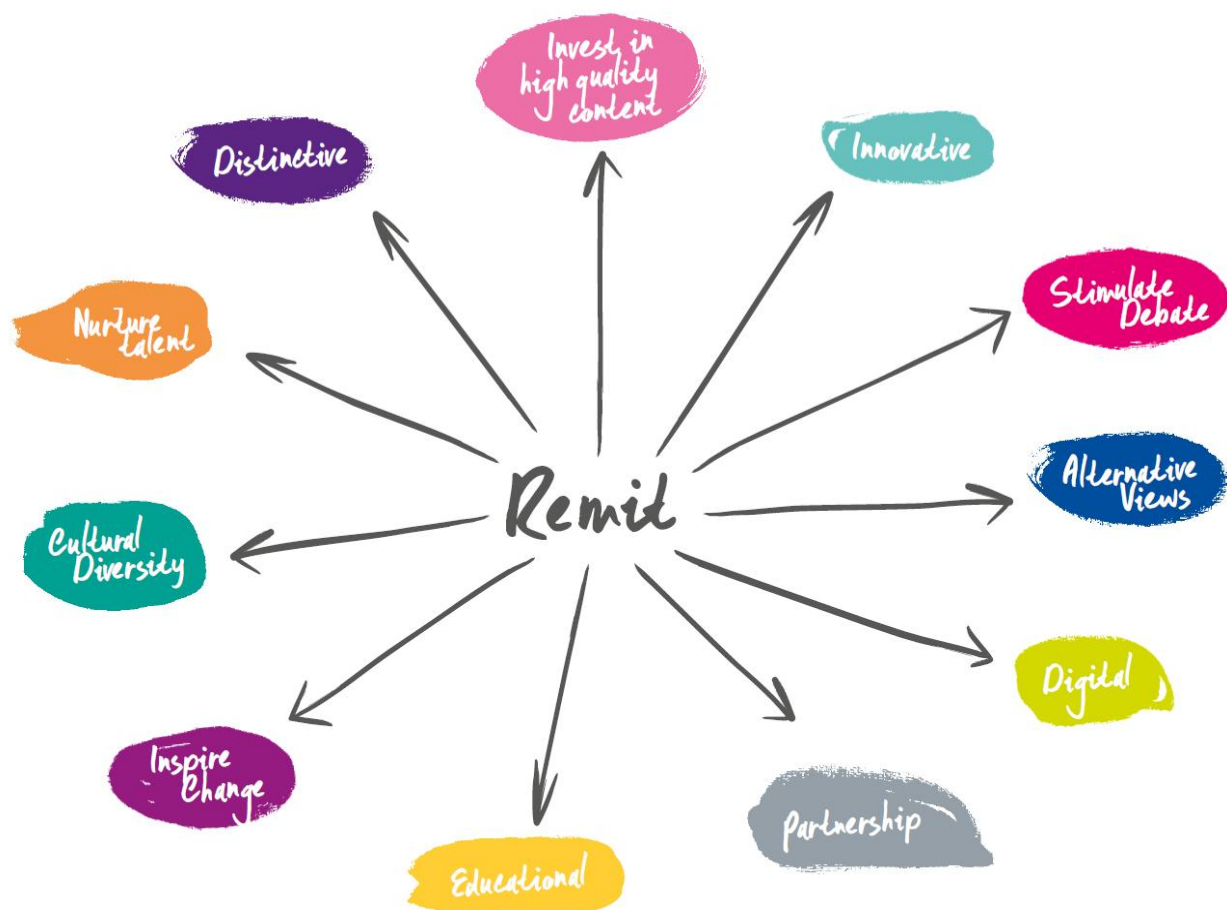


# Statement of Media Content Policy



Our detailed and wide-ranging public service remit is at the heart of everything we do. It is agreed by Parliament, enshrined in legislation, and gives us an important and unique role. It applies across all our genres and services: Channel 4, E4, More4, Film4, 4Seven, 4oD and digital projects such as websites and games.

In addition, Channel 4 must meet a set of specific, quantitative licence obligations, set and monitored by Ofcom, for news and current affairs, original production, regional production, subtitling and audio-description services – and much else besides.

#### SMCP

The Statement of Media Content Policy (SMCP) was introduced to enable Channel 4 to report in the round on how it fulfils its public service remit. This means that rather than assessing the value of our public service solely through the quantitative licence requirements on the main channel, it should be assessed by looking across the full range of services Channel 4 offers. In this report, we aim to provide a transparent and comprehensive account of how we delivered against our remit, looking across a set of annual measures of success. This includes spend and viewing, reputation analysis and content-based case studies. This document also sets out our plans for the year ahead.

Note that some rounding differences may occur in the presentation of metrics. A detailed breakdown of the remit, along with background to the selection of public value measures and changes to metrics, can be found in the methodology document that accompanies this report [channel4.com/annualreport](http://channel4.com/annualreport). The component parts of the remit in the diagram above are included against each chart and case study contained in the report, as an indication of how we have delivered the remit across the year.

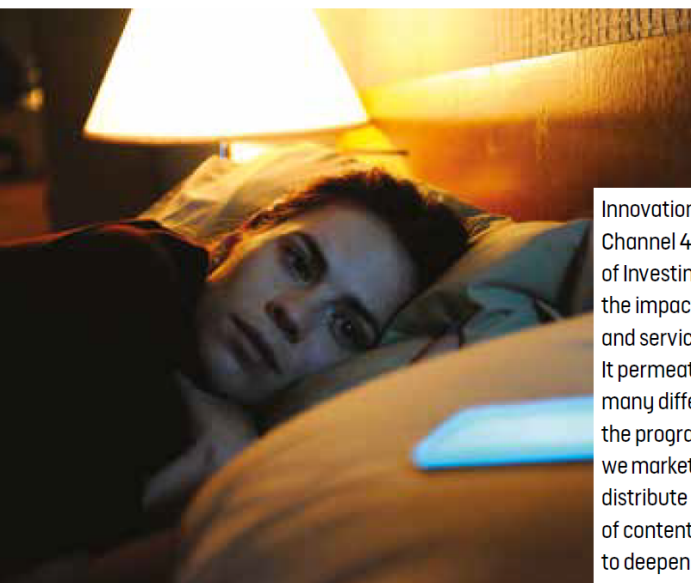
remit =  
at the heart  
of everything  
we do

→ gives us a  
unique  
role





Investing in  
innovation

*Black Mirror*

Innovation is one of the cornerstones of Channel 4's remit. Our long term strategy of Investing in Innovation is aimed at boosting the impact we make in our programmes and services, and the way we make them. It permeates the entire organisation and takes many different forms, from the creative – the programmes we commission and the ways we market them – to the technological – how we distribute our content and develop new kinds of content – to the ways in which we seek to deepen our relationships with audiences and advertisers.

The first phase of our strategy, in 2012, saw us take the deliberate step of drawing down on cash reserves to fund creative renewal. This supported an unprecedented level of investment in new programmes, as well as a pioneering data strategy. We repeated this approach in 2013.

A key challenge for all broadcasters is maintaining, and in many cases expanding, legacy linear distribution systems at the same time as investing in an ever expanding plethora of new platforms. Channel 4 is no exception. We now broadcast a portfolio of 14 linear channels, and make available more than 6,500 hours of on-demand content on 18 separate platforms. Channel 4 has established a strong reputation for technical innovation, which has been achieved by the skilful deployment of relatively limited resources. Specifically, we have been pioneers in the use of cloud-computing and open-source technologies, which have enabled us to save many millions in the costs of successfully evolving our business strategy.

Throughout 2013 our investment strategy allowed us to maintain a high level of creative regeneration. At the same time, we were able to commission further series of the most successful titles of recent years, enabling us to build a more stable and sustainable schedule.

To achieve these outcomes, we invested in relationships with a wide range of creative partners, as part of our ongoing diversity of supply strategy.

**Innovation through content**

Investment in content – particularly UK-commissioned content – is the primary way in which we fulfil our remit. Creative renewal is an evolving strategy that spans much more than the single year covered by this report. It involves constantly refreshing the programmes we offer our viewers, in part by phasing out long-running titles and experimenting with the new.

In 2013 we continued to experiment with new programme formats and themes across genres, and built on ideas that had been developed in previous years. Although slightly below the 2012 level, which was the highest in Channel 4's history, we invested £429 million in original content last year, while our overall investment in content also fell marginally (by 2%) to £597 million. A high level of the new and experimental was balanced by the return of popular and ambitious programmes from recent years. Since our Investing in Innovation strategy began in 2012, we have established no fewer than 171 new programmes and formats, including such successes as *Gogglebox* and *Black Mirror*. In fact, the number of returning programmes is itself testament to the success of our creative renewal strategy. It is also important, both in terms of our public service delivery and commercial impact, because the combination of new with established and familiar provides an environment in which we can better introduce viewers to new programmes.

247  
new  
and one-off  
programmes

experiment  
with new  
programme  
formats



## The Mill

On the main channel, a number of programmes, such as *Educating Yorkshire* and *The Mill*, proved to be both public service and commercial successes, attracting large audiences and widespread acclaim. Meanwhile, our model of cross-subsidy enabled us to provide a balance across the schedule, with more purely financial output supporting a wide range of programmes that delivered high public value but without the certainty of commercial return. More specialist areas, including news and current affairs, science and the arts all had a particularly strong year editorially with programmes such as *Chopin Changed my Life* and *How to Build a Bionic Man*. We maintained our investment in feature film production and development at £15.3 million and our central role as driver of contemporary British cinema with projects such as the acclaimed Oscar and BAFTA award-winning *12 Years a Slave* and smaller projects that nurtured new film-making talent, such as *For Those in Peril* and *The Selfish Giant*.

Innovation in form and content of commissions includes developing 'fixed rig' documentaries. Our development of the 'fixed rig' – now being used increasingly by other broadcasters – involves discreetly installing cameras in real-life locations to give honest and uncontrived insights into many walks of life, from A&E departments to high street fried chicken shops.

In technological terms we were pioneers too, closely integrating digital experiences with TV viewing. We operate integrated online and TV commissioning teams to ensure a cross-platform approach across the whole organisation. This helped to deliver innovations in second screen (see spotlight on page 72), encompassing games and social media around programmes such as with the *Made in Chelsea* game (see case study on page 105). It also led to integrated TV and digital experiences such as *D-Day: As it Happens*, which recounted, online and in real-time, the events of 6 June 1944, and *Easter Eggs Live* (see case study on page 104). Recognising the particular desire for *Channel 4 News* to maintain audience levels, especially with younger people, we put in place a strategy to extend news across digital platforms, for example by building more social media presence and making our short-form content available online. Further developing our online news strategy to reach younger audiences will be a continued priority in 2014.

## Innovation through learning

Great innovations come from a readiness to take risks and experiment. We see Channel 4 as being on a constant journey of exploration, through which we can learn as much from failures as from successes. One of the common themes that binds many of our creative hits of the last two years is that they have stemmed from insights and learning from earlier projects, some of which may not have worked out as originally expected, but which revealed useful elements that could be built on elsewhere.

*Gogglebox*, one of 2013's major programme successes, loved by critics and audiences alike (see page 85) worked on multiple levels: a TV review show featuring larger-than-life characters full of humour and warmth which was, at the same time, a programme that reveals what goes on in people's living rooms. It can trace its heritage back through an evolution of ideas that started with *Seven Days*, a fast turnaround documentary series in 2010, the title of which referred to how quickly the programme was made. This was followed by a number of fast turnaround specialist factual documentaries – *The Sinking of Costa Concordia* and *Buried Alive: The Chilean Mine Rescue* – which developed our technical and creative expertise in making documentaries in a week. *Gogglebox*'s heritage also included *The Audience*, a radical new take on the reality genre. This BAFTA-nominated show helped our commissioning teams explore the use of comedy in documentary programmes. Insights from all these programmes helped us to develop *Gogglebox* and bring it to screen.

£15.3m  
investment  
in feature film  
production and  
development





Gogglebox

367  
creative  
partners

Other programmes have evolved in a similarly complex way. *Elephant: Life After Death* was a 2010 TV documentary succeeded by *Hippo: Nature's Wild Feast* in 2011, which was the first occasion we live-streamed events online starting weeks before the television show was on air. *Foxes Live: Wild In the City* took this further in 2012 when cameras live-streamed from fox dens before and between transmissions and the audience interacted with the story by reporting their own fox sightings and following tagged foxes online via GPS. In 2013 *Easter Eggs Live* drew on all these experiences with multiple streams from hatcheries around the world before, during and after the transmission period. We are working on where we can take this style of programming next and are proud to be pioneering this multi-platform evolution of ideas.

The metrics on page 18 set out in more detail our investment in content in 2013 and how that investment was spread across our services and programme genres.

#### Innovation through diversity

We approach our commitment to diversity at Channel 4 in two ways: through the creative partners with whom we work and through the talent and themes reflected on our screens. The broader and more diverse our range of creative partners, the greater the range of people and perspectives we cater for with our content. A central ambition of our investment strategy has been to boost creative diversity. This means supporting a diverse range of programmes made by a diverse range of independent companies, and content that celebrates the many communities in modern Britain.

This can be closely linked to the culture of innovation at Channel 4 – the wider the range of creative partners we engage, and the broader the range of themes, people and experiences we are covering, the better we are at finding new ideas, pushing boundaries, testing and innovating.

Following the huge success of London 2012 and our BAFTA-winning coverage of the Paralympics we have maintained a commitment to disability sport. Events broadcast in 2013 include the London Anniversary Games in September.

In 2013, we worked with 367 creative partners in TV, digital and film – including 240 independent TV production companies. This is 20% down on 2012's peak, a reflection of the deepening rather than broadening of our range of suppliers as we increase the number of returning series to the schedules (it also partly reflects the continued consolidation in the sector). Despite this, we worked with 74 companies who were new to Channel 4 across the portfolio, and of 89 new suppliers in 2011–2012, 28% were retained for 2013.

Within our programmes we actively seek to represent the diversity of the population in all the UK's Nations and Regions. Channel 4 is a pan-UK broadcaster, without a regionalised service, and we perform an important role in representing the diversity of the UK to the whole of the UK. We strive for balance of representation across genres, including in shows such as *Location, Location, Location*, the *Educating* strand, *Come Dine with Me* and *One Born Every Minute*, all of which are made in different parts of the UK and include contributors from the devolved Nations and the English regions.

insights +  
learnings → Gogglebox



*The Fried Chicken Shop*

### Regional supply base

Channel 4's creative diversity stems in part from the geographical spread of production companies that we work with. In 2013 we continued to exceed our regional licence quotas, commissioning 55% of first-run originated programmes (by hours) for the main channel target of 35% and spending 46% of all expenditure on first-run originations on the main channel on production companies outside of London against a target of 35%. This is the first time ever that Channel 4 has sourced more than half of its first-run commissions from outside of London. Across its TV portfolio, Channel 4 spent £173 million on content from production companies based outside of London in 2013. This included an investment of £21 million in the devolved Nations. On the main channel alone, 6.6% of hours and 5.9% of spend was invested in the Nations (3.8% in Scotland, 0.7% in Northern Ireland and 1.4% in Wales). Spend in Wales was down by comparison to 2012 by 32% due to *Renovation Game* not being re-commissioned, and *That Paralympic Show* episodes that were commissioned in Wales not being commissioned again in 2013. Spend in Northern Ireland was up 92% across the portfolio, due to the comedy series *Trojan Donkey* and *Nick Hewer: Countdown to Freetown*. Channel 4 plans to further increase commissioning from the Nations in the coming years.

### Nurturing talent

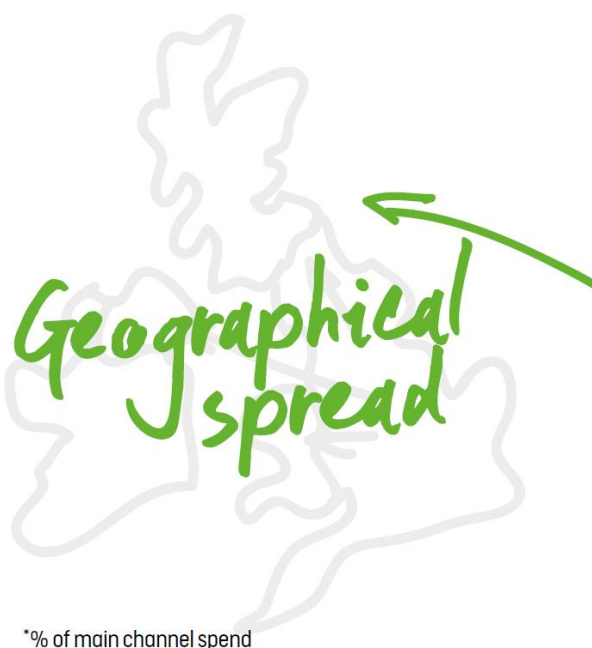
Nurturing talent within the creative supply base is an important part of our role as a publisher-broadcaster. Since its launch Channel 4's Alpha Fund has supported new production companies and start-ups ranging from small regional companies such as Liverpool-based Perfect Motion to disability-led start-up Zeitgeist and Edinburgh-based company Peachtree Productions. The Alpha Fund also supported companies working in new creative spaces brought about by innovations in digital media. *God Bless the Girl*, a web-funded feature film which recently won the Special Jury Award at Sundance, was an example of creative innovation on three fronts: the first film by Glasgow-based pop musician Stuart Murdoch of the band Belle and Sebastian, the first Channel 4 project to complete funding via the online site Kickstarter, and the first film which used an existing pop music fan base to participate in the casting and curating of the film.

### Cultural diversity

Cultural diversity is central to the fulfilment of our mission. Channel 4 has a long history of representing minority communities and providing a platform for those whose voice is seldom heard on television. In 2013, this led to programmes breaking new ground in terms of subject matter and perspectives – and in some cases to influencing attitudes in society.

### Disability

Our commitment to changing attitudes was most apparent in our pioneering work around disability, building on Channel 4's initiatives in this area over the last three years. In addition to our focus on Para-sport, we continued to represent disabled people across the schedules, whether through presenting talent, such as on *The Last Leg*, factual programmes such as *The Undateables*, or dramas such as *My Mad Fat Diary*, which tackled issues around mental health (see page 65). Behind the scenes, we have also extended our relationships with key disabled presenting talent to develop their careers.



\*% of main channel spend



### Ethnic diversity

We are committed to representing ethnic diversity across our schedules, in line with the changing face of modern Britain. Particular examples last year included the casting of contributors in programmes such as *Gogglebox*, documentaries such as *Educating Yorkshire* and *The Fried Chicken Shop*, all of which were located in the heart of diverse communities, and dramas such as *Top Boy*, *Youngers*, *Run* and *Utopia*, which featured diverse casts and storylines as well as off-screen talent. Through our dedicated Creative Diversity team, we continued to engage with new and emergent companies from the UK's Black and Minority Ethnic (BAME) talent base, recognising that some groups are less well-represented in industry. All broadcasters paid obituary tributes to Nelson Mandela, but Channel 4 took the opportunity to commission a special film – *Nelson Mandela: Superstar* – produced by the Hey Buddy company, which told the story of how music and soul culture brought Mandela's story to young people in the UK.

Hey Buddy was one of a number of BAME-led companies that worked with Channel 4 in 2013 – others include Maroon, Voltage, Acme Films and Factory Fifteen.

### Regional diversity

We continued to make sure our programmes reflect people and places from across the UK. We do this across our schedule – setting our dramas in locations as diverse as Lincoln (*My Mad Fat Diary*), Faversham (*Southcliffe*) and Cheshire (*Hollyoaks*), and building a portrait of public services across the country in documentaries such as *Educating Yorkshire* (filmed in Dewsbury), *One Born Every Minute* (Leeds, Bristol) and *Murder Trial* (Glasgow). We also actively look to cast participants from

across the UK in many of our shows, from *Deal or No Deal* and *Come Dine with Me* through to *Gogglebox* and *Location Location Location*.

### Social mobility

4Talent, Channel 4's initiative to diversify the range of people who enter the industry, has run workshops and talent identification programmes across the UK, often going to places that are not normally on the broadcaster radar, such as Dundee, where there is a vibrant digital games sector and Derry/Londonderry, the 2013 City of Culture and host city of the Turner Prize.

4Talent's day-schools are aimed at increasing social mobility in the industry, one recent example being in Govan, a deprived area of Glasgow, which attracted 176 young people to participate in industry workshops and network with Channel 4 editorial staff and independent producers. Social mobility is a challenging area for broadcasters and the production sector more broadly and Channel 4 is determined to play an affirmative role in recruiting from wider sections of society.

### Global view

Channel 4's programmes covered a number of international themes across a wide range of genres in 2013. This amounted to 70 hours of first-run programmes with an international theme on the main channel (excluding *Channel 4 News*) and in the dedicated international *True Stories* documentary strand (which runs across the main channel, More4 and Film4). This was up 29% on last year primarily due to the greater number of *True Stories* films shown on the digital channels.

Current Affairs programmes represented almost half of the international programming in 2013, which included the *Unreported World* strand and *Dispatches* investigations such as *Syria: Across The Lines*.

Elsewhere in the schedule, in Drama, French-subtitled *The Returned* was the first foreign language drama to be shown on Channel 4 in 20 years. The Film4 channel also offers a wide range of films from around the world. In 2013, 892 hours of films from outside the UK and US were shown (21% more than in 2012).

### Innovation through data

Channel 4's pioneering and award-winning data strategy aims to harness the arrival of two-way connectivity to television by building direct viewer relationships, and using the resulting data to help drive viewing and commercial returns.

Our strategy reached new heights in 2013 – with total registrations exceeding 10 million by the end of the year (up from 6 million at the end of 2012). Impressively, half of all 16–24s in the UK have signed up as members – reflecting the unique relationship Channel 4 has with younger audiences. As well as continued growth in the number of registered users, we also focused on consolidating levels of 'logged-in viewing'. We finished the year with 29.5% of all the VoD views coming from logged-in registered viewers, giving us even more precise data about what our registered users are watching.

In 2013 our priority was to test ways in which this significant database can be used to aid both creative and commercial innovation. To do this, we built innovative relationships with advertisers, academic institutions and technology platforms, putting Channel 4 at the forefront of research and development in this field. Recognising that a database of millions of viewers can give us unprecedented access to what our viewers enjoy, think and want, we also used the database to launch a pioneering new viewer panel, Core4, to be made up of 10,000 registered viewers who give us, our programme makers and advertisers ever more insight into the mindset of our audiences.

3.8%  
spend in  
Scotland\*

0.7%  
in Northern  
Ireland\*

1.4%  
in Wales\*





### The viewer experience

Registered users to our database in 2013 had access to a huge range of previews and exclusive content including episodes of some of our most popular series, such as *Homeland*, *Made in Chelsea* and *Scandal*. The launch of 4Now as a companion app for registered users gave viewers further opportunities to access additional content, enjoy curated social media feeds about shows on TV and interact through enhancements such as live polls and votes and play-along games.

One of the early innovations we were able to roll out through our database was personalised recommendations about Channel 4 programmes based on our improved understanding of viewer behaviour. We did this by learning about the audiences' interests and viewing habits and offering them bespoke recommendations through a feature called "watch next", which appears at the end of every VoD view. These have seen double the conversion to viewing compared with non-personalised recommendations. Such algorithms offer huge opportunities to better optimise the success of new content but we also want to surprise our viewers – just as we've always done with the way we manage our TV schedules. So, we are currently developing a "challenge" algorithm to ensure Channel 4's unique recommendations reflect our public service purpose and, at the same time, deliver an element of surprise.

Challenge  
algorithm

We have applied similar techniques to ensure our communications are also more relevant for viewers, for example increasing the personalisation of our weekly emails, which 1.24 million of our registered viewers choose to receive. Where we have used demographics and viewing behaviour to tailor email communications we have seen open rates and click-through rates double.

This personalisation of the broadcast experience allows Channel 4's viewers to more easily discover, watch and enjoy our programmes, and will be a key focus for us in 2014 and beyond.

### Advertising innovation

Channel 4's commercially self-sufficient business model means our ability to fulfil the remit is entirely dependent on generating revenue in the marketplace. The bulk of Channel 4's revenue comes from advertising and sponsorship. Because we operate on a not-for-profit basis, the more revenue generated the more that can be reinvested in content and services that fulfil the remit.

One of the purposes of our data strategy has been to enable commercial innovation and this is now leading to some exciting new ways of working with advertisers. Linear television remains an extremely effective way of reaching mass audiences quickly, but connected viewing also enables us to tell advertisers more about the people they are reaching.

It means viewers can receive more targeted and relevant advertising – and advertisers can be sure that they are reaching the people they want to. In 2013, we ran a series of trials with advertisers to see how data might be used, introducing the first-ever demographically targeted ad packages for premium online videos to the market. Results showed that targeting delivered double the efficiency (% of impressions on target) of competitor sites and double the click-through rates when compared with a standard 4oD campaign.

We've also made valuable insight on our youth audiences available to agency and advertising partners through our industry-leading and award-winning youth research UK Tribes. Recruiting from our registered user base, which now includes half of all UK 16–24s, we have built an online insight community of young people whose opinions advertisers seek on a weekly basis, receiving bespoke feedback from them in real-time. With results also published on our website [uktribes.com](http://uktribes.com) this access, combined with the data we have following the fusion of UK Tribes to our viewer database, has resulted in many brands, from The Home Office to Jimmy Choo, using Tribes to help plan their campaigns.

Tribes

In 2013 we expanded this work to offer comprehensive demographic targeting on 4oD. Advertisers are now able to promote products more precisely suited to viewers, and to plan and buy seamlessly across television and online. Such targeting not only benefits advertisers, but has allowed Channel 4 to further grow its digital premiums and revenues.

We are currently developing further insight and planning tools, as well as the next phase of commercial data targeting, which will see the expansion of the inventory available for targeting and the development of new targeted products to take to market.

#### *Our promise to viewers*

As a publicly owned public service broadcaster it is important to us that our viewers know why we are collecting data about them and what we do with it. The relationship we have with our viewers is sacrosanct and we take the responsibility that comes with handling their data very seriously. We issued our ground-breaking Viewer Promise, which sets out clearly how our commercial model works.



