

# 2015 at a glance

## Creative success

2015 was a year of many creative highlights, with both returning hits and new programmes making an impact on the schedule. With hundreds of awards won and record investment in content, we continued to feel the benefits of creative renewal on ratings and critical opinion.

We worked with 295 suppliers to deliver our content, with record levels of investment ensuring that our total content spend reached a high of £629m, with another record of £455m spent on original content. £149m was spent in the Nations and Regions.

## Financial stability

2015 was a year of demonstrable financial stability and commercial self-sufficiency. Following on from our Investing in Innovation strategy, we achieved a £26m surplus with record revenues of £979m (£41m higher than 2014).

For the first time in nine years, we increased audience share on the main channel, bucking the trend of fragmentation of audiences in this digital era. And we grew our peak-time portfolio share year-on-year to 12.9%.

And in a year that we relaunched our online platform All 4, including our short-form content strand, digital revenues grew an impressive 30% year-on-year – further cementing All 4 as a central revenue stream.

## Innovation and sustainable future

2015 saw continued development of our digital strategy, with 13.1 million people registered with All 4 at the end of 2015, including more than 50% of all 16–34-year-olds in the UK.

We also saw notable growth on our new All 4 platform, with 4% growth of All 4 videos views year-on-year.

And our Indie Growth Fund continued to support the independent production sector, working with nine companies, making a total commitment of £9m out of the £20m fund with £1.6m committed to BAME companies.

RECORD

£629m

TOTAL CONTENT SPEND

£149m

invested in original  
content in Nations  
and Regions

323

AWARDS 2015

RECORD

£455m

ORIGINAL CONTENT SPEND

WORKED WITH

295

SUPPLIERS

30%

YEAR-ON-YEAR GROWTH IN  
TOTAL DIGITAL REVENUES

GROWTH in main channel share  
for the first time in nine years

12.9%

PEAK-TIME  
PORTFOLIO SHARE (8-11PM)

RECORD

£979m

CORPORATION REVENUE  
AND WE ACHIEVED A £26M SURPLUS

13.1m

VIEWERS REGISTERED WITH ALL 4

£20m Indie Growth Fund has  
supported nine production  
companies, including £1.6m BAME  
Indie Growth Fund investment

OVER

1/2

OF ALL 16-34-YEAR-OLDS  
IN THE UK REGISTERED  
WITH CHANNEL 4

# The remit and model

Everything that Channel 4 does is governed by our public service remit, which is agreed by Parliament and enshrined in legislation. It is the template which gives us our unique and important role in British life. The remit makes up a core part of Channel 4's DNA.

The remit, which has evolved and been refined in legislation since 1982 combines a number of elements. It requires Channel 4 to be innovative, to inspire change, to nurture talent and to offer a platform for alternative views. It also requires us to not just provide Education content for 14–19-year-olds, but to provide content with an editorial tone that is educational in programmes from other genres, including Factual.

It applies across all genres and services, Channel 4, E4, More4, Film4, 4Seven, All 4 and digital projects. Channel 4 must also 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.

The Statement of Media Content Policy (pages 12 to 106) was introduced to enable Channel 4 to report on the fulfilment of its public service remit. The idea is to look across the full range of services Channel 4 offers and, in this report, provide a transparent and comprehensive account of our delivery of the remit.

The component parts of the remit 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.

Some rounding differences may occur in the presentation of the 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 the report. All audited metrics in the document are identified with a remit icon, as indicated opposite.

## The evolution of our remit

Since Channel 4 was launched in 1982, the remit has evolved to support both a changing society and a diversifying media landscape. Whilst our core purpose has remained the same, over the years our remit has broadened and deepened, meaning that Channel 4 now occupies a unique space within British public service broadcasting.

1982

### Launch of Channel 4

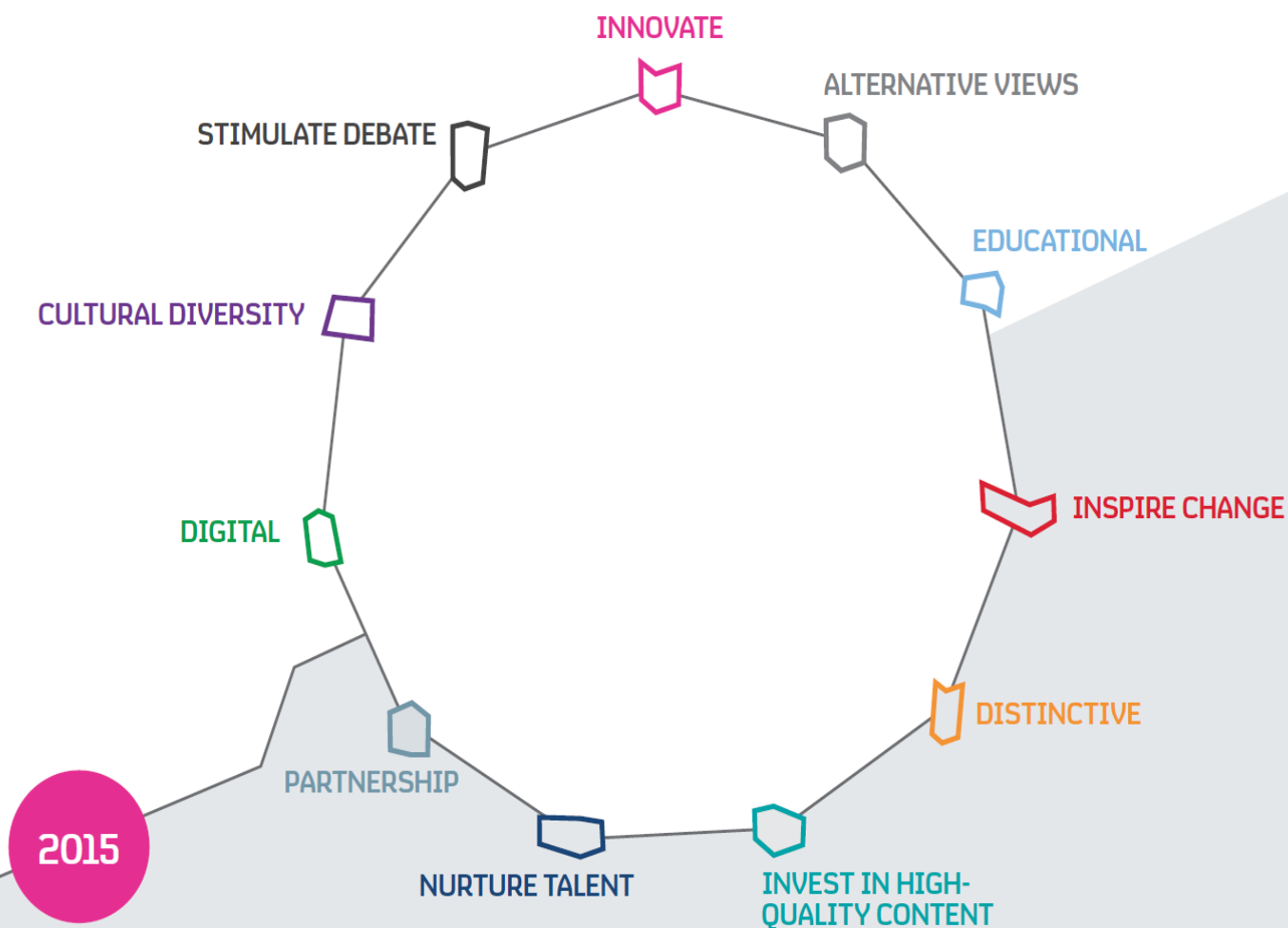
- Appeal to tastes and interests not generally catered for by ITV
- Educational
- Innovation and experiment
- Distinctive
- High general standard
- Wide range of subject matter

2003

### Communications Act

S.265 (3) of the Communications Act 2003 sets out Channel 4's public service remit as follows:

- High-quality and diverse programming
- Innovation, experimentation and creativity in the form and content of programmes
- Distinctive character
- Appeals to tastes of a culturally diverse society
- Make programmes of an educational nature and schools programming/provide educational content for teens



## Digital Economy Act

- High-quality and diverse programming
- Innovation, experimentation and creativity in the form and content of programmes
- Distinctive character
- Appeal to the tastes and interests of a culturally diverse society
- Make programmes of an educational nature and schools programming/provide educational content for teens

In addition, the DEA 2010 introduced new media content duties as part of Channel 4's primary functions:

- Support the development of people with creative talent, in particular people in the film industry and at the start of their careers
- Support and stimulate well-informed debate
- Promote alternative views and new perspectives
- Provide access to material that inspires people to make changes in their lives
- Work with cultural organisations
- Make a broad range of relevant media content of high quality via different types of communications networks
- Appeal to the tastes and interests of older children and young adults
- Make relevant news content
- Make relevant current affairs content
- Make, distribute and broadcast high-quality film



## Channel 4 is a creative greenhouse

Our overall role is to champion innovation in TV, film and digital – nurturing and growing new ideas, formats, views and voices, faces, talent, audiences, and production companies.

### Creative greenhouse

We're a greenhouse for new creative and digital ideas of significant economic importance.

Our overall contribution to the UK's creative economy is notable given our relative size in the marketplace.

We grow small businesses across the whole of the UK and our formats are successful around the world.

We have a track record of commissioning more programme ideas than any other public service broadcaster ('PSB') and spend more with independent producers than any other channel.

### PSB challenger brand

We're a challenger brand in broadcasting, encouraging high standards across the industry.

Our investment in UK-originated content is rising, set against declining investments in PSB elsewhere.

Our existence is important in providing plurality in genres that deliver public good, where it is important that audiences have a choice of distinctive provision, such as News and Current Affairs.

We're at the forefront of innovation and harnessing new technologies and in the premier league of international creativity. Being ahead of the market again and again not only has kept viewing share stable but also keeps others on their toes.

### Catalyst for social change

We inspire citizenship, especially among hard-to-reach audiences.

We have a greater impact than any other UK broadcaster in making audiences think, giving diverse viewpoints and inspiring change in people's lives.

We have a stronger relationship with young people than any other PSB in the world.

And we're a world leader in bringing diversity into the mainstream.

## We fulfil the government's innovation strategy in broadcasting

The government's innovation strategy focuses on support for small businesses to bring ideas to market, increase knowledge sharing and grow global businesses.

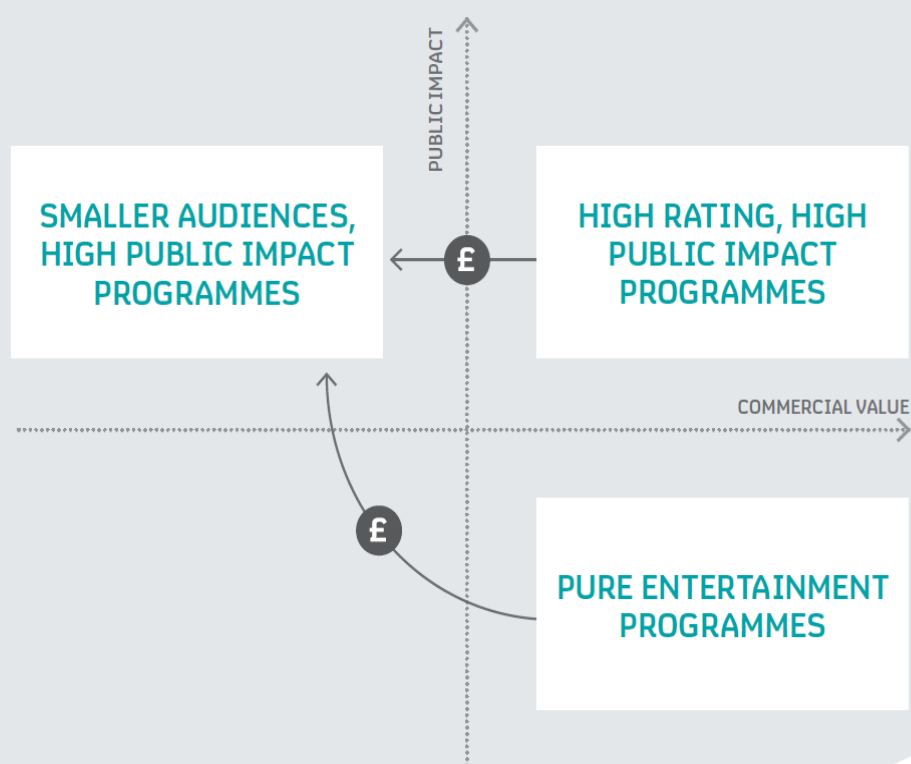
## Our model

The UK broadcasting ecology is the result of enlightened intervention by politicians and regulators. It's a carefully balanced mix of different organisations, with different missions, business models and governance structures that has made UK broadcasting a worldwide success.

Within this ecology, Channel 4 is a government-owned, self-sustaining social enterprise, raising commercial revenues from the market and reinvesting surpluses back into British content from UK independent producers.

We do this through cross-funding commercially challenging genres such as News and Current Affairs, and Education with revenues from commercially profitable programming, like Factual Entertainment.

£ = CROSS-FUNDING



A 3D graphic of a purple book. The book is shown from a three-quarter perspective, revealing its white top surface and a dark purple spine. The front cover is a vibrant purple and features the title 'Investing in innovation' in a light purple, sans-serif font. The text is arranged in two lines, with 'Investing' on the top line and 'in innovation' on the bottom line, both slightly angled to follow the perspective of the cover. The background is a light gray gradient, and a small yellow rectangular element is visible in the bottom right corner.

# Investing in innovation

# Investing in innovation

Channel 4's commitment to investment in innovation runs through everything that it does – from the volume, range and geographical spread of its supplier base to technological innovation on our digital platforms, and through to the diversity of voices and perspectives on-screen.

annualreport.channel4.com

## Innovation through content

Channel 4's total (originated and acquired) content spend across its TV and digital portfolio in 2015 was the largest in its history, at £629 million, up 4% year-on-year. Of this, spend on Channel 4's own commissioned content was £455 million, also the largest in Channel 4's history. This rose by 6% year-on-year, equivalent to an increase of £25 million. It was also up as a share of the total, rising from 71% to 72% of the overall content budget.

Channel 4's content strategy evolved in 2015 to reflect the fruits of its ongoing creative renewal, by rewarding successful returning series with longer runs. In delivering its remit, Channel 4 commissions around themes that span genres, and is able to do this via a working culture that encourages cross-genre collaboration. Furthermore, in order to achieve greater impact in an ever more crowded media landscape, Channel 4 also focused its resources on programming with the potential to stand out on the main channel.

A combination of the creative renewal strategy, along with the scale of last year's coverage of the *Sochi 2014 Paralympic Winter Games*, meant that in volume terms, at 8.3 hours per day on average, there were 5% fewer first-run originations across the TV portfolio in 2015. In peak-time (6–10.30pm), when we reach the largest audiences, the main channel devoted 72% of the schedule to first-run originations, up by 4 percentage points. Including repeats, 81% of peak-time hours were taken up with originations, also up four points.

Across the TV portfolio, Factual and Entertainment remained the two biggest genres, both in terms of output and investment levels. Investment in Factual rose for the third year running, by 7% to £181 million, with major new series such as *Hunted* and extended

runs of several shows, including *First Dates*. There were 1,198 hours of first-run originated Factual programmes, up by 2% year-on-year. In Entertainment, spend rose slightly this year, by 2% to £111 million, with new shows such as *Time Crashers*, while the volume of first-run originations fell by 6% (to 724 hours) as some older series did not return or had shorter runs. In Drama, the third biggest genre in spend terms, while the budget was flat at £99 million, 2015 saw a greater focus on ambitious new commissions with high production values such as *Humans* and *Indian Summers*. In volume terms, the third biggest genre, Sport, saw a decline of almost 200 hours in the amount of first-run originated programming, following last year's extensive coverage of the *Sochi 2014 Paralympic Winter Games*.

## Innovation through diversity

Channel 4 plays a significant role in supporting the UK's production sector, with all its commissioned content coming from external suppliers. It spent £403 million on first-run external commissions on the main channel, and £441 million across the TV portfolio, in 2015. Both these figures are up year-on-year, by 7% and 6% respectively.

Channel 4 worked with 295 creative partners across all of its services. This was 15% down on the 2014 figure, as Channel 4 deepened supplier relationships formed during the creative renewal, and as it marked a transition year for Film4 ahead of the unveiling of its new strategy. Overall, 53 of all suppliers were new to Channel 4, 8% more than in 2014.

In a highly London-centric industry, Channel 4 seeks to commission content from across the UK. For the third successive year, more than half of all first-run originations on the main channel were from suppliers based outside London – 53% of all hours in 2015, up by 2 percentage

points year-on-year. In expenditure terms, the proportion of out-of-London commissions fell by 3 percentage points to 39%, with shorter runs of long-running formats. Across the TV portfolio, Channel 4 spent £149 million on programmes from suppliers based outside London (marginally down year-on-year). It increased its expenditure on content from companies in Northern Ireland, Scotland and Wales, giving a total Nations spend of £28 million, up 32% on 2014.

Turning to on-screen diversity, Channel 4 showed 201 hours of originated diversity-related programmes on the main channel in 2015, a 17% increase year-on-year. 109 of these hours were first-run programmes (8% down, due to last year's coverage of the *Sochi 2014 Paralympic Winter Games*). 80 of the first-run hours related to programmes that were shown in peak-time, a 92% increase, with major new commissions this year including *Indian Summers*, *Cucumber* and *The Autistic Gardener*.

The range of international programming on Channel 4 also contributes to the diversity of its schedules. Excluding *Channel 4 News* (which itself has a strong international focus, see page 80), there were 61 hours of first-run programmes covering international topics on the main channel and in the dedicated international *True Stories* documentary strand that runs across the TV portfolio, 14% more than in 2014. There was a large increase in Documentary output, with highlights such as *The Tribe* and *Walking the Nile*. Acclaimed titles in other genres included *Frontline Fighting: The Brits Battling Isis* and *My Son the Jihadi*. The Film4 channel continues to show a more diverse and international slate than most mainstream film channels, with 36% of its output coming from outside the US, and 20% comprising British films.

# Innovation through content

## £629m

spent on content  
across all services

+4% on last year



## £621m

invested in originated  
and acquired  
programming across  
the Channel 4 TV  
portfolio (all genres)

+5% on last year



### Investment in all content

In 2015, Channel 4 spent a total of £629 million on content across all of its services, comprising the main channel, digital TV portfolio and digital media services – the largest content budget in Channel 4's history. The large majority of this budget – £507 million, equivalent to 81% of the total – was spent on the main channel, reflecting its continued ability to attract larger audiences than any other channel or service in the portfolio. £114 million was spent on the digital TV channels, and a further £8 million was spent on digital media, which includes Channel 4's websites and cross-platform content.

Channel 4's total content budget rose by 4% year-on-year, from the 2014 figure of £602 million. Expenditure on content on the main channel increased by 3% (2014: £492 million), and there was a more substantial rise, of 12%, in content spend on the digital TV channels (2014: £102 million). Spend on digital media fell by 3%, although in absolute terms this represented a decline of just £0.2 million, (reported as flat, as the figures are rounded to the nearest £million in the chart).

Focusing on the TV portfolio (Channel 4's main channel and the digital channels), a total of £621 million was invested in originated and acquired programming across these channels in 2015 (up 5% on the 2014 figure of £594 million). The genres that accounted for the largest amounts of content investment in 2015 were Factual (£181 million), Entertainment (£111 million) and Drama (£99 million). Of these, investment in Factual rose for the third year running, by 7%, supporting major new series such as *Hunted* and extended runs of shows such as *The Island with Bear Grylls* and *First Dates*. Investment in Entertainment also rose, by 2%; highlights this year included new immersive history series *Time Crashers*. While the overall Drama budget was flat (there was a marginal decline of less than 0.5%), 2015 saw a greater focus on ambitious new commissions such as *Humans* and *Indian Summers*.

Of the other genres, the most significant trends in 2015 were a £1.4 million (68%) increase in investment in programmes which appeal to Older Children, which was spent on new series such as the *Secret Life of...* strand and *Gogglebox* spin-off *Gogglesprogs*. Current Affairs investment rose by 32%, to £27 million, the highest level ever, with Channel 4 investing in a range of programming to mark the UK General Election, including the political comedy *Ballot Monkeys*, as well as the return of *Benefits Street*. There were falls in the content budgets for Education (14–19-year-olds), 18% down mainly due to a shorter run of *My Mad Fat Diary*, and for Sport, 10% down as there were no major sporting events of the scale of the *Sochi 2014 Paralympic Winter Games*.

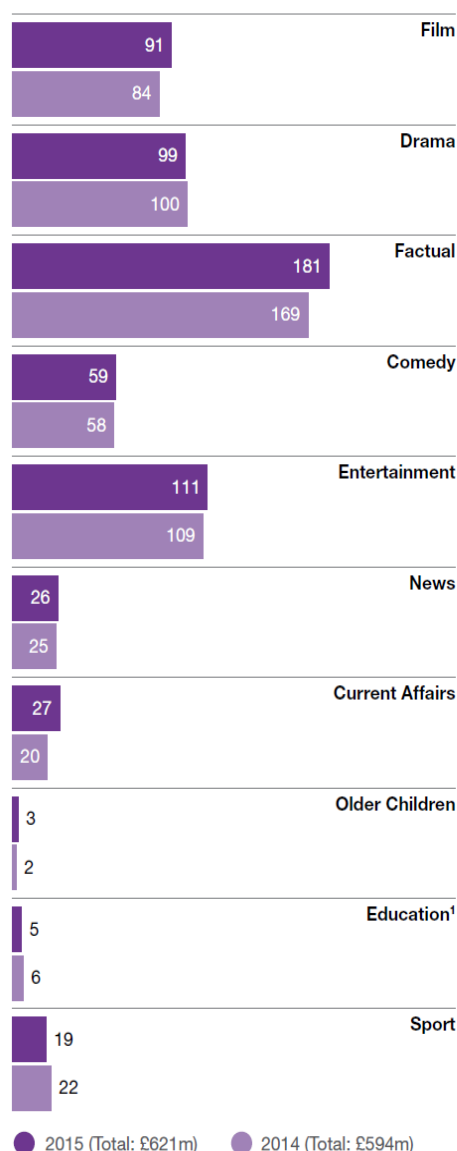
Spend across the Channel 4 network  
on all content (£m)

	Total (£m)		
2015	507	114	8
2014	492	102	8

● Channel 4 (main channel) ● Digital channels  
● Digital media

Source: Channel 4

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



Source: Channel 4

<sup>1</sup> Education in this metric refers to specifically commissioned programmes for 14–19-year-olds, as opposed to Channel 4's broader educational remit.



# Innovation through content

## 72%

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

+4pts on last year



### Output mix on Channel 4

Channel 4 showcases the majority of its new original programming on the main channel during peak-time hours (defined by Ofcom as 6–10.30pm), in order to attract the largest audiences. In 2015, 72% of all peak-time hours on the main channel were made up of first-run originated programming, up on 2014. With another 9% of peak-time hours comprising repeats of original programming, originations accounted for a total of 81% of peak-time hours – comfortably exceeding the Ofcom licence requirement of 70%. While Channel 4's daytime schedules include a more balanced spread of originations and acquisitions, originations still accounted for almost two-thirds (65%) of all output on the main channel across the day in 2015, again well above the Ofcom quota of 56%.

The rise in the proportion of originated programming in peak-time on Channel 4's main channel was entirely accounted for by the rise in the proportion of first-run originations, both of which were up by 4 percentage points (with the proportion of originated repeats flat year-on-year). Across the whole day there was a 2 percentage point increase in originations.

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

Peak-time (6–10.30pm)				
2015	72	9	8	11
2014	68	9	9	14

### All day

2015	32	33	8	27
2014	34	29	9	28

● Originations – first-run ● Originations – repeat  
● Acquisitions – first-run ● Acquisitions – repeat

Source: Channel 4

## £455m

spent on all originated content across all services

+6% on last year



### Investment in originated content

Channel 4's public remit is delivered primarily through its investment in original content on TV and in digital media. Channel 4's total investment in originated content (first-run and repeats) across its TV channels and online services was £455 million in 2015, the largest level in Channel 4's history.

The main channel accounted for the large majority of this expenditure: its original programme budget was £408 million, equivalent to 90% of the total spend on originations. This included expenditure of £183 million on News, Current Affairs, Education programming, Comedy, Drama series and single dramas (including Film4 productions), Arts and Religion – up 6% year-on-year. This does not include the full range of programming genres e.g. Factual or Sport, where Channel 4 also delivers important public service content.

Beyond the main channel, a further £39 million was spent on original content for the digital channels, and (as described above) £8 million on digital media content (including websites and cross-platform content) in 2015.

Channel 4's total spend on original content rose by £25 million year-on-year, a 6% rise. The extra funds were directed entirely at the main channel, to generate the biggest possible impact. A further £1 million was reallocated from the digital channels and digital media budgets to the main channel, resulting in a £26 million boost to the main channel's original content budget, a 7% increase on the 2014 level. This rebalancing meant that investment in originations on the digital channels and in digital media fell slightly, by 4% and 3% respectively.

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

Total (£m)				
2015	408	39	8	455
2014	382	40	8	430

● Channel 4 (main channel) ● Digital TV channels  
● Digital media

Source: Channel 4

## 8.3hrs

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

-5% on last year



### Originated output across Channel 4 TV portfolio

Channel 4 broadcast an average of 8.3 hours of new commissioned programmes (first-run originations) every day in 2015 across the main channel, E4, More4 and Film4. The main channel accounted for 7.7 of these daily hours, with the other 0.6 hours on the digital channels.

The volume of first-run originations across the TV portfolio fell by 5% in 2015, primarily because of the scale of coverage of the *Sochi 2014 Paralympic Winter Games* last year. In addition, Channel 4's strategy in 2015 concentrated resources on a smaller number of higher-budgeted programmes on the main channel. As a result, there were 5% fewer hours of first-run originations on the main channel in 2015 compared to 2014. The volume of new commissions on the digital channels rose by 13%; major new series included *Tattoo Fixers* and *Taking New York*, and there were extended runs of shows such as *Selling Houses with Amanda Lamb*.

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

Total (hrs)			
2015	7.7	0.6	8.3
2014	8.1	0.6	8.7

● Channel 4 (main channel) ● Digital TV channels

Source: Channel 4

# Innovation through content

## 3,019hrs

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

-5% on last year



### Volume of first-run originations by genre

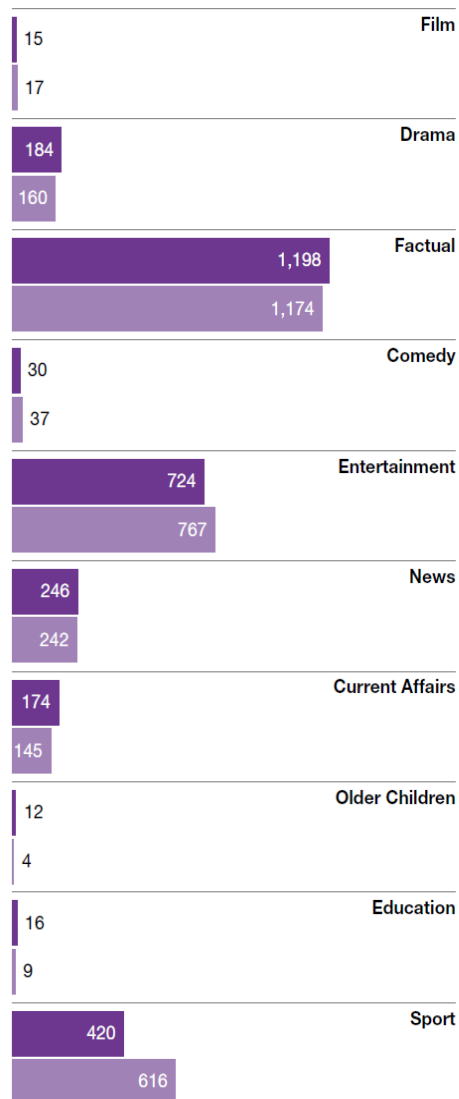
In 2015, Channel 4 broadcast 3,019 hours of first-run originated programming across its TV portfolio. The genres with the largest volumes of first-run originations this year were Factual (1,198 hours), Entertainment (724 hours) and Sport (420 hours).

The total volume of first-run originations fell by 5% in 2015, equivalent to 152 hours. This decline is due to the extensive coverage of the *Sochi 2014 Paralympic Winter Games* last year: with no equivalent sporting event in 2015, the total volume of first-run originated sports programming fell by almost 200 hours (a 32% decline year-on-year). Of the other biggest genres, the amount of first-run originated Factual programming rose by 2% in 2015, with new series such as *Hunted* and *Posh Pawnbrokers*, and an extended run for *Couples Come Dine with Me*; while Entertainment was down by 6%, as *8 Out of 10 Cats* did not return this year, and there were fewer episodes of *Deal or No Deal*.

Turning to the other genres, the most notable increases were in Current Affairs (29 hours, equivalent to a rise of 20%), with a range of programming to mark the UK General Election and the return of *Benefits Street*; and Drama (24 hours, a rise of 15%), due to new series such as *Humans*, *Indian Summers*, *Not Safe for Work*, *Cucumber* and *Banana*. While the volumes were smaller, there were also substantial increases, in percentage terms, in the number of hours of programming for Older Children (8 hours, a rise of 199%), due to the *Secret Life of...* strand; and Education (7 hours, a rise of 74%), with programmes such as *Troy: Cyber Hijack*. The volume of News increased marginally (by 4 hours, a 2% rise).

There were small declines in Comedy (7 hours, down by 19%), as *Derek* did not return this year; and in Film (2 hours, down by 12%), reflecting variations in theatrical release patterns for Film4 titles, which determine the timings of the subsequent TV windows. In 2015 seven films were premiered, including *The Inbetweeners 2*, the spin-off of the popular E4 show, down from nine in 2014.

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



● 2015 (Total: 3,019hrs) ● 2014 (Total: 3,171hrs)

Source: Channel 4

# Innovation through content

Channel 4 has exceeded all its licence obligations.

Meeting Channel 4's licence obligations			
Average hours per week	Compliance minimum	2015	2014
<b>News</b>			
In peak-time (6–10.30pm)	4	4	4
<b>Current Affairs</b>			
Overall	4	5	5
In peak-time (6–10.30pm)	2	3	3
<b>Hours per year</b>			
Schools	1	27	4
<b>Percentage</b>			
Origination production			
Overall	56	65	63
In peak-time (6–10.30pm)	70	81	77
Independent production	25	64	73
European independent production	10	34	40
European origin	50	69	66
Subtitling for the deaf and hard of hearing	90	100	100
Audio description	10	26	28
Signing	5	5	5
Regional production	35	39	43
Regional hours	35	53	52
Production in the Nations	3	7	6
Nations hours	3	9	6

Note: Excluded from the scope of the KPMG Assurance Report.

# Innovation through diversity

## £403m

investment in first-run external commissions on the main channel in 2015

+7% on last year



## Broadcasters' investment in the production sector

With no in-house production base, Channel 4 sources 100% of its investment in original programming from external suppliers, providing vital support for the independent production sector. In 2015, Channel 4 spent £403 million on first-run originations for the main channel, a 7% increase on the corresponding figure for 2014 (£377 million). 65% of this total was spent on qualifying independent production companies. Across the whole TV portfolio, Channel 4 spent £441 million on first-run originations from external suppliers in 2015; this was also up year-on-year, by 6%.

Data for the PSBs published by Ofcom highlights the important role Channel 4 plays through its support for the production sector. In 2014, the most recent year for which Ofcom's cross-industry data is available, Channel 4's spend on first-run external commissions on the main channel exceeded that of any of the other PSBs on their network channels – including BBC One (2014: £217 million) and BBC Two (2014: £117 million) combined. Looking across their entire TV portfolios, Channel 4's portfolio expenditure on first-run external commissions exceeded the BBC's total investment across all of its TV channels, and was almost £100 million more than the combined spend of ITV and Channel 5 across their portfolios.

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

Total (£m)				
2014	334	75	409	BBC
2013	364	85	449	
2014	224		224	ITV
2013	228		228	
2014	377	40	417	Channel 4
2013	382	36	418	
2014	97		97	Channel 5
2013	86		86	

● Main channel (BBC 'main channel' is BBC One and BBC Two combined)

● Digital channel

Source: Channel 4, Ofcom (other channels)  
2015 data not available for other channels



# Innovation through diversity

## 295

companies working with Channel 4 portfolio across TV, film and digital media in 2015 of which 164 were independent TV production companies  
-15% on last year



NURTURE TALENT

### Diversity of supply base

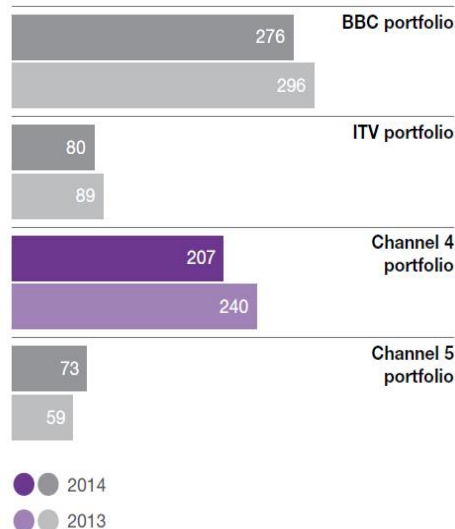
Channel 4 worked with a total of 295 companies to supply the TV, film and digital media content that it commissioned in 2015<sup>1</sup>. This included 164 independent TV production companies, and 19 non-independent TV production companies, giving a total of 183 suppliers of TV programmes. There were 109 online suppliers and 66 film companies, with some suppliers working across TV, film and online. Overall, 53 companies were new suppliers to Channel 4, 8% more than in 2014.

As Channel 4 continued to deepen relationships with suppliers that were formed in the earlier stages of the creative renewal process, there was a 21% decline in the total number of independent TV production companies that it worked with in 2015 (see chart to the right). There was also a 28% year-on-year decline in the number of film companies that Channel 4 worked with, as this was a transition year for the Film4 team ahead of the announcement of a major new strategy and budget increase in early 2016 (see page 76). Offsetting these declines, Channel 4 worked with 18% more online companies in 2015, reflecting the broader range of its digital media activities. Overall, Channel 4's supplier base fell by 15% in the year to 295.

In 2014, the most recent year that comparative TV industry data is available for the public service broadcasters across their TV portfolios, Channel 4 worked with 207 independent TV production companies, behind only the BBC (276 companies), and substantially more than the combined total of the other commercially-funded public service broadcasters, ITV and Channel 5 (153 companies between them).

<sup>1</sup> Note: there has been a change in methodology, so that the figure for total suppliers (295 companies in 2015) now includes all TV suppliers rather than just qualifying independent TV production companies. The 2014 figure has been restated; see online methodology for further details.

Number of independent TV production companies supplying the PSBs



Source: Channel 4, Broadcast (other channels)  
2015 data not available for other PSB channels. Other digital channels data not available for 2014.

Output from suppliers based outside London

## 53%

of first-run originated programme hours  
+2pts on last year

18pts above Ofcom quota

## 39%

of the value of first-run originations  
-3pts on last year

4pts above Ofcom quota



NURTURE TALENT

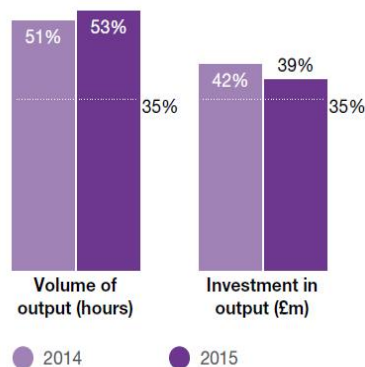
### Investment in the Nations and Regions (main channel)

In 2015, 53% of all hours of first-run originated programmes on Channel 4's main channel were sourced from suppliers based outside London. This represents an increase of 2 percentage points on the 2014 figure, and means that Channel 4 has sourced more than 50% of its first-run commissions from outside London for the third successive year (the corresponding figure was less than 50% for each of the five preceding years).

In spend terms, 39% of Channel 4's expenditure on first-run originated programming on the main channel was on programmes from suppliers outside London in 2015. This represents a year-on-year decline, of 3 percentage points. This may be attributed to fewer episodes being transmitted of long-running formats such as *Deal or No Deal*, and fewer hours of regional drama since the cancellation of *Shameless* in 2013.

In both volume and spend terms, these figures exceed by some margin the 35% licence quotas set by Ofcom.

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



Source: Channel 4  
Prior year values have been restated. One production was incorrectly classified last year however this did not result in any breach of target. See online methodology for further details.

# Innovation through diversity

## Output from suppliers based in the Nations

9%

of first-run originated programme hours  
+3pts on last year

6pts above Ofcom quota

7%

of the value of first-run originations  
+1pt on last year

4pts above Ofcom quota



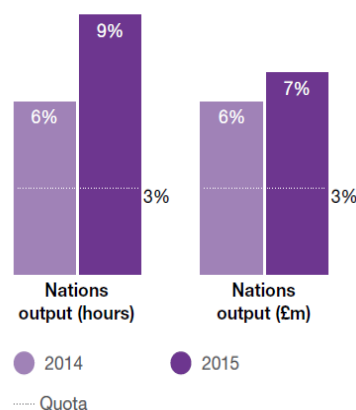
## Investment in the Nations (main channel)

Focusing on the Nations (Northern Ireland, Scotland and Wales), Channel 4's share of investment in volume and spend terms both increased in 2015. The proportion of first-run originated programmes on the main channel from the Nations rose by 3 percentage points, to 9% of the total (6.2% Scotland, 2.6% Wales, 0.3% NI). In spend terms, the proportion of the budget for first-run originated programmes on the main channel rose by 1 percentage point, to 7% of the total (5.0% Scotland, 2.0% Wales, 0.3% NI).

A total of 231 hours of first-run programming on the main channel came from commissions in the Nations in 2015, a significant year-on-year increase, of 39%. There were increases across all the Nations. Scotland saw a 21% increase in the volume of programming (159 hours in 2015, up from 131 in 2014), while total investment was up by 16% to £19 million. This was accounted for by a mixture of returning daytime shows like *Fifteen to One* and new peak-time titles such as *Not Safe For Work*. The amount of programming commissioned from Wales more than doubled in 2015, from 30 to 65 hours, as did total investment, from £3.8 million to £7.7 million, with new series including *Posh Pawnbrokers*. In Northern Ireland, the volume of programming was up by 22%, to 7 hours, and investment rose by 24%, to £1.2 million in 2015, with new commissions such as *The Secret World of Lego*.

In both volume and spend terms, these figures exceed by some margin the current 3% licence quotas set by Ofcom (rising to 9% by 2020).

Proportion of first-run originated output and spend on Channel 4 which is made in the Nations



£149m

spent on production companies based outside London  
-1% on last year

£28m

spent on production companies in the Nations  
+32% on last year



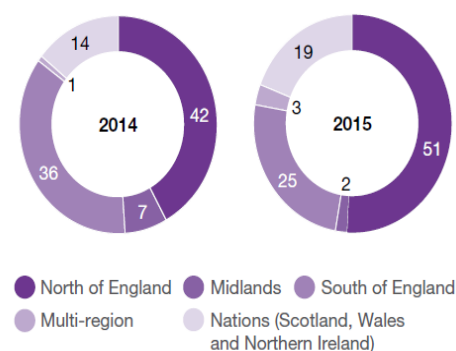
## Spend by region across the Channel 4 TV portfolio

Channel 4 spent £149 million on content from production companies based outside London across its TV portfolio in 2015. This represents a marginal decline, of 1%, year-on-year. Channel 4 increased its expenditure on content from production companies in the Nations, which rose by 32% to £28 million. Channel 4's spend rose in all three of the Nations, resulting in programmes such as *Benchmark* (from Scotland), *Posh Pawn* (Wales) and *How To Be Queen: 63 Years and Counting* (Northern Ireland). The largest component of expenditure in the Nations, £19 million, was spent in Scotland, 16% up on 2014. A further £8 million was spent in Wales, more than double the 2014 figure. The remaining £1 million was spent in Northern Ireland, 24% up on the 2014 figure.

The out-of-London spend also includes Channel 4's commissions from the English Regions. These span many genres, including the likes of *24 Hours In A&E* (South of England), *Gadget Man* (the Midlands), and *Cucumber* (North of England). Channel 4 spent a total of £117 million in the English Regions, 9% less than in 2014, as fewer episodes were transmitted of some long-running formats, and there were fewer hours of regional drama. A further £4 million was spent on multi-region content in 2015, up from £1 million in 2014.

Note that these investment figures for the Nations, which cover spend across the Channel 4 TV channel portfolio, differ slightly from those in the previous metric (see above), which relates specifically to the main channel.

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





# Different voices

## 61hrs

of first-run programmes covering international topics on Channel 4 (excluding news) and *True Stories* across the portfolio  
+14% on last year



ALTERNATIVE VIEWS

## 126hrs

of first-run foreign language content across the portfolio

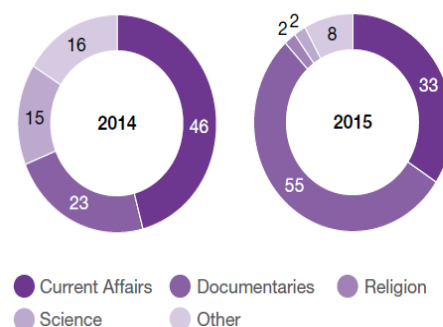
### Range of international programming

Channel 4 shows programmes covering international topics across a wide range of genres. In 2015, there were 61 hours of first-run programmes with an international theme on the main channel (excluding *Channel 4 News*) and in the dedicated international documentary strand, *True Stories*, which runs across the main channel, More4 and Film4. This represented a 14% increase year-on-year.

There was a substantial increase in the contribution of Documentaries to Channel 4's international output, which represented 55% of the total hours of international programming in 2015 (up from 23% in 2014). As well as *True Stories* films, highlights included *The Tribe* and *Walking the Nile*. The next biggest category was Current Affairs, with 33% of the total (while Current Affairs programmes' share of total hours for all international programming fell by a significant amount in 2015, because the 2015 figure is a smaller percentage of a larger volume, in absolute terms the decline was modest – just 5 fewer hours). Along with the *Unreported World* strand, major international programmes in the year included *The Romanians Are Coming* and *Frontline Fighting: The Brits Battling Isis*. International highlights in other genres included *My Son the Jihadi*.

While some broadcasters are entirely reliant on the United States for their acquired TV programmes and films, Channel 4 showcases a diverse range of content from around the world. In 2015, there were 126 hours of first-run foreign-language TV shows and films across the TV portfolio (2014: 119 hours). Highlights on the main channel included French drama *Witnesses*, which launched with more than 1 million viewers, and a season of recent Bollywood blockbusters. On the Film4 channel, a total of 784 hours of films (first-runs and repeats) from outside the UK and US were shown, including both English-language and foreign-language titles (2014: 781 hours).

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



Source: Channel 4

## 109hrs

of first-run originations covering diversity issues on the main channel  
-8% on last year



CULTURAL DIVERSITY

### Diversity output on the main channel

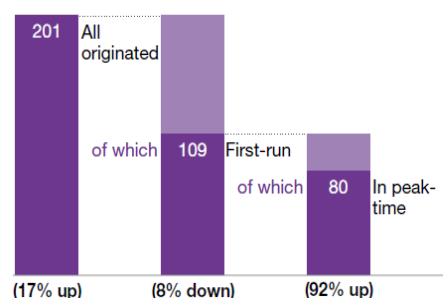
In 2015, Channel 4 showed 201 hours of originated programmes on the main channel whose subject matter covered diversity issues (i.e. religion, multiculturalism, disability or sexuality). 109 of these originated hours were first-run programmes, and 80 of the first-run hours related to programmes that were shown in peak-time, including *Holocaust: Night Will Fall* (Religion), *Things We Won't Say About Race That Are True* (multiculturalism), *The Last Leg* (disability) and *Muslim Drag Queens* (sexuality).

There was a 17% increase in the total amount of originated diversity-related programming shown on the main channel in 2015. After last year's big increase in the volume of first-run originated diversity-related programming, due to the coverage of the *Sochi 2014 Paralympic Winter Games*, this figure fell back in 2015, dropping by 8% year-on-year – though it remained above the level in 2013 of 103 hours. The amount of first-run diversity programming shown in peak-time almost doubled in 2015, increasing by 92%, as Channel 4 broadcast a range of new shows such as *Indian Summers*, *Cucumber* and *The Autistic Gardener*.

Channel 4's impact on diversity includes far more than the programme commissions covered by these figures. The organisation continues to support a range of initiatives targeted at helping people from different backgrounds develop their careers in television, including its 4Talent Pop-Up events, the Rio Production Training Scheme and a number of apprenticeship programmes.

In addition, Channel 4 is one of the broadcasters supporting Diamond, the new cross-industry diversity monitoring system being developed through the Creative Diversity Network. Read more about our work on diversity on page 44.

Total hours of programming covering diversity issues shown on the main channel (2015 with trends relative to 2014)



Source: Channel 4

# Film

## Output on the Film4 channel

36%

from outside the US

20%

from the UK

## CULTURAL DIVERSITY

### Diversity of Film4 channel schedule

Whereas mainstream film channels tend to rely predominantly on Hollywood studio titles, the Film4 channel showcases a diverse and alternative range of films from the UK and around the world. In 2015, 20% of its output comprised British films, including those co-funded by Film4 Productions (2014: 21%). These British films, along with those from continental Europe and other parts of the world outside the US, together accounted for 36% of output on the channel. This is a decrease of 1 percentage point on the corresponding figure for 2014. (Note that this figure includes films that were co-productions between the US and other countries; in 2015, 6% of output on the channel comprised US/non-US co-productions compared to 5% in 2014.)

In 2015, Film4 curated a season of seven films from Werner Herzog, the maverick director whose work continues to inspire new generations of film fans and film-makers. Other highlights on the channel were the premiere at 9pm of the multi-award-winning *Amour*; the most comprehensive Studio Ghibli season ever assembled in the UK, with 22 animated fantasies including the last ever film by founder Hayao Miyazaki; and an immersive, totally break-free premiere of Film4 Productions' *Under the Skin*, director Jonathan Glazer's haunting and unclassifiable sci-fi mystery.

# News and Current Affairs

358

Long-form News and Current Affairs programmes in peak-time

+8% on last year

## STIMULATE DEBATE

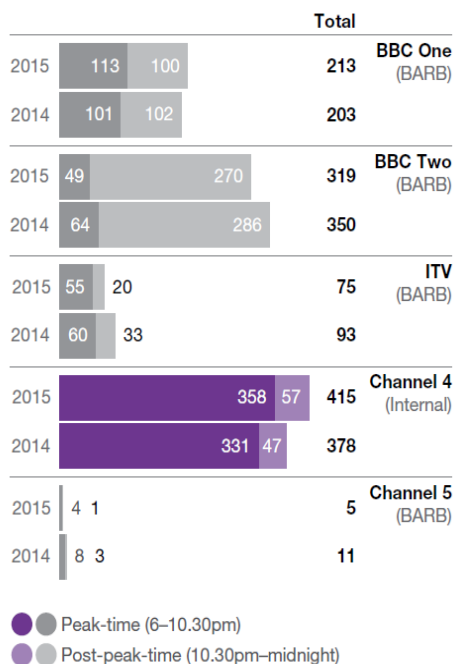
### Commitment to long-form journalism

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 2015, Channel 4 showed 358 '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 on the main channel (using Ofcom's definition of peak-time, which runs from 6–10.30pm). This represents an 8% increase relative to the corresponding figure for 2014. Channel 4 showed substantially more long-form News and Current Affairs programmes in peak-time than the other main PSB channels combined (which showed 221 programmes between them).

Including the period running up to midnight, the corresponding figure for Channel 4 was 415 titles. This was 10% up year-on-year, with the number of post-peak-time long-form News and Current Affairs programmes up by 21%. This total (from 6pm–midnight) was greater than the corresponding number for any of the other main PSB channels. The channel with the next highest number of titles was BBC Two, with 319 long-form News and Current Affairs programmes (96 fewer than Channel 4). Of these, only 49 were in peak-time; the bulk of its total was accounted for by *Newsnight*, which runs in the post-peak-time period.

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)



Making an  
impact

# Making an impact

annualreport.channel4.com

## Reputational impact

Channel 4 measures its public value impact by looking at audience perceptions against key reputational statements linked to its public service remit. The main channel consistently outperforms the other main PSB channels on these statements, providing clear evidence of its distinctiveness compared to other broadcasters. In 2015, audience perceptions of Channel 4's remit delivery were at an all-time high, reflecting the success of the creative renewal strategy: the majority of the reputational trackers were at their highest-ever levels, and the average across the statements was higher than at any time since Channel 4 began reporting them in 2008.

As Channel 4 typically leads the other channels on these metrics by a significant margin, we also look at variations in performance each year by highlighting the main channel's leads over the average for the other main PSB channels. In 2015, Channel 4's most emphatic leads were for "taking risks that others wouldn't" (a lead of 38 percentage points), "tackling issues other channels wouldn't" (36 points), being the 'home for alternative voices' and "taking a different approach to subjects compared to other channels" (both 29 points).

This year, the main channel increased its lead over the average for the other PSB channels for 7 of the 12 reputational statements, relative to 2014, with its lead increasing by up to 3 percentage points, for "challenging prejudice". With the lead for two further statements holding level, this means that in 2015 Channel 4 maintained or increased its lead over the average for the other channels for 75% of the reputational statements (nine out of 12). For the other three statements, its lead only fell by 1 percentage point in each case. On average, across the 12 reputational statements, Channel 4's lead over the average for the other main channels was 27 percentage points, 1 point higher than in 2014.

Channel 4 occupies a unique position in the broadcasting ecosystem: as a mass-market channel reaching large audiences every day, whilst also engaging with groups that other public service broadcasters ('PSBs') find it harder to connect with. Across all audience groups, it delivers public value by being alternative and diverse, taking risks, challenging preconceptions and inspiring change.

## Television

While viewing in the digital TV space continues to fragment, Channel 4's main channel grew its viewing share by 1% year-on-year – its first share increase since 2006. It performed even better in peak, with an 8% increase in viewing share between 8pm and 11pm; by contrast, viewing to the other main PSB channels was flat or down year-on-year during these hours.

The Channel 4 portfolio was watched by 84% of all TV viewers every month in 2015 – behind only the BBC and ITV amongst the UK broadcasters. This was 1.4 percentage points down year-on-year, in line with the other PSBs, which all suffered declines (of between 0.8 and 1.9 percentage points) as competitive pressures from other digital channels grew.

Channel 4 seeks to engage with hard-to-reach audiences, including young adults and black and minority ethnic ('BAME') groups. We are the only PSB that attracts a significantly larger share of viewing amongst 16–34-year-olds than across the overall UK population, with a 16.5% share amongst this age group across the TV portfolio in 2015 (3% down on last year's 17% share). Amongst BAME groups, Channel 4's TV portfolio viewing share was 10.1% (also 3% down on last year's 10.4% share), and BAME audiences continued to account for a larger proportion of Channel 4's audience than for the audiences of other PSBs.

News and Current Affairs are central to Channel 4's remit. In 2015, over 8 million people watched *Channel 4 News* each month. This was 1% up on the 2014 figure, the first annual increase since 2008. BAME viewers and 16–34-year-olds accounted for a larger proportion of the *Channel 4 News* audience than for the news programmes on the other main PSB channels. These figures were stable in 2015. 16–34-year-old viewing fell by 1 percentage point year-on-year, while BAME viewing was level. *Channel 4 News* also continued to outperform the other main broadcasters' news programmes in terms of viewers' perceptions of their independence from the government and from the influence of big business.

We look at five reputational statements covering the approach and subject matter of the main PSB channels' Current Affairs programmes and strands. Across these statements, *Unreported World* and *Dispatches* had, respectively, the highest and second-highest average scores. *Unreported World* ranked in first place for "showing stories about parts of the world you would rarely see on British TV", "making me see something in a different light" and "giving a voice to groups that aren't always heard in mainstream media".