The Viewer Promise comprises three core principles, which in short are:

1. *When we ask for data it's to give something back* – so, for example, registered users have access to the full library of programmes on 4oD, they get to see some programme before they go on TV and can save their favourite tips or recipes in *My Scrapbook* – an online service that enables viewers to clip information from programmes digitally.
2. *We are clear on what data we hold and what we do with it* – we have developed clear, easy-to-read policies that explain what we do with data we ask for and why we ask for it.
3. *You control the data we hold on you* – we recognise that personal information is valuable and needs to be treated with care – so we won't sell it on or clutter inboxes. Registered viewers can amend or close their profiles when they wish and can request that all details are wiped from our system if they wish.

Alan Carr also fronts an online video that explains the Viewer Promise in an engaging way at [channel4.com/viewers](http://channel4.com/viewers).

Both our viewer engagement strategy and our UK Tribes 16–24s research initiative won prestigious Marketing Week Data Strategy Awards in 2013, in recognition of the successful way in which this approach to data sits at the heart of Channel 4's commercial model and future strategy. Our strategy was cited by judges as “thoughtful, meaningful and engaging in a way rarely seen in business today”.



*Dates*



# Investing in innovation

## Innovation through content

**£597m**

spent on content across all services

- 2% on last year

Invest in high quality content

### Investment in all content

In 2013, Channel 4 spent a total of £597 million on content across all of its services – the main channel, digital TV channels and digital media services. This represents a slight decline, of 2%, on the £608 million spent in 2012, when the creative renewal programme was at its peak.

Channel 4 continues to spend the bulk of its content budget – £486 million in 2013, equivalent to 81% of the total – on the main channel, which continues to attract more viewing than any other channel in the portfolio. Just over £100 million was spent on the digital TV channels. The budgets for the main channel and the digital channels were, respectively, 1% and 3% below their corresponding 2012 levels.

Expenditure on digital media – which includes Channel 4's websites and cross-platform media – was £8 million in 2013, down from £10 million in 2012. This decline, of 23%, was primarily due to one-off costs associated with the online coverage of the London 2012 Paralympic Games.

Spend across the Channel 4 network on all content (£m)

	Total (£m)		
2013	486	103	8
2012	492	106	10

Channel 4 (main channel) Digital TV channels  
Digital media

Source: Channel 4

**£429m**

spent on originated content across all services

- 1% on last year

Invest in high quality content

### Investment in originated content

Channel 4's public service remit is delivered primarily through the broadcaster's investment in original content on TV and in digital media. Its total investment in originated content across its TV channels and online services was £429 million in 2013, marginally down (by 1%) on the 2012 figure.

90% of this originations investment was spent on the main channel, reflecting its continued position at the heart of the broadcaster's remit. Channel 4 spent £385 million on original programming on the main channel in 2013, 1% down on 2012's figure. This included expenditure of £192 million on key PSB genres – News, Current Affairs, Education and schools programming, Entertainment, Drama series and single dramas, Arts and Religion and Film on Four – a 3% higher level than in 2012.

Away from the main channel, a further £36 million was spent on originations for the digital channels, also down 1% year-on-year, and, as noted above, £8 million was spent on digital content beyond the TV channels in 2013.

Spend across the Channel 4 network on originated content (£m)

	Total (£m)		
2013	385	36	8
2012	387	36	10

Channel 4 (main channel) Digital TV channels  
Digital media

Source: Channel 4

**8.6hrs**

of first-run originations every day on average across the Channel 4 portfolio

- 10% on last year

Invest in high quality content

### Originated output

Channel 4 broadcast an average of 8.6 hours of new commissioned programmes (first-run originations) each day in 2013 across the main channel, E4, More4 and Film4. The main channel accounted for 8.1 of these hours, with the remaining 0.5 hours per day on the digital channels.

The total volume of first-run originations across all channels was down 10% on the 2012 figure, 9.5 hours per day. This decline is accounted for entirely by the main channel, on which the volume of new commissions fell by 11% to an average of 8.1 hours per day (there was in fact a small increase in the volume on the digital channels). The decline on the main channel may be attributed to a number of factors. First, 2012 was the peak of the creative renewal process, when commissioning volumes were particularly high. Second, Channel 4's coverage of the London 2012 Paralympic Games boosted first-run originated hours that year, particularly in daytime, when originated hours are generally lower. And third, in some genres – including Drama and Comedy – Channel 4 chose to focus on a smaller number of higher cost titles in 2013, enabling the programme makers to enhance their creative ambitions.

Average daily hours of first-run originations across the Channel 4 portfolio

	Total (hrs)		
2013	8.1	0.5	8.6
2012	9.0	0.5	9.5

Channel 4 (main channel) Digital TV channels

Source: Channel 4



# Investing in innovation

## Innovation through content

70%

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

- 3% pts on last year

Invest in high quality content

### Output mix on Channel 4

Notwithstanding the growing importance of its digital portfolio, Channel 4 continues to attract the largest audiences to its peak-time programmes on the main channel, and this is where most new programming is showcased. In peak time (6–10.30pm), 70% of all hours on the main channel were made up of first-run originated programming in 2013. When repeats are included, all originations accounted for 77% of peak-time hours, comfortably exceeding the Ofcom licence requirement of 70%. These figures represent small declines on the corresponding 2012 levels – the proportion of first-run originations in peak was down by 3 percentage points, while the proportion of all originations fell by 1 percentage point in peak.

While there is a more balanced spread of originations and acquisitions in day-time on Channel 4 (as on other network channels), originations still accounted for 61% of all output on the main channel across the whole day in 2013, exceeding the Ofcom quota of 56%. There was a small reduction, of 2 percentage points, in the proportion of originations across the day in 2013. The all-day decline was more pronounced for first-run originations, which fell by 5 percentage points, as Channel 4 refocused more of its commissioning spend in peak, where it can have the greatest impact.

Percentage of output on the main channel accounted for by originations and first-run programmes

Peak (6–10.30pm)

2013	70	8	8	14
2012	73	5	8	13

All day

2013	34	27	9	30
2012	38	26	11	26

■ Originations – first run   ■ Originations – repeat  
■ Acquisitions – first run   ■ Acquisitions – repeat

Source: Channel 4

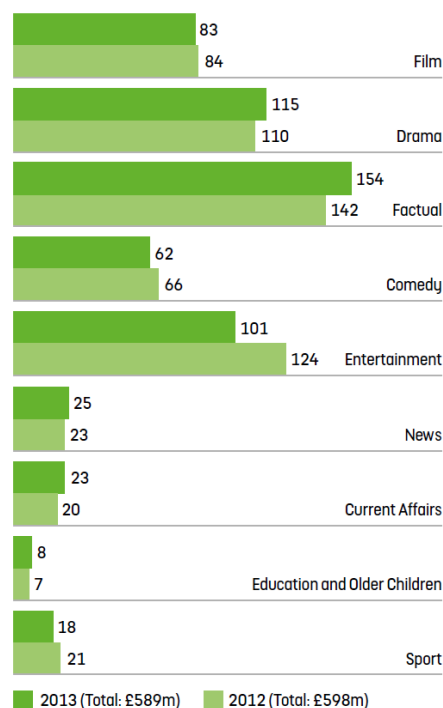
Invest in high quality content

### Investment in programming by genre

Across the TV portfolio, the genres that accounted for the largest amounts of content investment in 2013 were Factual (£154 million), Drama (£115 million) and Entertainment (£101 million). Of these, content spend in Factual rose by 8%, thanks to investment in major series such as *Educating Yorkshire*, *First Time Farmers* and *First Dates*. Drama spend rose by 5%, with the transmission of major series, including *The Mill*, *Run* and *Dates*. Investment in Entertainment fell by 19%, the biggest decline for any genre. This was partly due to a planned reallocation of budget to these other genres. In addition, returning series, such as *Million Pound Drop*, came back with shorter runs.

In the year following the London 2012 Paralympic Games, there was inevitably a decline in content spend on Sport (of 14%). The reallocation of funds away from Entertainment and Sport allowed extra investment to be made in News (up 5%), Current Affairs (up 15%) and Education and Older Children (up 16%).

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



Source: Channel 4

# Investing in innovation

## Innovation through content



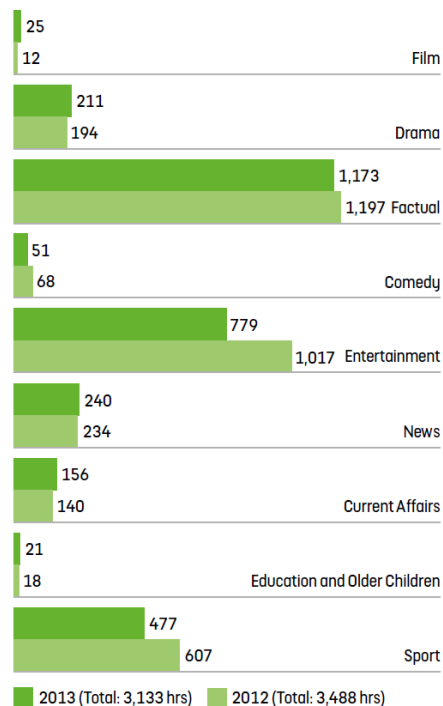
### Volume of first-run originations by genre

Channel 4 broadcast 3,133 hours of first-run originated programming across its TV portfolio in 2013 (10% down on the 2012 level).

The biggest genres in 2013 were Factual (1,173 hours), Entertainment (779 hours) and Sport (477 hours). Compared with the corresponding levels in 2012, the volume of Factual programming was relatively stable (down 2% year-on-year), while Entertainment was down by 23%, in line with the reduction in its budget (see page 19). The other notable declines were in Comedy (down 25%), as there was no equivalent to the *Funny Fortnight* season run in 2012, and in Sport (down 21%), following the 2012 peak due to Channel 4's coverage of the London 2012 Paralympic Games.

There were increases in several other genres. The volume was up for Drama (by 9%), reflecting its increased budget and the launch of several major series (see opposite). Current Affairs hours were up by 11%, due to a full run of the new half-hour format for *Dispatches*, along with new series such as *Why Don't You Speak English?* and *Hugh's Fish Fight*. The amount of programming for Education and Older Children was up 17%, due to extra drama commissioning on E4. And the volume of Film4-supported films rose by 97% – there is always a degree of variation on when Film4 titles are released theatrically and when their subsequent TV window opens. In 2013, 13 films were premiered, including *The Iron Lady* and *The Eagle*, up from five in 2012.

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



Source: Channel 4

### Meeting Channel 4's licence obligations

Average hours per week	Compliance minimum	2013	2012
<b>News</b>			
In peak-time (6–10.30pm)	4	4	4
<b>Current Affairs</b>			
Overall	4	5	4
In peak-time (6–10.30pm)	1.54	3	3
<b>Hours per year</b>			
Schools	0.5	10	24
<b>Percentage</b>			
<b>Origination production</b>			
Overall	56	61	63
In peak-time (6–10.30pm)	70	77	79
Independent production	25	75	78
European independent production	10	45	47
European origin	50	66	68
Subtitling for the deaf and hard of hearing	90	100	100
Audio description	10	31	26
Signing	5	5	5
Regional production	35	46	41
Regional hours	35	55	48
Production in the Nations	3	6	5.4
Nations hours	3	7	7

Please note that this table is excluded from the scope of the KPMG Independent Assurance Report.

# Investing in innovation

## Innovation through diversity

**£382m**

investment in first-run external UK commissions on the main channel in 2013

- 1% on 2012

Nurture Talent

### Broadcasters' investment in the production sector

Channel 4 has no in-house production base, and sources 100% of its investment in originations from external suppliers, providing vital support for the independent production sector. In 2013, Channel 4 spent £382 million on first-run originations for the main channel, marginally down (by 1%) on the 2012 figure. 77% of this total was spent on qualifying independent production companies.

In 2012, the most recent year for which cross-industry data is available (from Ofcom), Channel 4's spend on first-run external commissions on the main channel exceeded that of any of the other public service broadcasters on their network channels – including BBC One and BBC Two combined.

Looking across the broadcasters' TV portfolios, Channel 4's £421 million expenditure on first-run external commissions in 2012 was only 5% less than the combined investment of the BBC channels, and exceeded by more than £100 million the total combined spend of ITV and Channel 5 across their portfolios.

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

	Total (£m)			
2012	351	90	441	BBC
2011	339	86	425	
2012	221		221	ITV
2011	224		224	
2012	385	36	421	Channel 4
2011	370	36	406	
2012	98		98	Channel 5
2011	94		94	

■ Main channel ■ Digital channels

Source: Channel 4, Ofcom (other channels)  
2013 data not available for other channels

**367**

companies working with the Channel 4 portfolio across TV, film and digital media in 2013, of which 240 were independent TV production companies

- 20% on 2012

Nurture Talent

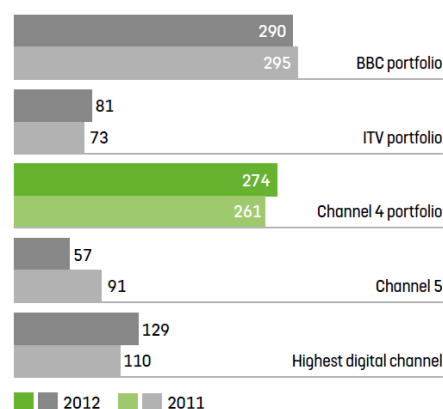
### Diversity of supply base

Channel 4 worked with 367 companies to provide the TV, film and digital media content that it commissioned in 2013. Of these, 240 were independent TV production companies. There were 103 online suppliers and 81 film companies – some suppliers worked across TV, film and online. Across the portfolio, 74 companies were new suppliers to Channel 4.

While Channel 4 continues to seek new companies to work with, these figures are down on the corresponding 2012 levels, as the organisation deepens its relationships with suppliers with which it began working in the earlier stages of the creative renewal process. In particular, the total number of suppliers fell by 20% relative to the all-time high achieved in 2012, while the number of independent TV production companies was down by 12%. The number of new suppliers fell by 46%, relative to the 2012 figure at the peak of the creative renewal process.

In 2012, the most recent year for which comparative TV industry data is available for the public service broadcasters across their TV portfolios, Channel 4 worked with 16 fewer independent TV production companies than the BBC, and with almost twice as many companies as the other commercially funded public service broadcasters, ITV and Channel 5, combined.

Number of independent TV production companies supplying the PSBs



Source: Channel 4, Broadcast (other channels), Attentional (Channel 5)  
2013 data not available for other channels



# Investing in innovation

## Investing through diversity

Output from suppliers based outside London

**55%**

of first-run originated programme hours

+ 7% on last year

**46%**

of the value of first-run originations

+ 5% on last year



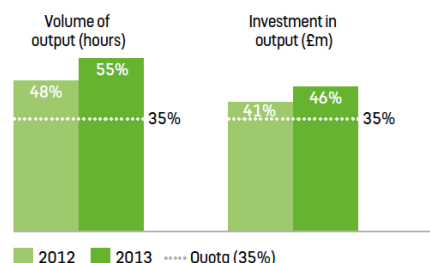
### Investment in the Nations and Regions (main channel)

In both volume and spend terms, Channel 4 increased its investment in first-run originated content from outside London for the main channel in 2013, reflecting longer runs of series such as *24 hours In A&E*, *Black Mirror* and *Educating Yorkshire*, as well as the multi-regional commission *The Mill*. 55% of all hours of first-run originated programmes on the main channel were sourced from suppliers based outside London in 2013, up 7 percentage points on 2012. This is the first time in its history that Channel 4 has sourced more than 50% of first-run commissions from outside London.

There was also a marked increase in the corresponding level of investment in 2013. 46% of Channel 4's expenditure on first-run originated programming on the main channel was spent in the Nations and Regions, up 5 percentage points on 2012. In both volume and spend terms, these figures comfortably exceed the 35% licence quotas set by Ofcom.

A total of 177 hours of first-run programming on the main channel came from commissions in the Nations. Scotland saw a small increase in the volume of programming (130 hours in 2013, up from 127 in 2012), while total investment was up by 17% to £13 million. The amount of programming commissioned from Wales fell by more than 50%, from 67 hours to 29 hours, as the 2012 figures included programming related to the London 2012 Paralympic Games, and also *The Renovation Game* was not re-commissioned. Total investment in Wales fell by a smaller amount, 29%, to £5 million. In Northern Ireland, programming was down by 1 hour in 2013, but the amount invested rose by 81% in 2013, to more than £2 million, due to new commissions *Trojan Donkey* and *Nick Hower: Countdown to Freetown*.

Proportion of first-run originated output and spend on Channel 4 (main channel) which is made outside London



Source: Channel 4

**£173m**

spent with production companies based outside London

+ 10% on last year

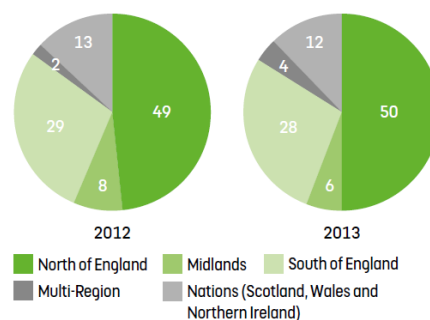


### Spend by region across the Channel 4 portfolio

Across its TV portfolio, Channel 4 spent £173 million on content from production companies based outside London in 2013. Reflecting its commitment to source more programming from around the UK, this was a 10% increase on the 2012 figure. Channel 4's commissions from the English regions span many genres, including the likes of *Deal Or No Deal* (South of England), *Superscrimbers* (Midlands) and *Hollyoaks* (North of England).

£21 million of this expenditure went to production companies in the Nations in 2013, and included programmes such as *Location, Location, Location* (from Scotland), *Edward VIII's Murderous Mistress* (Wales) and *Trojan Donkey* (Northern Ireland). The largest component of expenditure in the Nations, £14 million, was spent in Scotland, 14% up on 2012. A further £5 million was spent in Wales. The remaining £2 million was spent in Northern Ireland, almost double the 2012 figure (see above for explanations of the trends in the Nations).

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



Source: Channel 4

# Investing in innovation

## Different voices

### 70hrs

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

+ 29% on last year



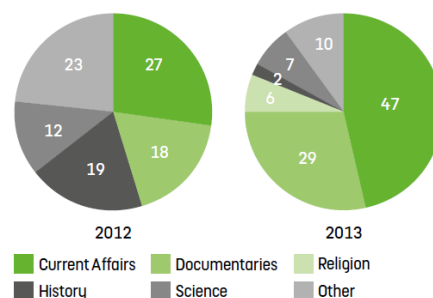
### Range of international programming

Channel 4's programmes cover international topics across a wide range of genres. In 2013, there were 70 hours of first-run programmes with an international theme on the main channel (excluding *Channel 4 News*) and in the dedicated international *True Stories* documentary strand (which runs across the main channel, More4 and Film4). This was up 29% year-on-year, primarily due to the greater number of *True Stories* films shown on the digital channels.

Current Affairs programmes represented almost half of the international programming in 2013, which included the *Unreported World* strand and *Dispatches* investigations such as *Syria: Across The Lines*. The next biggest category was Documentaries, which primarily comprised the *True Stories* films. Other international-themed programmes included *The World's Weirdest Weather* (Science) and *Ramadan Diaries* (Religion).

In addition to showing *True Stories*, the Film4 channel offers a wide range of films from around the world. In 2013, 892 hours of films from outside the UK and US were shown (21% more than in 2012).

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



Source: Channel 4  
2012 percentages have been restated to incorporate international *True Stories* on the main channel, which were excluded in error. Refer to online methodology for further detail  
Note that the total for religion in 2012 was 0

### 103hrs

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

- 66% on last year

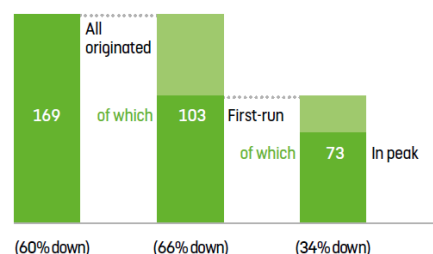


### Diversity output on the main channel

In 2013, Channel 4 showed 169 hours of originated programmes on the main channel which covered diversity issues (religion, multiculturalism, disability or sexuality). Of these, 103 originated hours were first-run programmes, and 73 of the first-run hours related to programmes that were shown in peak time, including the *4thought* strand (religion), Drama *Top Boy* (multiculturalism), topical comedy show *The Last Leg* (disability) and documentary *Bi-Curious Me* (sexuality).

The amount of diversity-related programming fell sharply in 2013, following the peaks achieved in 2012 due to Channel 4's coverage of the London 2012 Paralympic Games – total originated hours were down by 60%, first-run hours by 66% and first-run peak hours by 34%. While the 2013 figures include some programming that builds on the talent and formats developed as part of its coverage of the London 2012 Paralympic Games, such as the continuation of *The Last Leg*, they do not fully reflect Channel 4's Paralympic legacy initiatives, which include working with key presenting talent to help them develop their careers in television (on Channel 4 and beyond).

Total hours of programming covering diversity issues shown on the main channel (2013 with trends relative to 2012)



Source: Channel 4

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# Investing in innovation

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## Film

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### Cultural Diversity

#### Diversity of Film4 channel schedule

Whereas many film channels rely predominantly on Hollywood studio titles, the Film4 channel showcases a diverse range of films from the UK and around the world. In 2013, 22% of the output on the channel comprised British films, including those co-funded by Film4 Productions. One of those, *A Field in England*, received a groundbreaking simultaneous release across cinemas, DVD, VoD and TV. These British films, along with those from continental Europe and other parts of the world outside the US, together accounted for 40% of all output on the channel. This is an increase of 3 percentage points on the corresponding proportion for 2012.

In 2013, Film4 featured seasons from acclaimed Japanese director Mikio Naruse, a short season of five award-winning documentaries, including Lucy Walker's *Waste Land*, the premiere of Oscar-nominated *Monsieur Lazhar*, and a comprehensive season of films from the legendary Studio Ghibli. The channel's key weekly international slot enjoyed a 21% year-on-year rise in audiences.

**40%**  
of the  
Film4 channel's  
output came from  
outside the US, with  
**22%**  
being British



# Investing in innovation

## News and Current Affairs

### 340

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

+ 9% on last year

Stimulate Debate

### Commitment to long-form journalism

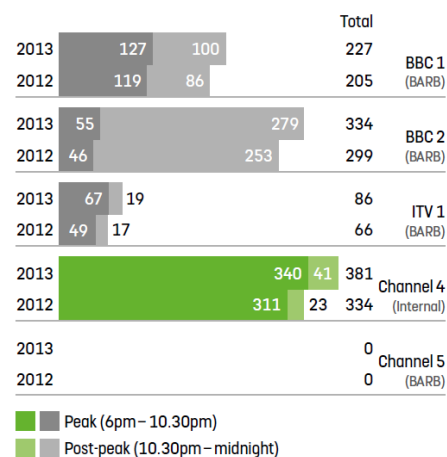
The transmission of News and Current Affairs programmes with extended running times allows topics to be covered in greater depth. Channel 4 believes that it is especially important to offer such programmes at a time when citizens are increasingly consuming news from a greater range of platforms, including digital and social media, many of which focus on short-form content that does not offer comparable levels of rigour and analysis.

In 2013, Channel 4 showed 340 long-form News and Current Affairs programmes – defined as those running for at least 45 minutes (for News) and 15 minutes (for Current Affairs) – in peak time (6–10.30pm) on the main channel.

This represents a 9% increase on the corresponding figure for 2012, as a result of a longer run of *Dispatches*. Channel 4 showed more long-form news and current affairs programmes in peak than the other main PSB channels combined.

Including the post-peak period up to midnight, the corresponding figure for Channel 4 was 381 titles. This was again more than for any of the other main PSB channels, ahead by 47 titles of the next highest channel, BBC Two, which showed 334 long-form titles between 6pm and midnight (with *Newsnight* accounting for the bulk of the post-peak entries).

Number of long-form News programmes and single story Current Affairs programmes with a duration of at least 45 minutes and 15 minutes respectively shown on the main channel between 6pm and midnight



Source: Channel 4, BARB (other channels)

*My Tattoo Addiction*



← 10.8%  
audience share



*Location, Location, Location*



*Edward VIII's Murderous Mistress*

ratings  
hit

Spotlight

# Creative diversity

Spotlight: Creative diversity

Part of the rationale behind the creation of Channel 4 was to provide a platform for the best of Britain's independent TV and film makers. Indeed, Channel 4 can claim a major role in transforming the UK's indie sector into the most successful and diverse in the world. That support remains core to our purpose, which is why we ensure that our output and the people that make our programmes represent and reflect today's UK in all its diversity.

We work with as wide as possible a spread of new and emerging companies and concentrate on cultural and regional diversity. Many of the independent producers who make our programmes are based in creative centres across the country and so, by supporting them, we are also supporting economic growth in regional cities away from London.

In 2013 we continued to support two funds aimed at stimulating the next generation of creative industries, and designed to match or exceed our regional targets online, on digital interactive platforms.

We also pioneered ways of supporting digital creativity across games, interactive education and cross-platform commissioning. Dedicated cross-platform commissioners sit within each TV genre, working with new and emergent companies and digital agencies. Alongside our highly successful Alpha Fund, which supports innovation in smaller companies, our Convergent Formats Fund invested in ideas, apps and creative concepts for the next generation of connected TV.

As well as working across the English regions, 2013 saw us intensify our commissioning work in the Nations.

Glasgow is a significant hub for the production of features programming and the home base of two of our most successful suppliers, IWC media, the makers of the evergreen *Location, Location, Location*, and *Raise the Roof*, a relatively new company based in a pop-up shop in Glasgow's Merchant City, which produced *Phil Spencer's Secret Agent* and *Kirsty's Fill Your House for Free*.

Welsh companies also accounted for some of our key peak-time programmes. Rondo Media's single film *My Tattoo Addiction* – their first commission for Channel 4 – was followed up with a three-part series which was broadcast in September and October during prime time, with an average of 10.8% audience share.