## Online

Channel 4 continued to evolve its presence in digital media in 2015, launching All 4 as the new online hub for its content, including long-form programmes (replacing 4oD), live streaming and digital-only content such as shorts. There were 508 million visits to Channel 4's websites and apps in 2015. Visits to apps rose by 14% year-on-year, but there was an overall decline of 7% in this metric, as website visits were down. 512 million programme views were initiated across all All 4-branded platforms (including PCs, smartphones, tablets, games consoles and connected TVs), 4% up on last year.

Channel 4 also increasingly seeks to use social networks to deliver news content to audiences, especially younger ones. *Channel 4 News* achieved more than 500 million video views on Facebook in 2015.

## Audience feedback

Channel 4 draws on feedback from a variety of sources: its Viewer Enquiries Centre, monitoring of social media traffic, bespoke audience research, and information provided by registered online users, including the Core4 community. Alongside these, the 'Buzz' metric shows us which programmes people have talked about the most face-to-face or on social media. The average 'Buzz' score for the ten most talked-about programmes in 2015 was 74%, with *Sarah Beeny's Selling Houses* the most talked about show of the year.



# Different voices

## 24pt lead

over average for other channels for showing different cultures and opinions

+1pt on last year

### CULTURAL DIVERSITY

Key programme examples:

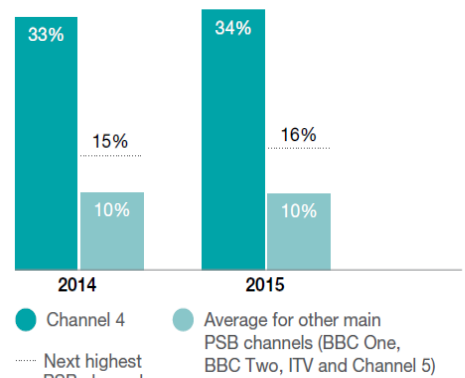
- Walking the Nile
- Gogglebox
- The Tribe
- The Romanians Are Coming

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

In 2015, 34% of all respondents selected Channel 4's main channel as being best for showing different kinds of cultures and opinions. This gave Channel 4 a substantial lead, of 24 percentage points, over the average for the other main PSB channels. This lead is 1 percentage point higher than the corresponding lead in 2014. Channel 4's lead over the next highest-scoring channel, BBC One, was 18 percentage points.

The proportion of people selecting Channel 4 rose by 1 percentage point year-on-year (2014: 33%), giving it the joint highest score that the main channel has achieved since Channel 4 began reporting this metric in 2008. Since Channel 4's creative renewal began to impact on the schedules in 2012, the proportion of people choosing the main channel for this metric has been stable (with small year-on-year variations) in the range of 32–34%, compared to the corresponding figures of 27–30% for the prior four years (2008–2011).

Shows different kinds of cultures and opinions



Source: Ipsos MORI commissioned by Channel 4

## 25pt lead

over average for other channels for challenging prejudice

+3pts on last year

### CULTURAL DIVERSITY

Key programme examples:

- Cucumber
- Muslim Drag Queens
- The Romanians Are Coming

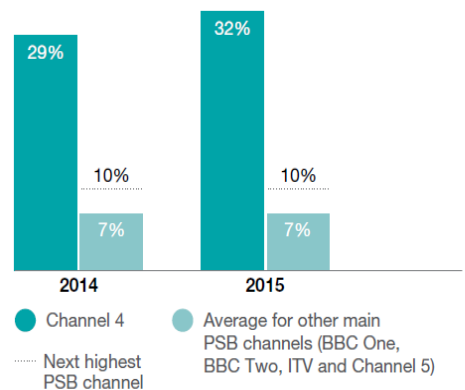
### Channel reputations – challenges prejudice

Channel 4's role in challenging prejudice in society is arguably as important now as it ever has been – and its reputation on this metric reached new heights in 2015. 32% of respondents most associated programmes on Channel 4's main channel with challenging prejudice. Not only was this a significantly higher number than for any other channel, it also represented a marked year-on-year increase, and was the highest score that Channel 4 has achieved since it began reporting this metric in 2008.

Channel 4's score was 25 percentage points higher than the average for the other main PSB channels in 2015, a lead that is 3 percentage points higher than that in 2014. Its lead over the next highest channel, BBC One, was 22 percentage points, again 3 percentage points more than the corresponding lead in 2014.

The proportion of people selecting Channel 4 in 2015 was likewise 3 percentage points higher than the 2014 figure (of 29%), and 2 percentage points above the highest score that Channel 4 has previously achieved on this metric (30% in 2013).

Challenges prejudice



Source: Ipsos MORI commissioned by Channel 4

## 26pt lead

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

+1pt on last year

### CULTURAL DIVERSITY

Key programme examples:

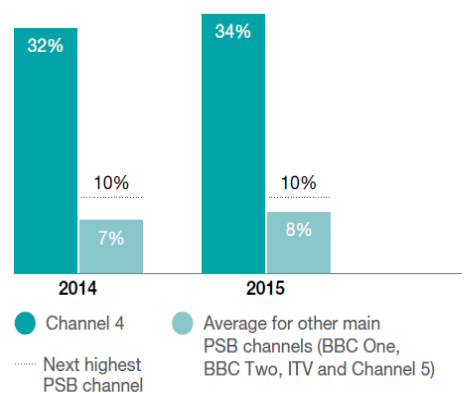
- Cucumber
- Kitchen Impossible with Michel Roux Jnr
- Muslim Drag Queens
- The Autistic Gardener

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

Channel 4 seeks to give a voice to diverse groups in the UK, in particular those that tend to be under-represented on TV. This is reflected in its substantial – and growing – lead over other channels when viewers are asked which channel is best for showing the viewpoints of minority groups in society. In 2015, it achieved its highest score since this metric was first reported in 2012, with 34% of viewers selecting Channel 4's main channel over the other main PSB channels, 2 percentage points more than selected it last year. This gave Channel 4 a substantial lead of 26 percentage points over the average for the other channels (1 percentage point up on 2014), and a 24 percentage point lead over the next highest channel, BBC One (2 percentage points up on 2014).

Channel 4 also tracks which channel is best for showing the viewpoints of particular minority groups, and in 2015 the main channel significantly outperformed the other PSBs, and grew its score year-on-year, in each case. It was selected by 31% of viewers as being best for showing the viewpoints of different ethnic groups in the UK (up 1 percentage point year-on-year), giving it a lead of 23 percentage points over the average for the other main PSB channels. 31% of viewers thought Channel 4 was best for showing the viewpoints of gays and lesbians (up 3 percentage points), 26 percentage points above the average of the other PSB channels. And 27% of viewers thought Channel 4 was best for showing the viewpoints of disabled people (up 2 percentage points), giving it a 21 percentage point lead over the average of the other PSB channels.

Shows the viewpoints of minority groups in society



Source: Ipsos MORI commissioned by Channel 4



# Different voices

## 29pt lead

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

+2pts on last year



### ALTERNATIVE VIEWS

Key programme examples:

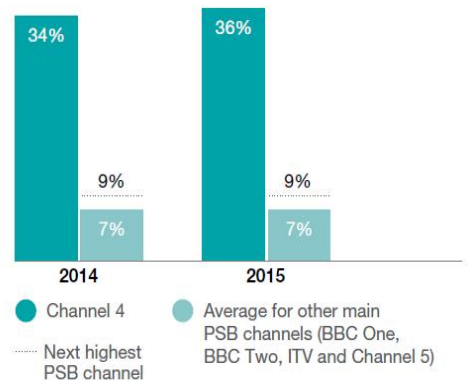
- The Tribe
- The Romanians Are Coming
- Muslim Drag Queens

### Channel reputations – home for alternative voices

Channel 4 makes a vital contribution to the plurality of viewpoints and perspectives on UK television by providing a platform for alternative voices. Channel 4 consolidated its position as the home for alternative voices this year, 36% of respondents selected Channel 4's main channel as the home for alternative voices, a figure that is four times larger than the proportion selecting the next highest channel, Channel 5 (9% of people). The proportion picking Channel 4 was 29 percentage points higher than the average for the other main PSB channels.

The proportion of all respondents selecting Channel 4's main channel increased by 2 percentage points year-on-year, as did both its lead over the average for the other main PSB channels and its lead over the next highest PSB channel.

### Home for alternative voices



Source: Ipsos MORI commissioned by Channel 4

# Distinctive approaches

## 15pt lead

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

+2pts on last year



### INSPIRE CHANGE

Key programme examples:

- Humans
- Hunted
- My Son the Jihadist
- Jamie's Sugar Rush

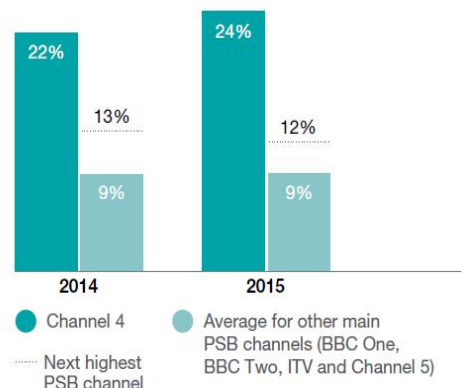
### Channel reputations – makes me think about things in new and different ways

In 2015, Channel 4's main channel strengthened its lead over other channels as being best for making people think about things in new and different ways, achieving amongst the highest scores since Channel 4 began reporting this metric in 2008.

24% of respondents selected Channel 4's main channel as being best for making them think about things in new and different ways, 2 percentage points higher than the corresponding figure for 2014, and the joint-highest score achieved since 2008.

This gave Channel 4's main channel a lead over the average for the other main PSB channels of 15 percentage points. This also represents a year-on-year increase of 2 percentage points, and is the joint-highest lead Channel 4 has achieved since 2008. Channel 4's lead over the next highest channel, BBC Two, rose even further in 2015, by 3 percentage points. This gave Channel 4's main channel a 12 percentage point lead over the next highest channel, a stronger lead than at any time since 2008.

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



Source: Ipsos MORI commissioned by Channel 4

## 36pt lead

over average for other channels for tackling issues other channels wouldn't

-1pt on last year



### DISTINCTIVE

Key programme examples:

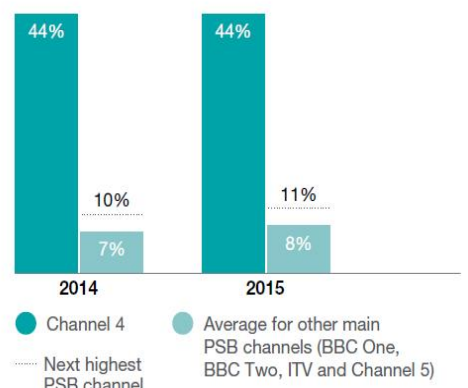
- Revenge Porn
- Sex in Class
- Born Naughty?

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

Channel 4's main channel was selected by 44% of respondents as being best for tackling issues that other channels wouldn't in 2015 – one of the highest scores achieved in any of the reputational statements. The other main PSB channels were chosen by only 8% of people each on average, giving Channel 4 a huge lead of 36 percentage points. Its lead over the next highest channel, Channel 5, was only slightly lower, at 33 percentage points.

There was little year-on-year change in this metric. The proportion of people selecting Channel 4's main channel was level (2014: 44%), while its lead over the average for the other main PSB channels and its lead over the next highest channel both fell marginally, by 1 percentage point – albeit to levels that remain larger than for most of the other reputational statements. Overall, Channel 4's performance against this metric has been stable since it was first introduced in 2013, and annual variations continue to be within the range of  $\pm 1$  percentage point.

### Tackles issues other channels wouldn't



Source: Ipsos MORI commissioned by Channel 4

# Distinctive approaches

## 29pt lead

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

= with last year

### DISTINCTIVE

Key programme examples:

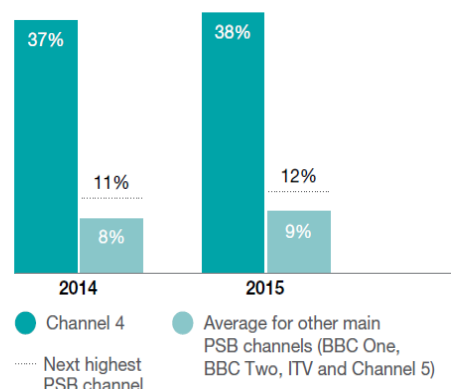
- The Secret Life of 4 Year Olds
- Sex in Class

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

For the third consecutive year, the proportion of people associating Channel 4's main channel with taking a different approach to subjects compared with other channels rose in 2015. The main channel was chosen by 38% of respondents for this reputational statement, its highest score since Channel 4 began reporting this metric in 2008. The proportion choosing Channel 4 was up by 1 percentage point year-on-year, and is now 9 percentage points higher than it was in 2012. Channel 4's lead over the average for the other main PSB channels was 29 percentage points, level with the corresponding lead in 2014, and remains the joint-highest lead since 2008 for this metric. Its lead over the next highest channel, Channel 5, was 26 percentage points, also level with the corresponding lead in 2014.

Channel 4's ongoing creative renewal succeeded in overturning modest declines between 2010 and 2012, and has driven significant increases since then, taking Channel 4's performance against this metric to new peaks. Over the last two years, this metric has begun to stabilise, after a period of more significant fluctuations, with annual variations within the range of  $\pm 1$  percentage point.

Takes a different approach to subjects compared with other channels



Source: Ipsos MORI commissioned by Channel 4

## 210

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

+16% on last year

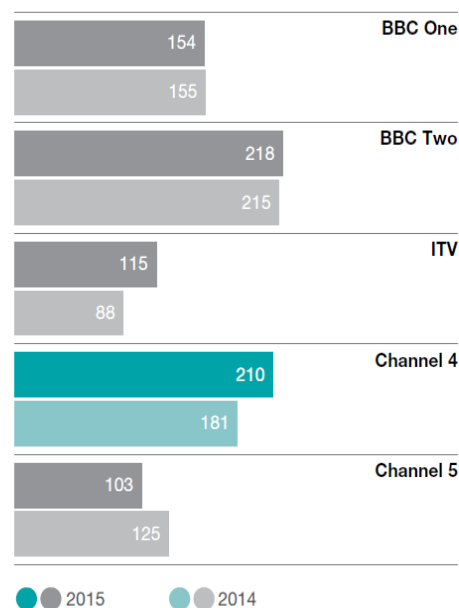
### INNOVATE

### New and one-off programming

As part of its commitment to experimentation, Channel 4 transmits significant numbers of new and one-off programmes. Focusing on the evening schedules between 6pm and midnight, when audiences are at their highest levels, there were 210 new and one-off programmes on the main channel in 2015. This figure is 16% up year-on-year, with significant growth in particular in the number of Documentary titles contributing to the total.

Only BBC Two showed more new and one-off programmes in the evening schedule than Channel 4 (218 titles, just eight more than Channel 4's total). Channel 4 remained ahead of all the other main PSB channels by substantial margins: it showed 56 more new and one-off titles than BBC One in its evening schedules, 95 more than ITV, and 107 more than Channel 5.

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



Source: Attentional commissioned by Channel 4

## 38pt lead

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

-1pt on last year

### DISTINCTIVE

Key programme examples:

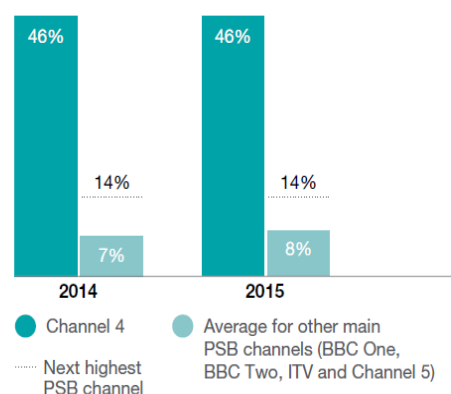
- Married at First Sight
- Revenge Porn
- Drugs Live

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

In 2015, Channel 4's main channel was selected by 46% of respondents as being the one that, more than others, takes risks with programmes that others wouldn't – one of the largest figures for any of the reputational statements. Channel 4's lead over the average of the other main PSB channels was 38 percentage points, and it was 32 points ahead of the next highest channel, Channel 5.

There was very little change in Channel 4's performance against this metric year-on-year: the proportion of people choosing Channel 4, and its lead over the next highest channel, both held level compared to the corresponding 2014 figures. Channel 4's lead over the average for the other main PSB channels was 1 percentage point down, though this remains one of the largest leads for all the channel reputation statements. Overall, Channel 4's performance against this metric remains stable, and annual variations continue to be within the range of  $\pm 1$  percentage point.

Takes risks with programmes that others wouldn't



Source: Ipsos MORI commissioned by Channel 4



# Distinctive approaches

## 28pt lead

over average for other channels for being experimental

= with last year

### INNOVATE

Key programme examples:

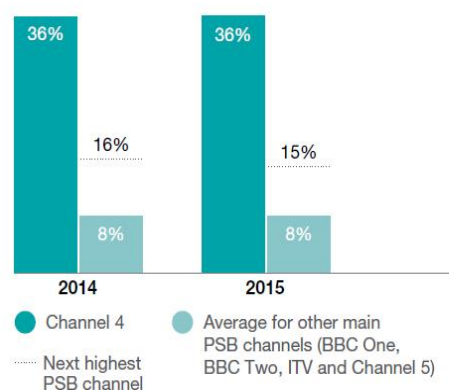
- The Secret Life of 4 Year Olds
- Hunted
- Married at First Sight

### Channel reputations – is experimental

Channel 4's commitment to trying new things underpins its role as a creative greenhouse. In 2015, 36% of people associated Channel 4's main channel, over other channels, with being experimental. The proportion of people choosing Channel 4 was 28 percentage points higher than the average for the other main PSB channels, and 21 percentage points higher than the next highest channel, Channel 5.

There was very little year-on-year variation in this metric. The proportion of people selecting Channel 4's main channel was level with the 2014 figure, and its lead over the average for the other main PSB channels was also the same as in 2014. Channel 4's lead over the next highest channel increased by 1 percentage point, giving it the joint-highest lead since Channel 4 began reporting this metric in 2008. Overall, Channel 4's performance against this metric remains stable, and annual variations continue to be within the range of  $\pm 1$  percentage point.

### Is experimental



Source: Ipsos MORI commissioned by Channel 4

## Film

## 25pt lead

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

-1pt on last year

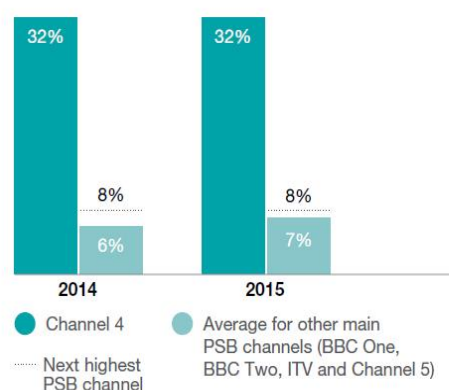
### DISTINCTIVE

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

In 2015, 32% of respondents picked Channel 4's main channel as being best for modern independent film. Channel 4 had a lead of 25 percentage points over the average for the other main PSB channels, and a 24 percentage point lead over Channel 5, the next highest channel (no other PSB channel was selected by more than 8% of respondents). The most popular films on Channel 4 this year included premieres of Film4 titles *The Inbetweeners 2*, which drew 2.2 million viewers, and *Cuban Fury*, which was watched by 1.7 million people.

There was very little year-on-year variation in this metric. The proportion of people selecting Channel 4's main channel was level with the 2014 figure, while Channel 4's lead over the average for the other main PSB channels fell slightly, by 1 percentage point. Channel 4's lead over the next highest channel remained at the same level as in 2014, the joint-highest lead since Channel 4 began reporting this metric in 2008. Overall, Channel 4's performance against this metric remains stable, and annual variations continue to be within the range of  $\pm 1$  percentage point.

### Is best for modern independent film



Source: Ipsos MORI commissioned by Channel 4

## Factual

## 24pt lead

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

+1pt on last year

### ALTERNATIVE VIEWS

Key programme examples:

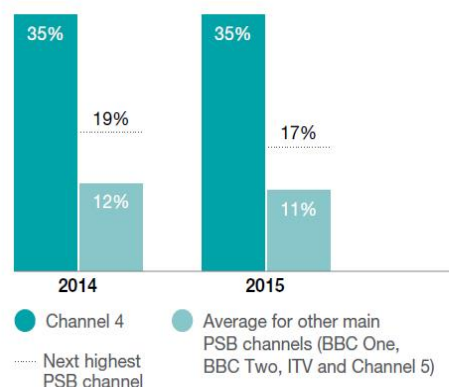
- Things We Won't Say About Race That Are True
- My Son the Jihadist
- The Stranger On The Bridge

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

Channel 4 seeks to differentiate its documentary programmes from those of other broadcasters through their subject matter and approach, and in particular by presenting alternative views not often shown on television. Viewers continued to recognise Channel 4's distinctive approach in 2015, with 35% of respondents selecting the main channel as being best for documentaries that present alternative views. This represents a substantial lead, of 24 percentage points, over the average for the other main PSB channels, while the lead over the next highest channel, BBC Two, was 18 percentage points.

The proportion of people choosing Channel 4's main channel was level year-on-year, the joint-strongest performance since this metric was first reported in 2010. Channel 4's lead over the average of the other main PSB channels rose by 1 percentage point year-on-year, and its lead over the next highest channel (BBC Two) was up by 2 percentage points – taking Channel 4's leads over the other channels to their highest levels since 2010.

### Is best for documentaries that present alternative views



Source: Ipsos MORI commissioned by Channel 4

# Factual

## 63%

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

-4pts on last year

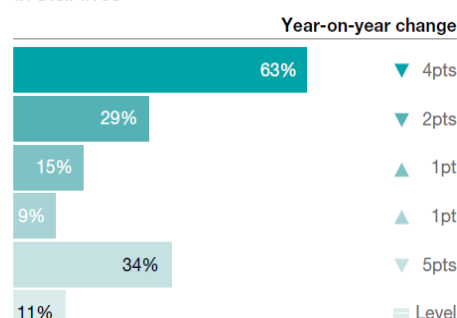


### Inspiring change through factual programming

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. They 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 their most engaging, programmes can lead to people actually trying something new or different. 63% of viewers said that Channel 4's Factual programmes inspired them in one or more of these ways in 2015. The most inspiring programme this year was *The Stranger on the Bridge*, the true story of a man's search to find the stranger who talked him out of jumping off Waterloo Bridge – 81% of respondents who watched this programme agreed that it had inspired change in their lives in some form.

There was a 4 percentage point year-on-year fall in the proportion of respondents who said that Channel 4's factual programmes inspired them in some way in 2015, with declines in the scores for some long-running returning shows.

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



- Any inspiring change statement(s)
- It made me think about its subject in new and different ways
- It made me think about changing something in my own life
- I tried something new or different after watching this programme
- I talked about the programme to other people
- I looked for further information elsewhere after watching this programme

Source: Ipsos MORI commissioned by Channel 4

# News and Current Affairs

## 81%

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

+4pts on last year



### Independence of TV news

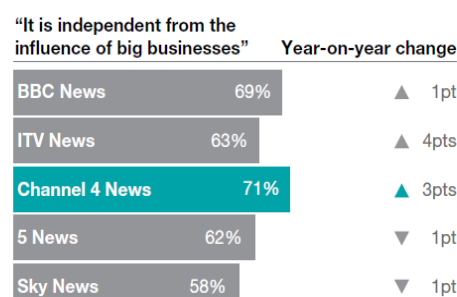
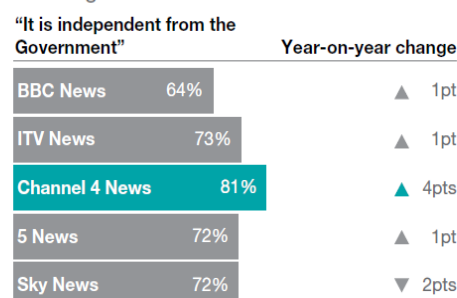
In 2015, *Channel 4 News* reinforced its reputation as the news programme most associated by viewers with being independent from both the government and the influence of big businesses.

81% of regular viewers to *Channel 4 News* regarded it as being independent from the government. This was 11 percentage points more than the average for the other main PSBs' news programmes and *Sky News*, and 8 percentage points more than the corresponding figure for *ITV News*, which was the next highest scoring broadcaster.

71% of regular news viewers to *Channel 4 News* agreed that it is independent from the influence of big businesses in 2015, 8 percentage points more than the average for the news programmes on the other main broadcasters' channels, and 2 percentage points more than the corresponding figure for *BBC News*, which was the next highest scoring broadcaster.

*Channel 4 News*' scores increased in 2015 on both of these measures: by 4 percentage points for being independent from the government and by 3 percentage points for being independent from the influence of big businesses. *Channel 4 News* also increased its leads over the other broadcasters. For the proportion of regular viewers who believe news programmes to be independent from the government, *Channel 4 News*' lead over the average for the other broadcasters' news programmes rose by 4 percentage points, and its lead over the next highest-scoring news programme (*ITV News* in 2015, *Sky News* in 2014) rose by even more, 5 percentage points. For the proportion who believe news programmes to be independent from the influence of big businesses, *Channel 4 News*' lead over the average of the other broadcasters' news programmes rose by 2 percentage points, and its lead over the next highest-scoring broadcaster (*BBC News* in both years) rose by 2 percentage points. In 2015, *Channel 4 News*' viewing share increased by 7%.