2013 proved to be a seismic year for Cardiff-based Boomerang, which rebranded as Boom Pictures and merged with Two Four, the makers of Channel 4's fixed rig-documentary *Educating Yorkshire*. Boom was one of the small group of companies that contributed to Channel 4's stellar success with the *2012 Paralympics* and has since gone on to produce more prime-time shows such as *Posh Pawn*, a mini-series about wealthier people pawning their lives against the backdrop of recession.

Other Welsh companies that contributed to a successful year were Swansea's Telesgop, who delivered a critical and ratings hit with *Edward VIII's Murderous Mistress* in early 2013; TiFiNi Productions with their first commission for Channel 4, *Finding Mum and Dad*; and the *Time Team* franchise, based in Cardiff, which continued to deliver special programmes such as *1066 – The Lost Battlefield*, which transmitted in December.

*Queen Victoria and the Crippled Kaiser*, by Belfast-based DoubleBand Films, told the story of the hidden childhood of Queen Victoria's grandson, the future Kaiser Wilhelm II. Many of these shows trace their origins back to the Alpha Fund.



supporting digital creativity







#### Engaging the audience

Given our public service remit, simply looking at the 'inputs' and 'outputs' outlined in the previous chapter cannot be the whole story. It is important to measure the impact we are also making with audiences.

At Channel 4 we explore how audiences respond to individual programmes and how they perceive us as a brand. Our metrics include reputational brand trackers linked to the remit, bespoke case studies around key programmes (as reported in the following genre sections) and social media monitoring to quantify the wider 'buzz' our shows generate. Taken together, the metrics we use to measure our performance present a positive picture for 2013, particularly when it comes to our reputation with the audience.

#### Reputational impact

We assess our reputation by tracking public opinion on whether or not we're achieving the ambitions set out in our remit, such as stimulating debate or taking a distinctive approach. We measure ourselves against other public service channels and against our previous record. 2013 saw a significant overall improvement in these perceptions of remit delivery, with some metrics recording their highest ever scores. This reflects the success of Channel 4's creative renewal strategy.

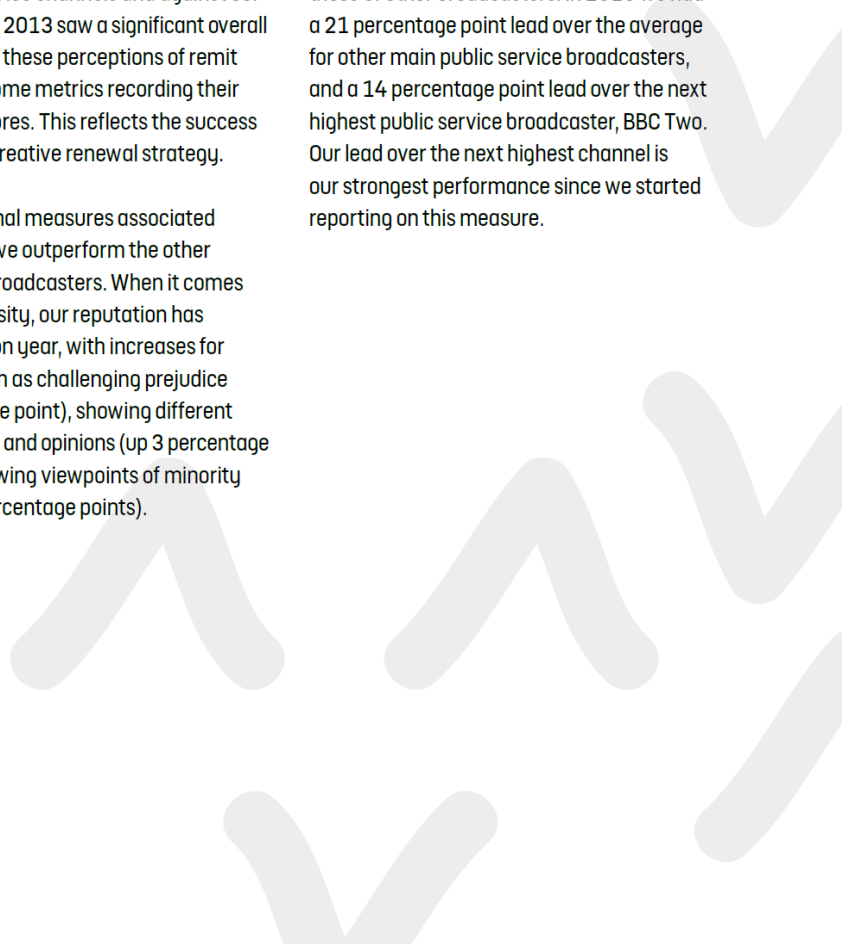
On all reputational measures associated with our remit, we outperform the other public service broadcasters. When it comes to cultural diversity, our reputation has improved year on year, with increases for statements such as challenging prejudice (up 1 percentage point), showing different kinds of cultures and opinions (up 3 percentage points) and showing viewpoints of minority groups (up 3 percentage points).

We are seen as distinctive, with strong increases in particular for taking a different approach to subjects compared with other broadcasters – up 9 percentage points. We were also particularly strong in 2013 for showing documentaries that present alternative views (up 11 percentage points). All of these statements were at their highest ever levels in 2013. Our reputation for being experimental was as strong in 2013 as in previous years, and although there was a slight decline in the extent to which viewers felt we took risks and encouraged them to think about subjects in new and different ways, we have maintained a substantial lead over other channels in both these areas.

In addition to this brand-level research, we gauge our performance in a number of specific genres that are explicitly referenced in the remit (for example, News and Current Affairs and Film) or which make up a particularly large proportion of our total output (for example, Factual).

Thanks to our unique approach to subject matter and our commitment to alternative views, our documentaries stand out from those of other broadcasters. In 2013 we had a 21 percentage point lead over the average for other main public service broadcasters, and a 14 percentage point lead over the next highest public service broadcaster, BBC Two. Our lead over the next highest channel is our strongest performance since we started reporting on this measure.

**21pt**  
lead over other  
broadcasters for  
documentaries that  
present alternative  
views





## Television

Linear television viewing continues to defy predictions of its imminent demise and remains one of the UK's favourite leisure activities; according to the latest Ofcom research, the UK population watches an average of 4 hours a day<sup>1</sup>. Equally remarkable is the fact that watching scheduled live programmes continues to account for around 90% of all viewing<sup>2</sup>. Nevertheless, the competitive environment for traditional television becomes ever more complex given the choice of channels and the increasing number of ways in which content can be viewed. Within this competitive landscape, in which profile and familiarity are so significant, it is a particular challenge for Channel 4 to attract audiences to the new and one-off programmes that are such a prominent part of our schedule.

Channel 4 is watched by almost the whole TV viewing population at some point every month. Last year the monthly average reach for the portfolio was 86.8%, a slight decrease on 2012, but one that mirrors the experience of other public service broadcast channels. The reach of the main channel dropped 2 percentage points to 79.9%. While there were small declines in the reach of the digital channels, More4 and Film4 remained ahead of their 2011 levels, and the digital channels contributed more overall to Channel 4's portfolio reach in 2013 than in previous years. Our TV channels attracted an 11.0% share of all UK viewing, down 4% on 2012. The main channel attracted a 6.1% share of viewing. Among 16–34s the main channel attracted an 8% share of viewing, making it the third most popular channel for this age group. The portfolio channels performed strongly, with E4, More4, Film4 and 4Music collectively attracting 4.9% of viewing – up 1% year on year, with particular growth among 16–34s, with a viewing share of 5% among this age group.

With a remit to cater for the needs of a culturally diverse society, one of our key tasks must be to connect with audiences that are traditionally hard to reach, in particular younger audiences and black and ethnic

minority (BAME) viewers. Here, the gap between white and other audiences narrowed and our total viewing share amongst 16–34s remained broadly stable.

We continued to buck the trend of other channels by appealing disproportionately more to 16–34s – Channel 4 is the only public service broadcaster to draw a higher share of young viewers than of audiences overall. No surprise, then, that E4 continued to be the fourth most popular channel with this younger age group, ahead of both BBC Two and Channel 5, continuing the trends we established in 2011 and 2012.

Channel 4 looks in detail at the audience for News and Current Affairs. As a proportion of overall viewers, Channel 4 attracted more young people (18%) than any other public service broadcaster. The same is true for BAME viewers, who form a lower share of viewers among other broadcasters' News and Current Affairs audiences, compared with Channel 4.

Viewing figures for the main channel were influenced by a number of factors. Both Channel 4 and the BBC experienced something of a '2012' effect, making it inevitable that we would see a drop in audiences in comparison with the extraordinary summer viewing figures triggered by the Olympic and Paralympic Games. Our audience share in daytime, between midday and 6pm, was also hit by BBC One turning from children's to more competitive mainstream programming at the time.

Crucially, viewing among 16–34s and ABC1s (the most commercially valuable audience) is broadly stable. Furthermore, early evening schedules have become more competitive as older viewers turn more often to other digital channels, which are available in every home now that digital switchover is complete.

Significantly our share was substantially built on successful programmes in peak-time, which is also where we place the majority of our programmes that most effectively fulfil our remit, particularly at 9pm. In 2013, 38% of our main channel's viewing came between 8pm and 11pm, the highest level for five years. This compared with four-year peak-time lows for BBC One and ITV1.

In addition, our strategy of creative renewal showed positive results, spreading our audience across a broader range of programmes than before. In 2009 just ten programmes accounted for 50% of our cumulative audience share on the main channel; in 2013 it was 16 programmes. While the proportion of Channel 4's portfolio viewing that is accounted for by network originations – that is, programmes commissioned by Channel 4 – was slightly down, they continued to outperform acquired programmes in terms of levels of viewing relative to their volume in the schedules. A number of major original commissions performed strongly in peak time such as *Educating Yorkshire*, *Skint* and *The Mill*.

<sup>1</sup> Ofcom Communications Market Report, August 2013

<sup>2</sup> Ibid



### Non-linear

We continued to innovate in digital media, developing new content, both to accompany the TV experience and as stand-alone, and making it available across a wide range of platforms. 4oD, the first long-form on-demand service to launch in the UK, is now available on multiple devices and platforms, from tablets to games consoles, with 4oD apps being launched on a range of new platforms in 2013, including Android and Samsung connected TVs. Video on demand views continued to rise – to 476 million views.



Sex Box

The full range of Channel 4 websites, mobile sites and apps attracted an impressive 537 million total visits. This includes programme-related sites such as *Fresh Meat* and apps. Apps – a particular focus of development in 2013 – drove much of the surge with an annual increase of 24%.

Our digital offer last year also focused on News and, in particular, the use of digital media to engage younger audiences. We have sought to build our presence on social media platforms, with exclusive content on newer platforms such as Instagram and Vine as well as strengthening our presence on YouTube with daily curated playlists. We have also increased our volume of shareable, short-form video clips on the main News website – leading to average monthly video views increasing by 50%.

### Audience feedback

We gather insights and feedback from our audience in a number of ways, from contacts made to our Viewer Enquiries Centre to individually commissioned audience research streams, to traffic on our social media sites and directly from our registered users sites. We have developed a metric that tracks the extent to which people tell us they have talked about our shows. The newly revamped *Channel 4 Racing* was the most talked about programme in 2013, with 75% of its viewers talking about it or commenting online. The Top 10 also includes documentaries that highlighted social issues, such as *Bank of Dave* and *Britain on Benefits*, and factual shows looking at health and body issues, such as *Gok Live* and a *Bodyshock* special. *Easter Eggs Live*, an innovative take on nature programming, also featured.

During 2013 our Viewer Enquiries Department was contacted 154,703 times, the majority of these being requests for information. Of the rest, we received 16,835 complaints and 5,174 appreciative comments. Our Ramadan season as a whole received both the largest number of positive and negative comments, with 2,011 complaints and 321 appreciative comments. For single programmes, the *4Ramadan Call to Prayer* received the most number of complaints with 1,658, followed by *Crazy about One Direction*, which received 1,056 complaints. *Gogglebox* was the single series that received the most number of positive comments from viewers, with 257 appreciative contacts.

75%  
of users  
commented  
on revamped  
Channel 4 racing

# Making an impact

## Different voices\*

\*Note in 2013 all the channel reputation statements were tracked using a new online survey. These statements were also tracked under the old surveys for comparability. Full results from the old surveys compared with the new survey are presented in the online methodology statement. Summarised results are presented under each relevant metric in this section. This applies to channel reputation statements only.

### 24pt

lead over average for other channels for showing different cultures and opinions

+ 3pts on last year

Cultural Diversity

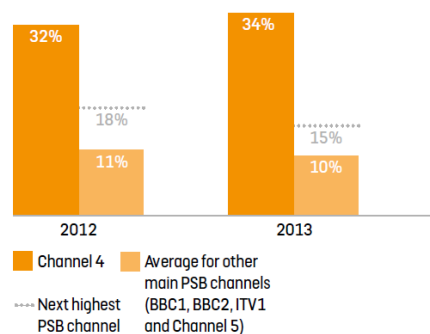
#### Channel reputations – shows different kinds of cultures and opinions

In 2013, 34% of people selected Channel 4's main channel as being best for showing different kinds of cultures and opinions. This represents a lead of 24 percentage points over the average for the other main PSB channels, and is 19 percentage points ahead of the next highest channel, BBC One.

Channel 4's strength in this area has increased in recent years. Relative to 2012, the proportion choosing Channel 4's main channel, and its lead over the average for the other PSB channels, both rose by 3 percentage points. As the proportion of people choosing other channels declined in 2013, Channel 4's lead over BBC One (the next highest channel in both years) rose by 6 percentage points.

In both absolute and relative terms, these figures are the highest that Channel 4 has achieved since it began reporting this metric in 2008.

#### Shows different kinds of cultures and opinions



Source: Ipsos MORI commissioned by Channel 4  
No change under old survey

### 23pt

lead over average for other channels for challenging prejudice

+ 1pt on last year

Cultural Diversity

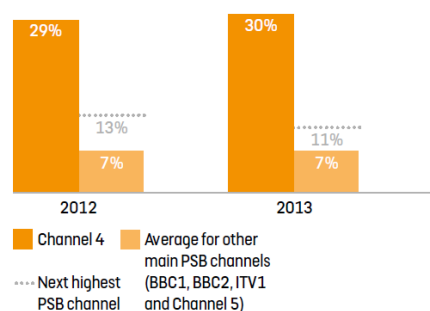
#### Channel reputations – challenges prejudice

30% of respondents most associated programmes on Channel 4's main channel with challenging prejudice in 2013. This is 23 percentage points more than the average for the other main PSB channels, and 19 percentage points more than chose the next highest channel, BBC One.

This is the second year for which Channel 4 has strengthened its performance on this metric. The proportion of respondents choosing Channel 4's main channel rose by 1 percentage point year-on-year, equivalent to a 6 percentage point rise since 2011. Its lead over the average for other channels also rose by 1 percentage point year-on-year, and is 5 percentage points up since 2011. Compared with the next highest channel, BBC One, Channel 4's year-on-year lead rose by 3 percentage points, and by 6 percentage points over the last two years.

Following these increases, the proportion of people choosing Channel 4, and its lead over other channels, were higher in 2013 than at any time since Channel 4 began reporting this metric in 2008.

#### Challenges prejudice



Source: Ipsos MORI commissioned by Channel 4  
Lead over average for other channels under old survey: 26pts

### 25pt

lead over average for other channels for showing the viewpoints of minority groups

+ 3pts on last year

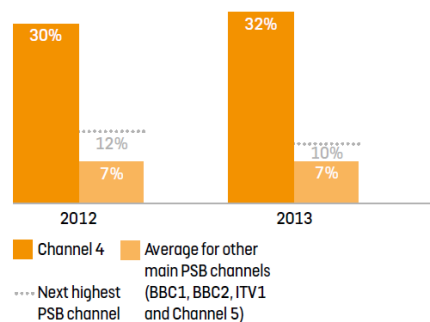
Cultural Diversity

#### Channel reputations – shows the viewpoints of minority groups in society

Channel 4's main channel was chosen by 32% of respondents for being best for showing the viewpoints of minority groups in society, significantly more than any other channel. Its lead over the average proportion of people who chose the other main PSB channels was 25 percentage points, while the lead over the next highest channel, BBC One, was 22 percentage points.

Even without the boost provided by its coverage of the London 2012 Paralympic Games, in which disability issues were foregrounded, Channel 4 improved its performance on this metric in 2013. The proportion of people choosing Channel 4 rose by 2 percentage points, its lead over the average for the other PSB channels rose by 3 percentage points, and its lead over the next highest PSB channel (BBC One in both years) rose by 4 percentage points.

#### Shows the viewpoints of minority groups in society



Source: Ipsos MORI commissioned by Channel 4  
Lead over average for other channels under old survey: 27pts

## Different voices\*

28pt

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

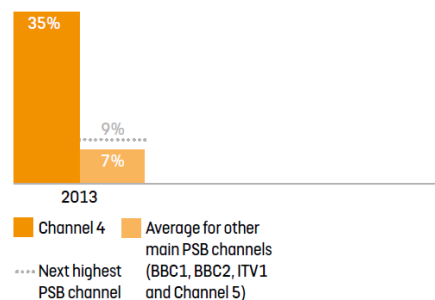


### Channel reputations – home for alternative voices

In a new reputational statement, 35% of people selected Channel 4's main channel as being the home for alternative voices in 2013. This was 28 percentage points higher than the average proportion of respondents choosing the other main PSB channels, and 26 percentage points above Channel 5, the next highest channel.

This statement replaces "Allows people an alternative point of view", which was reported in previous years. It is one of two new statements that we adopted – the new statements are intended to be clearer and easier for respondents to understand. Please refer to the online methodology document for further details.

### Home for alternative voices



Source: Ipsos MORI commissioned by Channel 4  
Wording changed in 2013, therefore no comparative presented, refer to online methodology for results of old metric

## Distinctive approaches

14pt

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

- 1pt on last year



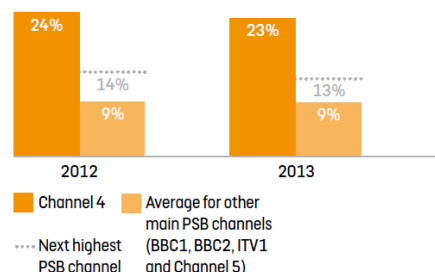
### Channel reputations – makes me think about things in new and different ways

In 2013, 23% of respondents selected Channel 4's main channel as being best for making them think about things in new and different ways, substantially more than chose any other channel. Its lead over the average for the other main PSB channels was 14%, while the Channel 4 figure was 10 percentage points more than the next highest channel, BBC Two.

Channel 4's performance has held relatively steady over the last year, with marginal declines in the scores. The proportion of people choosing Channel 4 dipped slightly, by just under 1 percentage point. Its lead over the average for the other PSB channels also fell by 1 percentage point. With the proportion of people choosing BBC Two also falling slightly, Channel 4's lead over the next highest channel remained at the same level as in 2012.

Despite these small dips, Channel 4's performance has still increased over the last two years, with both the proportion of people selecting Channel 4, and its lead over the other PSB channels, higher in 2013 than in 2011.

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



Source: Ipsos MORI commissioned by Channel 4  
Lead over average for other channels under old survey: 15pts

36pt

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

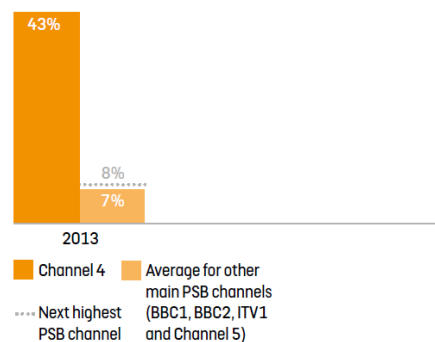


### Channel reputations – tackles issues other channels wouldn't

In a new reputational statement, Channel 4's main channel was selected by 43% of respondents for tackling issues that other channels wouldn't. This represents a huge lead over the other channels. Channel 4's lead over the average for the other main PSB channels was 36 percentage points, and that over the next highest channel, BBC One, was only slightly lower at 35 percentage points.

This statement replaces "Covers ground other channels wouldn't", which was reported in previous years. It is one of two new statements that we adopted; the new statements are intended to be clearer and easier for respondents to understand. Please refer to the online methodology document for further details.

### Tackles issues other channels wouldn't



Source: Ipsos MORI commissioned by Channel 4  
Wording changed in 2013, therefore no comparative presented, refer to online methodology for results of old metric



# Making an impact

## Distinctive approaches

28pt

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

+ 9pt on last year

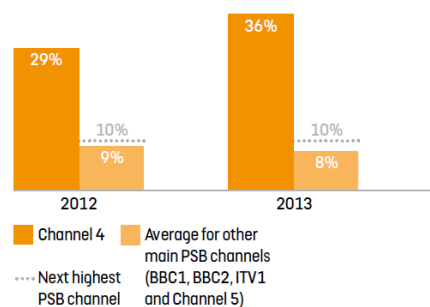


### Channel reputations – takes a different approach to subjects compared with other channels

In 2013, Channel 4's main channel was selected by 36% of respondents as being best for taking a different approach to subjects compared with other channels, ahead of the other PSB channels by a substantial margin. It had leads of 28 percentage points over the average for other PSB channels, and of 27 percentage points over the next highest channel, Channel 5.

As Channel 4's creative renewal strategy continues, with experimentation across a range of genres, it is gratifying that its performance on this metric has improved so significantly in 2013 after a couple of years of modest declines. The proportion of people selecting Channel 4's main channel rose by 7 percentage points year-on-year, to the highest level in more than five years. Its lead over other channels rose by even more: relative to the average of the other main PSB channels, its lead was up by 9 percentage points in 2013, while its lead over the next highest channel (BBC One in 2012, Channel 5 in 2013) rose by 8 percentage points. These leads are higher by some margin than the corresponding ones over the previous five years.

Takes a different approach to subjects compared with other channels



Source: Ipsos MORI commissioned by Channel 4  
Lead over average for other channels under old survey: 24pts

247

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

- 5% on last year

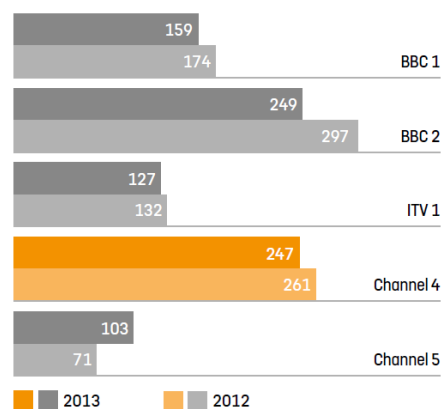


### New and one-off programming

Channel 4's commitment to experimentation as part of its creative renewal strategy is reflected in part by the number of new and one-off programmes that it shows. In 2013, there were 247 of these programmes on the main channel between 6pm and midnight (when audiences are at their highest levels). This figure is 5% down on the 2012 level, when creative renewal was at its peak.

Whereas in 2012, BBC Two showed considerably more new and one-off programmes in the evening than any other channel (297 of them), a 16% decline in this figure over the last year meant that it showed only two more such programmes than Channel 4 did in 2013. Channel 4 was well ahead of the other PSB channels this year, leading BBC One by 88 titles, and with more new and one-off programmes than the other commercially funded public service broadcasters, ITV and Channel 5, combined.

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



Source: Attentional commissioned by Channel 4

39pt

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

- 2pts on last year

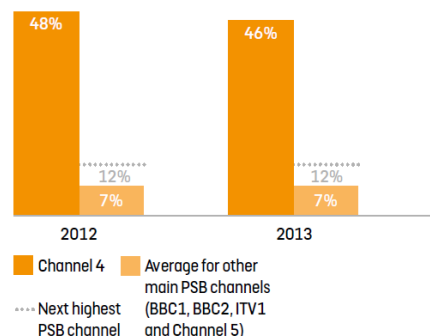


### Channel reputations – takes risks with programmes that others wouldn't

Channel 4's main channel was chosen by 46% of respondents as being the one that most often takes risks with programmes that others wouldn't – one of the largest figures for any of the reputational statements in 2013. Its lead over the average of the other main PSB channels was 39 percentage points, and it was 34 percentage points ahead of the next highest channel, Channel 5.

Channel 4's performance was slightly down year-on-year: the proportion of people choosing it fell by 2 percentage points, as did its lead over the average for the other main PSB channels and its lead over the next highest channel. Despite these falls, this remained one of the strongest reputational statements for Channel 4 in 2013 in absolute terms and in terms of its lead over other channels.

Takes risks with programmes that others wouldn't



Source: Ipsos MORI commissioned by Channel 4  
Lead over average for other channels under old survey: 45pts

## Distinctive approaches

28pt

lead over average for other channels for being experimental

= with last year

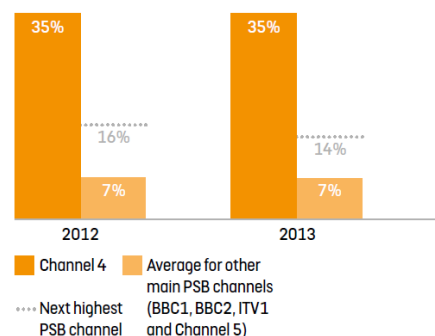
Innovative

### Channel reputations – is experimental

In 2013, 35% of people associated Channel 4's main channel more than any other with being experimental. This represented a 28 percentage point lead over the average for the other main PSB channels, and a 21 percentage point lead over Channel 5, which was the next highest channel.

These results were relatively stable year on year. There was no change in the overall proportion of people selecting Channel 4, and its lead over the average of the other main PSB channels was also the same as in 2012. Channel 4's lead over the next highest channel rose by 3 percentage points, following a decline in Channel 5's performance.

### Is experimental



Source: Ipsos MORI commissioned by Channel 4  
Lead over average for other channels under old survey: 33pts

## Film

26pt

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

+ 5pts on last year

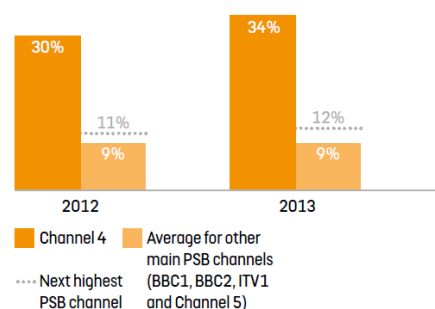
Distinctive

### Channel reputations – is best for modern independent film

In 2013, 34% of respondents thought that Channel 4's main channel is best for modern independent film. Channel 4 had a lead of 26 percentage points over the average for the other main PSB channels, and a 23 percentage point lead over Channel 5, the next highest channel. Key premieres included Film4 titles *The King's Speech*, which drew almost three million viewers, and *The Iron Lady*, which was viewed by 2.7 million.

Channel 4 strengthened its reputation in 2013: the proportion of respondents selecting it rose by 5 percentage points year-on-year, as did its lead over the average for the other main PSB channels. Its lead over the next highest channel also rose, by 3 percentage points (a smaller rise, as Channel 5's own score also rose slightly). The proportion choosing Channel 4's main channel in 2013 was the highest level since 2008.

### Is best for modern independent film



Source: Ipsos MORI commissioned by Channel 4

## Factual

21pt

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

+ 11 pts on last year

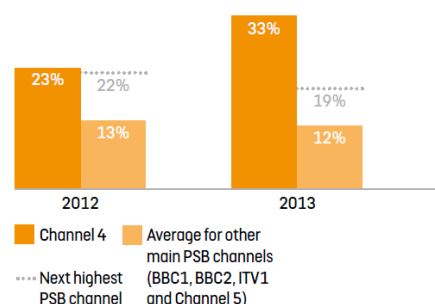
Alternative Views

### Channel reputations – is best for documentaries that present alternative views

In its documentaries, Channel 4 seeks to differentiate its output from that of other broadcasters in part through its subject matter and approach, in particular by offering alternative views that are less often shown on television. In 2013, 33% of respondents selected Channel 4's main channel as being best for documentaries that present alternative views. This represents a 21 percentage point lead over the average for the other main PSB channels, and a 14 percentage point lead over the next highest PSB channel, BBC Two.

Channel 4 strengthened its performance significantly this year: the proportion selecting the main channel rose by 10 percentage points compared with 2012, and its lead over the average for the other main PSB channels rose by 11 percentage points. Its lead over the next highest channel was even bigger, at 13 percentage points. This is by far the strongest performance for Channel 4 since it began reporting this metric in 2010.

### Is best for documentaries that present alternative views



Source: Ipsos MORI commissioned by Channel 4

# Making an impact

## Factual

69%

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

+ 1pt on last year

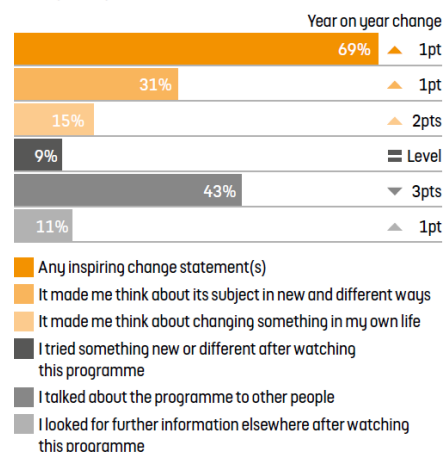


### Inspiring change through factual programming

In line with its public remit, Channel 4 seeks to inspire people to make changes in their lives through its factual programming. Programmes may encourage people to think about things in new and different ways, or think about making changes in their own lives. Programmes may also inspire more active engagement, encouraging people to talk about the subjects of the programmes to other people, or to seek out further information. At the highest level of engagement, programmes can lead to people actually trying something new or different. 69% of viewers said that Channel 4's factual programmes inspired them in one or more of these ways in 2013, 1 percentage point more than in 2012.

The individual programme that scored highest in the year was hidden camera series *Eye Spy*, which confronted participants with moral dilemmas, and which 84% of respondents said had inspired change in their lives in some form. The programme that most inspired people to actually try something new was Jamie's *Money Saving Meals*, which prompted 41% of viewers to go back to the kitchen.

Percentage of viewers who said that Channel 4's factual programmes inspired change in their lives (2013)



Source: Ipsos MORI commissioned by Channel 4

## News and Current Affairs

79%

of Channel 4 News viewers regard it to be independent from government

- 2pts on last year



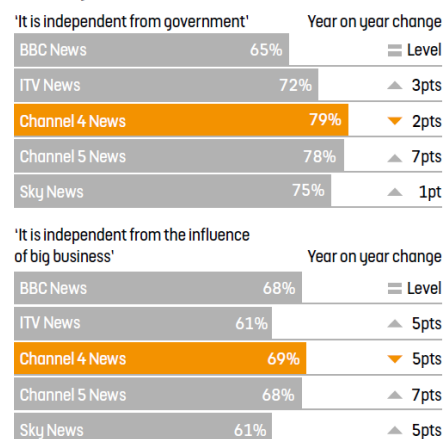
### Independence of TV news

*Channel 4 News* is perceived by its viewers to be the most independent of the main broadcasters' news programmes. In 2013, 79% of regular viewers to *Channel 4 News* regarded it as being independent from the government. This was 7 percentage points more than the 72% average for the other public service broadcasters and Sky, and 2 percentage points more than the corresponding figure for the news on Channel 5, which was the next highest scoring channel.

*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, with 69% of regular *Channel 4 News* viewers agreeing with the statement in 2013. This was 4 percentage points more than the average for the news programmes on the other channels, and 1 percentage point ahead of the next highest scoring channel (Channel 5).

While *Channel 4 News* remained ahead of the other channels' news programmes in 2013, its scores fell compared with 2012, by 2 percentage points for the proportion of regular viewers who believed it to be independent from the government, and by 5 percentage points for the proportion who believed it to be independent from the influence of big businesses.

Percentage of regular viewers to news programmes in 2013 who agree with the following statements:



Source: Ipsos MORI commissioned by Channel 4



## News and Current Affairs

47%

the average programme reputation statement for *Unreported World*

= with last year

43%

the average programme reputation statement for *Dispatches*

- 2pts on last year

Stimulate Debate

Educational

Alternative Views

Inspire Change

### Programme reputation statements – Current Affairs

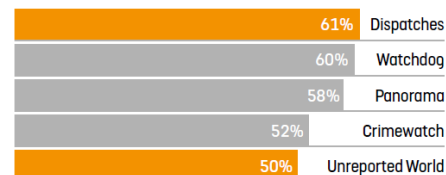
In their Current Affairs output, the approach and subject matter adopted by the public service broadcasters varies. In its two main Current Affairs strands, *Dispatches* and *Unreported World*, Channel 4 places a particular emphasis on investigative journalism which uncovers the truth, on challenging viewers to see things differently, on giving a voice to those who might not otherwise be heard and, especially in *Unreported World*, on providing a window on the wider world. With its one-hour specials, it also commits to delivering in-depth coverage for important stories.

Channel 4's strength in these areas is highlighted by five audience reputational statements that assess perceptions of the current affairs programmes – both regular strands and one-offs – on the main PSB channels. In 2013, *Unreported World* scored higher than any other programme or strand for "gives a voice to groups that aren't always heard in mainstream media", selected by 44% of respondents, and for "shows stories about parts of the world you would rarely see on British TV", with 57% of respondents. And it achieved the second highest score for "made me see something in a different light". Across the five statements, its average score was 47%, the highest of any programme or strand on any of the main PSB channels.

*Dispatches* was rated in the top three programmes in all five reputational statements. It scored higher than any other programme or strand for "uncovers the truth" (selected by 61% of respondents). And it was rated second highest for "gives a voice to groups that aren't always heard in mainstream media" and for "shows stories about parts of the world you would rarely see on British TV", behind only *Unreported World* in both cases. Its average score across the five statements was 43%, placing it in second place.

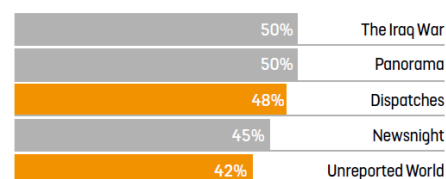
There was little variation relative to the 2012 figures, with Channel 4's two main strands scoring higher average scores than the Current Affairs programmes on other channels in both years. *Unreported World* had the highest average score in both years, with 47% in each year. While *Dispatches*' score fell by 2 percentage points in 2013, its lead over the next highest programme rose by 2 percentage points.

### Uncovers the truth



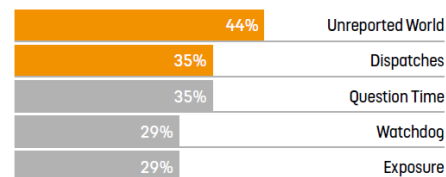
Channel 4 programmes Other broadcasters' programmes

### Covers things in great depth



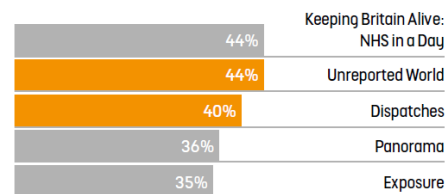
Channel 4 programmes Other broadcasters' programmes

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



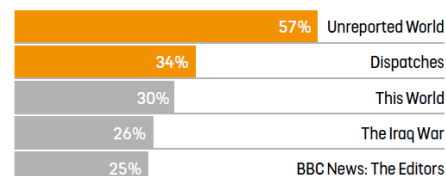
Channel 4 programmes Other broadcasters' programmes

### Made me see something in a different light



Channel 4 programmes Other broadcasters' programmes

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



Channel 4 programmes Other broadcasters' programmes

Source: Ipsos MORI commissioned by Channel 4

# Making an impact

## Engaging the audience

**86.8%**

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

- 1.3pts on last year



### Audience reach

86.8% of all TV viewers watched Channel 4's TV channels for at least 15 consecutive minutes each month on average in 2013. Reach for the main channel was 79.9%, while Channel 4's digital channels reached 66.2% of viewers. Channel 4's portfolio reach was behind that of BBC and ITV, and well ahead of that of Channel 5.

Total reach fell by 1.3 percentage points compared with the 2012 levels. While all the public service broadcasters suffered declines in 2013, Channel 4 was particularly affected by a combination of the '2012 effect' (there was nothing comparable to the ratings boost the Paralympic Games provided last year), and BBC One's strengthened performance in daytime after it replaced children's programmes with a more competitive genre mix. While the BBC also had an equivalent '2012 effect', as the Olympic broadcaster, and ITV and Channel 5 were also affected by BBC One's improvement in daytime, only Channel 4 was hit by both factors.

Looking at the individual channels in the Channel 4 portfolio, the main channel experienced the largest decline in reach, of 2.0 percentage points, while reach to the digital channels fell by between 0.4 and 0.9 percentage points. Overall, the digital channels contributed more to Channel 4's portfolio reach in 2013 than in previous years.

### Average monthly reach of public service broadcasters' TV portfolios

		Total (%)
2013	95.2	BBC
2012	96.1	
2013	90.9	ITV
2012	91.4	
2013	86.8	Channel 4
2012	88.1	
2013	70.9	Channel 5
2012	72.0	

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

### Percentage reach of individual TV channels in Channel 4 portfolio

		Total (%)
2013	79.9	Channel 4 main channel
2012	81.9	
2013	35.9	E4
2012	36.8	
2013	38.8	More4
2012	39.5	
2013	35.0	Film4
2012	35.9	
2013	10.0	4Music
2012	10.4	

Source: BARB, 15 minute consecutive, average monthly reach, all people  
Channel 4 2012 data includes the Paralympics channels.  
See online methodology for further details

## Engaging the audience

**11.0%**

viewing share across the TV channel portfolio

- 4% on last year

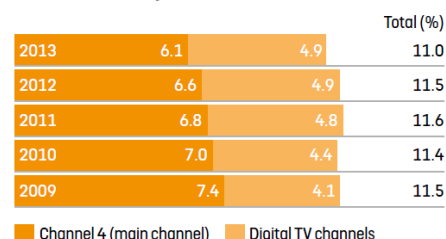
Audience impact

### TV viewing share

Total viewing share for Channel 4's TV portfolio was 11.0% in 2013. The main channel, with a share of 6.1%, represented 56% of this total, while the digital channels had a combined share of 4.9%. E4 was the biggest digital channel, with a 1.9% share, followed by Film4 (1.5%), More4 (1.2%) and 4Music (0.3%).

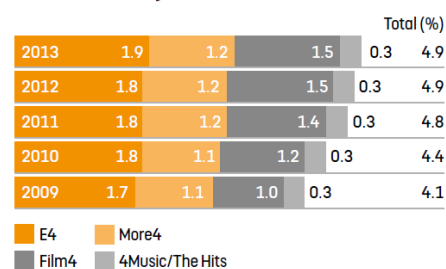
Overall portfolio share was 4% down on the 2012 level. The main channel's share fell more sharply, by 8%, as a result of the '2012 effect' and strengthened BBC One daytime performance (as described opposite), while the digital channels continued to grow. They were up by 1% overall, with E4 enjoying the biggest growth, of 3%.

Channel 4 portfolio share as a percentage of total TV viewing



Source: BARB  
Channel 4 2012 data includes the Paralympics channels.  
See online methodology for further details

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



Source: BARB  
Channel 4 2012 data includes the Paralympics channels.  
See online methodology for further details

**10.4%**

portfolio viewing share among BAME audiences

- 3% on last year

Cultural Diversity

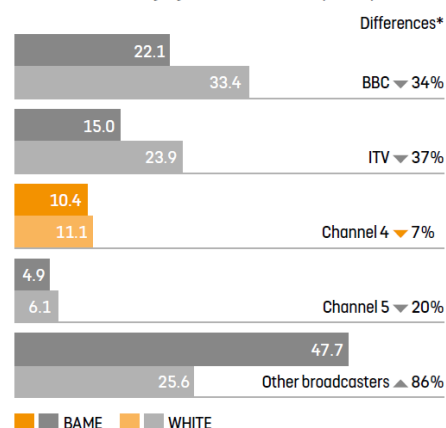
### Share among hard to reach audiences – BAME

Channel 4's remit requires it to make programmes that appeal to people from different cultural backgrounds, and it is particularly important for the broadcaster to attract ethnic minority audiences. Achieving this is challenging, given that BAME audiences watch disproportionately high levels of digital channels, as a result of which their viewing of the public service broadcasters' channels tends to be lower on average than that of white audiences.

In 2013, Channel 4's TV portfolio share among BAME audiences was 10.4%, while the corresponding share among white audiences was 11.1%. This differential, of 7%, was considerably lower than the corresponding differentials between viewing by white and BAME audiences to the TV portfolios of the other public service broadcasters, all of which attracted much smaller BAME audiences to their programmes relative to the viewing levels of white audiences.

In line with the overall decline in its TV portfolio viewing share, the viewing shares of both white and BAME audience groups to Channel 4 fell in 2013. However, the BAME viewing share fell by slightly less, 3% versus 4% for white audiences, as a result of which Channel 4 narrowed the viewing differential between white and BAME audiences.

Public service broadcasters' portfolio viewing shares among white and BAME audiences as a percentage of total TV viewing by those audiences (2013)



Source: BARB  
\*Viewing by BAME audiences compared with viewing by white audiences



# Making an impact

## Engaging the audience

**16.7%**

portfolio viewing share among 16–34 year olds

- 1% on last year

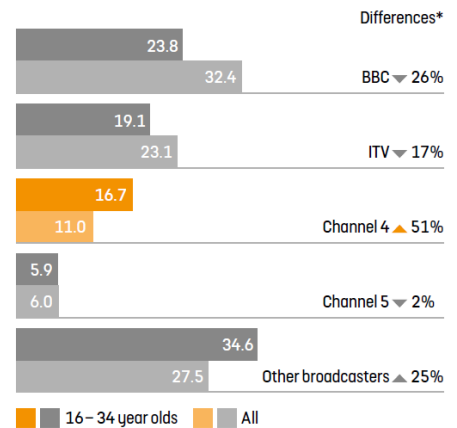
Cultural Diversity

### Share among hard to reach audiences – 16–34s

Channel 4 is the only public service broadcaster that attracts a larger share of viewing among hard-to-reach 16–34s than across the general population. In 2013, its TV portfolio viewing share among 16–34s was 16.7%. This was 51% higher than the corresponding all-audience share. By contrast, ITV's 16–34s share was 17% less than its all-audience portfolio share, and the BBC's was 26% less.

Channel 4 is also managing to retain its young audiences better than other age groups. While viewing to Channel 4's portfolio by 16–34s fell in 2013, the decline was just 1%, markedly less than the 4% decline across all audiences.

Public service broadcasters' portfolio viewing shares among 16–34s and all audiences as a percentage of total TV viewing by those audiences (2013)



Source: BARB

\*Viewing by 16–34 year olds compared with all audiences

**5.1%**

viewing share for E4 among 16–34 year olds

+ 3% on last year

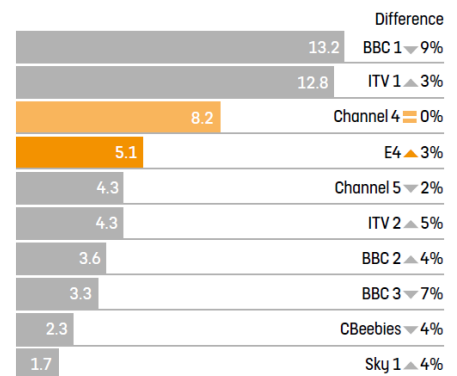
Audience impact

### Most popular channel for young viewers

E4's continued growth in viewing, particularly among 16–34s, meant that it enjoyed a 5.1% viewing share in 2013 among this age group, making it the fourth most popular channel in the UK, ahead of BBC Two and Channel 5. E4's 16–34s share was up by 3% year-on-year.

Channel 4's main channel also performs disproportionately well among 16–34s, and had an 8.2% share in 2013 (level with 2012), making it the third most popular channel for this age group. For the first time in 2013, the combined 16–34s viewing share of Channel 4's main channel and E4 was higher than that for both BBC One and ITV, the two biggest UK channels.

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



Source: BARB

# Making an impact

## Engaging the audience

18%

of viewing to *Channel 4 News* programmes on the main channel in 2013 accounted for by viewers aged 16–34

- 1pt on last year

13%

of viewing to *Channel 4 News* programmes on the main channel in 2013 accounted for by BAME viewers

+ 1pt on last year

Distinctive

### Viewing to national news

Channel 4's approach to its main evening news programme means it has particular appeal to young and BAME audiences. Young audiences aged 16–34 accounted for 18% of viewing to *Channel 4 News* in 2013, a considerably higher proportion than the corresponding figures for news programmes on the other main PSB channels, which ranged from 9% to 12%.

BAME viewers represented 13% of all viewing to *Channel 4 News*, broadly in line with their corresponding share in the national population. By contrast, the other main PSB channels all had disproportionately low shares of BAME viewing to their news programmes, ranging from 5% to 8%.

There was little variation, for Channel 4 or the other broadcasters, between 2012 and 2013. Compared with 2012, the proportion of viewing to *Channel 4 News* accounted for by viewers aged 16–34 fell by 1 percentage point, while the proportion of BAME viewers rose by 1 percentage point.

Percentage of viewing to national news programmes on the main PSB channels in 2013 accounted for by viewers aged 16–34 and BAME viewers

Viewers aged 16–34	Year on year change
BBC 1 9%	= Level
BBC 2 11%	▼ 1 pt
ITV 1 10%	= Level
<b>Channel 4 18%</b>	▼ 1 pt
Channel 5 12%	= Level

BAME viewers	Year on year change
BBC 1 5%	= Level
BBC 2 8%	▲ 1 pt
ITV 1 5%	= Level
<b>Channel 4 13%</b>	▲ 1 pt
Channel 5 7%	= Level

Source: BARB

Distinctive

### Reach of *Channel 4 News*

In 2013, *Channel 4 News* was watched (for at least 15 consecutive minutes) by an average of 8.4 million people a month. Reach among *Channel 4 News* viewers fell by 13% year-on-year.

Channel 4 is conscious that there have been continued declines in reach to this programme over the last few years. As a news programme lasting 55 minutes, this decline is consistent with broader industry trends around long-form journalism in TV and other media, as new forms of short-form news consumption on digital and social media have become more popular. As well as continuing to focus on maintaining its reputation for high-impact, quality journalism, Channel 4 will seek to develop further its content and distribution strategies to broaden reach online, such as investing in short-form video content and syndicating content to other platforms (see Forward Look section).

8.4m people watched *Channel 4 News* each month  
13% down on last year

20pt

lead over average for other channels for catering for audiences that other channels don't cater for

+ 10pts on last year

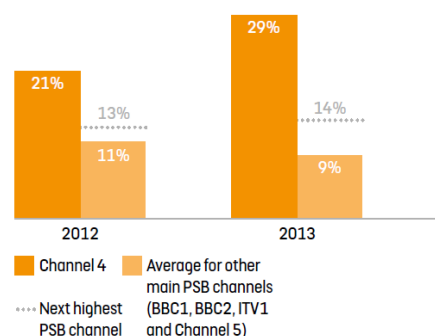
Cultural Diversity

### Channel reputations – catering for audiences other channels don't cater for

In 2013, 29% of respondents selected Channel 4's main channel as being best for catering for audiences other channels don't cater for. This was 20 percentage points more than chose the average of the other main PSB channels, and 15 percentage points more than the next highest channel (Channel 5).

In a digital multichannel world, it is ever harder for Channel 4 to fulfil its remit requirement to meet the needs of diverse audiences, and in particular those least well served elsewhere. It is, therefore, impressive, that Channel 4 significantly improved its performance in this area in 2013, reaching a five-year high. The proportion of people selecting the main channel rose by 8 percentage points year-on-year, and its lead over the average for the other main PSB channels was up by 10 percentage points. It also increased its lead over the next highest channel by 7 percentage points (as Channel 5's own performance increased slightly).

Caters for audiences other channels don't cater for



Source: Ipsos MORI commissioned by Channel 4  
Lead over average for other channels under old survey: 15pts

# Making an impact

## Engaging the audience

476m

full-length programme views initiated on demand

+ 6% on last year

Digital

### On-demand viewing

As viewing habits continue to evolve, with a steady shift towards catch-up services, on-demand viewing to Channel 4's programmes continued to grow. In 2013, 476 million full-length programme views were initiated across all platforms on which Channel 4 makes its content available, including PCs, smartphones, tablets, games consoles and connected TVs. This was 6% more than the corresponding figure in 2012. Mobile and connected TV platforms performed especially well in 2013 – Channel 4 saw increased viewing on established mobile platforms such as iOS, and also benefited from launching 4oD on a greater number of platforms and devices.

Full-length Channel 4 programme views initiated, (m)

2013	476
2012	450

Source: Channel 4

537m

total visits to Channel 4's websites, mobile sites and apps

+ 6% on last year

Digital

### Total visits to Channel 4's websites, mobile sites and apps

Channel 4's websites, mobile sites and apps attracted 537 million visits in 2013. Just under two-thirds of this total was accounted for by websites and mobile sites, while apps grew their share from 30% of the total in 2012 to 35% in 2013. The growth in visits to apps – up by 24% year-on-year – more than offset a slight decline in web and mobile visits, of 1%, and drove an overall 6% rise in visits across all platforms.

Monthly visits to Channel 4's websites, mobile sites and apps, (m)

			Total
2013	351	186	537
2012	356	150	506

Visits to websites and mobile sites

Visits to apps

Source: Channel 4

Visit to apps on certain platforms were excluded in error in 2012.

The 2012 number has thus been restated from 447 million to 506 million, to incorporate a wider range of platforms as our digital operations expand. Refer to online methodology for further detail



## Engaging the audience

69%

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

+ 1pt on last year

Stimulate Debate

### Producing talked about TV

"Buzz" scores are one of the ways in which Channel 4 assesses audience reactions to its programmes. Based on a daily survey of around 1,000 respondents, it tracks the proportion of Channel 4 viewers who talked about programmes that they watched or commented on them on social media (including Facebook and Twitter). It thus enables Channel 4 to determine which programmes are engaging audiences and stimulating debate the most.

Looking across the ten most talked-about programmes on Channel 4 in 2013, the average "buzz" score for these programmes was 69%, 1 percentage point higher than in 2012. The newly revamped *Channel 4 Racing* was the most talked about programme in 2013, with 75% of its viewers talking about it or commenting online. The Top 10 also includes documentaries that highlighted social issues, such as *Bank of Dave* and *Britain on Benefits*, and factual shows looking at health and body issues, such as *Gok Live* and a *Bodyshock* special. *Easter Eggs Live*, an innovative take on nature programming, also featured.

Programme	2013 Buzz (%)*
Channel 4 Racing	75%
Bank of Dave: Fighting the Fat Cats	74%
Crufts 2013: Best In Show	73%
Britain on Benefits: Channel 4 Dispatches	68%
Easter Eggs Live	68%
Richard III: The King in the Car Park	67%
The Man With The 10-Stone Testicles: A Bodyshock Special	66%
Hugh's Fish Fight	66%
Gok Live: Stripping for Summer	66%
The IT Crowd: The Final Episode	65%
<b>Average Buzz Score for top ten programmes</b>	<b>69%</b>

\*Buzz measures the proportion of viewers who had talked or communicated about the programme in some way.

Source: Ipsos MORI commissioned by Channel 4. Note there has been a supplier change from Kantar Media to Ipsos MORI in 2013. Refer to online methodology for further detail.

### Viewing to network originations

"Network originations" – that is, programmes commissioned by Channel 4 and transmitted on the main channel or across its TV portfolio – accounted for 63% of total viewing to the main channel, E4 and More4 in 2013. This is slightly down (by 2%) on the corresponding proportion in 2012.

In terms of the volume of output, network originations accounted for 60% of all hours across the schedules of the main channel, E4 and More4. Bringing together the two figures for network originations – 63% of all viewing and 60% of all hours across these channels – it follows that programmes commissioned by Channel 4 outperformed acquired programmes, in that they accounted for a disproportionately high share of viewing relative to the amount of programming in the schedules.

63% of total viewing across the main channel, E4 and More4 accounted for by network originations

1/3 of viewers claimed  
the ad made them more  
likely to watch C4

# BORN RISKY

## Reposition

1. Keep the audience
2. Get younger people interested



It's an extreme race



campaign for  
the new series  
\* give it to the Kids?