Percentage of regular viewers to TV news programmes in 2015 who agree with the following statements:



Source: Ipsos MORI commissioned by Channel 4



# News and Current Affairs

## 45%

The average programme reputation statement for *Unreported World*

-1pt on last year

## 40%

The average programme reputation statement for *Dispatches*

-2pts on last year

STIMULATE DEBATE

EDUCATIONAL

ALTERNATIVE VIEWS

INSPIRE CHANGE

### Programme reputation statements – Current Affairs

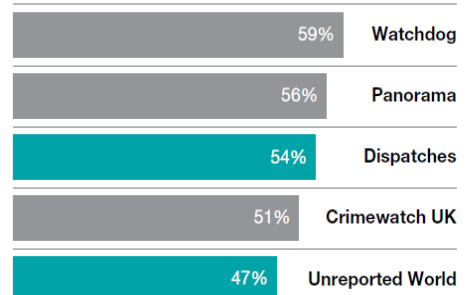
There are variations in both approach and subject matter in the PSBs' Current Affairs output. Channel 4's two main current affairs strands, *Dispatches* and *Unreported World*, place a particular emphasis on investigative journalism, on challenging viewers to see things differently, on giving a voice to those who might not otherwise be heard and, especially in *Unreported World*, on providing a window on the wider world. Through its one-hour specials, it also commits to delivering in-depth coverage for important stories. Channel 4's strengths in these areas are 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. *Unreported World* and *Dispatches* continued to score higher on average than any of the other PSBs' Current Affairs programmes and strands (with *Panorama*, on BBC One, coming in third place).

In 2015, *Unreported World* scored higher than any other Current Affairs programme or strand on three of the five reputational statements, for: “showing stories about parts of the world you would rarely see on British TV” (selected by 52% of respondents), “making me see something in a different light” (42% of respondents), and “giving a voice to groups that aren't always heard in mainstream media” (43% of respondents). Across the five statements, its average score was 45%, the highest of any Current Affairs programme or strand on any of the main PSB channels.

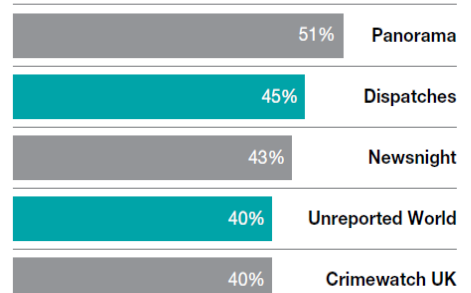
*Dispatches* was rated in the top three places in four of the five reputational statements (and in fourth place for “showing stories about parts of the world you would rarely see on British TV”). Its average score across the five statements was 40%, the second highest average score of all the Current Affairs programmes and strands, behind *Unreported World*.

There were small variations relative to the 2014 figures. The average scores across the five statements for *Unreported World* and *Dispatches* both fell slightly year-on-year, by 1 and 2 percentage points respectively.

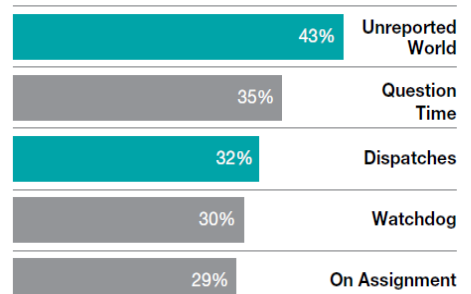
### Uncovers the truth



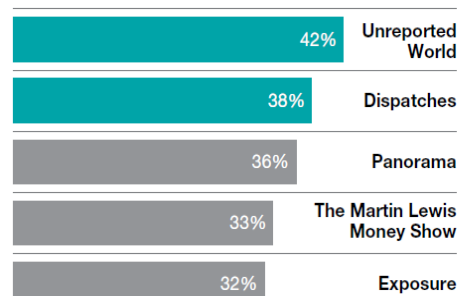
### Covers things in great depth



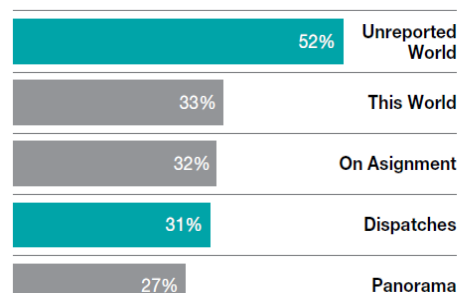
### Gives a voice to groups that aren't always heard in mainstream media



### Made me see something in a different light



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



● Channel 4 shows ● Other broadcasters' shows

Source: Ipsos MORI commissioned by Channel 4



# Engaging the audience

## 83.8%

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

-1.4pts on last year



AUDIENCE IMPACT

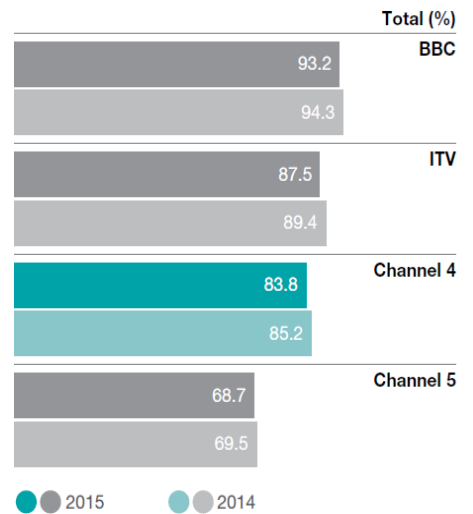
### Audience reach

Across its portfolio of TV channels, Channel 4 has the third highest reach of all the UK broadcasters, behind the BBC and ITV, and well ahead of fourth placed Channel 5. The BBC, ITV and Channel 4 are the only UK broadcasters that reach more than three-quarters of all UK viewers every month. 83.8% of all TV viewers watched Channel 4's TV channels for at least 15 consecutive minutes each month on average in 2015. Reach for the main channel alone was 75.9%, while Channel 4's digital TV channels together reached 62.4% of viewers.

In an ever more competitive digital TV landscape, Channel 4's total TV portfolio reach fell by 1.4 percentage points compared to the 2014 figure. For the fourth successive year, all the PSBs suffered declines in reach in 2015, which ranged between 0.8 and 1.9 percentage points.

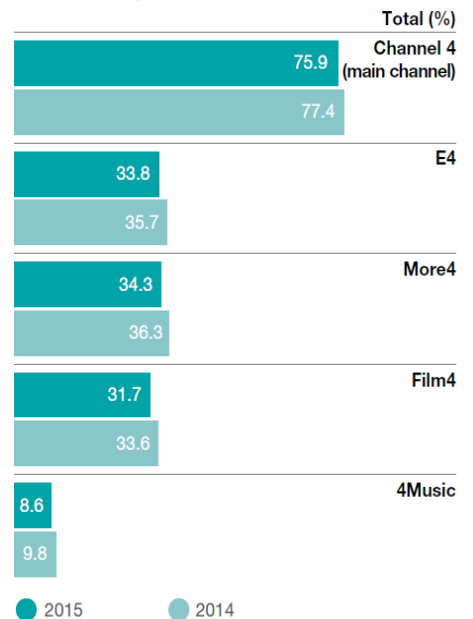
Looking at the individual channels in the Channel 4 TV portfolio, the main channel experienced a year-on-year fall in reach of 1.5 percentage points (a smaller decline than in the previous two years). Each of the digital channels saw declines of between 1.3 and 2.0 percentage points. Taken together, the digital channels marginally increased their contribution to Channel 4's overall portfolio reach in 2015.

### Average monthly reach of PSBs' TV portfolios



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

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



Source: BARB, 15 minute consecutive, average monthly reach, all people. See online methodology for further details

# Engaging the audience

## 10.6%

viewing share across  
the TV channel  
portfolio

-2% on last year



AUDIENCE IMPACT

### TV viewing share

Channel 4's TV channel portfolio achieved a total viewing share of 10.6% in 2015. The main channel's share was 5.9%, while the digital channels had a combined share of 4.7%. E4 was the biggest digital channel, with a 1.9% viewing share, followed by Film4 (1.4%), More4 (1.1%) and 4Music (0.3%).

The main channel's viewing share grew by 1% year-on-year (from 5.87% to 5.92% of viewers; these figures are rounded to one decimal place in the chart). This is the first time the main channel has increased its viewing share since 2006, an impressive performance given that viewing in the digital TV space continues to fragment. Between 8pm and 11pm, there was a substantial increase in viewing to the main channel, of 8%; by contrast, viewing to the other main PSB channels was flat or down year-on-year during these hours.

Across the portfolio, Channel 4's total viewing share fell year-on-year by 2%, equivalent to 0.3 percentage points. This decline was accounted for by a corresponding 0.3 percentage point drop in viewing to the digital channels, with marginal declines – of 0.1 percentage point – in each of the viewing shares of E4, More4 and Film4.

The main channel accounted for 56% of total viewing to the Channel 4 TV portfolio in 2015, up from 54% in 2014. This reflects the impact of Channel 4's strategy this year to focus its budget more on programmes on the main channel, where they typically attract the largest audiences.

Channel 4 portfolio share as a percentage of total TV viewing

			Total
2015	5.9	4.7	10.6
2014	5.9	5.0	10.9
2013	6.1	4.9	11.0
2012	6.6	4.9	11.5
2011	6.8	4.8	11.6

● Channel 4 (main channel) ● Digital TV channels

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

					Total
2015	1.9	1.1	1.4	0.3	4.7
2014	2.0	1.2	1.5	0.3	5.0
2013	1.9	1.2	1.5	0.3	4.9
2012	1.8	1.2	1.5	0.3	4.9
2011	1.8	1.2	1.4	0.3	4.8

● E4 ● More4  
● Film4 ● 4Music/The Hits

Source: BARB

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

# Engaging the audience

## 10.1%

portfolio viewing share amongst BAME audiences

-3% on last year

### CULTURAL DIVERSITY

#### Share amongst 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 viewers from BAME groups watch disproportionately high levels of digital channels, as a result of which their viewing to the PSBs' channels tends to be lower on average than that of white viewers.

In previous years, Channel 4 has had a smaller differential between its TV portfolio viewing shares amongst BAME and white viewers than that of any of the other PSBs – meaning that BAME audiences represent a higher proportion of Channel 4's total audience than they do of the total audience of other PSBs. This remained the case in 2015. Its TV portfolio share amongst BAME audiences was 10.1%, while the corresponding share amongst white audiences was 10.7%. This gives a differential of 6%, considerably lower than the corresponding BAME/white viewing differentials for the TV portfolios of the other PSBs, which ranged from 15% to 33%.

Relative to the previous year's figures, Channel 4's portfolio viewing share amongst BAME audiences fell by 3%. The 6% viewing differential between BAME and white audiences is marginally higher than the corresponding 5% differential recorded in 2014.

## 16.5%

portfolio viewing share amongst 16–34-year-olds

-3% on last year

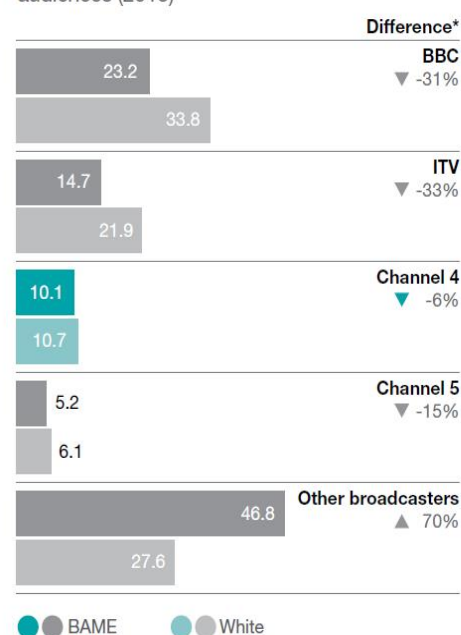
### CULTURAL DIVERSITY

#### Share among hard to reach audiences – 16–34-year-olds

Channel 4 consistently attracts to its TV channels a disproportionately large share of viewing amongst hard-to-reach 16–34-year-olds. In 2015, Channel 4's viewing share amongst 16–34-year-olds was 16.5% (2014: 17.0%) across its TV channel portfolio. This represented a small year-on-year decline, of 3%.

Channel 4's viewing share amongst 16–34-year-olds was 56% higher than its corresponding all-audience share in 2015, making it the only PSB to attract significantly greater viewing amongst this age group than across the general population. By contrast, ITV's 16–34 share was 12% less than its all-audience portfolio share, and the BBC's was 27% less. Channel 4's relative appeal to young audiences was stable this year: the 56% differential between 16–34-year-olds and all audiences is the same as in 2014.

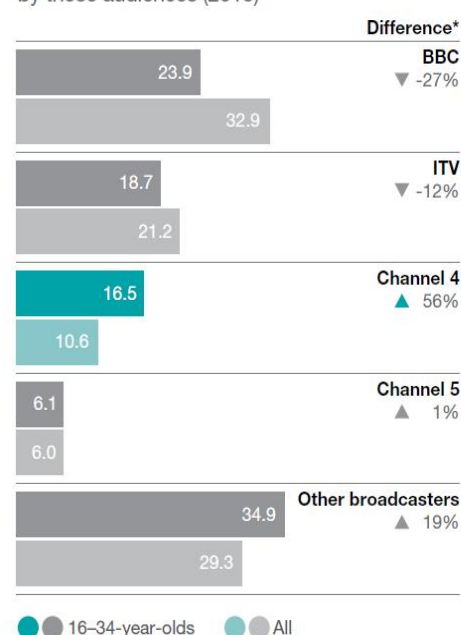
Public service broadcasters' portfolio viewing shares amongst white and BAME audiences as a percentage of total TV viewing by those audiences (2015)



Source: BARB

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

Public service broadcasters' portfolio viewing shares among 16–34-year-olds and all audiences as a percentage of total TV viewing by those audiences (2015)



Source: BARB

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



# Engaging the audience

## 5.1%

viewing share  
for E4 amongst  
16–34-year-olds

-8% on last year



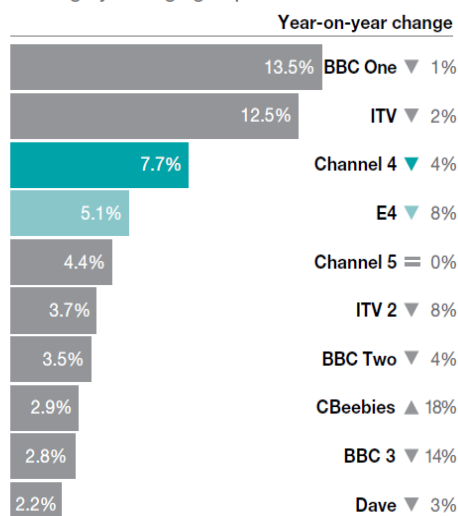
AUDIENCE IMPACT

### Most popular channel for young viewers

In 2015, E4 remained the most-watched digital TV channel, and the fourth most popular TV channel overall in the UK, amongst 16–34-year-olds. Its 5.1% viewing share put it behind only BBC One, ITV and Channel 4, and ahead of the other two main PSB channels, BBC Two and Channel 5. E4's viewing share was down year-on-year, by 8%, as some popular US acquired series (such as *How I Met Your Mother*) came to an end in 2014, and viewing to *Hollyoaks* in 2015 fell back after delivering record ratings the year before. Nonetheless, E4's viewing share remained at the joint second-highest level since 2009.

Channel 4's main channel also performs disproportionately well amongst 16–34-year-olds, for whom it is the third most popular TV channel. It achieved a 7.7% share in 2015, 4% down on its 2014 level.

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



Source: BARB

## 16%

of viewing to  
*Channel 4 News*  
programmes on  
the main channel  
in 2015 accounted  
for by viewers aged  
16–34-year-olds

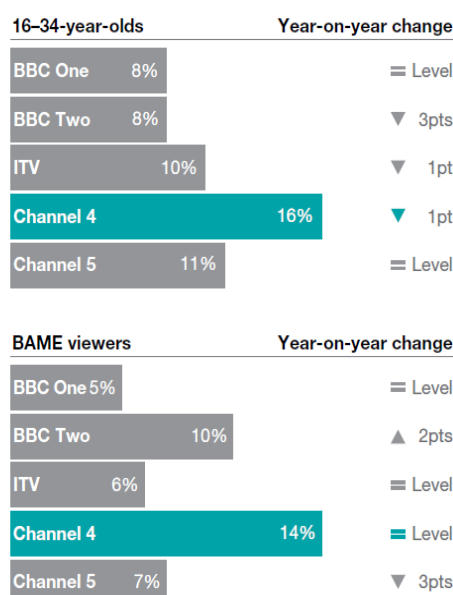
-1pt on last year

### Viewing to national news

Channel 4's main evening news programme continues to appeal to young and BAME audiences, relative to news programmes on the other main PSB channels. Young audiences aged 16–34 accounted for 16% of viewing to *Channel 4 News* in 2015, compared to shares of just 8–11% of viewing to the national news programmes on the other main PSB channels. Viewers from BAME groups represented 14% of all viewing to *Channel 4 News* – the joint-highest figure achieved on this metric since 2009, and broadly in line with this group's representation in the UK population. The other main PSB channels had disproportionately low shares of BAME viewing to their news programmes, ranging from 5% to 10%.

There continues to be little year-on-year variation in these figures. The proportion of viewing to *Channel 4 News* accounted for by 16–34-year-olds fell by 1 percentage point in 2015, while the proportion of BAME viewers was level with the 2014 figure.

Percentage of viewing to national news programmes on the main PSB channels in 2015 accounted for by 16–34-year-olds and BAME viewers



Source: BARB

## 14%

of viewing to  
*Channel 4 News*  
programmes on  
the main channel  
in 2015 accounted  
for by BAME viewers

Flat on last year



DISTINCTIVE

### Reach of *Channel 4 News*

In 2015, *Channel 4 News* was watched (for at least 15 consecutive minutes) by an average of 8.2 million people a month. This represented a small increase in the programme's reach over the 2014 level, of 1% – the first time that *Channel 4 News* has grown its reach year-on-year since 2008. In terms of viewing share, *Channel 4 News* increased its share by 7% in 2015 over the 2014 level, the second successive year in which its share has increased.

## 8.2m

people watched  
*Channel 4 News*  
each month

+1% on last year



DISTINCTIVE



# Engaging the audience

## 19pt lead

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

+1pt on last year



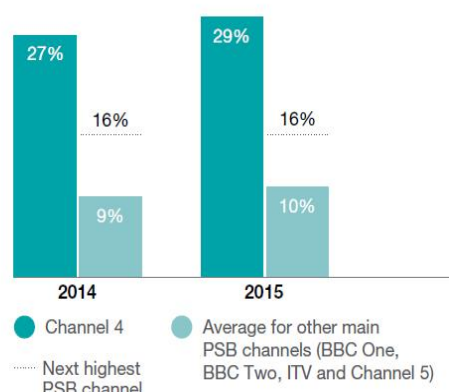
CULTURAL DIVERSITY

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

In 2015, Channel 4's main channel consolidated its reputation for being best for catering for audiences other channels don't cater for, with 29% of respondents selecting it over the other main PSB channels – giving Channel 4 its joint highest score since it began reporting this metric in 2008. This was 19 percentage points more than chose the average of the other main PSB channels, and 13 percentage points more than the next highest channel (Channel 5).

The proportion of people selecting Channel 4, and its leads over the other channels, all increased in 2015. There was a 2 percentage point increase both in the overall proportion of people selecting Channel 4, and in Channel 4's lead over the next highest PSB channel, while Channel 4's lead over the average for the other main PSB channels was up by 1 percentage point.

Caters for audiences other channels don't cater for



Source: Ipsos MORI commissioned by Channel 4

## 512m

programme views initiated on All 4

+4% on last year



DIGITAL

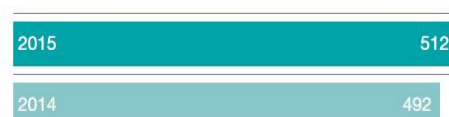
### On-demand viewing

In 2015, Channel 4 re-launched 4oD, its video-on-demand service, as All 4. 512 million programme views were initiated across all All 4-branded platforms – including PCs, smartphones, tablets, games consoles and connected TVs. This represents an increase, of 4%, on the corresponding 2014 figure.

On-demand viewing rose in 2015 across a range of platforms. The number of on-demand views more than doubled on FreeSat and Roku devices, while the strongest growth in absolute terms was on Sky Anytime+.

Note: this metric has been respecified to cover All 4-branded platforms only. It no longer includes third-party SVOD or download-to-own platforms such as Netflix, Amazon Prime or iTunes. For this reason, the 2014 figure has been restated from 587m to 492m. See online methodology for further details.

Programme views initiated on All 4 (m)



Source: Channel 4

## 508m

total visits to Channel 4's websites and apps

-7% on last year



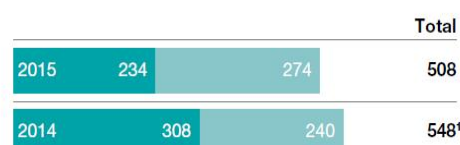
DIGITAL

### Total visits to Channel 4's websites and apps

Channel 4's websites and apps attracted 508 million visits in 2015, representing a fall of 7% year-on-year. Channel 4's apps – which accounted for 54% of the total – saw a significant increase in the number of visits, 14% up on the 2014 level, as an increasing number of viewers choose to watch Channel 4 content via dedicated apps on smartphones, tablets and connected TVs.

To ensure they have an optimal experience, Channel 4's websites point viewers towards the All 4 app when they try to watch video content on mobile devices. This would then be counted as multiple visits. Given that more people are accessing our content directly from apps rather than via .com – visits to Channel 4's websites were down by 24% year-on-year – we would expect to see an overall decline in this metric.

Total visits to Channel 4's websites and apps (m)



● Total visits (annual) to websites  
● Total visits (annual) to apps only

Source: Channel 4

<sup>1</sup> Note: the 2014 data have been restated to remove duplications. See online methodology for details.

# Engaging the audience

## 74%

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

+1pt on last year



STIMULATE DEBATE

### Producing talked about TV

Channel 4 aims to make an impact with its programming in part by engaging viewers, inspiring conversations and stimulating debate – both in social media and the 'real' world. 'Buzz' scores help Channel 4 to assess audience reactions to its programmes: based on a daily survey of around 1,000 respondents, they track the proportion of Channel 4 viewers who said they talked about programmes that they watched, or commented on them on social media, including Facebook and Twitter.

The average 'Buzz' score for the ten most talked-about programmes across Channel 4's TV portfolio in 2015 was 74%, 1 percentage point higher than in 2014. *Sarah Beeny's Selling Houses* – in which Sarah Beeny travels around the country, allowing home sellers check out rival vendors' properties for inspiration – was the most talked-about programme of the year, with 81% of its viewers talking about it or commenting online. This was a higher figure than that for the most talked-about show last year, which had a 79% 'Buzz' score. Property programmes performed especially well in 2015: *A Place in the Sun* – in which experts give advice to house hunters looking for dream holiday homes in Europe – was the second most talked-about show of the year.

The Top ten was dominated by factual shows, with audiences engaged or inspired by a wide range of topics – including pets (*The Supervet*, *Crufts*), children (*The Secret Life of 5 Year Olds*, *Gogglesprogs*) and the natural world (*Great Canal Journeys*, *The World's Weirdest Weather*). On the digital channels, E4's *Tattoo Fixers* – in which tattoo artists transform extreme inking disasters – resonated particularly strongly with young audiences.

Programme	2015 Buzz (%)
Sarah Beeny's Selling Houses	81
A Place in the Sun	78
The Supervet	75
Tattoo Fixers	75
Channel 4 Racing	73
The World's Weirdest Weather	73
Crufts	72
Great Canal Journeys	71
The Secret Life of 5 Year Olds	70
Gogglesprogs	70
Average 'Buzz' score <sup>1</sup> for 2015 top 10 programmes	74
Average 'Buzz' score <sup>1</sup> for 2014 top 10 programmes	73

<sup>1</sup> 'Buzz' measures the proportion of viewers who had talked or communicated about the programme in some way.

Source: Ipsos MORI commissioned by Channel 4

## 68%

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

+4pt on last year

### Viewing to network originations

'Network originations' – programmes commissioned by Channel 4 and transmitted on any of the channels in its TV portfolio – accounted for 68% of total viewing to the main channel, E4 and More4 in 2015. This represented an increase of 4 percentage points year-on-year.

In volume terms, network originations represented 63% of all hours across the schedules of the main channel, E4 and More4 in 2015 (up 2 percentage points year-on-year). Comparing these two figures, as network originations accounted for a higher share of viewing (68%) than their corresponding share of the volume of programming (63%), it follows that they outperformed acquired programmes, by accounting for a disproportionately high share of overall viewing.

Overall, Channel 4's network originations accounted for 6.2% of total TV viewing in the UK in 2015. This is an increase, of 5%, on the corresponding 2014 viewing share, and is the highest level since 2012.

Note that the Film4 channel is excluded from this metric as, by its nature, its output is primarily made up of acquired feature films.



*Spotlights*





## Spotlight General Election 2015

Ballot Monkeys

 [annualreport.channel4.com](http://annualreport.channel4.com)

With a remit to provide alternative views, stimulate debate and engage with younger audiences the general election was an important moment to engage the UK's youth in politics and the issues that affect their lives.

For 2015's General Election, we pulled out all the stops, starting with shutting-down E4 – the biggest digital channel for 16–34-year-olds – to encourage young people to vote. Regular programming was replaced by footage of 'Darren', the man who keeps E4 on air by controlling the on/off switch. Viewers were informed that "E4 is currently closed for voting. We're back at 7pm. Because there's nothing more important than democracy. Well, democracy and Hollyoaks". Incredibly, 1.5 million people tuned into E4 between 7am–7pm despite the channel being shut down. It was the first time in history that a UK channel stopped broadcasting programmes to encourage people to go out and vote.

# 6.8m

VIEWERS FOR THE ALTERNATIVE  
ELECTION NIGHT

On election night, we aired our Alternative Election Night featuring an all-star cast including Jeremy Paxman, David Mitchell and Romesh Ranganathan. 6.8 million viewers tuned in to watch, equating to 12% of the TV viewing population: 76% of those who tuned in were 16–34-year-olds. Our coverage reached more 16–34-year-olds than any other commercially-funded channel's coverage on Election Night.

In the run-up to polling day, we also aired *Cameron & Miliband Live: The Battle for Number 10*. Led by Jeremy Paxman, the programme gave viewers a chance to compare the policies of the two men who could be Prime Minister, and had the highest proportion of 16–34-year-olds than any of the other main debates (24.6%).