\*result\*

18%  
share of ratings

Spotlight

# Telling the story of 4



Spotlight: Telling the story of 4

With our public service remit to be 'innovative and distinctive', Channel 4 must remain at the cutting edge of TV and online marketing. And with our status as a commercially funded not-for-profit broadcaster we must do so with enough style and success to cut through an ever more crowded media landscape and be noticed. In 2013 we worked to fulfil those ambitions, with innovative marketing campaigns running across all our own network of channels and services and through PR and social networks. Here are three examples.

## Born Risky

Buoyed by the evidence of our brand tracking measures that our reputation for being innovative and taking risks differentiates us from other broadcasters, Autumn 2013 saw the launch of an ad campaign to articulate key aspects of our remit to audiences, including that Channel 4's uniqueness stems from our willingness to take risks and our not-for-profit business model. The resulting campaign highlighted a wide range of Channel 4's most risky programmes, explaining that Channel 4 could take risks because of its not-for-profit model. In research conducted to gauge responses to the campaign, we found it had strengthened Channel 4's reputation for taking risks (from 47% pre-campaign to 69%) and increased the belief that having a broadcaster that takes risks is important (50% to 72%).

## The Grand National

After 50 years as a BBC event, the Grand National was broadcast on Channel 4 for the first time in 2013. Our primary goal was to maximise the number of viewers, and at the same time, reposition coverage of the race to appeal to more, and especially younger, viewers.

The Grand National's reputation as the definitive test for horse and jockey was the starting point of our *Original Extreme Sport* campaign. To demonstrate the excitement, adrenaline and drama of horse racing, the power of the horses and the skill of the jockeys, we brought the magic of the race into a city centre's bustling streets with a spectacular 90-second advert, the Liverpool street race.

This ran through the allotments, back gardens and parks of Liverpool with cars, fences, park benches and a skate park taking the place of such legendary jumps as The Chair, Becher's Brook and Canal Turn.

Our coverage of the Grand National itself peaked at 8.9 million people, an impressive 60% share of the available audience, beating four of the ten previous peaks on the BBC. We also succeeded in our aim to win a new audience for the race, with a peak of 1.6 million 16-34s and 4 million ABC1 adults, both figures representing 3% increases on the BBC's five-year average.

## Educating Yorkshire

Who would be better placed to tell people why they should watch 2013's returning series of *Educating Yorkshire* than the pupils of Thornhill Community Academy themselves? To test this risky assertion we handed over the design of the marketing campaign to the pupils who starred in the show. Channel 4's creative marketing team trained pupils and staff on the principles of advertising and explained the process involved in developing strong marketing ideas. They then left the pupils to get on with it. The enthusiastic response was more than 100 drawings and paintings – many with a healthy dose of mischief and a gratifyingly strong Channel 4 feel.

Several designs were chosen for a national poster campaign, with some of the posters sited near the school itself, as well as digital and press ads. More of the children's work was displayed in an online gallery at [channel4.com/Yorkshire](http://channel4.com/Yorkshire).

*Educating Yorkshire* was a huge ratings success, opening with an audience of 4.8 million and 18% share – more than double the opening audience for our previous show, *Educating Essex*.

8.9m  
people  
tuned in to see the  
Grand National





# Our Programmes

**Innovation was a hallmark of our creative approach in 2013. As part of our commitment to creative renewal, we set out to meet the obligations of our remit with energy and imagination, phasing out older brands, launching new shows and refreshing or re-focusing some of the successes of 2012.**

The result was a pleasing number of runaway successes and many great examples of experimental new programmes and formats – many of which will be returning – although some of which inevitably didn't cut through with audiences as strongly as others. We celebrated our triumphs, learned our lessons, with a close eye on the detail of our remit, and built our creative strategy around six key themes.

#### Reflecting the diversity of life across the UK

We celebrated the rich variety of life in the UK, looking at the ingenuity and resourcefulness of people in a recession (*The Fried Chicken Shop* and *How to Get Rich in the Recession*), shining a spotlight on people with the mental illnesses that society often chooses to overlook or ignore (*Obsessive Compulsive Cleaners*, *Bedlam* and *My Mad Fat Diary*) and celebrating school life in a hugely diverse community in Yorkshire, a follow-on to the highly successful 2012 series, *Educating Essex*.

The uncomfortable realities of a fractured society were reflected in such programmes as *Run*, *999: What's your Emergency?*, *Skint* and *Southcliffe*. We tackled the taboos of disability in new and accessible ways with *I'm Spazticus*, *Obsessive Compulsive Cleaners*, *The Undateables*, *The Last Leg* and *Derek*. We asked how gender roles and relationships are changing in Britain in *The Mating Season*.

#### Stimulating debate

Channel 4's reputation for setting the agenda was reinforced with the film *Sri Lanka: No Fire Zone*, which exposed atrocities committed by the Sri Lankan military leadership in the final months of the civil war and drew acknowledgement from the Prime Minister for its impact. The *4Ramadan* season won praise for its promotion of cross-cultural understanding and sparked public debate on Islam and Islamophobia, not just in Britain but across the world. *The Cruel Cut* documentary boosted the campaign against FGM (female genital mutilation), leading to a parliamentary inquiry and action by government and the NHS.

The *Dispatches* exposé *Plebs, Lies and Videotape* led to five officers of the Diplomatic Protection Unit and three civilians being arrested and the programme won a British Journalism Award. Our *Campaign for Real Sex* may have been dismissed by parts of the media as ratings-chasing, but it provoked a public debate about the malign impact of the porn industry and audience research showed its message had particular impact with younger audiences.

#### Inspiring people

*George Clarke's Amazing Spaces* and *Kevin McCloud's Man Made Home* presented inspirational views of home owners overcoming the challenges of life in the midst of an economic downturn, while *Gadget Man*, with Richard Ayoade, helped viewers get their head around the latest twists of technological change, while programmes such as *Jamie's Money* and *Saving Meals* inspired viewers to action.

#### Nurturing talent and original ideas

Our ability to be original and take risks was demonstrated when, for the first time on television, we broadcast a murder trial from inside a British courtroom.

*Run* was a series of three interconnected modern urban stories written by two new writers and made by an entirely new drama company. It was so successful that a second series is now in development. *Toast of London* was an original late-night comedy that quickly became a much talked-about cult show.

#### The Paralympic legacy

In the wake of the 2012 Paralympics, we continued to showcase paralympic sport and the wonderful team of presenters we had recruited for 2012. We worked with the team to raise their profile beyond disability or sport-related programming, including Jordan Jarrett-Bryan and Arthur Williams. And to further challenge popular perceptions of disability, we ended the year by asking a number of people with disabilities to become Channel 4's continuity announcers for a two-week period – those disabilities included stammering, Tourette's, deafness and cerebral palsy.

#### Active consumers of technology

Our commitment to technological innovation brought a new twist to coverage of a historic anniversary. *D-Day: As It Happens* enabled viewers to follow, through archive footage on television and via Twitter, the lives of seven individuals who were involved in D-Day. During the 24-hour period, a thousand media updates – including archive footage, stills, documents and testimonies – were posted to a specially developed, mobile-accessible website. We were similarly innovative in our approach to two live broadcasts on Channel 4 over the Easter weekend.

The commitment to bringing such creativity and boldness to our remit represents much more than the work of a single year. While this report necessarily focuses on 2013, it is the result of many years of continuous and continuing experiment by writers, producers, presenters, commissioners, engineers and others – all contributing to Channel 4's unique role in the UK's media. In the following sections of this report we look in more detail at the work of Channel 4's commissioning teams, while the Forward Look section will set out how we intend to go on building on the good work of our creative renewal strategy.



## 2013 Ambitions

- Boost the range of comedy shows across Channel 4 and E4
- Develop grassroots talent on and off screen including a new generation of female writers
- Balance new and returning titles
- Greater innovation and experimentation





An interview with  
Phil Clarke, Head of Comedy

Of all TV genres, Comedy is the most difficult to get right and the easiest to get wrong. Channel 4's comedy output for 2013 not only got it right by entertaining millions of viewers, but it also stimulated debate, promoted alternative viewpoints and nurtured new talent, with strong emphasis on cultural diversity, innovation and distinctiveness. It also experimented with an exceptionally wide range of formats.

#### What were the key ambitions for Comedy?

Channel 4 has always been seen as the home, some would say the birthplace, of alternative comedy but for us the question was: "What is the alternative now that the Channel 4 style of comedy has percolated onto other channels? What can we do that is now different?"

Our big thrust was on narrative comedy, and as a result of commissioning a raft of new pilots including *Scrotal Recall*, *Raised by Wolves*, *Catastrophe* and *Sit.com* this year, we'll be seeing many new comedy series in 2014 and 2015.

We also wanted to have some strong returning shows and with *PhoneShop*, *I'm Spazticus* and *Cardinal Burns* I think we achieved that. We said we'd find new commissions for E4 and we did that too, with shows such as *Drifters*.

We wanted more female voices. *Drifters* had a female writer and cast. *London Irish* was by a new female writer. The pilots we have coming in reinforce this new direction, including a show co-written by and starring Sharon Horgan. On the New Talent front, we're still commissioning *Blaps* (online showcases for up-and-coming comedy talent) which gives anyone, however new or inexperienced, an opportunity to pitch to us. A Blap commission can be a stepping stone to launch a career. Roisin Conaty made a Blap for us and is now a regular on *Man Down*, as well as having her own pilot. >>

*Drifters*

"Lovely and funny."  
*The Guardian*



Technology ≠ Drug  
Side Effects?!  
Black Mirror

Black Mirror

@charltonbrooker you are  
a genius. Sir I doth my cap to u.  
#blackmirror has been amazing.  
Best TV I've seen in a long time.

@StevieHume, Twidder

Channel 4 comedy has often been iconic, and has always punched above its weight. Comedy is often the first way of expressing an alternative voice. *The Inbetweeners* had a very quiet first series and then took off. *Peep Show* has never had huge audiences, but has had a resonance and impact far beyond the number of people that actually watch it.

#### How do you feel 2013 went?

*Black Mirror* made a big impact and *Toast of London*, which we always knew was a late-night, cult show, really resonated. That's what a Channel 4 show can do – start quietly and then grow.

*Man Down* did well too but there were also hidden gems deserving of a larger audience, shows like *London Irish* with its terrific writing, a raw and unapologetic comedy performed by an amazing young cast, and also the outstanding *PhoneShop* another brilliant series, again with great writing and great performances.



Man Down



"The series continues to be a terrific blend of ribald humour and true poignancy."

The Daily Telegraph

Fresh Meat

#### How did Comedy help deliver the remit?

Channel 4 comedy aims to innovate, to experiment, and to be distinctive and original. This year Noel Fielding and *Toast of London* excelled in providing a platform for alternative voices. *Cardinal Burns* was innovative – it's unlike any other sketch show out there. It deservedly won awards last year. And so did Charlie Brooker's *Black Mirror*, which gave us another outstanding series of experimental cutting-edge television.

When it comes to working with a particular writer, we would never say "Oh, I don't think many people are going to like that." We try to work with writers to hone what makes them unique and original. My job is to make sure that, overall, our output caters to a variety of ages, demographics and tastes, but you don't do that by asking individual artists to broaden their appeal; we encourage them to find their true voice. I've worked with other broadcasters who have talked in that language, and tried to make programmes more populist by covering too many bases, but in my opinion that's always a disaster.

*Blaps*, our online showcase for new talent, is all about new ideas and new approaches to commissioning. We take submissions from anyone – they don't need to come through a production company – and the best ideas get funded to become a short film or series. That's an exciting and innovative way of discovering and nurturing new talent. Nurturing talent also means looking after established talent, giving people freedom to move in a new direction, such as Ricky Gervais doing *Derek*.

#### What are the key challenges?

It's always about new talent and taking risks. You spot a fantastic writer or performer and you think "Are they ready yet?" We should always be ready to say "Let's give it a go." Catching people just as they're ready is the hardest thing to do in comedy. An example is Jessica Knappett, who wrote *Drifters*. Her writing gets stronger and stronger, and she was a different writer at the end of that series than she had been at the beginning.

Our impact goes beyond audience numbers. Noel Fielding's series made a really big impact without getting particularly large audiences. He doesn't compromise. He's an artist, and giving someone like him a platform is exactly what we should be doing.

Mitchell  
British Comedy Awards  
Jack Whitehall  
Best comedy actor  
↓  
Alan Carr  
Best comedy personality

1.9m  
Black Mirror viewers

#### 2014 strategy

There are three strands to our output. There's the genuinely alternative voice, like Noel Fielding's *Luxury Comedy*, or *Toast of London* – things you really won't find anywhere else. Then there's the 'big joke' strand, where there are big laugh out loud jokes and big energy – shows like *Man Down*. And the third strand, which I want to do more of, is witty, acerbic, knowing comedies. You might not laugh out loud, but they're clever and sophisticated. You admire them. Watch out for *Scrotal Recall* – the first of more exciting shows to come.



Case study


# Toast of London

"Toast is a  
wonderful  
creation"

Radio Times





A woman with blonde hair, wearing a bright red dress and a colorful striped scarf, is holding a vintage-style telephone receiver in her right hand. She has a concerned or distressed expression on her face. The background is dark.

"Toast of London is an appealingly off-the-wall and original show."  
*The Independent*

*Toast of London* upheld a long standing tradition of wicked, cutting-edge comedy on Channel 4.


Matt Berry (*The IT Crowd* and *Garth Meringue's Dark Place*) starred as eccentric Steven Toast, a middle aged actor with a chequered past, far more engaged with his personal off-stage problems than his professional on-stage performances. Doon Mackichan, of *Smack the Pony* fame, gave support as Toast's agent.

Written by Berry and *Father Ted* writer Arthur Mathews, *Toast* was a critical success, while attracting a niche but loyal cult following. The series followed an original pilot episode, first broadcast in August 2012 as part of Channel 4's *Funny Fortnight*, a season of comedy which marked Channel 4's 30th birthday. A second series is planned for 2014.

Innovative

Nurture  
Talent


Distinctive



"Channel 4 drama is doing exactly what it should be doing: testing out boundaries and being bold."

*Boyd Hilton*

## 2013 Ambitions

- Boost the range of contemporary dramas with tonal distinction
  - Experiment with cross-genre collaborations
  - Engage younger audiences with original and unexpected stories
  - Experiment with new formats
- 

# Drama







An interview with  
Piers Wenger, Head of Drama

Channel 4 has been working hard to build the range and quality of its drama – to get it “closer to the heart of the schedule”. In 2013 that meant creating single dramas and series that epitomised the core Channel 4 values of innovation, diversity and the promotion of new voices and distinctive talent.

#### What were the key ambitions for Drama?

Our ambition was to put Channel 4 drama back on the map. I wanted to return to the things I'd really loved as a viewer before I came to Channel 4, like *Red Riding*.

I also wanted a real range across the year so, in among the darker and more penetrating, grown-up pieces like *Utopia* or *Southcliffe*, we had comedy-dramas such as *Dates* and *Fresh Meat* that would particularly appeal to a younger audience.

In a world where there is so much choice, and so much lighter stuff on other channels, we looked for original stories, stories that would matter to people, that an audience could really connect with emotionally.

Drama does now sit closer to the heart of the schedule than it has done at any time in the last ten or 15 years because, when we stopped doing *Big Brother*, a lot of money was freed up that could flow into the drama budget. The shows that work best on Channel 4 are often those that champion the outsider – that have a lot of ‘heart’ – it’s something people can connect with. Innovation is important, too. Last year we commissioned projects that allowed the audience to engage with stories on several different platforms and we gave writers a kind of latitude no other broadcaster would dream of.

#### How do you feel 2013 went?

In terms of the quality of work onscreen, originality and a sense of innovation, *Utopia* felt unique. It was even greater than its ratings suggested. It felt like a real badge of honour to have done something so new, that had the channel’s values absolutely at its heart. It was also a real achievement that *Southcliffe* reached as big an audience as it did. It was extremely difficult material, told in a very particular and highly authored way, which could have alienated a lot of people but attracted them instead – and held them. >>

*Southcliffe*





*Top Boy* came back for a second series in 2013 but reminded us that our audience always wants something new and that, sometimes, we have to be prepared to move on, even from something that's been a success.

I didn't expect *Southcliffe* to get the acclaim that it did, but I think all of our shows were pretty well received. We made some bold choices, and I think people, both audience and critics, appreciate Channel 4 when it's being bold.

#### How did Drama help deliver the remit?

*Run* and *Top Boy* were both culturally diverse, showing pockets of urban life in a way that drama often shies away from. Our collaboration with the Education commissioning team on *Youngers* and *My Mad Fat Diary* – both written by first-time TV writers – were also shows with diversity, *Mad Fat* for its treatment of mental illness, *Youngers* for providing an aspirational show for young black people.

**3.2m**  
The Mill  
average viewers  
76% up on  
slot average



*Top Boy*

*Southcliffe* was incredibly provocative.

It was unflinching in the way it told the story of a spree-killing and posed questions about a community. *Complicit* was another to stimulate debate, discussing the rights and wrongs of torture. And *Utopia* addressed the same issue; is the suffering of one person right if there's a chance to save thousands of lives?

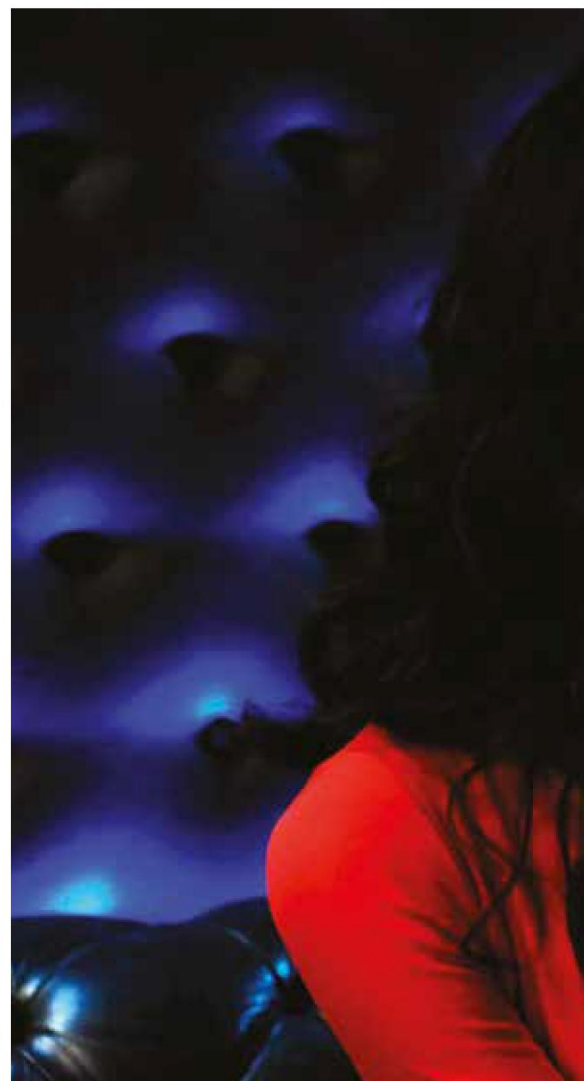
There's risk in every new launch. You can know whether something is good or not, but you can never know whether it's going to be successful. Everything we spend – millions of pounds – is spent on something that may or may not work.

We innovated with *Dates*, which was a nine-part, half-hour series, and was like an anthology, as it was largely self-contained stories. And that's important because, outside the soaps, there are very few half-hour dramas on any terrestrial channels now. It also felt very unusual to have a series of two-handers shown in primetime.

We've also run another season of the *Coming Up* films, which are for new writers and directors, and we've taken over sponsorship of what was previously the Pearson Playwriting Scheme, which gives bursaries to new theatre writers so they have the space to write their first full-length play.

#### What are the key challenges?

Over the next few years we aim to build a credible slate of series, that can sustain an audience over a longer run. There's a risk in that – it may make us feel too much like other channels. So we have to go for range within the schedule – have a couple of 'banker' shows that sustain our audience share, and so buy us the latitude to do some more singular pieces.



*Dates*

**Winner**  
Best drama series  
Broadcast Awards  
*Top Boy*

"An involving and wonderfully well-acted piece of television."

*The Independent*



unlimited possibilities



"Run rattled along at a thrilling pace with blade-sharp dialogue."

*The Daily Telegraph*

Run



"Beautifully written, beautifully played and – just beautiful."

*The Guardian*

## 2014 strategy

It's to grow a slate of successful returning series with multiple episodes. We're launching the pilot of Danny Boyle, Sam Bain and Jesse Armstrong's look at the way social media has impacted on the police force. We're bringing *Utopia* back in a bold and unexpected way. We're launching Paul Abbott's new eight-part police procedural series, which challenges preconceptions about criminals and the police. And Russell T Davies is returning to Channel 4 to write a trilogy of shows that, 15 years after *Queer as Folk*, will highlight the reality of being gay in contemporary Britain. It will be a Channel 4 show, an E4 show and an online offering.



Opening episode attracted the biggest audience for a Channel 4 drama since 2006.

*Agents of S.H.I.E.L.D.*

Marvel Agent Coulson

Comic-con went nuts

Cult hit?

# Case study The Returned

French language drama *The Returned* (*Les Revenants*) was the first fully subtitled drama broadcast on Channel 4 in 20 years.

The hotly anticipated eight-part drama series was based on the 2004 film *Les Revenants* and was soundtracked by Scottish post-rock band Mogwai.

The supernatural crime thriller, written by Fabrice Gobert, Emmanuel Carrere and Fabien Adda, is set in a small Alpine village and follows a group of men, women and children who return home in a state of confusion, and who don't yet know that they have been dead for several years.

To celebrate the subtitled drama, we also ran an exclusive themed ad break of French adverts with subtitles during the first episode. The ad break was collaboratively devised and managed by Channel 4 Sales, working with agency partners ZenithOptimedia, MGOMD, OMD and Starcom.

International Emmys 2013  
Winner – Drama Series

No.1 in Guardian TV of 2013

"...the best French import for years. It might even be the best drama of the year."

*The Sunday Times Culture*

Alternative  
Views

Distinctive

"a triumph  
of moqd and  
underplayed  
emotion"

*The Independent*



# Case study *Utopia*

Genre: Drama

Enigmatic thriller *Utopia* was one of the highlights of 2013, a year which saw a raft of original drama hit Channel 4 screens to widespread critical acclaim.

Penned by Dennis Kelly, six-part thriller *Utopia* centred around 'The Utopia Experiments', a legendary graphic novel shrouded in mystery. When a small group of previously unconnected people, who meet on an online forum, find themselves in possession of an original manuscript of the fabled book, their lives suddenly and brutally implode, relentlessly pursued by a shadowy unit called The Network who will stop at nothing to keep its origin and meaning secret.

With a striking visual style from director Mark Munden and stunning original soundtrack from composer Cristobal Tapia de Veer, *Utopia* garnered praise from critics and the public alike. The cast included Channel 4 alumni Nathan Stewart-Jarrett (*Misfits*), Alexandra Roach (*The Iron Lady*) and Adeel Akhtar (*Four Lions*).

#### RTS Craft & Design Awards

Winner – Effects – Picture Enhancement

Winner – Music Original Score

Innovative  
Nurture  
Talent

Distinctive

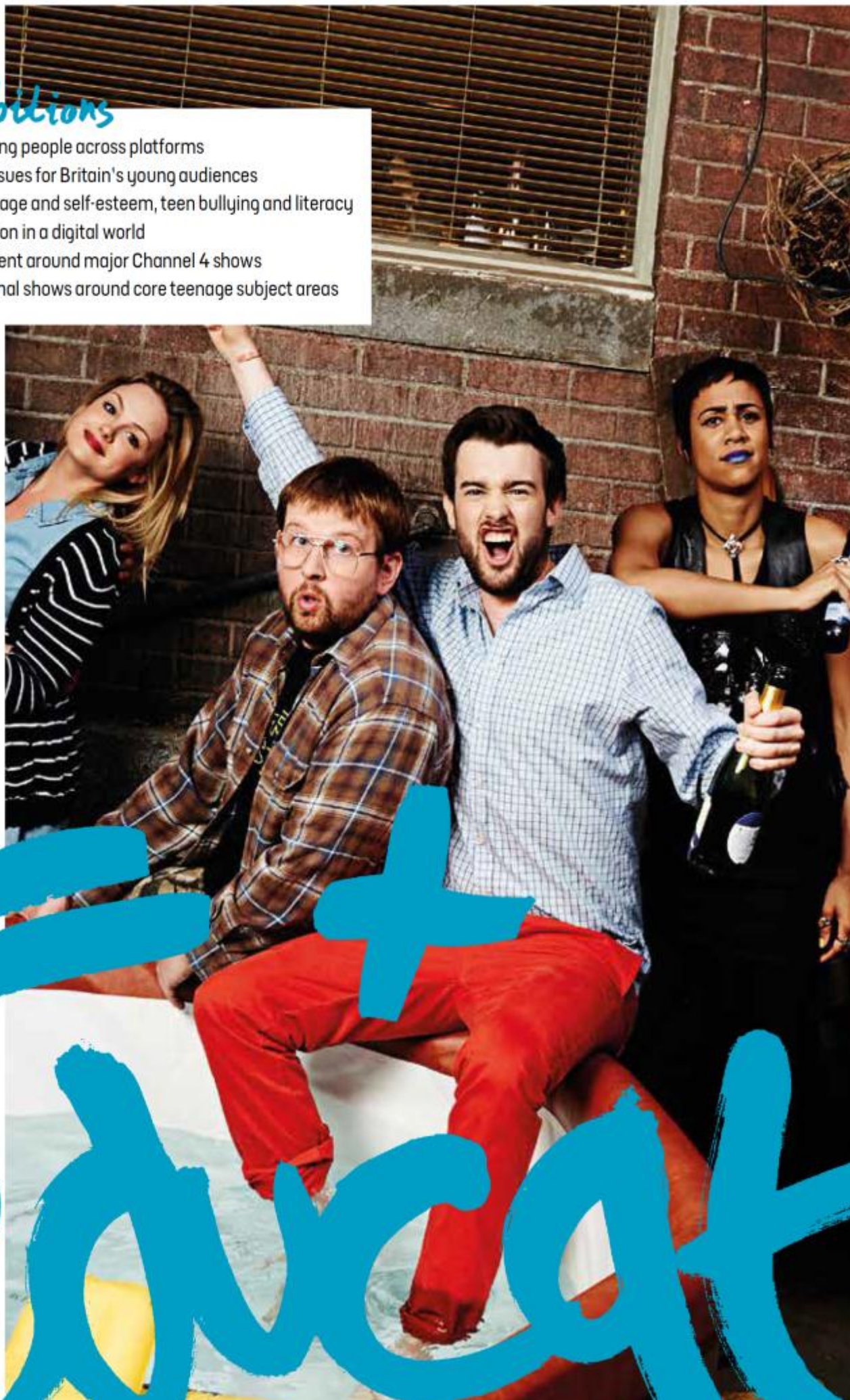


"a dark  
tantalisingly  
mysterious  
overture"  
The Independent



## 2013 Ambitions

- Connect with young people across platforms
- Tackle pressing issues for Britain's young audiences including body image and self-esteem, teen bullying and literacy and communication in a digital world
- Build special content around major Channel 4 shows
- Commission original shows around core teenage subject areas







An interview with  
Dominic Bird, Head of Formats



Channel 4 provides educational content for all ages – with a particular commitment to school-aged teens aged 14–19. Our strategy seeks to help them develop the kind of life skills and knowledge not always acquired elsewhere. In 2013, commissioned content focused on areas where Channel 4 already has a strong reputation, including relationships, sex, friendships and social media. We also have a remit to provide content for older children and young adults, which includes a younger audience of 10–14 year olds.