In order to broaden the reach of our coverage and maximise the engagement of younger audiences we also aired programmes across a range of different genres including comedy *Ballot Monkeys*, which was written and produced on the day it aired to ensure that it remained as topical as possible, drama *Coalition*, which explored the political machinations behind the formation of the last Government and *The Vote*, a play aired live from the Donmar Warehouse starring Judi Dench and Catherine Tate.

Online, Channel 4 aired the first ever Youth Leaders debate focusing on issues which matter most to young voters – chaired by *Channel 4 News* presenter Fatima Manji the debate featured representatives from the Conservatives, Liberal Democrats, Labour, SNP, UKIP, Greens and Plaid Cymru.

Channel 4 also further sought to address the fact that just four in ten of all under-25s voted in the last election by launching X, an online campaign designed to encourage people to register and to vote by providing a concise step-by-step interactive guide to registering, and to give people a better sense of why it's important.





## Spotlight Nurturing Talent



Pop-up event – Wolverhampton

Channel 4 has a very special role in supporting grassroots talent at the start of their careers, right across television, film and digital media. We do this across the business – through dedicated talent strands, support for emerging businesses throughout the country, and specific skills and training initiatives for young people as they enter the media industry through to those already established.

### Reaching out

In 2015, Channel 4's 4Talent team launched a programme of 'Pop-Ups', a national outreach scheme aimed at identifying undiscovered creative talent, regardless of experience, location or background. The days offer hands-on skills development workshops and networking opportunities for young people from the local area to meet people working in the media and creative industries locally. The scheme deliberately targets young people living outside of the main 'media hub' cities of the UK, with days held in areas such as Bournemouth, Norwich, Wolverhampton, Preston and Glasgow. These events were attended by 648 young people in 2015 who came from a diverse range of backgrounds: on average 16% were from BAME backgrounds, 12% LGBT and 4% had disabilities. 43% of attendees did not have a degree-level education and 21% came from households receiving income support. Over 100 attendees were subsequently selected and invited to attend an all-expenses paid experience day at Channel 4's London headquarters, offering additional inspiration, contacts, advice and support from Channel 4 to help them begin their media career.

### Working and learning

Channel 4 knows that there is no such thing as a single career path into the media industry. That is why we offer entry points at all levels

– whether apprenticeships for school leavers right through to doctorate study. In 2014–2015, 88% of apprentices went on to employment either at Channel 4 or in the wider media industry, with many staying on within Channel 4. This includes Gabriele Power – who started at Channel 4 at the age of 16 on an Advanced Apprenticeship in Business Administration in July 2012 and who now looks after the Apprenticeship Scheme itself. In 2015, Gabriele received a 'highly commended' award at the sector-wide National Apprenticeship Awards for being an Apprentice Champion of the Year. We also support the RTS Technology Bursary scheme, which focuses on supporting skilled undergraduates from the low income backgrounds as they make their way into the industry.

Our Graduate Scheme rotates individuals within different teams in our Marketing and Communications, Audience Technologies and Insight departments and Film4, whilst also supporting their MA in Creative Media Leadership from Bournemouth University. Our pioneering data scholarship programme is intended to develop the UK's skills in cutting-edge data analytics through support for a PhD in Statistics at University College London, alongside a salaried role with Channel 4's award-winning Data Planning and Analytics team.

### Growing businesses

As a publisher-broadcaster, Channel 4 has a unique role in supporting burgeoning businesses in the independent production sector. We are constantly seeking to build new relationships with companies – in 2015 organising a special event for Channel 4 commissioners to meet with indies from across the UK, which saw 249 meetings scheduled across two days, involving 100 indies and 53 commissioners. As we work towards our commitment to commission 9% of our output from the UK's Nations by 2020,

our Nations and Regions team worked closely to support companies in Scotland, Wales and Northern Ireland – including more than 250 days of contact between commissioners and indies and creative companies in the Nations in 2015. Our strategy to help these companies achieve scale is delivering results – with companies such as Big Mountain in Northern Ireland and Indus Films in Wales receiving seed-funding from our Alpha Fund and going on to win peak-time commissions.

Our Indie Growth Fund has now introduced a new pillar of support for the sector outside of the normal commissioning cycle, helping small to medium-sized creative companies grow and develop their business. We now have a diverse portfolio of nine burgeoning companies including Sports, Factual, Drama and Comedy producers. Channel 4's investment has already helped to accelerate the growth of these companies, from taking on new employees and expanding into new genres, to winning new clients and extending into new territories.

### Partnerships

We are also partnering with a whole range of other training and skills organisations to help further develop talent in the creative industries, including financially supporting key organisations. This includes work with the Creative Skillset, The Research Centre in Glasgow, BRITDOC and the National Film and Television School ('NFTS'). In early 2016 we announced a donation of £1.5 million to the NFTS to help broaden the pipeline of new industry talent in the creative industries – with £1 million of the Channel 4 investment helping to fund an expansion of the NFTS to accommodate its new Creative Industries Skills Academy, and a further £500,000 to fund a Channel 4 bursary scheme at the school to run over five years, directly aimed at increasing social mobility within the creative industries.





## Spotlight All 4 and Data

In 2015, we replaced our on-demand service 4oD with All 4 – a unified online platform that delivers all of Channel 4's content. Going beyond just catch up, All 4 also gives viewers access to live TV, Box Sets, Classics, Exclusives, Originals and Shorts – all for free.

Earlier this year we launched our new foreign language drama service Walter Presents, which in less than three weeks received over 1 million views. Walter Presents showcases the world's best foreign-language drama free of charge and will eventually be home to over 1,000 hours of high-quality drama from around the world.

In 2006, Channel 4 launched 4oD, making us the first broadcaster in the world to launch an on-demand service. Pioneering at the time, 4oD appealed to younger viewers by making our content available via means other than the TV screen.

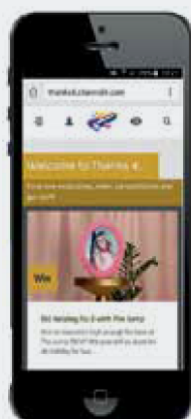
THANKS 4 DRIVES

# 10% more

USERS TO REMAIN ACTIVE

# 13.1m

REGISTERED WITH ALL 4



As well as being the first to launch an on-demand service Channel 4 was also the first broadcaster in the world to ask viewers to register for the service, launched alongside our award winning viewer promise we assured and gave our viewers total control over their data. This strategy has enabled us to build a database of 13.1 million viewers, including 52% of all 16–34-year-olds in the UK.

Knowing when our viewers are logged in to All 4 and what they like to watch offers us valuable insight and gives us a direct relationship with our viewers. This enables us to enrich the viewer experience by providing a personalised service, in which they can participate, share, and interact with us and our content. In 2015, we developed this strategy further by launching Thanks 4, a centralised hub where viewers could access a range of additional benefits including competitions, event tickets and exclusive offers. Through this first party data strategy we have the ultimate aim of providing a bespoke service for each of our viewers.

Our viewer database also allows us to tailor the advertising viewers see based on the type of viewer they are. We can show viewers adverts relevant to their interests and even personalise adverts to specific viewers, for example in 2013 we achieved another world first, when we served 1.4 million unique personalised adverts to viewers as part of the 'Share a Coke' campaign. In 2015, 30% of our digital revenues were data enabled and that is set to rise to 50% in 2016. We can demonstrate how much more efficient and effective this form of advertising is for brands and media buyers and as a result Channel 4 can charge a premium for our online advertising inventory, making All 4 a market-leading platform for

advertisers. Importantly this helps ensure that Channel 4 is well-placed to meet the challenges of the increasingly digital world.

In 2015, we continued to build on this ability to personalise by launching PVX (Programmatic Video Exchange), which provides advertisers with personalised targeting and real-time bidding opportunities for ad-space at scale. Back in 2011, Channel 4 was the first UK public service broadcaster to launch a data strategy, and as a commercially funded, not-for-profit corporation we've always pushed for digital innovation and today we have made our second patent application to protect the IP and value of our market-leading innovation. For 2016 this innovation continues as we change the way our users can discover and experience our content, introducing additional digital trading currencies and continuing to innovate our business through the use of permission based data, enabling us to plough more money into making high-quality content.

**"Britain's Channel 4 does an excellent job of educating its viewers about its data collection and privacy policy"**

Harvard Business Review, May 2015



## Spotlight Diversity

Chewing Gum

Channel 4 has a proud history of showcasing iconic moments that change the way we think about diversity – from the first lesbian kiss on *Brookside* to *The Desmonds*, the 2012 *Paralympic Games* and *The Undateables*. Channel 4's commitment to diversity stems from our remit, set by Parliament, to appeal to a culturally diverse society, to offer alternative perspectives and to nurture new talent.

In January 2015, we launched our 360° Diversity Charter, a five-year strategy based around 30 commitments to improve diversity in our programmes, both within Channel 4 and across the production sector, on and off-screen. The Charter puts diversity, including LGBT, BAME, gender, disability and social mobility, at the heart of all Channel 4 activities and involves everyone in the industry, from commissioners and writers to casting agents and production assistants.

As part of the Charter, we updated our Commissioning Diversity Guidelines: with a target that all productions should meet at least two diversity criteria – one off-screen and one on-screen. These form part of our ten game

changer commitments; the initiatives that we believe will have the biggest impact in our sector. In 2015, the number of commissions which met the guidelines increased substantially, with 85% of commissions now meeting the guidelines, compared to 67% pre-Charter. We will continue to provide support for indies as they work to meet these guidelines.

In 2015, we continued to air powerful examples of diversity in programmes across our schedule with shows such as *Muslim Drag Queens*, a brave and challenging documentary from director Marcus Plowright, which provided unprecedented insight into the clandestine

gay Asian community in the UK. In *Things We Won't Say About Race That Are True*, Trevor Philips confronted uncomfortable truths about racial stereotypes; while Russell T Davies' series of interlinked stories *Cucumber*, *Banana* and *Tofu* gave a witty and moving take on contemporary gay relationships. *Born in the Wrong Body*, a season of films about the experiences of young transgender people performed strongly among older children and young people; while the promo video for one of the films, *Girls to Men*, went viral online with 7.1 million views in ten days.



Trevor Philips: *Things We Won't Say About Race That Are True*



On screen, shows such as *Kitchen Impossible with Michel Roux Jr* and *The Autistic Gardener* raised the profile of diverse groups and changed perceptions among viewers, with 87% of viewers saying that the show portrayed a view of autism they had never been seen before on TV. We've also made diverse casting a matter of course across mainstream series, in *Indian Summers* and in the casting of our artificial intelligence drama *Humans*, which saw Channel 4's highest drama audience for 20 years. Popular programmes *First Dates* and *Gogglebox* also depicted a portrait of modern Britain and reflected society in all its diversity and richness, and Michaela Coel's *Chewing Gum* added a fresh new voice to our comedy offering.

Behind the camera, our commissioning guidelines gave opportunities for BAME trainees to work on shows like *Fresh Meat* and *The Aliens* and for talented directors from diverse backgrounds to make programmes like *Time Crashers*, *Humans* and *The Murder Detectives*. Through our Indie Growth Fund we invested £1.6 million in a new generation of exciting, BAME-led indies and we discovered some fantastic new writing talent from the North of England, Sharma Walfall and Nuzhat Ali, through our Northern Writers' Award. Elsewhere, we appointed three talented commissioning executives to work in Factual, Drama and Sport in 2016 through our Deputy Commissioning Editor Commitment and are on track to meet our 2020 employee diversity targets.

2015 also saw the start of our Rio Production Trainee scheme. We recruited 24 entry-level candidates to work with indies and broadcasters, training for roles as part of the *Rio Paralympic Games 2016* production team. We're also developing on-screen talent, taking the best of the 2012 disabled presenters and reporters to the next level, identifying at least two new disabled presenters and lead commentators, and providing training for all commentators on the most effective ways to bring explanation of sports and disabilities to viewers.

In 2015, Channel 4's commitment to diversity was also recognised through a number of awards and accolades. *Hollyoaks* was awarded Stonewall's Broadcast of the Decade Award for ten years of LGBT storytelling, while Channel 4 programmes picked up four awards at the Mind Mental Health Awards, for shows such as *Cyberbully*, *The Stranger on a Bridge* and *Channel 4 News* coverage of mental health issues. A 2015 Marketing Week survey also found that Channel 4 is the most successful British brand at communicating diversity in its marketing and advertising across the UK.

In 2016, the pan-industry body Creative Diversity Network will launch Diamond, a pan-industry monitoring system which will collect data on levels of diversity across the main broadcasters (Channel 4, the BBC, ITV and Sky) both on- and off-screen. At Channel 4, we know that we still have much more progress

#### First Dates



to make and will continue to deliver against our 360° Diversity Charter commitments throughout 2016 and beyond. We have also nominated 2016, the year of the *Rio Paralympic Games*, as our Year of Disability and will boost our efforts to progress the careers of disabled people in our industry with big, simple, measurable commitments to increase representation of disability both on- and off-screen: we have pledged to double the number of disabled people in 20 of our biggest shows, as well as working with our 20 biggest indie suppliers to progress the careers of 20 disabled people already working in the industry. We are also ring-fencing 50% of all Channel 4 apprenticeships and 30% of Channel 4 work experience placements for disabled people.

#### Gogglebox



Andy Stevenson, Commissioning Executive, Sport



## Spotlight

### Telling the story of 4



Channel 4's unique brand and public service remit are underpinned by innovation and creativity, and form the basis of how we communicate both our brand and our programmes to audiences. How we market ourselves and our content informs viewers about not only who we are and why we exist, but also serves to drive audiences to shows, allowing us to fulfil our remit by generating the largest audiences possible.

#### Communicating our brand

In 2015, we undertook the not inconsiderable task of rebranding the main channel Channel 4, more than ten years since it last had a makeover. 4creative, Channel 4's in-house creative agency, led the rebrand, working with iconic figures from the creative industry Neville Brody and film-maker Jonathan Glazer.

We also relaunched 4oD as All 4, creating a digital destination where content from across the Channel 4 portfolio is available all in one place. This includes our new Original and Exclusive Shorts strands, alongside all our TV originated long-form content.

We also launched a campaign specifically designed to communicate our remit and unique place in the British broadcasting landscape to viewers. A very special furry friend – the Underdog – and a whole host of famous faces helped explain Channel 4's unique business model in a very Channel 4 way, improving the public's understanding of why Channel 4 exists and how it works.

And we were recognised at major industry awards, winning Advertiser of the Year at the Campaign Magazine Awards, and being recognised as the most successful British brand at communicating diversity in its

marketing and advertising by Marketing Week. Channel 4 also won Channel of the Year at the Promax UK Awards.

#### Showcasing our programmes

We also had great success with marketing our content. The year started with dramas *Cucumber*, *Banana*, and *Tofu*, a trio of shows and an innovative first, running across Channel 4, E4 and the digital platform All 4. We also used experiential marketing to generate social media buzz with a giant cucumber riding atop a float at Manchester's gay pride festival and making an impact with an after-dark light projection that created the UK's first ever night time rainbow in London.

For the ambitious drama *Humans*, we made people believe Synths were on sale in 2015 via a flagship London store through press ads, TV ads, eBay auctions and Facebook and Twitter – all with no Channel 4 branding. This involved collaboration on a grand scale across multiple agencies and brands, including Microsoft and eBay. *Humans* went on to achieve the highest rating original Channel 4 drama launch of all time. The marketing campaign won four Media Week awards, including the Grand Prix.

As well as drama, we also innovated in our approach to other genres, most notably the real-life thriller *Hunted*. Creating an ambitious campaign with messaging that subverted the media space it was in, we targeted Londoners with instructions on how to go on the run. An innovative multi-media campaign used varied and unusual media to offer contextual tips to people should they ever wish to go on the run, including phone boxes containing posters telling people never to call their families, ATM screens telling bank customers that you can be tracked from the serial numbers of the bank notes you withdraw.

And we launched a teaser trailer to get people thinking about the Rio 2016 Paralympic Games by highlighting and challenging the portrayal of disabled people as villains in film.

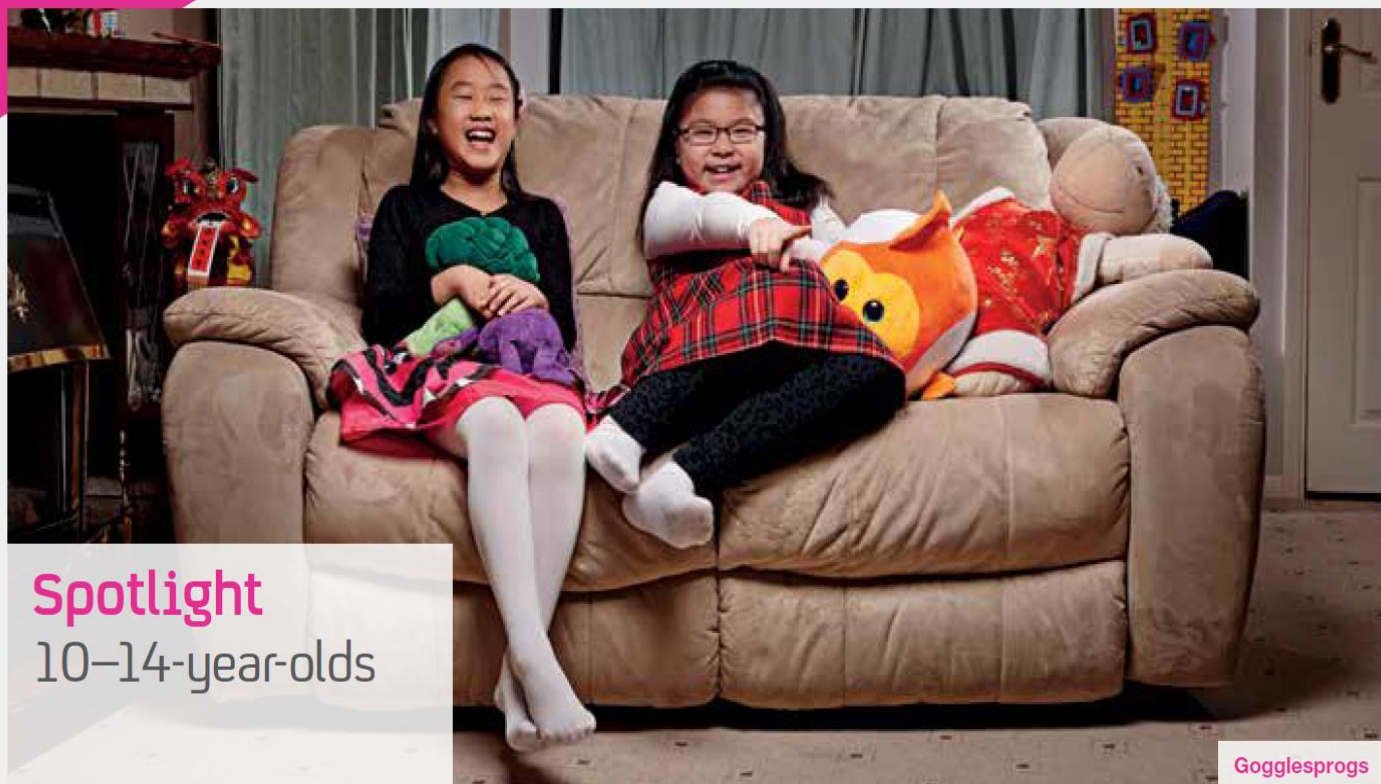
#### Engaging young people

The media choices we make constantly evolve based on young people's media consumption habits. In 2015, we increased investment in social media significantly, and in Q4, Channel 4's reach was up 50% on Facebook and up 12% on Twitter.

E4 continues to excite youth audiences with award-winning campaigns. The brand picked up Best Use of Humour, Best Use of Design and Best Stunt at the Promax UK awards, for our on-air stunt to engage young viewers with the General Election. We wanted to encourage them to vote but to do it in a way that felt relevant and on-brand. We 'switched off' E4 on election day: when viewers switched on E4 on that day, they were greeted with Darren (the man 'in charge' of keeping E4 on air) eating pizza, rather than a traditional slate of shows. 1.5 million viewers tuned in to watch Darren on 7 May 2015.

As well as talking to young people about voting we also set out to experiment with our approach to get them more engaged in the news via our Campaign Big Gold award-winning 4News wall. Read more about our digital News and Current Affairs strategy and success on page 80.





## Spotlight 10–14-year-olds

Gogglesprogs

After discussions with Ofcom following their PSB report in 2015 Channel 4 altered its strategy for reaching Older Children (10–14-year-olds). Instead of focusing a necessarily smaller budget on content made specifically for this audience Channel 4 would seek to focus investment on peak-time, pre-watershed, high-quality, distinctive content which is designed for a wider audience but contains storylines and elements which are specifically designed to appeal to 10–14-year-olds.

In 2015, this new strategy started to bear fruit, resulting in a series of successes, with programmes reaching much larger volumes of this younger audience while also performing strongly with a broader audience – thereby increasing the impact of the programming and making the investment more sustainable.



Britain's Favourite Children's Books

*Educating Cardiff*, a continuation of our hugely successful *Educating* series (Yorkshire, Essex) performed particularly well with this audience. Share for the slot average for *Educating Cardiff* was up 168% for 10–14-year-olds.

We built on this new strategy by commissioning a special episode of *Gogglebox*, *Gogglesprogs*, which replaced our usual cast with children ranging from 5–12-year-olds giving their uninhibited opinions and hilarious takes on the key TV moments from the last year, from the cakes on *Bake Off* to the fate of Cecil the Lion. *Gogglesprogs* was watched by nearly 4 million people and the amount of 10–14-year-olds that tuned in versus the slot average increased by a massive 454%. *Gogglesprogs* has now been commissioned for a full six part series to be aired later in 2016.

We also commissioned *Britain's Favourite Children's Books*, a special 90 minute programme, counting down the nation's 50 best-loved children's books, presented by best-selling children's author David Walliams. The programme was designed to appeal to both children and adults by tapping in to the sense of nostalgia we all feel looking back at the books we read as children. It also featured extracts read aloud by Julie Walters, Martin Freeman and others and included comment and analysis from children. *Britain's Favourite Children's Books* was watched by 258% more 10–14-year-olds than the slot average.

Importantly the success of this new strategy has been reflected in the kinds of programmes which have proved most popular with 10–14-year-olds throughout 2015. UK originated Public Service Content features strongly with programmes like *Gogglebox*, *Educating Cardiff*, *Born Naughty?*, *Benefits Street* and *The Secret Life of 4, 5 and 6 Year Olds* all performing particularly well with this audience, with the latter doubling Channel 4's slot average for 10–14-year-olds.

In 2016, we plan to continue to build on this success and have already commissioned a slate of shows specifically designed to appeal to a wide audience but also include elements which have a particular appeal to Older Children. These include; *The Tiny Tots Talent Agency* – a new four part observational documentary looking at one of the UK's largest children's talent agencies and following the children and their parents through the highs and lows of competitive casting; *We're Going on a Bear Hunt*, an animated special based on the hugely popular illustrated children's book written by Michael Rosen, produced by the makers of *The Snowman* and *The Snowdog*, *The Secret Life of the Zoo*, a new documentary capturing the remarkable behaviour of the animals and their close relationships with their keepers, and of course the new series of *Gogglesprogs*.



# Our programmes



# Our programmes Overview

annualreport.channel4.com

2015 saw the fruits of creative renewal blossom on-screen at Channel 4. A strong spine of returning hits across genres including Drama, Comedy and Factual, coupled with new successful shows ensured that audiences enjoyed familiar titles as well as being surprised and delighted by new programmes and formats.

Celebrating diversity is at the heart of Channel 4's purpose and it comes in many forms, including presenting our audiences with diverse standpoints on a range of topics as well as voices from more traditional areas of diversity such as disability, gender and sexuality. 2015 gave us plenty of opportunity for such challenges. Although there were certain programmes that didn't achieve the success that we felt they deserved, over the year our audience ratings, critics' response and awards wins suggest that our viewers and our critics enjoyed the results.

## Breaking the mould

With growing disenchantment with conventional politics, especially amongst younger voters, we made it our priority to bring a fresh perspective to the General Election, from Jeremy Paxman's grilling of David Cameron and Ed Miliband through to a light-hearted *Alternative Election Night* special. *Channel 4 News*' shift in strategy towards promoting video content via social networks contributed to our news services logging an impressive over half a billion video views on Facebook and over 62 million on YouTube. We brought a different perspective on news and current affairs in the Middle East, too, by looking in depth at the impact of war and religious intolerance on women and girls, rather than adopting the more conventional standpoint of news solely from the battlefield.

Another unusual perspective on life was captured in *The Secret Life of 4 Year Olds* which attracted viewers and critical acclaim by the buggy-load. And we broke the mould for Channel 4 drama by venturing into a lavish period drama in the shape of *Indian Summers* and exploring the world of artificial intelligence and questions of race, class and the ever-increasing influence of technology on our lives with *Humans*, which launched to record breaking audiences.

With *All 4 Original* and *Exclusive Shorts* we successfully explored developing new and innovative forms of content commissioned specifically for our online services, not as a catch-up or add-on for what we aired on

Our remit drives all our creative decision-making: from stimulating debate in News and Current Affairs to showcasing Britain in all its diversity in Feature; from innovation in our Drama offering to Education content that engages with our youngest audiences.

television. Appropriately, as well as being innovative in content, much of it came from new supplier companies and we made a particular effort to work with companies based in the regions and those led by creative professionals from the BAME communities. We also introduced viewers to the best of foreign language drama in the form of Walter Presents, a curated selection of drama box sets available exclusively on All 4.

## Stimulating debate

For a public service broadcaster with a remit to be distinctive and different and to make audiences think differently, a year dominated by themes of immigration, race and issues of sexual identity offered plenty of opportunity to provoke discussion. In *Things We Won't Say About Race That Are True* Trevor Phillip's confronted some uncomfortable truths about racial stereotypes and our attitude towards race. *Hunted* explored the realities of modern life and a technologically-connected existence, pushing contestants to their limits as they fled from expert trackers. Returning favourite *The Undateables* continued to offer a poignant insight into the world of people looking for love and living with a disability. The show won millions of hearts, love for some of its participants, and a BAFTA nomination for its creators.

Our three-strand drama *Banana, Cucumber, Tofu* bravely flagged up the issues of gender definition that were soon to become astonishingly prominent in the national conversation. The series was ground-breaking in another different way, transmitting over Channel 4, E4 and online, testing a new way to commission programmes across a range of different platforms.

It was also gratifying to see that, while other broadcasters abandoned the commissioning of regular current affairs and investigative documentaries, our Current Affairs programming won many awards during the course of the year.

## Inclusive and diverse

Our continuing commitment to address diversity meant that in almost every area of Channel 4's activities during 2015 revealed vibrant, unrecognised and talented women, especially in comedy where Michaela Coel and Sharon Horgan, amongst others, attracted big and consistent followings. But most of all, the Film4 slate for the year was dominated by stories that celebrated women in their

scripts and in their making. *Room* and *45 Years* both won Oscar nominations for their lead women actors. Appropriately enough, the most prominent example was Sarah Gavron's film *Suffragette*, with a creative and technical team composed almost entirely of women. Our hugely successful series *The Island with Bear Grylls* also returned: formerly billed as 'an experiment in masculinity', 2015 saw the introduction of an island of women, exploring perceived gender differences along the way.

Our commitment is not just to celebrating diversity but as a contribution to a more inclusive and tolerant society. *Dementiaville* and *The Autistic Gardener* won big audiences with their sympathetic and intimate explorations of the triumphs and difficulties of people living with those conditions. And while we are acknowledged as world leader when it comes to showcasing Paralympic and disabled sport, 2015 showed that we are on the way to establishing a similar reputation in horse-racing, with all-time record viewing figures for the *Grand National* and technical innovations that have thrilled viewers and race-goers alike.

2015 was also the year when we launched our 360° Diversity Charter, tethering our commitment to diversity to 30 actionable initiatives. We will increasingly feel the impact of the Charter and our Commissioning Diversity Guidelines, and we look forward to seeing the impact of our Year of Disability initiatives in 2016.

## Reaching young audiences

Driving much of our output is the desire to attract and retain younger viewers, maintaining that unique relationship that we share with 16–34-year-olds in the UK. As Channel 4 operates as a cross-platform media company, the ability – and the need – to experiment across platforms becomes ever greater and has given us some rich rewards. The main channel continues to attract large young audiences to shows such as *Gogglebox*, *First Dates* and *The Secret Life of 4 Year Olds*. And our complementary online content is also attracting large audiences: a 30-second promo, made by a viewer for our *Born in the Wrong Body* season, scored over 7 million hits online in ten days while on television some of our education programmes almost doubled their expected audiences of 16–34-year-olds. E4 continues to be the most popular digital channel for 16–34-year-olds, and we have more than half of all 16–34-year-olds in the UK registered with All 4.



# Comedy Overview



Interview with  
**Phil Clarke**  
Head of Comedy

In a genre that is fraught with risk and the likelihood of failure, we enjoyed a run of successes – new shows, returning series and a foray into political satire for the General Election. Much of it was driven by a rising generation of talented young women, by the growing popularity of catch-up TV which gave our shows a significant new lease of life and by innovations such as ‘blaps’ that opened up new and unexpected ways to engage audiences.



## 2015 ambitions:

- Commission great new writing
- Promote talented newcomers, especially women
- Use the flexibility of catch-up TV to grow our audience

## What were the key ambitions for Comedy?

In 2015, we continued to commission strong, witty, sophisticated narratives as part of our ongoing strategy, with new, critically acclaimed shows such as *Catastrophe* and *Raised by Wolves* joining the final series of *Peep Show* on Channel 4, and with the exciting new series *Chewing Gum* arriving on E4.

As a result, we welcomed some talented new faces into our comedy family, including Rob Delaney, Sharon Horgan, and Michaela Coel – someone who was completely new to television.

The year also underlined that Comedy does exceptionally well in the world of catch-up TV. The first episodes of series two of *Catastrophe* and *Peep Show* were watched by 925,000 and 1.17 million viewers respectively, but consolidated at 1.4 million and 1.5 million – meaning that on-demand is increasing viewership by around 50%. *Raised by Wolves* had an average audience of 1.3 million, with over a million views of the series on All 4.

## How do you feel 2015 went?

We've had a year of unbridled success, launching new shows and new voices as well as welcoming the return of established hits such as *Peep Show*, *Drifters* and *Man Down*.

*Catastrophe* made an almost unprecedented impact. Early on in production we had a hunch that it would be successful and so committed to a second series before the first series had gone out. And the reception proved us right: I can't remember when a new show was on the receiving end of such instant love from the audience and acclaim from the critics. The first series averaged 1.2 million viewers, growing to 1.4 million for the second. Both series were delivered within the same year, a remarkable feat by the production team. It was notable that thousands who had missed the first series were able to go back and catch-up on All 4 while the second series was going out. The same happened with *Peep Show*, with tens of millions of viewers going back to watch previous series.



Our second big new Channel 4 show of the year, *Raised by Wolves*, garnered an even larger audience than the first series of *Catastrophe*, and was almost equally well-received. Two multi-award winning series, *Peep Show* and *Toast*, were partnered on the same night in what The Times called a “comedy power-hour”. And while *Toast* didn’t quite achieve *Peep Show*’s ratings, both series continued to receive outstanding reviews, while *Toast* picked up numerous awards, including a BAFTA.

We also ventured back into political satire – historically an important part of the Channel 4’s comedy output. Set on the battle buses of the major parties, *Ballot Monkeys* went out every night of the week that led up to the General Election, with each show written and recorded on the day of transmission. This was high-risk both in terms of content and production, but the series received terrific reviews and was watched by an average audience of over 1.3 million.

On E4 *Drifters* returned for a third run, and enjoyed its biggest audiences yet with a series average of 544,000. Though high-risk – Michaela Coel had never worked in television before – *Chewing Gum* was another positive result, and I’m delighted that it will be coming back for a second run in 2016.

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

In 2015, our focus was on supporting new talent and bringing a diverse range of voices to our screens. As in 2014, we had a really strong female story to tell: *Drifters*, *Chewing Gum*, *Catastrophe* and *Raised by Wolves* were all written or co-written by women and starred strong female characters. And that story will gain momentum in 2016 with a raft of new shows.

We’ve had some genuinely quirky shows, too, including a second run of the inventive prank series *Bad Robots*, commissioned from a Comedy Blap. Comedy Blaps are short-form commissions, usually around ten minutes long, which can be watched online. They used to be seen as relatively insignificant – an annexe to ‘real’ shows – but now they have become the first rung on a ladder to greater things. *Chewing Gum* started life as a Comedy Blap, and so did *Game Face*, a new series arriving on E4 next year, starring and written by Roisin Conaty.

#### What are the key challenges?

The challenge for us is to present a diverse slate of Comedy shows that provide a genuine alternative to other broadcasters, but that can attract and maintain loyal audiences.

We want to build on the Channel 4 traditions of playfulness and eccentricity with shows such as *Man Down* and *Toast*. But we also want to nurture more strong narratives – in the vein of *Catastrophe*, with its commitment to brutal honesty – and smart, informed political satires that build on the success of *Ballot Monkeys*. We will also continue to break new talent in 2016, premiering newcomer writer-performers Will Sharpe, Phoebe Waller-Bridge and Roisin Conaty, all of whom will be making their first series for television.

## 2016 strategy

Our Comedy strategy will continue to feature a range of new and established talent across a mixture of quirky and thoughtful pieces and distinctive political satire, showcasing a diverse range of comedic voices.

We will build on this year’s mix on Channel 4, but increase the number of strong narratives, while making sure there is still plenty of room for the eccentric, the surreal and the ingenious. The coming year will see the first transmission of the *The Windsors*, an irreverent and satirical take on the private lives of the Royal Family. We will also launch the unconventional family sitcom, *Flowers*. Directed and written by twentysomething Will Sharpe – in his first foray into television – *Flowers* stars Olivia Colman and Julian Barratt, and is unlike any other family sitcom you’ll have

seen. Julia Davis will be teaming up with David Schwimmer of *Friends* in a thrilling new series, *Morning Has Broken*, set in the offices of a dysfunctional breakfast TV company. And we’ll kick off the year with *Crashing*, about a group of friends who live together as property guardians, written by and starring the emerging new talent Phoebe Waller-Bridge. *Morning Has Broken*, the third series of *Catastrophe*, *Flowers*, a second series of *Raised by Wolves* and *Crashing* are all original, unique programmes with sophisticated, emotionally mature narratives. Meanwhile the joyous *Man Down* and *The Windsors* will carry the torch for the absurd, a brand of comedy that has a proud history on Channel 4. It’s going to be an exciting year.

Toast of London



“Toast is a solid comic creation”

Sunday Times

Drifters





# Chewing Gum

## Case study

In the brand new series *Chewing Gum*, award-winning playwright, singer and poet Michaela Coel played the religious Beyoncé-obsessed 24-year-old Tracey Gordon, who quickly finds out that the more she learns about the world, the less she understands.

Rising star Coel originally created Tracey Gordon as a teenager for her semi-autobiographical monologue *Chewing Gum Dreams*, playing the part to great acclaim. *Chewing Gum* sees Gordon reprise the character ten years older, and will be returning to our screens for a second series in 2016.

*Chewing Gum* is produced by Retort, the production company behind genre-defining Channel 4 comedies *Brass Eye* and *Green Wing*.

**"Chewing Gum is beautifully written, its dialogue outlandish and thoroughly believable"**

The Guardian

 CULTURAL DIVERSITY

 NURTURE TALENT



# Catastrophe

## Case study

**"One of the many joys of Sharon Horgan and Rob Delaney's brilliantly funny and warm-hearted comedy is its fearless embrace of authentic and thorny issues"**

The Radio Times

 NURTURE TALENT

 DISTINCTIVE

Garnering widespread critical acclaim, *Catastrophe* followed an Irish woman (Sharon Horgan) and American man (Rob Delaney) who struggle to stay in love as they are instantly thrown into parenthood, whilst trying to navigate genuine disaster along the way.

Writers Delaney and Horgan came up with the concept for their show based on their own experiences of marriage and parenting. The first two series, both broadcast in 2015, followed the pair from their initial chance meeting in a bar, to getting hitched, and the glories of parenthood. All the while contending with monstrous family members (Carrie Fisher) and needy friends (Ashley Jensen, Mark Bonnar and Daniel Lapaine) who seem hell bent on ensuring that

whatever new life journey Sharon and Rob embark on, will be anything but simple.

The series was directed by Ben Taylor (*Cardinal Burns* and *Cuckoo*), and was produced by Avalon Television with co-producers Birdbath Productions and Merman.





# Drama Overview

2015 was a year of experimentation in Drama, with new talent on both sides of the camera, ambitious new models of international collaboration, more cross-platform commissioning and, as always with Channel 4, a drive to find new perspectives to refresh popular themes and contemporary issues.



Interview with  
**Piers Wenger**  
Head of Drama

## 2015 ambitions:

- Continue to build our growing reputation for distinctive themes and styles
- Promote greater diversity on-screen
- Ensure we have an impact on the schedule right through the year

### What were the key ambitions for Drama?

To develop our reputation for distinctive, must-see drama. We deliberately chose to experiment with popular genres that we felt would clearly mark out our territory, but without losing the things that audiences have always loved about Channel 4 Drama – a clear sense of purpose, a distinctive tone of voice, on-screen diversity, intelligent and sophisticated storytelling – in other words, true originality.

We also aspired to have a consistent Drama presence right through the year and across the schedule.

### How do you feel 2015 went?

After the critical success of *Cucumber*, was *Indian Summers*, a sumptuous period drama featuring a big star in Julie Walters and with great production values: a portrait of the politics of India in the early 20th century, told through the lives of ordinary people. The aim was to put contemporary Anglo-Indian relations into context and to give the audience a big escapism treat. The ratings told a good story,

too. The first episode got 5.3 million viewers and we're delighted that it will be returning next year.

*Indian Summers* achieved a record audience but the launch of *Humans* actually exceeded it. This was our first major internationally co-produced drama, launching with an audience of 6.1 million, our highest ever rating for Drama. It was created by two writers we have not worked with before and it had a young, diverse cast. It was also a hit in the US too. Reputationally, it's been a great success story for us and we have a whole slate of shows that work to the same basic funding model, which means we can get more work at a scale that would otherwise be less viable for us. These new shows will start coming through in early 2017.

*No Offence* was a further example of our breathing new life into a popular genre, the police procedural, and creating something that felt truly unexpected and talked about despite the familiarity of the genre. It was written by Paul Abbott, celebrated writer of *Shameless*. His voice, and the three female leads he created ensured that *No Offence* stood out, particularly the character of DI Deering, played by Joanna Scanlan. She already feels iconic, and that will help us bring that piece back in 2016. It got 2.5 million viewers for its first episode and consistently strong reviews throughout its run.

### How did Drama help deliver the remit?

I think we achieved our ambitions in terms of diversity, on-screen and off, with *Indian Summers* and *Cucumber*. We were ahead of the curve with *Banana*, addressing the under-represented issue of gender realignment, before it became the headline story that it did later in the year. *Humans* explored themes of domestic slavery and our relationship with technology and stimulated national debate.

No Offence





This Is England '90



*Banana*, *Cucumber* and *Tofu* demonstrated innovation in cross-platform commissioning we showed how we can use the power of all our platforms – Channel 4, E4 and All 4 – driving audiences from platform to platform uniting audiences by exploring the same issues from different perspectives and in bespoke and unique ways.

*This Is England* tells an important story about how we work with talent. As a film-maker with an appetite to work in TV, Shane Meadows was ahead of the curve. With Channel 4's backing, he turned an independent film into a returning TV franchise which concluded this year after ten years with a strong performance from *This Is England '90*.

#### What are the key challenges?

*Cucumber* showed how challenging it can be to bring a mainstream audience to a minority experience. However, it proved to contain some of the most powerful and talked-about moments seen on-screen this year and it really set out our stall in terms of how seriously we take diversity, on-screen and off-screen, with an entirely LGBT writing team.

Cucumber



"Dead funny and – most of all – very, very human"

Independent on Sunday

## 2016 strategy

Building on a strong spine of returning hits, we will continue to deliver a drama slate that approaches distinctive topical social issues. We will use E4 as a platform to reach younger people with fresh new drama. And we will further explore co-production models in order to amplify the scale and ambition of our projects.

The success of this year means we are planning several returning series but, in addition, we'll have a number of new launches and new titles across Channel 4 and E4 to ensure that drama continues to bring something special to the schedule. We want to make sure that at 9pm, in peak-time, we have entertaining pieces that address topical themes. We'll be doing a piece called *National Treasure*, which has been written by Jack Thorne, who cut his teeth on *Skins* and *This Is England*, and directed by Marc Munden. It's a fictional case that looks behind the headlines created by Operation Yewtree: the story of a well-loved 'national treasure' who is accused of a historic rape and the effect it has on his family and his sense of self. Complementing *National Treasure* is a second four-part mini-series, *Born to Kill*. Written by Tracey Malone and Kate Ashfield, it is an edge of your seat thriller exploring the nature of psychopathy as it is exhibited by a teenage boy.

Over on E4, we're planning a new show, *The Aliens*, from the producers of *Misfits* which imagines a world in which aliens have landed. The central character, in his 20s, discovers he is half-alien, half-human. They look like us but are treated as second-class citizens, so it's a comedy-drama that riffs on the idea of how we view outsiders and can speak to the themes of immigration and migrants – what it means to be an outsider and how we treat outsiders.

Alongside *The Aliens*, *Foreign Bodies* explores the plight of the gap year traveller, a comedy-drama from E4 from one of the writing team of *Fresh Meat*.



# Indian Summers

## Case study

Record-breaking Drama series *Indian Summers* was a rich and explosive story of the final years of British colonial rule in India.

Set in the Himalayan foothills of Simla, this original drama depicts the decline of the British Empire and the birth of modern India, from both sides of the experience.

Series creator Paul Rutman brought together a stellar cast including Julie Walters (*Harry Potter, Mo, The Hollow Crown*), Henry Lloyd-Hughes (*The Inbetweeners, Harry Potter*,

*Madame Bovary*), Jemima West (*The Borgias, The Mortal Instruments: City of Bones*), Nimesh Patel (*Bedlam, Honour*), Roshan Seth (*A Passage to India, Gandhi*) and Lillete Dubey (*Monsoon Wedding*).

"A gorgeous, ambitious epic"

The Guardian

 CULTURAL DIVERSITY

 DISTINCTIVE

# 5.3 million

VIEWERS FOR LAUNCH EPISODE



# Humans

## Case study

Critically acclaimed series *Humans* was Channel 4's highest rated original drama in 20 years, with the first episode drawing in a consolidated audience of 6.1m.

The ambitious sci-fi thriller adapted from the award-winning Swedish drama *Real Humans*, is set in a parallel present, where the latest must-have gadget for any busy family is a 'Synth' – a highly-developed robotic servant eerily similar to its live counterpart.

*The Devil's Whore*), Colin Morgan (*Merlin*, *The Fall*), Rebecca Front (*The Thick of It*, *Just William*), Neil Maskell (*Utopia*, *The Mimic*) and Gemma Chan (*Dates*, *Fresh Meat*).

Co-produced by Channel 4, AMC and Kudos, William Hurt (*A History of Violence*, *Damages*) and Katherine Parkinson (*The IT Crowd*, *The Honourable Woman*) led an all-star cast, including Tom Goodman-Hill (*Mr Selfridge*,

# 6.1 million

VIEWERS FOR LAUNCH EPISODE

**"Vital, surprising and utterly involving television, delivering game-changing twists and turns by the bucketload"**

Digital Spy

 **DISTINCTIVE**

 **STIMULATE DEBATE**





# Education Overview



Interview with  
**Dominic Bird**  
Head of Formats

Channel 4 has a specific role in providing Education content that particularly appeals to young people, and that reflects their lives and interests. While recognising there's a shift from young audiences towards online world, it remains clear that, for now at least, television remains the real mass medium for audiences of all ages. But to make television with high educational value that can also punch its weight in the heart of a mainstream schedule is no easy matter. It's forced us to be truly innovative and we've been rewarded with enthusiastic young audiences, greater impact and a jump in our ratings, for both TV and online.

**Underage and Gay**



## 2015 ambitions:

- **Make education content a success on mainstream television**
- **Encourage our indie suppliers to share our vision and ambition**
- **Continue to grow *Am I Normal?* as a single online destination for all our educational content**

## What were the key ambitions for Education?

Over the past few years, we've been implementing a new strategy. Previously, much of Channel 4's Education output was broadly online and game-focused, which meant that it wasn't able to reach the largest audience possible. Put simply, while successful education content online can get hundreds of thousands of views, the television equivalent can reach millions. So, in parallel with creating a new, future-proofing online short-form strategy, we made a call to bring more non-scripted education into the mainstream, on television. This was an enormously challenging plan because it meant broadcasting within a highly competitive schedule with the aim of reaching young people, with thought-provoking content. Our ambition has been richly rewarded this year – we've had a strong year on air.

We knew that we would have to work with the indies, our programme suppliers, to achieve our different approach to education, and to make sure that our programmes were entertaining and thought-provoking enough to make sense in the mainstream, and not overbearingly 'educational'. It's the 'Trojan Horse' approach and it's been a critical factor in our success.

Put simply, when you commission an Education programme, people tend to fall into a mind-set of thinking that it must feel 'worthy' to be considered educational. What we set out to achieve was output that had clear educational and thought-provoking values, but were also highly watchable, impactful, entertaining and moving.

In addition to everything we've done on television, we also continued to develop our *Am I Normal?* website to ensure we had an accessible online home for all of our content that was educational and relevant to our audience. We included all our television output but also a large amount of support material and original short-form to create even greater depth to our education offering. Creating an online hub allowed our young audiences to discover and consume our output at a time of their choosing in a non-linear environment.

## How do you feel 2015 went?

We've had an incredible year on air and succeeded in reaching young people with our programmes. Documentaries like *Underage and Gay* – which was 110% up on the average share of 16–24-year-olds and up 96% for



15–19-year-olds – and *Revenge Porn* – which was 58% above the average share – have really cut through. That was a difficult film to make but it had a powerful message about people sending each other inappropriate photos – often in a rather innocent way and with no thought to the consequences. We put on a transgender season of three films and for one of them, *Girls to Men*, we put out some short user-generated content of a transgender girl going through the process of becoming a boy. It was a 30-second promo and it went viral, getting more than 7.1 million hits in ten days where a normal Channel 4 promo would do well to get 10,000 hits. The whole season was well up on the average 14–19-year-old audience so it was hard not to be pleased about that. Almost all viewers in this age bracket felt that watching the season has made them realise how important family and friends are, when dealing with personal issues.

*Troy: Cyber Hijack* was a cautionary tale about young people's vulnerability to cyberbullying and that has brought its own challenges because it's on E4, which, being a largely entertainment channel meant that anything that felt too obviously educational would sit particularly uncomfortably on it. The resulting output successfully retained its educational DNA while providing an extremely high level of entertainment that felt absolutely at home on E4. Similarly, *The Rich Kids of Instagram* was another thought-provoking film which showed the lengths that young people go to in an attempt to show off a perfect version of themselves, which may not truly reflect their lives or happiness – something that surely everyone who uses social media will recognise to a greater or lesser extent.

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

Channel 4 has a unique position, particularly as far as young people are concerned. We're not seen as part of the establishment in the way an official Government initiative would be seen. We're the people you can talk to if you don't want to talk to your parents or your teacher.

That's quite a precious quality and it means that we have to be sophisticated in how we communicate our messages – to be too blunt or obvious would damage that relationship. I think the balance we now have between television and online is the strongest it's ever been. We're out there in the heart of the schedule, on Channel 4 at 9 and 10pm, and I don't think we've ever been as bold or ambitious with our Education content. So when asked if we are targeting younger viewers in the right way and in the most effective way, I think we can say, hand on heart, that we are. There's still a very big difference in terms of viewership between on-air and online. So returning our focus to television, while making sure that we're future-proofing ourselves online, has been the right thing to do and means we are fulfilling our remit obligations to young people with more impact than ever before.

This year we reached 1.4 million 14–19-year-olds with our programming.

#### What are the key challenges?

Our challenge is always to access the broadest group of young people as possible with our content. We're running a two-pronged approach: we want to get content on TV, because there's no question that's still the best way to reach the most young people. But we also want to make sure we have a specific place, a hub for young people, where all our content is curated and available. So all these films we've made for television are also on our *Am I Normal?* site.

In addition, we commission specific content for the site, some of which supports the TV programmes and some of which we commission as stand-alone pieces. That includes short pieces on issues such as mental illness, drugs and sex. We've used the *Made in Chelsea* cast to discuss issues that affect young people – another example of our 'Trojan Horse' approach. We've had successful online series on migrants, on texting and on illegal highs.

## 2016 strategy

Our strategy for engaging with 14–19-year-olds is to commission programmes that tackle life skills outside the core curriculum and that feel relevant to that audience, reflecting their lives and concerns. We will measure this impact through looking at the amount of 14–19-year-olds watching and interacting with our content.

We will build on what we've done over the last couple of years, putting educational content on the main channel in peak-time, because we know now that it has worked, for example with our *Born in the Wrong Body* transgender season. This last year we've stuck rigidly to the priorities we had agreed – sex, relationships, the digital landscape, friends and friendship. That will continue to be at the core of what we do but we are going to step out a bit, broadening the scope of our output to best reflect the issues affecting young people today. We're planning shows called *Teen Mums* and *Help me Keep my Baby* – aimed at young mothers who need help in looking after their babies and young children.

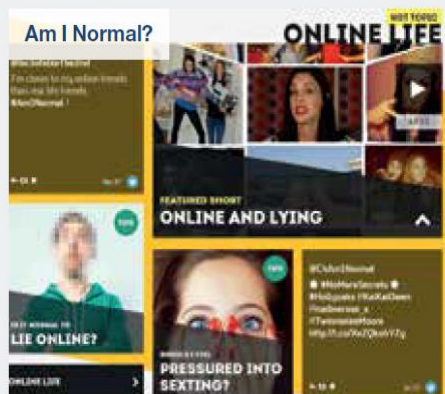
We will also be looking at the way in which boys are becoming obsessed with their looks. Historically, the assumption has always been that it's only girls who are over-concerned with their image, but there is plenty of evidence that the same thing is now happening for young boys. We'll be going off at a bit of a tangent with a film that looks at Chinese investment that is coming to the UK, taking a more international perspective and thinking about business. So the overall message is that we will be sticking to our core topics but we feel we've now got the confidence to dip into other areas, too.

Troy: Cyber Hijack



# 1.4 million

14–19-YEAR-OLDS REACHED WITH OUR EDUCATION PROGRAMMING





# Born in the Wrong Body Season


## Case study

**"Channel 4's recent documentaries about gender and sex have been excellent and this is no exception"**

The Daily Telegraph

 CULTURAL DIVERSITY

 DIGITAL

 ALTERNATIVE VIEWS

 EDUCATIONAL

After generations of people hiding their gender identity, the new generation are bearing their all online and reaching out to others like them. Our season of films looked at what it means to be young and transgender in contemporary Britain.