#### What were your key ambitions for last year?

Channel 4's educational content for teens aims to reach the 14–19 age group and to equip them with life skills that neither schools nor parents usually teach. We're better placed than any other broadcaster to do that, because we're seen as alternative, as a counter to established, conventional views. The message is, if it's something you don't learn from your parents or your teachers, Channel 4 can help you fill the knowledge gaps. Under our Older Children remit we similarly wanted to offer content that reflected the lives of children in this age group.

In terms of the older age group, Channel 4 has always enjoyed a unique relationship with young people, which puts us in a great position to connect them firmly with educational content without preaching to them.

Building on the successes of 2012, our priority was to boost our engagement with audiences, using the slipstream of the medium we know best, television, in a more targeted way, to increase our impact with young audiences. We sought to continue to shift the focus of our output from standalone online-only propositions and apps, to TV-based commissions and more closely targeted online support that ensure we can reach a wider volume of young people.

We also wanted to make sure that we were addressing the issues that young people themselves want to know about, so we put a lot of focus on research. This helped identify some central themes that teens care about but where they have told us that they don't have access to other educational resources: sex, relationships and digital and social media. >>

Fresh Meat



# non





We began to explore these themes in 2013: for example, we tackled media literacy in the second episode of *Don't Blame Facebook*, an entertaining yet cautionary programme, highlighting the dangers of social media. We broadcast a 90-minute peak time end-of-year review show called *Twit of the Year*, which exhibited all of the values of a traditional entertainment programme, but contained a powerful underlying message of 'Be careful what you tweet'.



Hollyoaks

*Don't Blame Facebook*

We also looked to work across other genres to explore issues relevant to teen lives. We funded two extraordinary dramas: *My Mad Fat Diary*, for 14–19 year olds, and *Youngers* aimed at the 10–14 age group. Both resonated powerfully with their target audiences, addressing those critical and hard to get to areas that young people tend not to discuss with teachers or parents. *My Mad Fat Diary* tackled some really difficult areas including mental health and body image, in an extremely accessible and thought-provoking way. *Youngers* told a brilliantly engaging story about a diverse group of young people as they attempted to navigate their way through teenage lives.

The concept of successfully using entertaining output as a Trojan horse for our educational output is one that allows us to connect with an extremely elusive demographic, and one we plan to continue to build on in the future. Online, the work that we have done has been more tightly targeted in 2013 and aligned successful television shows that hit our target 14–19 year old demographic.

We harnessed the existing audience loyalty for successful brands such as *Made in Chelsea* and *Fresh Meat*, to attract exactly the demographic we're trying to reach online. This enabled us to accurately focus our online education propositions to the most relevant young audience available and through association with brands we know they already love.

#### What went particularly well? What went less well than expected?

We are proud of the work we did with different genres to deliver our education remit. For example, *My Mad Fat Diary* and *Youngers* had real reach with the specific audience we were looking to connect with, although they weren't formally branded as 'educational'. It was implicit. It may not look or feel like traditional public service output, but we are reaching the right audiences in an authentic way with entertaining programmes that have educational values in their DNA.

*Fresh Meat Unlocked* was another major online proposition that used the power of an incredibly popular television series to drive young people to a life skills website. The site had hugely valuable educational content in among the fun stuff – for instance, student support and counselling services on a range of issues that had been thrown up by the series. By connecting the online content to the hugely popular comedy series, it achieved almost two million hits in just three months.

Equally, some shows, such as *Made in Chelsea*, absolutely attract our teen demographic. While we recognise that they are not educational propositions, they are a brilliant way to reach young people, and so we looked at ways to harness that reach. In this case, we commissioned a strand of educational online support films called *The Seven Deadly Sins* – a series of online shorts featuring the cast of the show which contained frank and open discussions on moral issues that reached more than half a million young people.



Hollyoaks wins  
media recognition  
award  
for representing  
LGBT characters  
attitude  
awards 2013

Last year was very much about research and development. The next phase for us will be about continuing to develop the move to on-air and tailored support content around the issues our research identified as mattering to our audience.

Channel 4's remit demands that we are innovative and experimental, demonstrate cultural diversity, stimulate debate, inspire change and promote alternative voices. Which of these do you feel shone through most in what you were doing last year?

Innovation was a priority. The *Fresh Meat* site was highly innovative – it exactly mimicked the screens of the TV characters' own iPhones and was a really creative way to deliver content, perfectly matched to a young audience who live on their phones. I think *My Mad Fat Diary* did an important job of promoting an alternative voice by showing that not everyone is outgoing, confident and gregarious and that it's not abnormal to feel introverted and anxious or be affected by mental health issues.



*My Mad Fat Diary*

And *Don't Blame Facebook* successfully illustrated the sometimes terrifying hidden perils of social networking through an entertaining prism.

In terms of taking risks, putting *Education* into primetime TV is inherently risky. It has to be good enough to earn its place in the schedule. Using new writers and new talent and tackling topics that affect young people in engaging and affecting ways and are not being tackled elsewhere in the media – that's risky.

**What are the key challenges for *Education*?**

The key challenge is continuing to find the places where we can most successfully reach our specific demographics. That means looking at our current output and establishing how we can add value to existing programming or creating new output that reaches these age groups most successfully.

We must also look at our impact beyond direct ratings measures. If we can identify, through research, areas where young people, particularly those in our 14–19s target group, have gaps in their knowledge and life skills, and we can deliver popular programming and content that addresses those areas, then I think that's a very important job.

## 2014 strategy

For 14–19 year olds, we now have the building blocks in place – a clear strategy, an expert team and evidence-based editorial themes – and so our focus will be on the content. We will be looking at the programmes and brands that resonate best with our young audiences and commission educational content around them. We also want to commission short-form films and bespoke online support that we can place online around the very best of our most relevant television output, in a way in which they can be easily discovered and consumed. Ultimately, we want to have content with educational values that reaches as many of the people who need it as possible. For 10–14s there will be a return of *Youngers* in a longer series and with online support, which will again look to reflect the lives of children at this stage of their lives.

medical history  
fat  
angsty teen  
Smile

2.1m  
14–19 yr olds  
reached – up 40%



# Case study *Youngers*

Channel 4 has a remit to serve older children, aged 10–14. That audience was targeted in 2013 with *Youngers*, a comedy drama set in South London that followed a group of friends struggling to negotiate their way through teenage life with a dream of making it big on the urban music scene.

With an original soundtrack from UK composer Aiden Hogarth (aka SKITZ Beatz) and with fresh up-and-coming talent in the three lead roles, including *Coming Up* alumnus Levi David Addai, *Youngers* was a big hit with the young audience. Offering something distinct to that age group, the programme attracted 60% more 10–14 year old viewers than the average for that slot in the schedule.

More than three-quarters of 10–14s agreed that *Youngers* was aimed at people like them, and it showed young people in a different way compared with other TV programmes.

Nurture  
Talent

Cultural  
Diversity

Distinctive

"This is a well-acted  
drama with lots of  
punch, energy  
and rapport with  
its intended audience"  
The Sunday Times



Case study

# My Mad Fat Diary

Genre: Education & Older Children

*My Mad Fat Diary* took a hilarious but honest look at teenage life from the perspective of Rae (Sharon Rooney) – a funny, music-mad 16 year old who, at the start of the series, leaves a psychiatric hospital, re-joining her group of friends while battling depression, binge-eating and body image anxiety.

In her first major TV role, Rooney was joined by a cast of other newcomers for the six-part series, and received a Scottish BAFTA nomination for her portrayal of Rae.

Adapted from Rae Earl's real-life diaries and subsequent book, *My Fat Mad Teenage Diary*, the series was written by Tom Bidwell, an alumnus of Channel 4's talent scheme, *Coming Up*, and an Oscar-nominee for his short film *Wish 143*. The series has been re-commissioned and will return to the screen in 2014.

78% of all viewers surveyed agree that the programme gave them an insight into issues that affect young people.

80% agree that E4 talks about issues young people have to deal with in a way that other channels wouldn't.



"It's lovely -  
honest and painfully real  
and very funny"

Sam Wollaston, The Guardian

"A hilarious yet touching  
exploration of teen angst."  
The Sun TV Magazine

Nurture  
Talent

Educational

Inspire  
Change



# Entertainment



## 2013 Ambitions

- Experiment with a broad range of formats
- Nurture new talent alongside strengthening existing talent
- Pioneer in the field of interactive and two-screen accompaniments to entertainment, including in investing in new play-along games
- Improve diversity of supply





An interview with  
Justin Gorman,  
Head of Entertainment



Just as much as any other part of the schedule, Channel 4's Entertainment commissioning aims to nurture talent, be innovative and engage young audiences with mischievous and irreverent programming. But it also aims to combine a risky and distinctive approach with shows that have warmth, scale and broad appeal.

#### What were the key ambitions for Entertainment?

We wanted to continue to be at the forefront of developing second screen. *The Million Pound Drop* is Channel 4's most successful TV app, with 2.7 million downloads. We partnered with Twitter for *Was It Something I Said?*, to enable viewers to use the platform as part of the game so they could watch the show and play along on Twitter at the same time.

We wanted to give new talent creative opportunities – and we did that, too, with *Stand Up for the Week* and *8 Out of 10 Cats*, and also with Ben Earl, whose show went out on a Friday night at 9pm.

We wanted more diversity in our programming and we've done that, both in terms of what we show and who makes it. We wanted to broaden our range of suppliers, in particular the digital companies and independent production companies we work with. We commissioned developments from three brand new companies. We also matched independent production companies with digital companies and gave them a brief to work on. Out of the 16 companies we put together, we now have four really big ideas going into development, which means we're getting a closer fit between what's on TV and what's on the second screen.

Channel 4 Entertainment is edgy, provocative and mischievous. With shows such as *Chatty Man*, *The Million Pound Drop* and the always thought-provoking *Derren Brown* we are diverse in our output. >>

Derren Brown: *Great Art Robbery*

"The caper and its twisting denouement made for a seamless, exhilarating entertainment."

*The Guardian*



What went particularly well, and what went less well than expected in 2013?

We've grown some well-established formats in 2013. We continued to invest in Alan Carr and we've also built *8 Out of 10 Cats Does Countdown* to enormous success. *Fifteen to One* launched as a celebrity special and we will see that return later in 2014.

We have also taken creative risks, placing gameshows with primetime values earlier in the schedule.

Were there any programmes that weren't received in the way you expected them to be?

We knew *The Last Leg* had been brilliant in the Paralympics last year and we wanted to grow the brand but as a broader show that didn't just rely on sport. It was audacious, live, it had a brilliant talent line-up working well together. It's been universally well-received and has won multiple awards.

8 out of 10 cats + Countdown

How did Entertainment help deliver the remit?

On *Stand Up for the Week*, we get new comedians to tackle topical comedy that is always provocative. *Derren Brown* always surprises and pushes the boundaries. *10 O'clock Live* brings together big talent and has a unique voice.

We continue to innovate with second screen and the use of Twitter embedded in our new panel show *Was It Something I Said?*, which was a TV first.

What are the key challenges?

We want to make broad exciting entertainment shows that have Channel 4 values. We want to build on the returning shows to help launch new titles and shows that innovate. We want to back new and existing talent so they can take creative risks.



11th series of Alan Carr: Chatty Man



Alan Carr: Chatty Man





This #benearl stuff is blowing my mind. I just don't get it. And I hate it when I don't get things. #hooked

Sarah Christian  
@harsesyan

Ben Earl

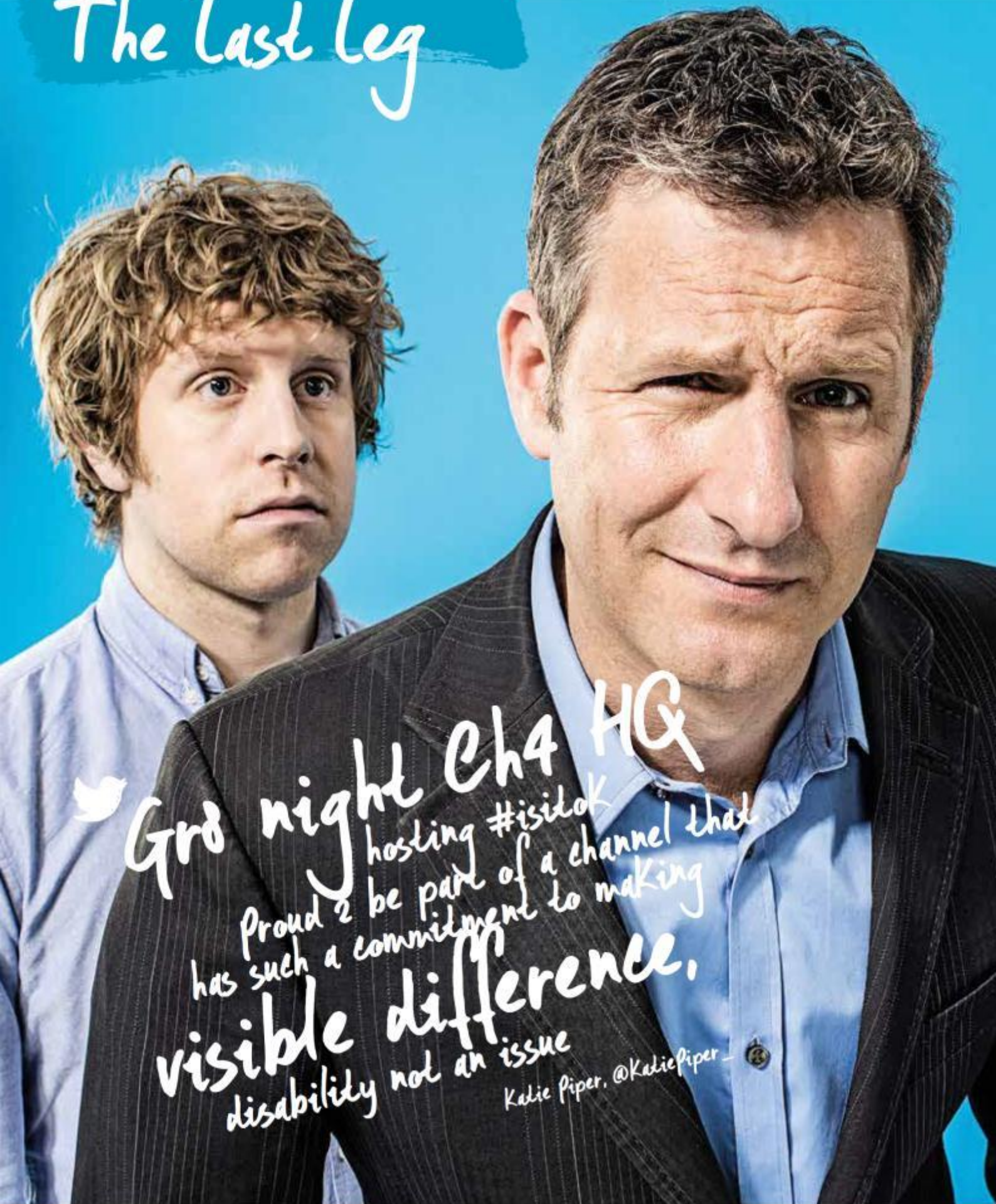


We want to continue to rejuvenate the 9pm and 10pm slots. We are continuing to innovate on second screen and new technology. The goal is to have primetime shows with new technology working in parallel. We'll be looking to find new talent, and give established talent new opportunities, while maintaining quality across our output.



Case study

# The Last Leg



🐦 Gro night Ch4 HQ  
hosting #isitok  
Proud 2 be part of a channel that  
has such a commitment to making  
visible difference.  
disability not an issue  
Katie Piper. @KatiePiper -





The award-winning show *The Last Leg* returned to our screens for a second and third series in 2013, with Adam Hills, Josh Widdicombe and Alex Brooker's witty, alternative look at the week's most significant and not so significant events.

A year after its launch as part of Channel 4's approach to the Paralympics, the series continued to demolish many of the barriers around disability with humour and unabashed candour. At its heart was the all-encompassing question: "Is it ok?" – an invitation to viewers at home and a live studio audience to ask, without fear of judgement, any question they wanted relating to disability, or to any relevant topic under discussion in the show, with the three hosts giving their own forthright responses to difficult and delicate questions.

The show continued to be a hit with audiences and with critics in 2013.

Adam Hills: Winner of Best Comedy Entertainment Personality and Best Comedy Breakthrough Artists at the 2013 British Comedy Awards.

Nurture  
Talent

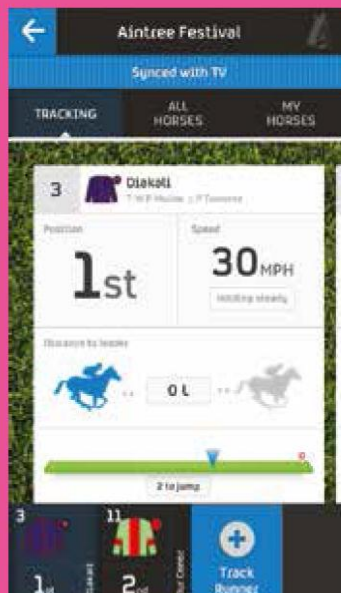
Distinctive

Stimulate  
Debate

Inspire  
Change



2<sup>m</sup> downloads  
of The Million Pound Drop  
App on iOS



beta phase  
\* do people like the name?  
\* what do people think?



Spotlight

# Second screen



Channel 4 has an enviable history of delivering innovative, market-leading technology projects. We were first to market with long-form video on demand, with HD simulcast channels, and to launch '+1' services. Today we are leading the terrestrial market in delivering technological innovation as a central part of our strategy to give audiences greater and more direct engagement with all our content.

10m  
registered users  
engaging directly  
with us

Specifically, Channel 4 has led the way in delivering synchronised second screen experiences. For example, the ground-breaking *Million Pound Drop* game was an incredible success; with almost two million downloads and more than 100,000 viewers regularly playing along with the programme. The Channel 4 *HorseTracker* app – which offers users the ability to track the position and speed of their chosen horse in real-time during races – was downloaded 140,000 times in the week leading up to the Grand National.

Building upon these successes, Channel 4 became the first UK broadcaster to make available an aggregated 'companion' application with the launch of 4Now in September 2013. 4Now provides a centralised destination for synchronised experiences that support the vast majority of the schedule across our channel portfolio. The product was released in 'beta' exclusively to registered users and has enabled them to engage with the shows they are watching in a variety of ways. For example, 4Now provides access to rich programme information, character blogs/videos, integration with social media networks, and the ability to engage with real-time polls, votes and quizzes.

From a commercial perspective, 4Now facilitates a range of opportunities for advertisers. In addition to interactive sponsorship opportunities, it enables new synchronised advertising and sponsorship formats.

During the 'beta' trial, we have run an extensive user feedback programme allowing registered users to help shape the proposition going forward (including naming the service; 4Now is a working title). This is consistent with our broader ambition of enhancing our overall engagement with our ten million registered users.

4Now has provided a valuable insight into consumer demand for alternative second screen experiences. Given these learnings, we are now exploring a variety of ways to implement such experiences into the core of our digital estate.

Spotlight: Second screen

test test test



## 2013 Ambitions

- Build on reputation for distinctive and innovative programmes
- Single documentaries and series that reflect modern Britain
- Cross-platform projects of scale; with greater viewer interactivity with more events and live programmes
- Diversity of onscreen talent
- Prominent religion, ethics and history programming and renewed constructed formats and factual drama
- Distinctive, contemporary arts output



# Factual







An interview with  
Ralph Lee, Head of Factual

Documentaries on Channel 4 reflect life in contemporary Britain by offering viewers a distinctive, opinionated and often provocative view of the world. Our specialist factual programmes cover religion, science, history and the arts, providing a space in which alternative views and voices can reach a mainstream audience and bringing a new approach to learning. They certainly did that in 2013. And sometimes our viewers surprised us as much as we surprised them.

#### What were the key ambitions for Factual?

To maintain the strength of returning documentary series like *One Born Every Minute*, *24 Hours in A&E* and *Educating Yorkshire*. They're a key part of the schedule, bringing large audiences to subjects with strong public service values. And we wanted to diversify the observational techniques of those series into other areas, with *First Dates*, *Murder Trial* and *Gogglebox*. The latter grew in the course of the year from a modest, experimental pilot to a full series and will return in 2014.

At the same time, we increased commissioning of single documentaries, totalling 40–50 across the year, which meant we could cover a wide range of subjects including age discrimination, the justice system, welfare and drugs. We wanted greater impact, and got it with *Richard III*, capturing an extraordinary moment in Britain's history with the archaeological discovery of his remains in a Leicester car park. We experimented with a pioneering drama collaboration, *The Mill*. We also wanted to move back into a more experimental space with our history programming, and we did it with *Benefits Britain 1949*.

We try to reflect the big issues of our time in ways that are in keeping with the particular tone of Channel 4. So we examined the effects of the recession through *Skint*, *How to Get a Council House* and *The Fried Chicken Shop*, which opened a window on London's night-time economy as seen from a cheap inner-city takeaway.

More than other broadcasters, we try to make public service television feel surprising, contemporary and engaging – not homework or medicine. We have to find innovative ways to fulfil our public service ambitions. >>

Bedlam





### How do you feel 2013 went?

Our returning series, such as *One Born...*, *24 Hours in A&E* and *Educating Yorkshire* all performed incredibly well. So did much of our new programming such as *Bedlam* and we established new titles *Skint* and *Gogglebox*, which will return in 2014. The diversity and range of our single documentaries was notable with *Richard III* and *Murder Trial* providing real highlights. It was also great to see shows such as *Educating Yorkshire* really move people.

The level of Islamophobia we encountered with the *4Ramadan* season was unexpected, though much of it came from communities that were either very polarised or very un-diverse. It was balanced by an incredibly positive reaction from British Muslims, who were grateful for the acknowledgement of an important moment for them.

### How did Factual help deliver the remit?

*Sex Box*, *Gogglebox* and *First Dates* were entirely experimental and innovative. With *4Thought*, *Random Acts*, our arts output, *4Ramadan*, there were plenty of projects which were about Britain and its diversity. And, rather than saying, for example, "Here's a programme for Muslims" we wove diversity into many of our bigger documentary projects, such as *Educating Yorkshire*. *The Cruel Cut* documentary, about FGM, was a campaigning film by a young Somali-British woman, Leila Hussein, which absolutely spoke to our remit to "promote alternative voices and inspire change". Following the broadcast of her film, she was invited to meet Ministers of State, the police, the CPS and an influential parliamentary committee, all of whom wanted to support the aims of her campaign. And we certainly took risks. There's creative risk with a new format or a new formula, as with *Gogglebox* and *First Dates*. Then there's the editorial risk associated with doing things that are challenging to some sections of the audience, such as *Sex Box*, *4Ramadan* and *The Cruel Cut*.

### What are the key challenges?

Maintaining the scale and impact of our output in the face of greater competition and viewer choice. And we need to keep a balance between building returning series and making way for new things. One of Channel 4's great strengths is that we keep trying things, even if not all of them succeed.

Another challenge is how we measure and demonstrate our impact. Viewing figures matter for us not just commercially but because we want public service programmes to have impact. But impact comes in lots of ways. With a project such as *4Ramadan*, we measure it not just in terms of ratings, but from the credit we get with Muslim and non-Muslim faith communities. We judge things by the buzz they create, whether they are discussed in the press, whether they have long-term resonance.

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.



family  
community  
1. recession  
2. no jobs  
3. no money



Richard III



Repo Man



## 2014 strategy

We will be looking at three areas that reflect our modern society: how social networking is changing adolescence (and adolescent behaviour); how fast and cheap DNA sequencing is radically changing the world we live in; and climate change – reflected through programmes about natural history, food production and globalisation.

Those are three of the big thematic areas of our time that we'll revisit throughout the year. And we're commissioning documentary series of a scale that Channel 4 has never seen before, with *24 Hours in Custody*, *Marines*, *Teens*, *Freshers* – all in addition to our returning series.

Educating Yorkshire  
Best Doc Series  
Broadcast Awards



"It's all touching, funny, a bit gross sometimes and very much right here, right now."

Radio Times

The Fried Chicken Shop





## 2013 Ambitions

- Seek to identify engaging means of bringing audiences to contemporary social issues
- Cover traditional public service broadcasting subjects in daring and audacious ways
- Inspire people to think about things in new and different ways



*Undateables*

# Factual Entertainment

An interview with Liam Humphreys, Head of Factual Entertainment

### What were the key ambitions for Factual Entertainment?

To explore important contemporary issues and bring them to the biggest possible audience. It's our job to make difficult issues accessible and entertaining, to work with independent producers to find subjects that other broadcasters don't, or won't, tackle.

For example, *The Undateables* looked at disability issues in a daring way. The series proved to be a very effective lightning rod for debate. The deliberately provocative title, combined with the brilliantly executed concept, was a combination that delivered unmissable television.

A large audience was engaging with issues surrounding disability and very importantly the show was having a huge impact on the 16–34 age group. That's a key part of what we aim to do – engaging a young audience with public service broadcasting and helping them see the world differently.

Our role is to deal with important issues in an entertaining way. Nothing gives me more pleasure than hearing viewers discussing how much they enjoy our programmes, and also engaging with the subject matter. We want our content to help shape their view of the world, but not in a way that feels like homework or in a preachy way.

We have a world-class roster of onscreen talent – it helps us forge our identity but it's also important to keep our roster fresh and diverse. Finding new talent, and diverse talent, for primetime on a terrestrial channel is always a priority. That was one of my key ambitions for 2013, and is again for 2014.



**How do you feel 2013 went?**

One of the things I'm most proud of is that we spoke to a young audience. Of the top 50 rating factual titles in 2013 across all British channels in the 16-34s demographic, ten came from Channel 4 Factual Entertainment.

A number of our programmes including *The Undateables*, *Big Fat Gypsy Weddings*, *16 Kids and Counting* and *What Happened In Kavos?* had a huge impact, which is key to what we do. We are all about engaging a young audience with PSB, and making them see the world slightly differently.

We will continue to make shows that speak to a young audience in 2014 with new programmes including *The Jump*, *Troy*, and *Island of Lost Blokes*.

**Were there programmes that weren't received in the way you expected them to be?**

*Gadget Man* with Richard Ayoade is a show we are immensely proud of. It was a challenge replacing Stephen Fry as the presenter, but Richard felt distinctly Channel 4. He has a very iconoclastic view of life and that felt like a risk, but the press and viewers fell in love with him and the show very quickly. Taking innovative risks is at the heart of what we do and with Richard at the helm *Gadget Man* is unlike any other factual format on terrestrial television.

**How did Factual Entertainment help deliver the remit?**

We promoted alternative voices with our examinations of youth unemployment, mental illness and disability.

And we took risks. My view is that if you take the right risks it attracts viewers, it doesn't repel them. Risk is a good thing, not just in terms of our remit, but also in terms of finding a distinctive voice and consequently finding an audience on Channel 4. The competitive format of *Child Genius* is a good example. Finding a distinctive competitive format can be a challenge. We wouldn't do one on business and we wouldn't want to do a traditional competition as these are already well catered for elsewhere. In order to innovate and break new ground we took what had formerly been a documentary series, *Child Genius*, and reinvented it as an ambitious, competitive format, with MENSAs as our partners. It worked really well, and it was a series we're very proud of. The series will return in 2014. >>



Troy

Dating  
+ Disability  
= impossible?  
Quest to find love...  
Change  
attitudes

\*exciting  
New talent



We discovered a new onscreen talent called *Troy* who is coming to E4 in February 2014. He's a young black magician from South London, and he's one of the most natural TV talents I've seen and one of the best close-up magicians in Britain, if not the world, today. He feels uniquely Channel 4, and we've put a lot of thought into launching him on E4, because we want to nurture and grow him as he has the potential to become a mainstream star.

#### What are the key challenges?

There always needs to be an authenticity to what we do. Many of our presenters are involved in real-world causes or campaigns, and their involvement has to be genuine, from the heart.

We have a responsibility to refresh our brands and make them evolve. TV is a medium that is constantly changing, and in Factual Entertainment, the key challenge is always to be innovative and to be first when telling a story.

Ratings are important to us, because as well as delivering our remit and speaking to as many viewers as possible, we also need to deliver a return on investment. It also helps pay for the less commercial corners of the schedule. But there are several other measures that are equally important – the appreciation index, which tells us how our programmes resonate and shape viewer perceptions of Channel 4. Press perception is important too, as are the thoughts of opinion formers and stakeholders. But the greatest pleasure for me is talking to people who don't work in television; talking to viewers and hearing them talk positively and passionately about our shows.

## 2014 strategy

To continue to refresh and reinvigorate our existing brands – the series that are already strong elements of our stable. And to explore new contemporary issues in an accessible and entertaining way. In 2013 we explored issues as diverse as youth unemployment, mental illness, disability, sex education and the influence of pornography, and sustainable living, and we'll continue to explore important issues next year. I want more scale to what we do – we're very good at doing the three and four-part series, but I want to bring something bigger to the audience and continue to find innovative ways of doing so.

who to  
present?

- Entertaining
- Fits the C4 mould
- Knows gadgets



"One of the funniest things on television. Try it."

Observer

Gadget Man





## 2013 Ambitions

- Build on current themes and interrogate new territories
- Provocative public service broadcasting with mischief and purpose
- Strike a balance in output between new and returning series
- Build existing onscreen talent and find the next generation
- More online audience engagement

## Features

An interview with Gill Wilson, Head of Features

Amazing Spaces

Channel 4 Features aim to strike a balance between being informative and entertaining. Some of the successes of 2013 also achieved a different kind of balance, one of the most difficult goals of good public service broadcasting; turning apparently minority subjects with minority audiences into popular mainstream programming, but without losing focus or integrity.

### What were the key ambitions for Features?

Our overall ambition was to consolidate our ownership of the traditional features territory. We set out to ensure interest in existing brands, and further expand into the areas where we dominate, focusing on property. To augment our hugely successful property portfolio, we launched *George Clarke's Amazing Spaces* which identified a previously untapped area – affordable design aspiration. The series, which gave viewers the opportunity to sample high-end designs, attainable to them, was critically and publically well received. *Kirstie's Fill Your House for Free* found an area previously unexplored in interiors programming – top-end recycling. This combined the challenge to innovate in the genre with our constant updating of what is relevant to our viewers. Design-led thrift was the result, which clearly resonated with the viewing public, we crashed all the freecycling websites during every episode.

We launched *Health Freaks* to challenge conventional medicine, and continued to develop the *Embarrassing Bodies* brand with a new-look series for 2014.

Our food output also followed the strategy of 'consolidation and innovation'. We brought *Yotam Ottolenghi* to More4, a huge figure on the international food stage. Jamie Oliver returned in the 8.30pm slot with brand new content in *Money Saving Meals*, which was visually innovative, and again resonated with the current mood of the nation.

We targeted particular demographic groups and worked to inspire greater audience interaction. For example, we heard from viewers who attributed their early cancer diagnoses to *Embarrassing Bodies*. >>

Small build  
opportunity





*Fill Your House for Free*

Hugh Fearnley-Whittingstall asked viewers to tweet supermarkets as part of his campaign for more sustainable fishing practices on *Fish Fight* and nearly 42,000 tweets were sent to Tesco's, Morrisons and the Co-op, who have since pledged to clean up prawn farming. This was a follow-up to Fearnley-Whittingstall's 2011 campaign, which led directly to an EU ban on fishermen dumping catches overboard. I think that's public service broadcasting at its most effective and daring.

We combined great public service television with developing new talent, demonstrated by Dave Fishwick's BAFTA for *Bank of Dave 2*. We have since developed beyond his own commercial concerns with *Loan Ranger*, the unique Fishwick take on the payday loans industry. This has further ingrained Dave in the public conscious as an unlikely hero, inextricably linked with the Channel 4 brand.

One of our clear ambitions was to develop programming around Katie Piper as our 'face of beauty'. Until 2013, she had appeared in programming which was rooted in her own experiences. We gave her a primetime role in *Gok Live*, which led directly to her own series focusing on beauty and body modification – *Bodyshockers*.

OCD  
→ let them own it!

### *Obsessive Compulsive Cleaners*





### How you feel 2013 went?

Overall we had a very successful year. We launched 18 new titles including *Fill Your House for Free*, and *Obsessive Compulsive Cleaners*, with another 25 commissioned to launch in 2014. And our well-established shows, such as *Grand Designs* and *Location, Location, Location*, continued to thrive.

We spread our commissioning geographically with four fully commissioned programmes coming from Scotland, and projects in development in each of the Nations.

### How did Features help deliver the remit?

As always, we strove to deliver core public service broadcasting in our content, while providing challenging programming. For example, *Obsessive Compulsive Cleaners* looked at the issue of obsessive compulsive disorders, but allowed contributors to own the process. This strategy had inherent risk, one which absolutely paid off – simultaneously informative for our audience and empowering for those who took part.

We experimented with live programming – we had three *Gok Live* shows and did some outside broadcasts in Salford, which is the first time the media centre there had been utilised in that way. And we looked to challenge prejudices, with *Fabulous Fashionistas* taking on ageism.

### What are the key challenges?

To continue to own our core areas – property and health. To ensure Channel 4 remains a top destination at 8 o'clock. To continue to take risks, but capitalise on the successes of 2013. To experiment in a few carefully selected new territories.

Redefine  
Challenge perceptions  
of age... \* Keep going  
\* Look good  
\* have fun

"I can't remember the last time  
I saw a documentary as inspiring  
as *Fabulous Fashionistas*."

Rachel Cooke  
New Statesman



*Fabulous Fashionistas*

## 2014 strategy

We want to make sure we commission more from the Nations next year, to reflect the full diversity of Britain on screen. We want to continue to develop our public service offering, bringing what have often been seen as issues of marginal interest into the mainstream, reaching a particular demographic without losing broader appeal.





# Case study Public services



999: What's your emergency?

"#bedlam is tough viewing but it's also just so wonderful to see mental illness on prime time TV, no sensationalism, just real stories."

Rachel Hobbs @Rachel\_RebbitK

Bedlam

In 2013 Channel 4 documentaries looked at some of the UK's most loved and important public services, shining a spotlight on the issues they seek to address, from rising alcohol abuse and crime to dementia and depression.

A mixture of new and well-established returning series celebrated those who work in our public services while providing sharp social commentary on our times.

*Educating Yorkshire*, set in Thornhill Academy, near Dewsbury, a community school with a student population almost exactly half white-British and half British-Asian, gave viewers a glimpse of modern school life in the UK. Critically acclaimed, this was a warm and authentic exploration of what it's like to grow up or work in a secondary school in the heart of a northern community. The programme was a ratings sensation, reaching 18 million viewers, 31% of the UK population. It triggered both debate and praise on a national scale, turning stars of the series, like Musharaf Ashgar, into media heroes and improving perceptions of teachers and teaching. 80% of viewers said the series made them realise how important it is that young people are inspired; 74% said it helped them think about the challenges facing teachers in a different way.

In a UK first, remotely operated cameras were placed inside a British criminal court to capture a murder trial in its entirety. After three years of negotiation, the Scottish High Court gave permission for unprecedented access to film the case of a man accused of murdering his wife. Recorded over six weeks, *Murder Trial* showed the process of justice like never before and generated intense debate in the legal profession and the media over the case for allowing cameras into UK courts.

Boldly tackling one of society's last taboos, Bethlem Royal Hospital opened its doors to cameras for an acclaimed four-part documentary series on mental health: *Bedlam*. The series offered exclusive access to a wide range of services, patients and staff at the South London and Maudsley NHS Foundation Trust (SLaM). *Bedlam* averaged two million viewers across the series, and was loved by audiences. More than half the viewers surveyed said the programmes improved their awareness of anxiety, depression and bipolar disorder, while four out of five said they had learned something new.

With 11 million emergency calls a year and an ambulance dispatched somewhere in the UK every five seconds, at an average cost of £250, award-winning *24 Hours in A&E* and

*999: What's your emergency?* focused on the pressures under which our emergency services operate, including the consequences of drug addiction; the struggles of young people 'coming of age'; knife crime; excessive drinking; and the challenges of caring for a rapidly ageing population. *One Barn Every Minute* recorded the highs, lows and new lives beginning on two busy labour wards at Leeds General Infirmary and nearby St James's Hospital.

These distinctive programmes prove that uncompromising and opinionated television, tackling difficult issues of immediate social relevance, can be hugely popular with audiences, and can engage young audiences with the best of public service programming.

4.2m  
average audience for  
Educating Yorkshire



Case study

# Gogglebox

Genre: Factual

Since its launch in April 2013, *Gogglebox* has grown into a critical and commercial success. After a short initial run, it returned in the autumn for a second series.

*Gogglebox* allows some of Britain's most opinionated households to comment freely on the biggest and best shows on television. Filmed over a seven-day period from the comfort of their own living rooms, and produced with a fast turnaround, the show sees a wide cross-section of viewers – friends, families and flat mates – revealing what Britain really thinks, and says, when it's lounging in front of the telly. With a culturally diverse cast, the programme offers a humorous insight into contemporary Britain.

With an audience that grew from a peak of 1.4 million in the first series to 2.3 million on its return in the autumn, *Gogglebox* is obviously a success with viewers – it was one of our most praised programmes of the year. With its unique and risky format, this endearing, entertaining, outspoken and irreverent show is a prime example of something only Channel 4 would back.

"Who knew  
watching people  
watching TV  
could be so  
entertaining"

Radio Times

Cultural  
Diversity

Distinctive

Innovative

"The resulting show, so beautifully edited, offers insights into human behaviours, family dynamics, relationships."

Mail Online



## Case study

# Modern Britain in Recession

In a run of diverse programmes that sought to reflect modern Britain in recession, Channel 4 combined ratings success with core public service values, bringing viewers stories from individuals and communities living on the margins of society and all too often ignored by mainstream media.

*Skint* was a four-part documentary series that revealed how families and communities blighted by long-term unemployment survive in Scunthorpe. It highlighted some of modern Britain's most intractable problems, from youth unemployment and crime to welfare dependency, truancy and addiction, while also reflecting on the ingenuity, resilience and community support shown by people rarely given a voice on our screens.

*How to Get a Council House* exposed the crisis many local authorities face as they struggle to square the circle of too few properties and too many people in need of homes with affordable rent. Filmed in Tower Hamlets and Manchester, with access to the councils' homeless persons units, the series got behind the housing headlines, explaining the way housing is allocated and challenging the conventional preconceptions of the 'deserving' and 'undeserving poor'.

A trio of documentaries showed how some British businesses are doing well despite the recession and how cash-strapped Britain is making ends meet. *Posh Pawn* uncovered the hidden world of high-end pawnbroking. *The Man Who Will Buy Anything* introduced viewers to one of the most prolific traders in Britain, who specialises in buying up excess stock, including from corner shops and family businesses that have gone bust. And, with more and more people turning to finance companies to buy items they want but can't afford, *The Repo Man* documented the stories of those on the receiving end of repossessions. By providing an insight into the lives of those rarely seen on our screens, these programmes challenged many popular prejudices about the jobless and gave an alternative view of life in modern Britain.

3.4m average audience for *Skint*

61% of viewers agreed that Channel 4 was brave to show *Skint*.

Cultural Diversity

Educational

Stimulate Debate

*Skint*

"If ever there was a stark exposé of the housing crisis in Broken Britain, this is it."

*Time Out*

*How to Get a Council House*



Case study

# 4 Ramadan

Genre: Factual

Giving viewers an insight into the rituals and traditions practised by Britain's Muslim community, Channel 4 became the first mainstream British television channel to broadcast the Islamic call to prayer on a daily basis during the Muslim holy month of Ramadan.

The views and experiences of some of Britain's 2.8 million Muslims were captured and reflected through stand-alone commissions and daily series. Short films were broadcast every day, using a mixture of self-shot video diaries and documentary formats. Interactive elements and online content invited Muslim and non-Muslim viewers alike to engage with and learn more about Ramadan.

The season was watched by 5.3 million people, reaching 9% of the country's population and triggering an intense media debate about Islam and Islamophobia that reached millions more.

The season's ambition to improve understanding of a minority culture was successful. Four out of five viewers surveyed told us they had learned something new. This was Channel 4 fulfilling the spirit of its remit, providing space for an alternative view, unafraid to give a voice to the under-represented, and producing television that was both entertaining and enlightening.

"A brilliant idea... It recognises that Islam and Muslims are very much a part of modern-day Britain."

Shaykh Ibrahim Moqre  
Muslim Council of Britain

Cultural  
Diversity

Educational

Stimulate  
Debate

4/5  
viewers surveyed  
told us they learned  
something new





## 2013 Ambitions

- To develop and nurture the best of UK talent and to create opportunities for Channel 4 talent within film
- To choose bold, original material which reflects Channel 4 and Film4 brand values in line with our PSB remit
- To reach a wide audience theatrically and across as many Channel 4 platforms as possible
- To embrace digital opportunities for talent and ensure our films reach wider audiences at home and abroad





An interview with  
Tessa Ross, Controller of  
Film & Drama

Film has always been a core part of Channel 4's remit and Film4 continues to be a champion of all that's brilliant and most distinctive about independent British cinema. Film4 in particular seeks to find, develop and invest in long-term relationships with the very best of UK film-making talent.

#### What were the key ambitions for Film4?

We wanted to continue to seed new talent, to find the most distinctive new voices, but also to make sure that the people we already worked with felt they could keep coming back with their latest ideas. We've given a huge number of directors the chance to make their first film – Paul Wright, who went to Cannes with his film, the Scottish BAFTA award-winning *For Those in Peril*, and coming up soon, the films of Alex Garland, Yann Demange, Daniel Wolfe, John Maclean, and Iain Morris and Damon Beesley, who are writing and directing *The Inbetweeners Movie 2*. We supported a range of acclaimed talent – with Danny Boyle on *Trance*, Ken Loach on *The Spirit of '45*, Kevin Macdonald on *How I Live Now*, and Clio Barnard on *The Selfish Giant*. We helped established talent to work in new ways – like Ben Wheatley with *A Field in England* and Shane Meadows with *The Stone Roses: Made of Stone*. And we encouraged Steve McQueen's move to big-budget – from *Hunger* and *Shame* to the mighty *12 Years a Slave*.

We also wanted to innovate in digital. Two years ago we set up Film4.O, promising to explore, discover and then feed what we learned back to the industry, all of which we've done. Finding new ways of distributing our films has been a big drive. *A Field in England* was a fantastic, bold experiment for us, as nobody had ever released before on all media simultaneously.

And we've looked for opportunities to increase our return on investment, through possible financial partnerships and new ways of modelling our business. ➤➤

*The Selfish Giant*

BAFTA nominated  
*Outstanding British Film*





"This is a striking film from  
a valuable new talent."

*The Guardian*



*Made of Stone*

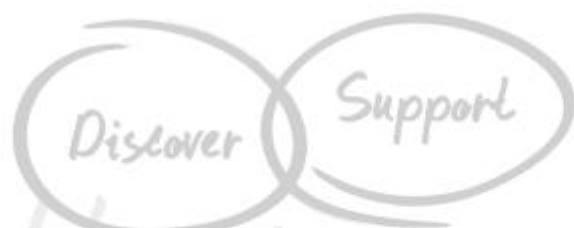
We're fundamental to the Channel's overall ambition to find unique new talent. We're engaged in cross-fertilising talent from other areas, such as comedy, arts and documentaries. If you think of talent who have moved between television and film, such as Jessica Knappett, Richard Ayoade or Shane Meadows, that's been very exciting. We're risk-takers. We do it with the stories we're telling and with the people telling those stories. Because we're part of an organisation that is curious and adventurous and questioning, we've stood for something very particular over the last 30 years and the UK film industry has come to depend on our commitment and continued support.

#### How do you feel 2013 went?

*12 Years a Slave* has found a huge audience both here and in the US and has won and been nominated for countless awards, not least several Academy Awards. What is brilliant is the fact that we've grown with Steve McQueen, from his first film to this. It's a great example of the way we discover and keep supporting talent as it grows and matures.

That we've 144 awards wins for 2013 is a further testament to this, as many of these directors are first, second or third-time filmmakers who have worked with Film4 from the outset.





blur the lines!  
Keep it non-linear  
Talent

The digital work around the release of *A Field in England* was extraordinary. Everyone is hungry to understand whether people will consume films in a different way but hardly anyone else is actually putting daring new ideas into practice and sharing the results.

And we've had some real success at the box office. *Le Week-End*, which was a very low-budget Roger Michell film, was beautifully made and loved by audiences and critics, reaching a box office of £1.4 million in 2013. And *The Selfish Giant*, the hugely loved and admired film by Clio Barnard, exceeded expectations at the box office and garnered several awards.

We had two low-budget films by first-time filmmakers that did not quite make their mark at the box office, even though both were well received critically – *For Those in Peril*, which has won lots of major awards, and *In Fear*, which was a more conventional but very intelligent horror film. It's increasingly hard to launch careers in a crowded market place and that's one of the reasons why we're so keen to learn how we can make things work on alternative platforms.

The Film4 channel also continued to be important as a way of showcasing our films and the freshness of our slate of films which, alongside their early availability and easy access to talent that we bring to these transmissions, adds tremendous value to the schedule and the strength of the channel's brand.

144  
awards  
in 2013

£15m  
spent on feature  
film production  
and development

#### How did Film4 help deliver the remit?

Risk is a key part of the remit. We invest massively in the riskiest element of film-making, which is development. It takes about a fifth of our budget and supports the search for ideas as well as research, script-writing, optioning material and making short films. We back creative vision and risk first and foremost, and only then do we look at projects from a commercial standpoint.

The voices behind our films represent a wide cultural diversity, and there's as great a diversity in the stories they tell, all of which stimulate debate, inspire change and promote alternative voices.

#### What are the key challenges?

It's becoming harder to raise money for films with budgets above £3 million, and we're making quite a lot of films in the £5–6 million bracket. So, it's a constant search for partners to co-finance, because we rarely invest more than 10–30%. And, of course, we are committed to making sure that the films we've invested in, that we feel are important, are properly visible and being seen by audiences, so the building of them with the right partners is crucial.

Measuring our success is always a challenge. Box office is one part and Channel 4 transmission value is another, but critical success is very important too. If you have a film that hasn't done well at the box office but wins some prizes, then it's hopefully helped to nurture someone's career. The fact that so many talented people come back to Film4 to work with us again and again is one of the best measures of our success.

#### 2014 strategy

In 2014 we want to continue to give talent the space to breathe and develop. We also want to work on finding the best distribution models for our films, to maximise commercial returns from our films without harming the strong creative bonds we've nurtured with our talent and our producers and, finally, to disseminate our findings so that it benefits the whole industry.



Case study

# 12 Years a Slave

*12 Years a Slave* is Film4's third collaboration with Steve McQueen following his first two critically acclaimed films *Hunger* and *Shame*.

Taking home three Academy Awards – Best Picture, Best Adapted Screenplay, Best Supporting Actress – the film also won Best Motion Picture at the Golden Globes and Best Film and Best Actor at the BAFTAs.

Set in pre-Civil War United States, the film focuses on the life of free black man Solomon Northrup, who is abducted and sold into slavery. Facing cruelty at the hands of a malevolent slave owner (Michael Fassbender), as well as unexpected kindnesses, Solomon struggles not only to stay alive, but to retain his dignity. In the twelfth year of his unforgettable odyssey, Solomon's chance meeting with a Canadian abolitionist (Brad Pitt) will forever alter his life.

Nurturing new talent and getting projects off the ground that wouldn't have been made elsewhere is what Channel 4 and Film4 were set up to do. Turner prize-winning director Steve McQueen's career in feature film-making began with Film4, and we are very proud to have played a key role in the development of all of his films.

3 Oscars, 2 BAFTAs and 1 Golden Globe won

"This is an important story, told with passion, conviction and grace. See it now."

*The Guardian*

"Channel 4  
saved the day"  
Steve McQueen

Inspire  
Change

Nurture  
Talent

Stimulate  
Debate



Case study

# A Field in England

Genre: Film

Film4 broke new ground in 2013 with Ben Wheatley's *A Field in England*: the first film ever to be released in cinemas, on Freeview TV, on DVD and on Video on Demand, all on the same day.

In a brave 'watch-it-where-you-want' partnership between Film4, Picturehouse Entertainment, 4DVD and Film4 channel, the simultaneous release overturned conventional wisdom of a 'windowed' release and, by doing so, boosted its anticipated audience figures while giving viewers the chance to choose how and where to watch the film.

The first feature to be developed and fully financed through the Film4 Innovation hub, *A Field in England* was innovative in its funding, production and distribution. The buzz created by its multiplatform release meant that it was able to open on more screens than would have been possible with a conventional release. In addition, an online Digital Masterclass giving insights on the film-making process was created to accompany the film. In the first three months alone, the masterclass attracted more than 50,000 online visits.

The film was ninth in the most-mentioned broadcasts on Twitter across the Channel 4 portfolio that week. It was also the most popular film purchased in its first three days on Film4oD. Impressively, as a percentage of weekend buys, *A Field in England* represented 30% of Film4oD's entire weekend sales.

And finally, in line with its promise to share the results with the wider industry, Film4 held an Innovation Forum in November to present the findings and explore with the assembled film community what these could mean for the future of film-making and distribution.

Screen Distribution and Marketing Awards  
Winner – VoD Campaign Of The Year

Karlovy Vary International Film Festival  
Winner – Special Prize of the Jury

367,000  
viewers  
for TV premier  
on Film4

Digital

Nurture  
talent

Innovative

"Supremely original...  
A watershed moment for the  
industry, in distribution terms."  
The Telegraph



# NEWS



## 2013 Ambitions

- Work with the team to re-invigorate the distinctiveness of *Channel 4 News* and increase impact of our investigative journalism
- Respond to changes in news consumption, particularly among young people, by investing in digital platforms and further developing the website
- Further develop *Dispatches* as a defining brand – risk-taking, revelatory and topical





An interview with  
Dorothy Byrne, Head of News  
and Current Affairs



**Channel 4 News and Current Affairs** are flagships for the very best of public service broadcasting. They don't just report; they interrogate, analyse and actively contribute to the health of the UK's democracy. And they provide a platform for important voices and ideas that would not be heard otherwise.

#### What were the key ambitions for News and Current Affairs?

As a public service broadcaster, it's our duty to cover a wide range of subjects, including subjects that other broadcasters and other media are not looking at – whether in Britain or elsewhere in the world. We need to inform our audience about areas of life they wouldn't know if Channel 4 wasn't here.