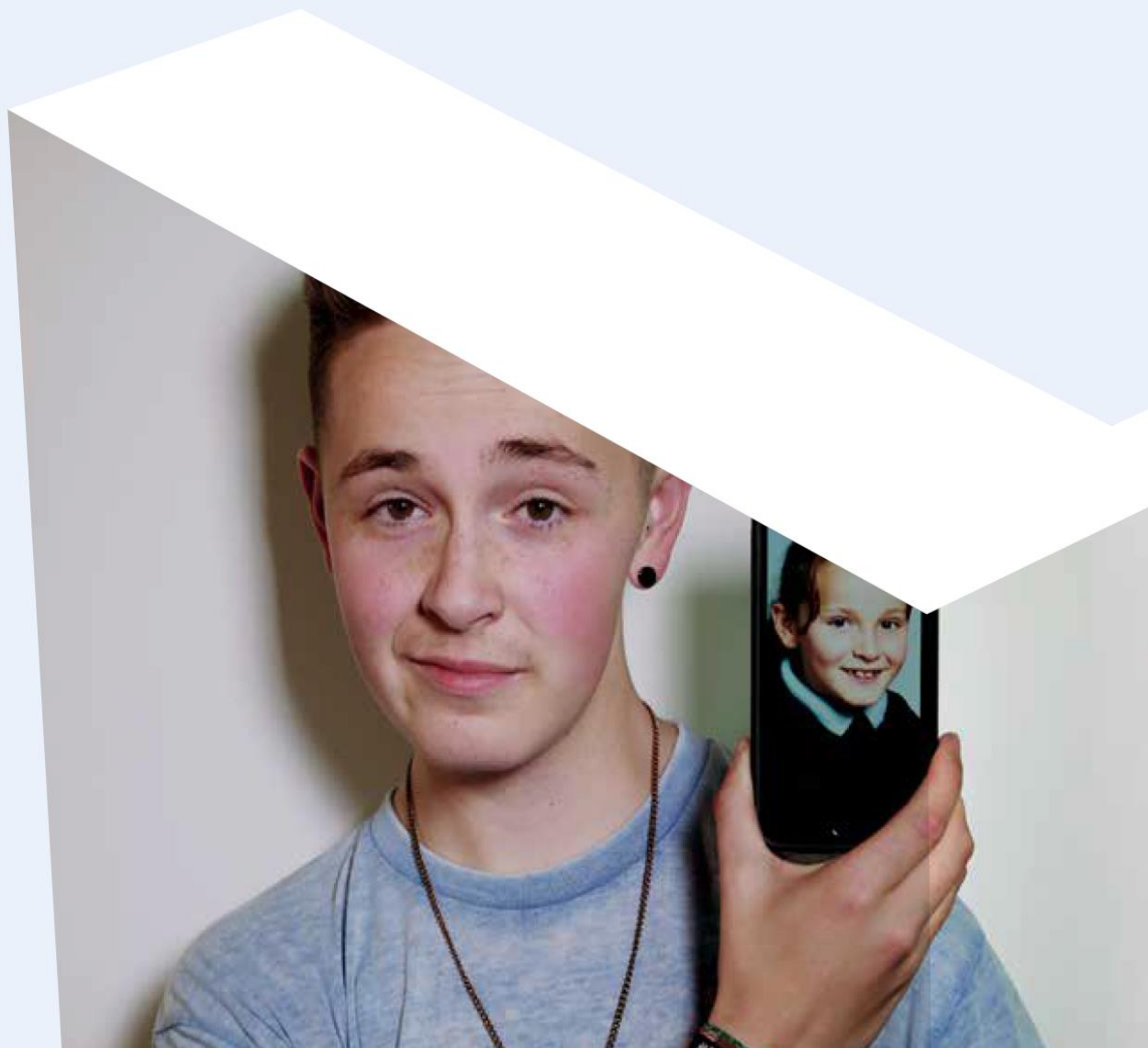
Three films charted the experiences of young people in period of transition. *My Transgender Kid* invites two British seven-year-olds and their parents to tell their story of what it's like to be just an ordinary British child who feels they were born in the wrong gender. *Girls to Men* offers an insight into the teen world of transgender female to males as they embark on some physical transitions, and *My Transgender Summer Camp* shines a light on an extraordinary community of transgender girls who were born male as they and their parents come together at a secret location each year to be themselves.

*Born in the Wrong Body* season received positive reaction from viewers, with *My Transgender Kid* winning the slot for 16–34-year-olds as well as trending on Twitter. *Girls to Men* also achieved success winning its slot for 16–34-year-olds with the promo film scoring over 7.1 million views in ten days.

THE SEASON REACHED A TOTAL OF

# 4.4 million

VIEWERS





# Revenge Porn

## Case study

The modern phenomenon for young people in the UK today to share intimate nude and sexual pictures via text message is the norm, however, for many it has backfired. *Revenge Porn* investigated the dark side of sexting, revealing what can happen when the most intimate photos get into the wrong hands.

**"A sympathetic, respectful warning to women"**

The Daily Mail

 EDUCATIONAL

 STIMULATE DEBATE

Presenter Anna Richardson went to extraordinary lengths to demonstrate just how an ex's appetite for revenge can have devastating, life changing consequences. In the UK and abroad, she met the people who have fallen victim to a scorned ex, talks to anti-revenge porn campaigners and experts, and confronts the perpetrators of these awful crimes.

The documentary achieved 1.8 million viewers and helped boost calls to the government revenge porn helpline, with more calls in 48 hours than they would usually receive in a week.



# Factual Overview



Interview with  
**Ralph Lee**  
Deputy Chief  
Creative Officer

## 2015 ambitions:

- Shift the focus of our output internationally, shining a light on stories and communities both outside and inside the UK
- Continue to work collaboratively across departments and genres
- Push the boundaries of diversity in our choice of subject matter

One of the purposes of our factual output is to challenge the views, assumptions and prejudices of our audience. By tackling issues like inequality, immigration, austerity, crime and the NHS we focus our attention on subjects that feature prominently in Britain's national conversation. Meanwhile, our programmes push new creative and technical boundaries and promote new talents and voices, making them as engaging and entertaining as they are thought-provoking.

## What were the key ambitions for Factual?

A big focus this year was to sharpen the distinctiveness of our output and the points of differentiation with other broadcasters. Our strongest points of differentiation are innovation, provocation and diversity. Whereas BBC factual focuses on quality and ITV on familiarity, we often present viewers with material they are going to find challenging or difficult.

A key part of innovation for us has been breaking genre boundaries. We now have an output that reflects the way we work internally at Channel 4. We have broken open what were very defined programme genres to much more open and hybrid ways of working. As a result we are seeing more 'intersection' ideas like *Hunted*, *SAS: Who Dares Wins*, *Supervet* and *The Secret Life of 4 Year Olds* created by more collaboration internally at Channel 4. This is an area of creativity and innovation that is increasingly being uniquely associated with Channel 4.

We also make more programmes than any other broadcaster that take viewers outside their comfort zone. The best of our

programmes challenge the audience to think differently, they provoke the viewer with content and situations they're not necessarily familiar or comfortable with. This year, *Immigration Street*, *Britain's Racist Election*, and Trevor Phillips' *Things We Won't Say About Race That Are True* are great examples of this.

This has been a tremendous year for diversity on screen on Channel 4. Not only have we taken the diverse casting on mainstream programmes like *Secret Life of 4 Year Olds*, *First Dates* and *Gogglebox* to new levels, but we have widened the editorial frame to have a more diverse output with more international outlook. Programmes like *The Tribe*, *Walking the Nile* and *Flying to the Ends of the Earth* have given us very different visions of the developing world as part of a drive to increase international context, and *Muslim Drag Queens*, *The Murder Detectives* and *The Romanians Are Coming* have captured aspects of diversity and identity closer to home.

## How do you feel 2015 went?

Amongst the highlights of the year must be Trevor Phillips' documentary about race, *Things We Won't Say About Race That Are*

SAS: Who Dares Wins





## Educating Cardiff



"An accomplished piece of work, engrossing and inspiring in equal measure"

The Daily Telegraph

True. *Muslim Drag Queens* had real impact by Marcus Plowright; a first-time documentary film-maker, who had never made a film before. *The Tribe*, about the Hamar people of Ethiopia, was extraordinary – a largely subtitled observational documentary about the domestic life of people with whom we share no real common ground at all, and yet it was watched by over 1.5 million people. We're very proud of that. Another great film was *The Romanians Are Coming* which won a Grierson Award – the most prestigious award a documentary can win. We've successfully launched a number of new titles into the schedule, in particular SAS: *Who Dares Wins*, *Hunted* and *The Secret Life of 4, 5 and 6 Year Olds*. These will all return next year. Programme launches that have performed less strongly like *The Catch* and *The Tribe* have nevertheless been high-quality and distinctive. We've seen some erosion of the older titles like *One Born Every Minute* and *Educating...* but there has been continued growth of key shows titles like *Gogglebox* and *First Dates*. Overall, our work has been recognised as popular, ground breaking and distinctive, winning awards in multiple categories.

### How did Factual help deliver the remit?

Factual delivers very strongly on Channel 4's remit for innovation, for generating debate and for diversity. We also invest heavily in new talent, with a minimum of ten hour-long documentaries a year being made by first time directors. This year our documentaries team also designed and ran a special Cutting Edge Directors scheme to help build skills in a cohort of emerging directors and investing in the key authorial voices of the future. This year we delivered innovation both in the form of obvious factual hybrid shows like *Hunted* and SAS: *Who Dares Wins* but also in the evolution of craft behind traditional observational documentaries like *The Murder Detectives*. This series gained access to Somerset and Avon Murder Squad and set out to tell the story of a single murder investigation from start to finish. We set out to make the programme without the traditional structural support from voice-over or interviews, pushing the creative

form as close as possible to the experience of watching procedural drama, all within the frame of an observational documentary. The resulting series was recognised not just as powerful and sensitive documentary but as a mould-breaking method of storytelling. In an election year we also aimed to hit many of the big national debating points, with *Immigration Street*, *NHS: £2 Billion a Week & Counting*, *Angry White and Proud* and *Jamie's Sugar Rush* all contributing to key issues of national interest.

### What are the key challenges?

The key challenge is to generate enough new and distinctive programme launches into a schedule that is already rich with documentaries and to find creative ways of reflecting on the big issues of our time. At its best our output takes observations about the world (e.g. *Hunted* is about surveillance society or *First Dates* about the boom in dating brought about by the internet) and examines them in the frame of programming that is both entertaining and purposeful. We now have a lot of strong returning titles and have to constantly work hard to keep the pace of new ideas up.

## The Romanians Are Coming



## 2016 strategy

Our strategy will be to provide a variety of factual strands and one-offs that cover a broad range of topical issues. We will do this with our distinctive approach, offering a level of challenge to viewers not found elsewhere.

We will be focusing more on international issues and diversity, pushing away from the major focus we've had recently on the country's domestic agenda – on benefits, the NHS and welfare cuts.

We have to keep existing shows such as *Gogglebox*, *24 Hours in A&E* and *First Dates* feeling fresh but at the same time develop new ideas and new talent. We'd also like to see more authored and presented programmes and have other strong figures like Trevor Phillips, Guy Martin and Grayson Perry to drive programming and offer their unique insight on issues that resonate with audiences.



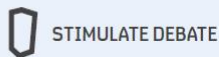
# Hunted

## Case study

A joint commission between Formats and Documentaries, thrilling series *Hunted* explored the reach of the state's surveillance powers by challenging ordinary British people to see if they can outwit and outrun a team of expert professional hunters.

**"Just when you think reality television has nothing left to offer, along comes *Hunted* to make you think again"**

The Daily Telegraph



STIMULATE DEBATE



INNOVATE

A team of expert hunters from police force, military and professional intelligence backgrounds were gathered and their expertise helped to shape how the programme could be made. This included former Head of Covert Operations for the Met Police, Kevin O'Leary, who was in charge of making sure the production process accurately matched real life. The hunters utilised the same methods of surveillance and tracking employed by the state where legally possible, including open source intelligence and interrogating friends and

family. Permission was granted so that other methods, such as monitoring bank records and undertaking home searches could also be undertaken as they would in real life.

*Hunted* is produced by Shine TV, one of the UK's most successful producers of popular factual television, with shows including *The Island with Bear Grylls*, *MasterChef* and *The Undateables*.





# The Murder Detectives

## Case study

The ground-breaking documentary series *The Murder Detectives* followed every twist and turn of a police investigation into the horrific murder of a teenager.

The series was filmed over 18 months with intimate and unprecedented access to a police major crime unit in Bristol as they investigate the stabbing of a 19-year-old, and, unlike other crime documentaries, was uniquely shot as a drama.

But with the heart-wrenching story of a young man's senseless death, his family's pain and the police's determination to achieve justice for them at its heart, viewers are in no doubt they are watching real life; with all the far-reaching consequences such an act of brutality metes out on a community.

Directed by BAFTA-winning director David Nath (*Bedlam*) and executive producer Neil Grant, the films cleverly show the unfolding picture of a murder from the time the crime is initially reported. Weaving together the stories, a detective faced with an apparently motiveless crime, a family desperate for justice and another who'll do anything to save their son from a life behind bars, *The Murder Detectives* gave viewers access to the realities of police work and the impact of senseless acts of crime.

**"This was boldly conceived, cleverly made programming. A simple idea, superbly executed"**

The Daily Telegraph



# The Tribe

## Case study

In a television first, Channel 4 was granted access by a rural Ethiopian tribe to capture their life as never seen before by using fixed-rig cameras.

Part of the 20,000-strong Hamar tribe living in the Omo region of Southern Ethiopia, one family, known to their friends and neighbours as the Ayke Mukos, allowed their day-to-day life to be filmed over a period of months. Cameras placed in and around the family's huts capture the intricacies of their relationships, their social bonds and attitudes towards parenting and the community. It also charts how they are embracing the encroachment of the modern world while holding onto their traditional way of life.

Filmed for the most part with small unobtrusive cameras, *The Tribe* presents an intimate and uniquely authentic portrayal of tribal family life. The series follows them as they fall in love, fall out and come together as a family and through it all we discover there may be more that unites than divides our two worlds.

Produced by Renegade Pictures, the programme used the same innovative filming techniques behind the critically-acclaimed series *Educating...* and *24 Hours* strands, meaning that everyday life was captured in the African tribe using fixed-rig camera technology.

**"Enthralling, touching and above all, surprisingly funny"**

Mail Weekend

 CULTURAL DIVERSITY

 DISTINCTIVE





# Muslim Drag Queens

## Case study

This *First Cut* documentary from director Marcus Plowright allowed unprecedented insight into the gay Asian community in the UK, which provides a haven for young men who are unable to publicly reconcile their sexuality with their cultural identity and traditions.

### "Fascinating documentary"

The Sunday Times



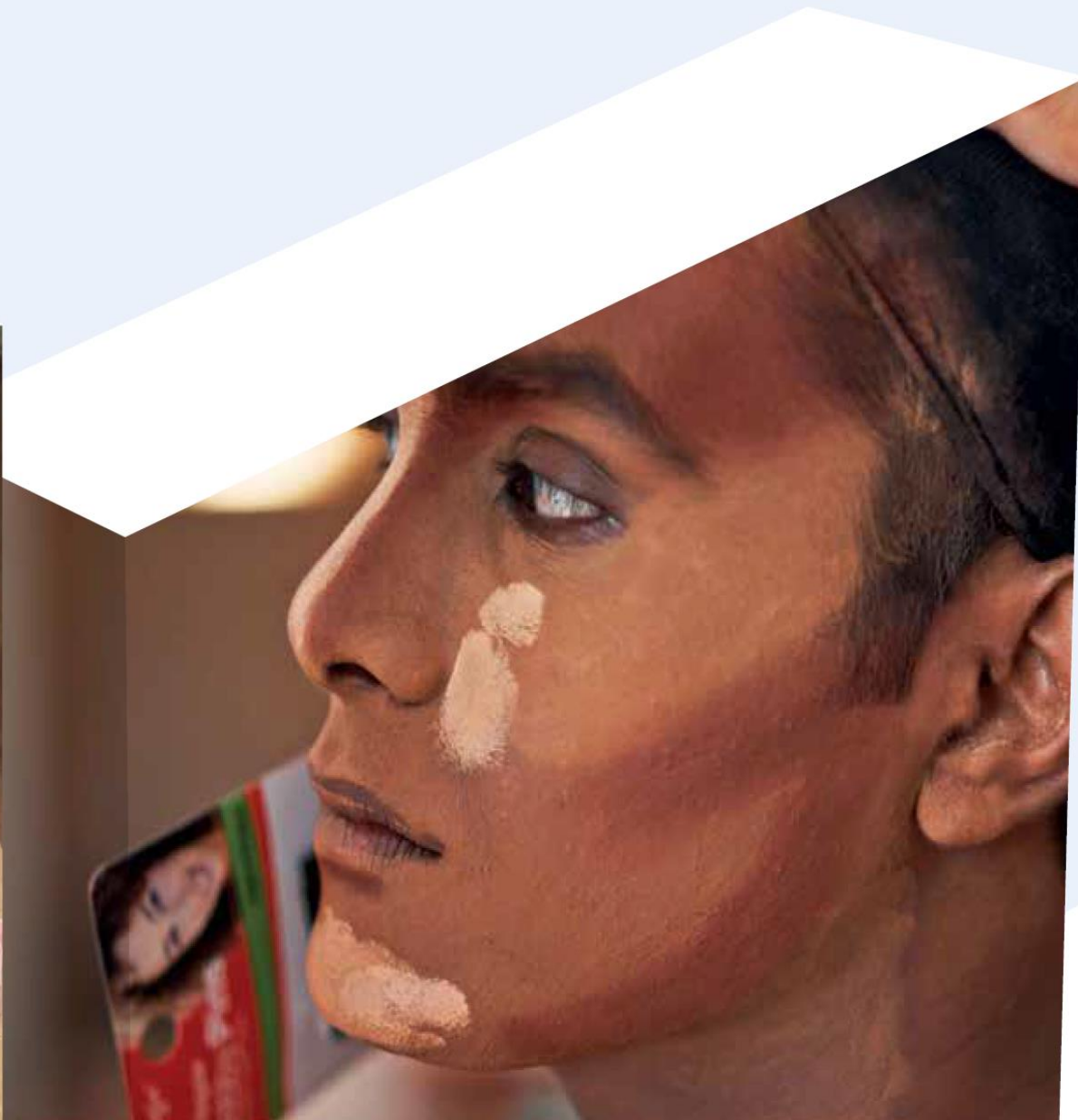
ALTERNATIVE VIEWS



CULTURAL DIVERSITY

Homosexuality is widely deemed to be forbidden within Islam and the exhibitionist nature of drag remains one of the ultimate taboos for many British Asians – forcing the entire scene underground. This sensitively-made film focuses on the stories of three of the 100–150 Muslim drag queens who face the seemingly insurmountable challenge of gaining acceptance and tolerance within their own wider communities.

Narrated by Sir Ian McKellen, *Muslim Drag Queens* is part of Channel 4's eclectic and award winning *First Cut* strand, which showcases the work of the best up-and-coming directors.



# Factual Entertainment Overview



Interview with  
**Liam Humphreys**  
Head of Factual Entertainment

Factual Entertainment is what most viewers see as a core part of Channel 4's DNA. 2015 built on our major successes of the previous year with a continuing focus on presenting important themes of daily life and work in a way that gave audiences fresh insight, interest and – of course – enjoyment.

The Island with Bear Grylls



**"The most entertaining TV show of the year"**

The Sun

## 2015 ambitions:

- Welcome the return of a strong spine of hit shows that do even better in their second series than in their first
- Bring fresh perspectives to important, contemporary issues
- Keep young audiences engaged and surprised

## What were the key ambitions for Factual Entertainment?

In 2014, in Factual Entertainment we launched big new shows and formats, such *The Island with Bear Grylls* and *The Jump*, which signified a change in direction for us as a genre.

In 2015, we wanted to deliver second series successfully for both of those programmes in bigger and better form to large audiences and critical acclaim.

We wanted to continue to connect with young audiences and deliver them shows that deliver innovation in form and format. From shows that tackle difficult but everyday topics, such as *Dementiaville*, to big ticket shows such as *The Island with Bear Grylls* and *The Jump* that explore the human condition in brand new ways, as participants exploring their own personal boundaries and the limits of human endurance.

## How do you feel 2015 went?

*The Island with Bear Grylls* was a huge success, as it returned to screens with a new twist as we pitted a Men's Island and a Women's Island against one another. Series one was essentially an experiment about masculinity; series two focused on the concept of gender differences between men and women. We also made quite a brave scheduling decision to run the programmes on consecutive days, as we wanted to encourage audiences to follow the two storylines as closely as possible. The popularity of the show was evident even from casting: an impressive 135,000 people registered an interest in applying for series three, which will be on screens in 2016. And the critics loved it too, with the show picking up BAFTA and RTS awards this year. I'm excited to see it return with a new twist to the format in 2016.



The Jump



*The Jump* also returned to strong ratings (it is one of the most successful recent pre-watershed entertainment shows ever on Channel 4) with a whole host of new celebrities who were willing to take on such a challenging physical feat.

We also saw the return of much-loved Channel 4 talent in new settings: *Kevin McCloud's Escape to the Wild* explored families living at the ends of the earth, and was a huge hit with average audiences of 2.5 million. The inimitable Richard Ayoade starred in a new series, *Travel Man: 48 Hours in...* Mary Portas returned in her most successful Channel 4 series, *Secret Shopper* and Jamie and Jimmy also returned really well with *Jamie and Jimmy's Friday Night Feast*.

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

We deliver a strong raft of factual shows that bring important topics to young audiences in interesting and never-seen-before ways, and we pride ourselves on doing this more successfully than any other channel. I'm proud to say that this year 11 of the top 50 factual programmes for 16–34-year-olds from any channel came from Factual Entertainment.

It's our role to reflect modern British society back at audiences, tackling everyday issues in a distinctive manner. We explored the ever-more-prevalent issue of dementia and Alzheimer's with *Dementiaville*, which looked at how this perplexing disease works and a radical approach to memory loss. We exposed the challenges that disabled people face in the workplace in *Kitchen Impossible with Michel Roux Jr* staffing a kitchen with eight people with disabilities who have struggled to find jobs, putting them through an intensive four week introduction to catering, one of the toughest jobs around. And we explored a radical new

approach to sex education in our schools with *Sex in Class*, fronted by charismatic Belgian sexologist, Goedele Liekens. *The Undateables*, the hugely successful series which follows people with disabilities looking for love, returned with high ratings and positive reviews and was nominated for a BAFTA.

#### What are the key challenges?

The key challenge is to continue to connect with younger audiences, and we do this by asking tough questions of the audience: simple, top-line concepts that turn out to be very elaborate, ambitious programmes. We look for programmes that have something to say about the contemporary world, and that equally provoke a reaction from our audiences, too.

Sex in Class



## 2016 strategy

Our strategy will be to build on a successful spine of returning shows that drive large audiences, with a particular focus on reaching young people. We will commission programmes that use Factual Entertainment devices to deliver real cut-through to young audiences. Our biggest show of the year, *Eden*, is a massively ambitious project which aims to speak squarely to young adults about the challenges they face today. The series will follow a group of people who, disenfranchised by the current political system and growing up in a world where they can't get a job, can't get somewhere to live, saddled with big personal debt and a huge national debt, are consequently asking "Have we got it right? Would it be better if we started again?" We'll send them to a remote Scottish peninsula, testing their powers of survival and human instinct. Utterly alone, over the course of an entire year, what kind of world can they create? It's a social experiment on a scale that we haven't seen at Channel 4 before.

We are also rebooting the development pipeline in Entertainment, weaving in issues relevant to modern British society to entertaining formats. Friday nights at 9pm are absolutely key. We've commissioned intelligent entertainment shows that get out of the studio more and have something intelligent to say about the world, but also to get our subversive tone back, something that historically has been key to what Channel 4 entertainment does. Early in 2016 we take *The Last Leg* team out of the studio, sending them on a road trip of a lifetime in *Last Leg Goes Down Under*.

We'll also be supporting existing Channel 4 talent with new formats and ideas. Kayvan Novak will return to screens with *Britain Today, Tonight*, a satirical take on British news shows. Derren Brown is also back with an exciting new spectacular that challenges the powers of suggestion to their absolute limits.



# Kitchen Impossible with Michel Roux Jr


## Case study

### "Uplifting and illuminating series"

The Daily Mail

 CULTURAL DIVERSITY

 STIMULATE DEBATE

 ALTERNATIVE VIEWS

In his first ever series with Channel 4, *Kitchen Impossible with Michel Roux Jr*, two Michelin-starred chef Michel Roux Jr mentored a group of people with a range of disabilities or long-term medical conditions as they strove to pursue careers in the hospitality business.

With help from back-to-work charities, chef Michel Roux Jr supports eight people with disabilities who have struggled to find jobs as they are trained, undertake work experience and attempt to secure work placements or full time employment in the hospitality industry. The group are put through an intensive four week course in one of the toughest industries around, to prove that no one is unemployable.

The series produced by Twofour Wales is a strong example of our aim to give opportunities to new and more diverse on-screen talent, empowering and supporting people with a range of disabilities.





# Dementiaville

## Case study

It's predicted that one in three people in the UK will be affected by dementia, with many with the condition forgetting the present and travelling back to memories and places from long ago.

A Factual Entertainment concept documenting a progressive approach to dementia care and using reconstruction and archive footage, this compelling series searched out who each person once was – to find who they are now.

with emotional and practical progressive care, showing them it is possible to cope and live better with dementia.

*Dementiaville* was made by production company Twofour, and was a co-production with the Open University. A debate on *Dementiaville* took place at the Houses of Parliament, attended by MPs and major dementia charities, as well representatives from Channel 4 and Twofour.

### "A study of dementia with the human touch"

The Independent



STIMULATE DEBATE



CULTURAL DIVERSITY

Around 800,000 people in the UK are currently living with dementia and there is no known cure. For families watching the disease gradually change their loved one's personality, it is a harrowing and heart-breaking experience. This series showed how families in crisis can be empowered as they discover alternative views



# Features Overview

Features are a bedrock of Channel 4's peak-time output so they must appeal to the broadest possible audience. We don't do that by looking for 'lowest common denominator' subjects but by embracing diversity, looking for those very particular and unexpected stories that can give viewers an insight into the lives and values of others.



Interview with  
**Gill Wilson**  
Head of Features

## 2015 ambitions:

- Give our audience a balance of long-running series and great stand-alone programmes
- Grow our audience at 8pm
- Broaden the diversity of our on-screen talent

## What were the key ambitions for Features?

We always strive to deliver long-running series that continue to engage audiences, as well as incorporate more audacious standout pieces to make an impact in the schedule.