We wanted to make sure that we had stories with impact and traction beyond the life of a single programme – and I think we have had real success. One ambition was to uncover how Britain is surviving in an era of austerity, and what living in a downturn is like. I also felt we needed to highlight what's happening in Syria, where millions are having their lives disrupted, tens of thousands are dying and the implications for world security are enormous.

More broadly, we wanted to increase our reach to young people. Rather than looking out for a particular TV programme, as an older viewer might, young people find their news on many different platforms. That's why we have made sure you can catch up with *Channel 4 News* on a wide range of different devices and platforms. It's also why we are increasing our presence on social media platforms so that we can interact with our viewers and create more dedicated short-form content, which is increasingly popular among young people.

Finally, after covering the Paralympics in 2012 it was an absolute priority to continue telling the story of what's happening to disabled people, and to ensure that we continued to feature disabled journalists, reporters and presenters. >>

*Ade Adepitan: Unreported World*







The Paedophile MP: How Cyril Smith got away with it

Developing new talent is also key to our ambition to bring new voices and perspectives to journalism. One of the most exciting things last year was the fantastic reporting of Ade Adepitan. We realised when we watched him fronting *The Paralympics* that he had real journalistic potential. In 2013 he made films for us in Nigeria, Mexico and the UK. We also gave independent filmmaker Marcel Mettelsiefen a commission to make a one-hour film about children in Syria off the back of a terrific news piece he filmed. He had never made any current affairs film before but we just felt sure he could.

#### What are the key challenges?

There's a lot of news out there on the internet now, especially for teenagers and people in their 20s. A great deal of it is about celebrities and grotesque domestic murders. Amid that deluge of information, we have to work really hard to be heard with a very different agenda of revelatory journalism of consequence.



Plebgate

## 2014 strategy

We need to be innovative and imaginative in the ways in which we get our content out across all platforms that will reach young people in new ways. We have to make sure our investigations are relevant to the lives of our viewers as well as bringing them international stories they could never have known about without us. As each year goes by, television journalism and investigation becomes more and more under attack from companies and powerful people who employ hugely expensive lawyers to attempt to stop us doing what we're doing. We need to continue to maintain difficult and investigative journalism in the face of ever stronger onslaughts from those in power.

Dispatches wins  
3 RTS  
television  
journalism awards

→ C4 news won  
2 Amnesty  
International  
media  
awards



# Case study Lord Rennard



The investigation into Lord Rennard was one of the longest running domestic stories of the year, dominating the news agenda for months.

This story was the direct result of original journalism: *Channel 4 News* presenter Cathy Newman spent years speaking to a number of women involved and to try to persuade them to come forward and tell their stories on camera. Working with the Firecrest Films team, Cathy and her team eventually spoke to enough women who dared to step forward and who described similar incidents and patterns of behaviour.

Broadcast in February 2013, the report shone a light on not just the alleged behaviour of one man, but the broader culture of politics and beyond. Seven months on at the party conferences, Lib Dem activists were voicing their concerns that inappropriate sexual behaviour was not unusual among their older male colleagues and that their party must not brush this all under the carpet.

As a result of the *Channel 4 News* report, the police investigated the allegations of sexual harassment and the party launched two inquiries. The police later decided not to bring any charges, although Helena Morrissey's report into how the party dealt with sexual harassment criticised the party's handling of the women's complaints and found other examples of 'low-level sexism' and a 'reluctance to investigate'.

Cathy Newman and *Channel 4 News* were widely praised for the investigation by politicians, the media and viewers alike. The Lib Dems are currently carrying out their own investigation into the behaviour of Lord Rennard, who is currently suspended from the political party, pending the results of this investigation.

25 national newspaper front pages  
"one of the longest running domestic stories of the year"

Stimulate  
Debate

Distinctive



Case study

# No Fire Zone

Genre: News & Current Affairs

Channel 4's extraordinary films on the killing fields of Sri Lanka's civil war shocked the world when they were broadcast in 2011 and 2012. They were mentioned in a parliamentary debate, nominated for the Nobel Peace Prize and praised by the UN as "particularly powerful" in bringing the evidence of war crimes in Sri Lanka to the attention of the international community.

In 2013 the team behind those films made a full-length feature documentary, *No Fire Zone*. The culmination of three years of journalistic investigation, the film contained disturbing new evidence, eyewitness testimony, expert opinion and compelling personal stories of survival in a war zone.

Prime Minister David Cameron called for an independent investigation into the final months of the civil war after viewing the "truly shocking" footage that featured in the film.

Condemnation of the Sri Lankan government was widespread, reaching a peak in the lead-up to their hosting of the bi-annual Commonwealth Heads of Government Meeting in November. The Prime Minister of India, Manmohan Singh, announced that he would join the Canadian Prime Minister in boycotting the summit over concerns for human rights abuses documented in the film. The Sri Lankan government responded by giving international media arriving at the summit a 222-page dossier entitled 'Corrupted Journalism: Channel 4 and Sri Lanka' and Sri Lankan government supporters in the UK made more than 100 complaints about the reports to Ofcom. After lengthy investigations every complaint was rejected.

Inspired by the Channel 4 investigations, the International Bar Association announced that it would launch a new smart phone app called iWitness, so that witnesses to atrocities could securely upload encrypted video and have its veracity authenticated by human rights experts.

"...this documentary raises very serious questions that the Sri Lankan government must answer about what it did to protect innocent civilians"

Prime Minister David Cameron

"It is vitally important that this feature reaches the widest possible audience."

Empire

Digital

Inspire Change

Distinctive

Alternative Views



# Online



## 2013 Ambitions

- Put interactivity and online participation at the heart of selected programmes
- Commission appropriate online programme support for every programme, deepening engagement and impact with audiences
- Increase focus on short-form video
- Look for opportunities in digital brand extensions including mobile games





An interview with  
Richard Davidson-Houston,  
Head of Online

Channel 4's remit requires us to innovate and experiment with form and content, and to publish on a range of different platforms. Online/Mobile commissioning is now integral to every part of Channel 4's output and played an important role in every genre in 2013.

**What were your key ambitions for last year in Online – what were you looking to achieve overall?**

Over the last year or two we have integrated TV and digital cultures very successfully within Commissioning.

I wanted us to have the confidence to commission frankly less complicated – but no less creatively ambitious – pieces, all of a distinctively high quality. These are commissions that use the web and mobile to add, meaningfully, to key programmes.

Through smart, focused experimentation we continued to take on difficult commissions that only Channel 4 would have the stomach for, such as *D-Day: As It Happens* and *Easter Eggs Live*. I specifically wanted to push to take risks in newer territories; in particular with mobile games, where we had great successes including the *Made In Chelsea* game, and short-form video, where we have made inroads with established brands such as *Hollyoaks* and *Made In Chelsea* as well as original online strands.

With the internet as our canvas, we do have a special opportunity within Commissioning to innovate and experiment. As a publicly owned broadcaster we can – and often do – take greater creative risks than perhaps equivalent teams at other organisations can, and we did this with projects such as *Health Freaks* and *Bedtime Live*. But we have to be disciplined and not let the endless possibilities of the internet run away with sound editorial judgement.

In addition to our creative work, we have a role to explain and demystify for others the multiplatform content opportunity. To this end, we have embarked on a project to describe the key interactive television archetypes. I'm even hopeful that the wider industry might benefit from adopting a common language to describe interactive TV projects. This will enable creativity, better understanding and ultimately growth in the digital production sector. ➤➤

*D-Day: As It Happens*





### How do you feel 2013 went?

The benefits of integration of TV and online commissioning really bore fruit. We saw improved quality and quantity of ideas that were, from inception, inherently multiplatform.

Of all the amazing projects during 2013 the one that stood out for me was *D-Day: As It Happens*.

This was a retelling of this extraordinary historic event, played out in real-time across TV, mobile, the web and social media. The idea was focused, the execution perfect and the form unprecedented. We matched two independent companies from different industries – Windfall Films and Digit – who hadn't previously worked together; indeed, Digit hadn't worked with Channel 4 before. Their shared RTS special award for Craft and Innovation was well deserved.

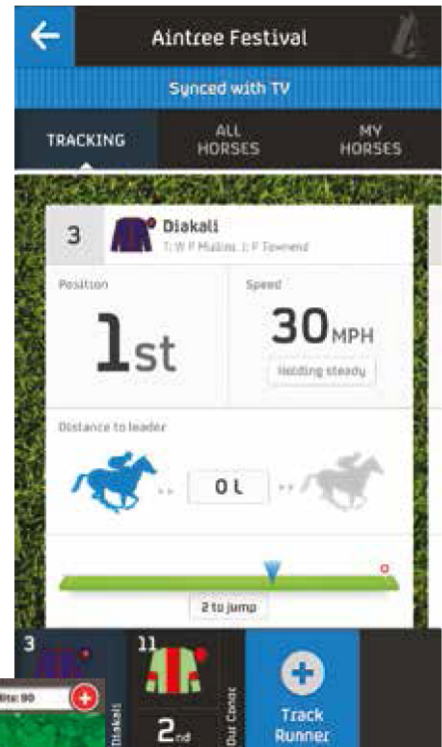
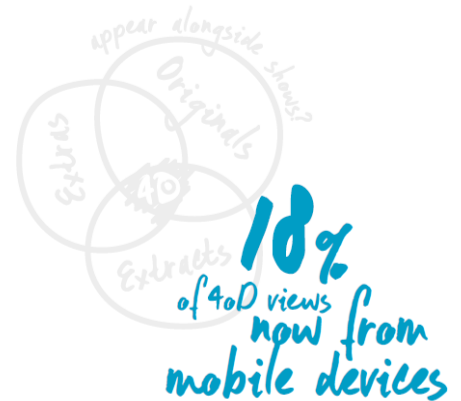
Commissioning *Made In Chelsea, The Game* was a big risk given the fans' vocal passion for their programme. We knew it was good but the strength of the fans' reaction exceeded expectations. *Made In Chelsea, The Game* became the number 2 game app in the country, overtaking *FIFA* and *Grand Theft Auto*. We have subsequently re-commissioned the game developer Paper Seven, working hand in hand with TV producer Monkey Kingdom, to expand and update the game.

### How has Online helped deliver the remit?

Now that Channel 4's remit includes the delivery of content across its services, we see much of what we do in Online as working hand in hand with the way we deliver the remit in TV. Just as the remit is delivered across the genres, so we add public value across our online propositions, often by supporting and deepening engagement with public service content – from news to major factual projects.

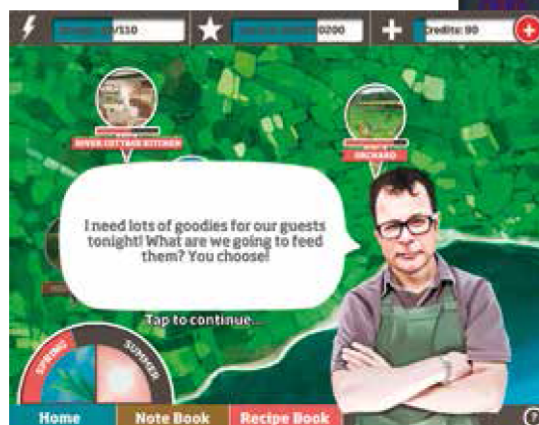
We've worked with our colleagues in TV commissioning not only to support the development of creative talent from independent digital production companies, but also to ensure that their partnerships with TV production companies have lasting value. In 2013 the Online department worked with 103 independent suppliers, of which 33 were new to Channel 4.

Working with News and Current Affairs, we took the very bold decision ahead of the Commonwealth summit in Sri Lanka to distribute the controversial *No Fire Zone* film internationally via the Apple and Android app stores. *No Fire Zone* tells the story of the final offensive in Sri Lanka's bloody civil war. No film had ever before been distributed in this way. In order to recreate the film as an app, we worked with The Project Factory to break it down into chapters, adding annotations and extras and totally changing its form.

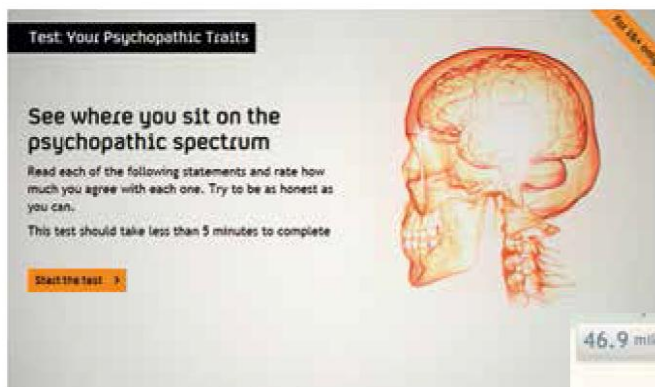


Channel 4 Racing app

Trend analysis  
Content consumption:  
shorter, faster, on-the-go



River Collage Kitchen



Psychopath Night

### What are the key challenges?

Creatively, we have to be very disciplined. The internet is boundless, with almost infinite possibilities. It can be a challenge to explain why it's a 'no', but I have to maintain mutual coherence and quality in what we commission.

A challenge we relish is to successfully bring together independent production companies from TV with independent digital and games production companies.

We have to balance eagerness to find new suppliers with a responsibility to stick with growing suppliers. Neither closed supplier lists on the one hand nor single-engagements on the other are desirable. In 2013 we put two companies – Numiko, in Leeds, and Rocket, in Sheffield – on retainers in order to be able sustainably to support their businesses.



The Snowman and The Snowdog



Made in Chelsea

6 online  
media awards  
+  
5 British  
interactive  
media awards

## 2014 strategy

The key thing remains to push creative boundaries, to find ways to make difficult things happen and to be brave. All the time we have to hide complexity from the audience and to maintain editorial and navigational coherence in our online/mobile presence.

We'll become even more creatively ambitious in integrating interactivity with selected television programmes. We'll continue to explore ways to extend key programmes into the mobile games market, with a particular focus on finding a sustainable commercial model.

We will be putting more resources into online video – in particular, short-form video, both related and unrelated to TV programmes.



Case study

# Easter Eggs Live

*Easter Eggs Live* showed the embryonic behaviour of reptiles, invertebrates, birds, fish and amphibians.

The hatching action unfolded on our 24/7 live-streams from Monday 25 March. There were two-minute bulletins at 7.55pm on Channel 4 throughout the week, bringing you the latest news from the hatchery. Our two live Channel 4 shows aired on Easter weekend, 31 March and 1 April, with presenters Mark Evans, Jimmy Doherty and Lucy Cooke.

The *Easter Eggs Live* website showed 24-hour streaming of all the eggs. Facebook comments provided a social dimension and proved popular with many viewers, who used the social network to name their favourite creatures, from Ryan the gosling to Nirvana the shark. Nearly 32,000 comments were posted on the site.

An evolution from last year's *Foxes Live*, which used 24-hour live-streams from foxes' dens, *Easter Eggs Live* employed innovative technology to create a richer experience for viewers across all platforms.

Digital

Innovative

Distinctive

4 Nearly  
m Facebook  
page views



Case study

# Made in Chelsea: The Game

Genre: Online

264,713  
downloads in 2013

100K  
click-throughs  
to the 40Dapp

A brand new *Made in Chelsea Game* app went live in 2013, available for iOS and Facebook, to celebrate the sixth series of the popular non-scripted E4 show.

Players became the ultimate socialites in the world of *Made in Chelsea*, having fun and hanging out with the cast while exploring high quality reproductions of the venues and locations featured in the show. Using vocals recorded by cast members themselves, the game allowed players to customise their own 3D character and tweet pictures of their outfits to friends.

The results were a fun immersive experience for *Made in Chelsea* fans, who gave the game a 4.5 star average on Apple App Store reviews. From a survey of 8,795 respondents who played the game, 95% said it made them more likely to watch the TV show.

No. 2 of all free apps in the App Store charts

Digital

Innovative

Distinctive

*Cheeky! I'm up for anything, babe*



## 2013 Ambitions

- Increase racing coverage
- Innovate with different types of coverage
- Nurture talent as part of Paralympics legacy
- Engage with wider audiences







An interview with  
Jamie Aitchison, Head of Sport



The 2012 Paralympic Games represented a watershed for disabled sports coverage in the UK. In 2013 we sought to enhance that legacy with disability sport and further build our profile by acquiring rights to major properties such as *NFL* and *Superbowl*. And for the first time we took sole terrestrial possession of the nation's racing with crown jewels such as the *Grand National*.

#### What were the key ambitions for Sport?

Having acquired the rights to all the 'crown jewels' of racing, our overriding ambition was to relaunch our racing coverage with suitable panache. We had a new production company, new presenters, and we were making a major overhaul in how we produced our coverage. We also wanted to continue our Parasport coverage following the success of the London 2012 Paralympics. Plus, we saw the *Superbowl* return to Channel 4, planned for broadcast early in 2014. And getting the NFL coverage in its entirety was a huge bonus.

#### How do you feel 2013 went?

2013 was hugely exciting and challenging. We knew the single event we would be judged on would be the *Grand National* – could we do it in a way that had never been done before but still hold the audience? It wasn't just about viewer numbers – though we delivered those – it was about the programme itself. We raised the bar that day and we are proud of our innovation and for bringing scale to our coverage across the channel. There are still challenges ahead for our racing coverage. We've had a lot of viewer engagement over the changes we've made and we listen and learn from that.

Sport has delivered some defining moments in the channel's schedule, such as the success of the Paralympics, and major events such as the *Grand National*. Our sports coverage is in the spotlight more, both to those in the business and those outside, and to win the BAFTA for the Paralympics was, of course, a real highlight. It showcased what we are capable of delivering and what our ambitions are moving forward. We have engagement with other broadcasters and rights-holders themselves now engage much more with us, because they think "I'd like my sport on Channel 4 because they'll do something different with it." >>

*Grand National*





### How did Sport help deliver the remit?

We continue to develop our disabled talent. Alex Brooker was part of our *Grand National* coverage, for example. We've been looking to incorporate disability in programmes that perhaps wouldn't have had it before – and that's a challenge for us in the future.

And we've innovated. We've introduced touchscreen technology, which is new to racing. We've had lots of new camera angles and jockey-cameras. We had a superloupé camera at Aintree for the *Grand National* that shoots 4,000 frames-per-second. We had a fence sound system, bringing the sound of the Grand National to life like never before. We intend to keep on the front foot in terms of innovation. The online side of the business has been excellent. We developed a brand new app that allowed viewers to track the position and

2012 Keep the momentum  
Super Home of human Para sport



"I like the way the presenting team use humour to avoid the sickeningly sweet worthiness that can sometimes accompany disability sport."

*The Daily Mail*

*Sainsbury's Anniversary Games*

speed of their horse in the *Grand National* and other races at Aintree. When you win the rights to something like the *Grand National*, it's important that your rights-holders see that every part of the business is getting behind you. So having Channel 4 apps for racing was really significant.

Risk in sport is probably different from risk in other genres. Sports fans know what they like, and are quite conservative. So even something as simple as touchscreen technology can elicit a major response from the viewers. We're not going to tear up the rule book, but we'll use new technology to gain access to areas where we've never been before – that's a risk for us.

We continued to develop the disabled talent who were so brilliant in the Paralympics. Ade has grown with us at Channel 4, and has done lots of different programmes. He's presented live sports events for us, including in Sochi. Rachel Latham has presented triathlons for us. It's just a matter of spotting the right opportunities for those guys.

### What are the key challenges?

We have to keep up with the bigger beasts in the jungle. Sport is an important part of what Channel 4 does, but it's clearly not the biggest thing. I think we've punched above our weight in recent times, so the challenge is to keep doing that – keep producing programmes that our colleagues at other broadcasters think "We'd like to do that."

Grand National achieved  
61% share of TV audience at peak



# World sport

## underdog mentality

Another challenge has been to have faith in what we're doing when we're making big changes. You can't rely purely on ratings. Ratings fluctuate in sport according to how good the stories are in the sport. Audience numbers are useful, but we also look at production values, the level of innovation with our production companies and who's watching. A lot of it is about the demographics, and last year we saw more women watching racing on Channel 4 than at any time since 2004, which is encouraging. It shows we are bringing people to the sport who weren't watching it before. You can't judge Paralympic sport purely on the viewing figures because it's so niche, so you have to look at other things. To some degree, I gauge the success of our Paraspport by the fact that it's now getting more coverage on other channels too. Nowadays, when there's an event on that we're covering, it will also feature on BBC or ITV news.

Sainsbury's Anniversary Games



Spencer Murphy's Channel 4-commissioned portrait of jockey Katie Walsh won the Taylor Wessing photography prize.

Grand National

## 2014 strategy

Sochi is the biggest priority for next year – the Winter Paralympics. But as well as the big events, we need to continue the week-by-week coverage of sport on Channel 4 in a classy, quality way. If another opportunity comes along to win the rights to a sport, we'll look at it, but I think we need to consolidate our racing coverage, and not rest on our laurels just because the *Grand National* was a success the first time round. We need to work on Royal Ascot and the Derby – they will be big focus points for us, and doing our first Superbowl since 1998 will be a big event for us in January.



## Case study

# Grand National

Channel 4 has a long history of involvement with racing but 2013 was the first year we took sole rights of the nation's racing, including its favourite horse race: the Grand National.

8.9 million viewers tuned in to watch the coverage, fronted by Clare Balding and a raft of new presenting talent. We made it a distinctively Channel 4 experience, with cross-genre supportive programming and the very latest technology to enrich the viewer experience.

We got off to a great start with a ground-breaking marketing campaign, which included stunt horses and jockeys racing through the city of Liverpool, jumping over garden hedges and picnic benches as they went.

Viewers were brought closer to the sport, jockeys and to the horses through our coverage of the race itself, and with a range of new supporting programmes. *How to Win the Grand National*, presented by veterinary expert Mark Evans, examined the science behind winning horses. Other programmes designed to generate a buzz leading up to the race included *Alan Carr's Grand National Spectacular*, *The Night before the National*, *Come Dine with Me* and *Saturday Brunch*.

Forty-five cameras offered viewers unsurpassed access to the race, including a new camera that followed the action around the track and that was able to elevate to a height of 18 feet, giving unparalleled views of the 40-horse field.

65% of online *Racing Post* readers surveyed said that they preferred Channel 4's coverage of Aintree to the BBC's.

8.9 million peak audience for Grand National coverage

"Beautifully showcased by Channel 4 who found the perfect recipe of two parts gravity to one part levity"

The Daily Telegraph

Digital

Innovative

Distinctive





carry the  
revolution  
forward



*The Last Leg*



*Giles Duley Walking Wounded*



*The Plane That Saved Britain*

"Offers real insight into the  
difficulties faced by people  
who do not fit easily into  
the social norms when it  
comes to finding love and  
life partners"

*The Daily Telegraph, The Undeables*



*The Undeables*



Spotlight

# Paralympic legacy

Spotlight: Paralympic legacy

Channel 4's multi-award-winning coverage of the London 2012 Paralympic Games changed perceptions of disability sport worldwide, made our Superhuman athletes into household names, launched the careers of a squad of disabled presenters and reporters and created a whole new way of looking at disability through the #isitok hashtag on *The Last Leg*.

Such a triumphant outcome was the result of many years of commitment to creative, innovative and candid portrayal of disability on Channel 4. In 2013 we carried the revolution forward, developing our onscreen disabled talent and putting disabled presenters at the heart of our schedule, telling stories in every genre from current affairs to history, and from science to entertainment, as well as continuing with our sports coverage.

Ade Adepitan presented *Sainsbury's Grand Prix Athletics Birmingham* and *Sainsbury's Anniversary Games* from the Olympic Stadium in Stratford and went on to report on both *Unreported World* and *Dispatches*.

Arthur Williams presented the *IPC World Athletics Championships* in sweltering Lyon, was involved in our two-part series *D-Day: As it Happens*, and took to the air to present the history documentary *The Plane that Saved Britain*.

Rachael Latham reported from the IPC Swimming Championships in Montreal and UK Triathlon championships as well as appearing in the history documentary *Queen Victoria and the Crippled Kaiser*.

Paralympics wheelchair basketball reporter Jordan Jarrett-Bryan was taken on by *Channel 4 News* to be their dedicated Paralympic correspondent, covering everything from cricket to rugby.

And Alex Brooker and Adam Hills continued to develop *The Last Leg* from its launch during the 2012 Paralympics into a mainstream Friday night topical entertainment show. Alex has also appeared on *8 Out of 10 Cats*, *Sunday Brunch* and *Celebrity Fifteen to One* this year, as well as Channel 4's Racing coverage.

Other onscreen disabled stars of 2013 included award-winning photographer Giles Duley, who returned to Afghanistan, where he had lost three limbs in an IED explosion, to present *Walking Wounded*.

But breakthroughs with onscreen talent are only part of the story. Right across Channel 4's activities, in our campaigning journalism,

innovative drama, new features formats or simply by the incidental inclusion of disabled contributors in a wide range of shows, we are taking disability out of the shadows in ways that speak to everyone, disabled or not, changing attitudes and questioning entrenched views.

That commitment expresses itself in an extraordinary drama like *My Mad Fat Diary*; in the powerful four-part documentary series *Bedlam*, with its unprecedented access to the UK's most famous psychiatric institution, The South London and Maudsley; in our peak-time features format *Obsessive Compulsive Cleaners*; and, of course, in *The Undateables*, which charts the trials and tribulations of disabled people on the dating scene – a life-affirming show which is not about disability but about the universal desire to find love.

We ended 2013 with *Alternative Voices*, taking on five people with a variety of communication difficulties to join Channel 4's continuity team and introduce some of the channel's biggest shows. We will continue to welcome a range of different voices into our continuity team, and with more than 50 hours of the *Sochi 2014 Winter Paralympics*, Alex Brooker co-presenting factual entertainment show *The Jump*, new series of *The Undateables* and *My Mad Fat Diary*, there is plenty to look forward to in 2014.

It is our ambition to increase public understanding and acknowledgement of disability – to put people so at ease with disability that they no longer treat it as something peculiar or out of the ordinary. After the massive impact of the Superhumans marketing campaign of 2012 we continue to bring boldness to our approach, building on our Paralympic legacy throughout 2013 and 2014, taking us further down the path to a fundamental change in the way Britain feels and talks about disability.

3m  
Viewers  
engaging with issues  
surrounding  
disability

The Undateables

#isitok