One of the shows that really demonstrated this was *Married at First Sight*, one of the most controversial, thought-provoking pieces of the year. The show addressed the changing genesis of relationships, and how the multiplicity of choice afforded by technology has changed that landscape forever. The show did particularly well amongst key audiences, with increased viewing amongst 16–34-year-olds and ABC1s. The programme definitely generated a public debate, and remains a talking point today – we are excited to welcome it back to screens next year.

## How do you feel 2015 went?

In Features we continue to search for new voices, faces and perspectives on the stuff of life to share with audiences at 8pm. Diversity of our output, both on- and off-screen is central to delivering Features output that engages the broadest audience possible.

We feel very proud as a department to have brought Alan Gardner to the screen, in our revolutionary series *The Autistic Gardener*. The series brought this extraordinary condition into the mainstream. Alan took his team of specially selected garden-obsessed autism sufferers to transform the gardens of some very bemused fee paying clients up and down the country. The programme was form-breaking in that the commentary was written from an autistic perspective, and lampooned the rules of a traditional makeover format. Loved by audiences, Alan also won Silver at the Chelsea Flower Show with his autistic garden, and as a result of the series is now an ambassador for the National Autism Society.

**Married at First Sight**





### Born Naughty?



**"A responsible and intelligent attitude to parenting programmes"**

The Daily Mail

We wanted to increase audiences at 8pm, whilst continuing to deliver strongly on our remit and reinvigorating traditional Features areas such as property and make-over. *Born Naughty?* was a new take on parenting which explored the reasons behind behavioural problems in children, and the reason parents sometimes counter-intuitively hope for a diagnosis. Dr Dawn Harper from *Embarrassing Bodies* and Dr Ravi Jayaram provided insight, and ultimately a diagnosis for children and their long-suffering parents. The show launched well, averaging 1.9 million viewers.

*Superfoods: The Real Story*, which focused on busting common myths around so-called superfoods, also launched strongly, with an impressive 2.3 million viewers watching the first episode.

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

All Features series are naturally reflective of our diverse society in terms of contributors; BAME, LGBT and differently abled contributors are a regular part of the tapestry in shows like *Location, Location, Location*, *Grand Designs*, *Restoration Man*, *George Clarke's Amazing Spaces* and *Obsessive Compulsive Cleaners*. This year we were also delighted to broaden the diversity of our on-screen talent with Dr Ravi Jayaram in *Born Naughty?*, and Hala El Shafie in our new series *How to Lose Weight Well*.

We have also been highly successful in commissioning from the Nations – with a commission from Wales, two series from Northern Ireland, and several returning commissions from Scotland.

#### What are they key challenges?

Attracting large audiences in peak-time to informative shows that reflect modern life back to our viewers is always our main challenge. Quality is, of course, key for us, and it's gratifying to see new shows such as *Kirstie and Phil's Love it Or List it*, *Married at First Sight*, *Born Naughty?* and *Superfoods: The Real Story* launch with audiences of 2.2 and 2.3 million.

With the aim of reaching as large an audience as possible, we also successfully migrated *Great Canal Journeys* to Channel 4 from More4, as the show reached an average audience of 2.2 million. Familiar faces like Kevin McCloud with *Grand Designs* and Jamie Oliver with *Jamie's Super Foods* also continue to deliver great quality shows that audiences love.

### Superfoods: The Real Story



## 2016 strategy

In 2016, we will continue our strategy of driving large audiences at 8pm to shows that innovate in form, creating thought provoking standout pieces which cut through the schedule.

We have several commissions we intend to stimulate public debate. Along with the second series of *Married at First Sight*, we will continue to explore transgender issues with the highly audacious *Boys will be Girls*, which follows men at the beginning of their

emotional and physical voyage to becoming women, set in New York. *Second Chance At Life* is one of the most ambitious health series we have undertaken. Davina McCall will take four people with debilitating health issues, and follow them through a life transforming year of medical intervention. At the end of this process they will all undertake something previously unthinkable, pushing themselves to the limits of their personal confidence.



# The Autistic Gardener

## Case study

Award-winning gardener Alan Gardner led a team of autistic green-fingered amateurs who use their unique skills to transform neglected gardens across the country.


Alan – who himself has Asperger's Syndrome – a landscape garden designer and horticulturist, puts together a team of trainees for the series who work under his expert leadership.

Produced by Betty, the series aims to bring viewers closer to this misunderstood condition, offering valuable insight and a surprising new perspective.

### "Wholly charming"

The Guardian

 CULTURAL DIVERSITY

 STIMULATE DEBATE

Nine out of ten viewers found the series to be either good or excellent, with the majority finding the series to be informative, educational, honest and inspiring, with 87% of viewers feeling that they were shown a view of autism that they had never seen before on TV. Furthermore, 85% of viewers stated the series made them think about the challenges facing those with a mental illness or disorder in a different way.

REACHED

# 5.2 million

VIEWERS ACROSS THE FOUR EPISODES









# Film Overview

Film4 has been a pioneer of independent British cinema in many different ways and our slate for 2015 continued that tradition. As well as a spread of releases that were creatively and commercially successful, our films were, to an unprecedented extent, made by, with and about women.



Interview with  
**David Kosse**  
Head of Film4

## 2015 ambitions:

- Celebrate the talent of women, on- and off-screen
- Use our commercial successes to sustain our creative ambition
- Develop an even greater slate of projects for the future

### What were the key ambitions for Film4?

Our strategy in 2015 has been to cross-subsidise the more creative and risky projects with commercial films. That's how we always make it work – it allows us to continue to drive those projects that wouldn't be made by anyone else, such as Sarah Gavron's *Suffragette*.

The big story this year has been films made by, starring and about women: *Room* is a story about a woman, a mother and her journey to both liberate and protect her child; *Suffragette* of course is about the fight for female suffrage, with a strong lead and supporting female character, as well as a production team made up almost entirely of women – including the writer and the director; *Carol* focuses on the romantic relationship between two women; and *45 Years* is about a woman dealing with a particular moment in her marriage.

### How do you feel 2015 went?

Delays have meant that we've spent less than we anticipated this year. In terms of critical success, the year has gone incredibly well. We had 11 nominations at the Golden Globes, including a win for Brie Larson for Best Actress, and we're breaking records with our 22 BAFTA and 15 Academy Awards nominations, with wins for Brie Larson at the BAFTAs and Academy Awards for Best Actress in Lenny Abrahamson's *Room*. Asif Kapadia's *Amy* and Alex Garland's *Ex Machina* also won Academy Awards for Best Documentary and Best Visual Effects respectively. We've had a very full slate of films that have achieved national and international acclaim: as well as *Room*, *Carol*, *Suffragette*, *45 Years*, we've had *The Lobster*, director Yorgos Lanthimos's unconventional love story set in a dystopian future starring Colin Farrell and Rachel Weisz, and *Macbeth*, Justin Kurzel's adaptation of 'The Scottish Play' with Michael Fassbender and Marion Cotillard. And these films have all been both critically and, relative to the size of their budgets, commercially successful.

**Ex Machina**





Carol



"...flawless...  
a ravishing  
tour de force..."

The Guardian

*Suffragette* in particular did extremely well at the UK box office, taking almost £10 million. It is an unusual film in many ways: its stellar on-screen cast, including Carey Mulligan, Anne-Marie Duff, Helena Bonham-Carter, and Meryl Streep as Emmeline Pankhurst is dominated by women. Off-screen, director Sarah Gavron and writer Abi Morgan were joined by a largely all-female production crew. It tells a story so pivotal to recent social history, yet one that has not previously been addressed in a mainstream feature. And yet it is that a mainstream feature launched to both critical and audience acclaim, a film that truly embodies Film4's purpose and value to the UK industry.

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

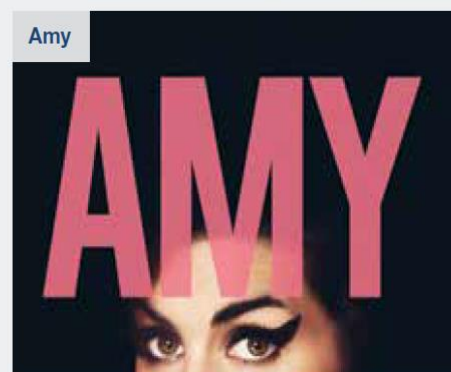
Film4 has always been core to what Channel 4 does for talent and for creativity in the UK and this year has been no exception. We've got a slate we should be really proud of and that will be reflected in the nominations and awards that come next year.

From a diversity perspective, I think it's important that we've been able to create so many great pieces by and about women and I think we've struck a good balance between the risks that inevitably go with creative film-making and the need to see enough commercial success to sustain that creativity.

#### What are the key challenges?

The key challenge for us is always maintaining the values of Film4 – nurturing talent, driving innovation across the industry – whilst also making films which are commercially successful. There's a sweet spot there that films like *Room* and *Carol* hit so well, where we are able to demonstrate that the unique position that we hold within in the UK film market can drive both critical and commercial success.

Amy



# £10.8 million

SPENT ON FEATURE FILM PRODUCTION  
AND DEVELOPMENT

## 2016 strategy

We want to continue to work with and support a wide range of the UK's best independent film-makers, making films that are as creatively and commercially successful as possible within the context of an increasingly global industry.

We are increasing our budget from £15 million to £25 million in 2016 and are exploring the different ways for Film4 to finance films, including developing new partnerships across production and distribution. I'm also looking forward to seeing the fruits of our two major new partnerships with Fox Searchlight and Entertainment Film Distributors and FP Films, *The Inbetweeners'* creators Iain Morris and Damon Beesley's production company.

We have five or six great films queued up and waiting to go, including some that we had hoped to get into production or into cinemas this year but

have been delayed because of talent not being available and directors' decisions that are beyond our control.

There's *American Honey* which will most likely be going to Cannes. There's also *Una*, the first feature from acclaimed theatre director Benedict Andrews and based on the play *Blackbird* by David Harrower, and *Free Fire* from director Ben Wheatley, who made the innovative *A Field in England* for us in 2013. There are also two much darker, edgier more difficult films that we hope will be completed in the year ahead – *Journeyman* is BAFTA-winning director Paddy Considine's second feature with Film4. *Dark River* is also the second film with Film4 from Clio Barnard whose debut feature *The Selfish Giant* premiered at Cannes Film Festival.



# Room

## Case study

Told through the eyes of five-year-old Jack, *Room* is the story of a defiant relationship between a mother and child living in captivity.

To Jack, the single room they live in is all he knows, while to Ma (Brie Larson) it is a prison within which she must create a childhood for her son. Both escape from the enclosed surroundings that Jack has known his entire life, the boy makes a thrilling discovery: the outside world. As he experiences all the joy, excitement, and fear that his new adventure brings, he holds tight to the one thing that matters most of all – his special bond with his loving and devoted Ma.

*Room* was filmed at Pinewood Studios and on location in Toronto, and was post produced at Screen Scene in Dublin. As well as receiving backing from Film4, the film was produced in association with Telefilm Canada, and the Irish Film Board. The film received its UK premiere at the London Film Festival.

**"the film boasts exemplary performances"**

The Guardian online

 NURTURE TALENT

 DISTINCTIVE

## BAFTA and Academy Awards Winner

BRIE LARSON – BEST ACTRESS





# Suffragette

## Case study

The film follows Maud (Carey Mulligan), a young woman who becomes involved with the early feminist movement.

Faced with the reality that peaceful protest is proving ineffective and an increasingly brutal State, Maud and her fellow suffragettes are forced underground and turn to violence as their only route to change, willing to give up everything in pursuit of dignity and the right to vote.

*Suffragette* is the first feature film to tell the remarkable untold story of the ordinary British women at the turn of the last century who risked everything in fight for equality, so pivotal to recent social times. Both powerful and thrilling, the film depicts one of the most turbulent periods in British history.

Launched to both critical and audience acclaim: a film that truly embodies Film4's purpose and value to the UK industry. *Suffragette* is directed by Sarah Gavron (*Brick Lane*), written by Abi Morgan (*Shame*, *The Iron Lady*), and produced by Alison Owen (*Shaun of the Dead*, *Saving Mr. Banks*) and Faye Ward (*Tamara Drewe*, *Jane Eyre*).

"hot blooded, riveting"

The Daily Telegraph

 NURTURE TALENT

 DISTINCTIVE

ALMOST

**£10 million**

TAKEN AT THE UK BOX OFFICE



# News and Current Affairs Overview



Interview with  
**Dorothy Byrne**  
Head of News and Current Affairs

With a General Election, the growing refugee and migration crisis, the humanitarian crisis in Syria, the role of *Channel 4 News* and Current Affairs as a widely respected and authoritative voice, with proven commitment to an international perspective, was never more important than in 2015.

Cameron/Paxman debate



## 2015 ambitions:

- Bring the General Election alive for disenchanted younger voters
- Engage young audiences online
- Continue to report on international current affairs

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

Our first objective was to generate interest in the General Election. With widespread concern about the lack of interest in politics among young people, and given Channel 4's special relationship with 16–34-year-olds, Channel 4 set out to capture the public's imagination, working across different genres. Jeremy Paxman's interviews with Cameron and Miliband made such an impact that they were one of the stand-out moments of the start of the General Election campaign.

Engagement with young audiences online was also a priority. We focused our online strategy for 16–34-year-olds on the platforms they use most, such as YouTube and Facebook. And it's worked. Last year *Channel 4 News* total video views were up a huge 1,054% from 2014. With over half a billion views we've had a huge increase on Facebook this year as well as YouTube where we reached over 62 million views.

And at a time of considerable unrest around the world, we sought to continue to shine a light on international current affairs.

## How do you feel 2015 went?

Throughout the Election campaign, we had distinctive news reporting led by Jon Snow, we had the *Alternative Election Night* coverage, and we produced the first ever *Youth Leaders Debate*, which we streamed online. We also collaborated with other broadcasters, sharing coverage of leadership debates, to ensure that viewers were given a range of opportunities to judge politicians: the University of Leeds research into the election showed that television was by far the most important source of information for the public.

Aside from the General Election, our investigations *Politicians for Hire* and *How to Buy a Meeting with The Minister*, both made front-page headlines and with *Politicians for Hire* we found ourselves at the eye of a political storm. Following our unprecedented step of inviting Ofcom to scrutinise the legitimacy of the programme, the communications regulator found that the programme was fair and a serious piece of journalism in the public interest.



We also broadcast a major two-part news investigation into the treatment of migrants in the UK. Our revelations about the conditions in which migrant workers were picking apples for some of the major supermarkets in Britain, caused the supermarkets themselves to set up an investigation. We also offered an immersive digital experience of the migrant crisis with *Two Billion Miles*, which used real-life footage to take users on their own migrant journey across the globe.

We broadcast a film showing young British men joining Kurds on the front line which spoke strongly to the issue of British people's involvement in fighting ISIS. *Channel 4 News* also had outstanding coverage of both issues, including the haunting film *Children of the Caliphate*.

*Dispatches* had an extremely successful 2015, increasing its audience substantially by 16% whilst continuing to make impact. A considerable number of our films made front-page headlines, from political scandals to revelations about Syria and Iraq.

*Dispatches* had a major focus in 2015 on the way major policy changes are affecting life in Britain, in particular the significant welfare and pension reforms. We investigated domestic policy areas from defence to council finance; from the changing nature of working life to the impact that has on low paid people and pensioners. We also showed what it's like to be a worker on a zero-hours contract with some of Britain's biggest brands, such as SportsDirect and Aldi. We went undercover in the Universal Credit office, to see how benefit reforms were working. In *Britain's Benefits Crackdown* we looked at how claimants are being hit by the new sanctions regime. In *Kids in Crisis*, we investigated the shortage of services for mentally ill children and the consequences for large numbers of families across the country.

Once again *Dispatches* programmes won numerous awards, including winning the Current Affairs BAFTA TV Award for the second year running, and it remained one of the country's most talked-about programmes.

#### How did News and Current Affairs help deliver the remit?

We bring a diversity of views and voices to stimulate public debate and key to our success in doing this is the fact that our programmes and our news were made by so many different production companies last year.

One of our most vital projects was to reveal what was happening to women in Syria. This has been a long-standing commitment for us; and this year we made *Escape from ISIS*. We also held a discussion in Parliament inviting MPs, peers and others to hear directly from the film-makers and journalists. When you have a situation of the complexity of Syria, it makes a real difference to have a daily hour-long news programme in which a large proportion is international, backed up by our two strands, *Dispatches* and *Unreported World* which are strong on international coverage.

We continued our commitment to investigating the abuse of the rights of LGBT people across the world. Liz MacKean won the Stonewall 'Journalist of the Decade' award for *Hunted: Gay and Afraid*, the film she reported about what's happening to gay men in Russia. Liz then shifted her focus to the ways in which the American religious right promotes regressive legislation in countries around the world. For *Unreported World* we made a programme about gay people in China suffering electric shock treatment.

We are also really proud of the fact that last year half of our *Unreported World* reporters came from ethnically diverse backgrounds or were disabled.

#### What are the key challenges?

It's vital that we inspire young people to be interested in what's happening in Britain and the world: *Channel 4 News* still has by far the highest percentage of young viewers – approx 16% of the audience, while the BBC is around 8%. What is also interesting is that young people are looking at content around serious issues online: 12 million views for footage of refugees being welcomed to Germany, 9 million views for a film about wrongful convictions in America and a remarkable short film about elderly people being lonely got 12.5 million views in its first week.

## 2016 strategy

Our strategy will see continued distinctive coverage with a focus on international and investigative journalism.

We will continue to find new ways to engage younger audiences with our News and Current Affairs content, both online and on-screen, building on our successful digital-first strategy of seeding impactful and credible short-form news video on social platforms. Measuring the impact of our content on these platforms will also be a focus. We will explore how we measure the impact of programmes that deliver news content to young people but via other formats i.e. *The Last Leg*, and how we can best measure the impact of this content in improving understanding of topical issues amongst younger audiences.

We will seek to cover topical stories from around the world with depth and unique perspective. The Middle East and the rise of ISIS will be key for us. I think reporting on migration will continue to be a major focus for us. We've already got several films under way. And we will be covering the presidential election in the US of course.

In the run up to the European Referendum, we will also be laying out the complexity of the issues for our viewers so that as many people as possible feel engaged and informed.

Hunted: Gay and Afraid





# Escape from ISIS

## Case study

*Escape from ISIS* features exclusive covert coverage shot by an activist cell inside the so-called Islamic State. The film exposes the brutal regime suffered by millions of women living under ISIS, and the extraordinary story of a secret underground network trying to save them.

"A breath taking bold piece of journalism..."

The Guardian



STIMULATE DEBATE



DIGITAL

Amid the horror, *Escape from ISIS* director Edward Watts shows the brave volunteers secretly plotting rescues from inside the Islamic State, negotiating with ISIS fighters to free their sex slaves, and carrying groups of freed women and children out over the frontlines.

The *Dispatches* film has garnered much critical acclaim and awards, including an Amnesty Award in the documentary category and TV Story of the Year award at the Foreign Press Media Association Awards.

WATCHED BY OVER

# 1.2 million

PEOPLE





## Online News success Case study



DIGITAL



EDUCATIONAL



DISTINCTIVE

## Over half a billion

VIDEOS VIEWS ON FACEBOOK

2015 saw the fruition of *Channel 4 News'* digital strategy: a pioneering, mobile-first approach that puts the mobile user at the heart of the digital experience, allowing us to engage with more young people than ever before.

The approach ensures that we serve users content via familiar platforms, including Facebook and YouTube, in a format that is the most convenient for them to engage with: short clips that address the key stories of the day. All videos are subtitled both for accessibility reasons and so that mobile users can watch them without sound.

Last year *Channel 4 News* total video views were up a huge 1,054% from 2014: our videos had over half a billion views on Facebook, with Facebook likes more than trebling from 300,000 to over 1 million and two-thirds of all Facebook likes from under 35s.

And the videos are having real impact – our video *Loneliness Among the Elderly* was watched over 12.5 million times and contributed to a surge in inquiries from potential volunteers for Age UK. Director of Policy Simon Bottery said: "There has been a huge increase in inquiries from volunteers due in part to a story on *Channel 4 News* about isolation, which went viral too."

Finally, *Channel 4 News'* interactive video story, *Two Billion Miles*, presented the programme's unique coverage in a format that gave the audience the opportunity to face the real choices refugees and migrants made. It has been nominated for the RTS News Technology award.





# Online Overview

A successful year saw Channel 4's online services grow and mature, creatively and commercially. It marked the moment when online content moved from being a 'supporting actor' for our television channels to being an equal partner.



Interview with  
**Richard  
Davidson-Houston**  
Head of All 4 and  
Digital Content

## 2015 ambitions:

- Launch All 4 as a single digital home for everything Channel 4 does
- Commission more video content specifically for online
- Identify and nurture innovative new suppliers from across the UK to work with us

### What were the key ambitions for Online?

Our focus was to launch All 4 as our new digital flagship; a single digital destination for all that Channel 4 has to offer, which launched in March. We wanted to build on our success with commissioned games to launch All 4 Games as a new commercial venture, which we did in September.

We wanted to grow the proportion and volume of views of All 4 Originals in the shape of Original Shorts. We've exceeded our own challenging expectations for Original Shorts in terms of investment, number of series commissioned, diversity of supply, revenue generated and viewing targets.

### How do you feel 2015 went?

It was a highly successful transitional year in which we delivered an excellent performance and laid the foundations for both commercial and creative growth.

Our vision for All 4 is that it should move on from being perceived as a catch-up TV proposition to become a video destination for younger viewers in its own right. In light of that,

we targeted 10 million views on All 4 Originals in 2015. The final figure is over 11 million views with the bulk coming in the second half of the year. This is significant because it confirms that there are a growing number of viewers with the appetite to watch content on All 4 that hasn't been inherited from TV.

We've had several standout successes with original content such as, for example, *Rich Kids Go Shopping*, which was subsequently commissioned as a one-hour special for Channel 4, *Young & Minted: I Won the Lottery* and *In Bed with Jamie*. The latter is an All 4 Original show presented by Jamie Laing from *Made in Chelsea*. This bite-sized programme exemplifies the way in which All 4 can grow by extending popular talent into new formats that are super relevant to our young audience but designed specifically for digital.

In addition to commissioning original shorts, we've also recently begun to acquire content such as *Married at First Sight USA*, giving us another dimension to the editorial proposition. Walter Presents also offers viewers exclusive content in the form of the best foreign language drama from around the world packaged as All 4 box-sets.

In Bed with Jamie





## Rich Kids Go Shopping



## 2016 strategy

Our online strategy will strive to extend the reach of Channel 4 content via All 4, establishing the platform as a curated home of original and exclusive long and short-form content and an important part of the Channel 4 portfolio. We understand that we need to adapt to the changing behaviour of younger audiences, and want to make sure we can best serve those viewers, with particular focus on a more joined-up offering from E4 and All 4.

We are continuing to invest more in non-traditional, non-linear, non-TV content – and we want to continue to drive audiences to All 4 to watch it. We want to introduce viewers to original content online, and not just from the UK. Walter Presents is a strand that showcases the best of global drama, with its home on All 4. We want to make a huge success and talking point of both original and exclusive content and, of course, for our viewers to fall in love with All 4 as a platform.

Launching a new brand, a complete new suite of apps and a new commissioning strategy was a major challenge: we've seen real success and All 4 video views are up year on year.

### How did Online help deliver the remit?

For Originals there is a natural emphasis on on-screen diversity because it reflects the everyday reality of much of our young audience. We have been able to commission shows that might be considered too niche for a broadcast channel but which can find their audience online and thrive. *The Black Lesbian Handbook* is a good example which came back for a second series after an initial success in late 2014 and was a returning hit.

We have continued to depict people with disabilities in surprising and challenging ways. *Disabled Fight Club* offered an unflinching insight into a previous unseen community of disabled sportspeople.

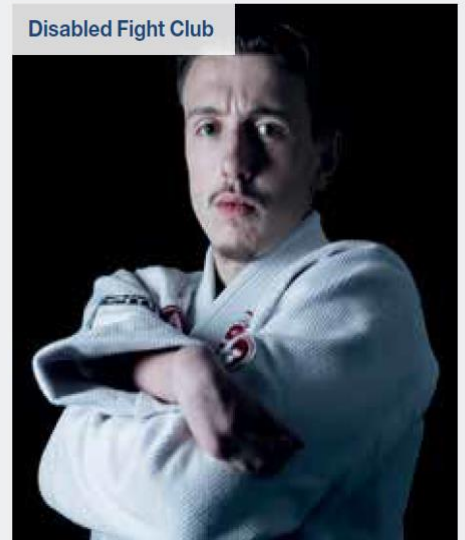
We work hard to bring new suppliers to Channel 4 as well as working with existing suppliers to partner in innovation. Of 34 indies whom we worked with to produce 45 original series for All 4, 15 are new suppliers to Channel 4. In many cases this is their first ever paid commission. Three of those companies are BAME-owned or part-owned, six are from the Nations, and three from the English Regions.

### What are the key challenges?

The key challenge is to shift perceptions of All 4 from being a convenient way to catch up with missed TV shows to becoming a destination in its own right. To achieve this we have built a grand coalition right across Channel 4 to include brand marketing, social engagement, product development, operations, commissioning, acquisitions and more.

We have moved on-demand television from the edge to the heart of Channel 4 and now, as All 4, we have a vital role to play creatively and commercially.

## Disabled Fight Club



## The Black Lesbian Handbook





# What Not To Do with Alex Brooker

## Case study

Channel 4, in partnership with Scope, commissioned a brand new advertiser-funded Original Shorts series called *What Not To Do* starring Alex Brooker, the disability charity's ambassador and star of Channel 4 show *The Last Leg*.


The short-form series launched exclusively on All 4 in early August 2015. Each episode sees Alex Brooker react to different scenarios via hidden camera set-ups exposing onlookers' awkwardness around disability.

addressing behaviour towards disability and awkwardness. Whilst the series engaged and entertained viewers, it also challenged them to reassess and examine their own behaviour and prejudices to disabled people in daily situations.

 CULTURAL DIVERSITY

 STIMULATE DEBATE

 DIGITAL

 ALTERNATIVE VIEWS

All episodes exemplify how not to behave in situations including a blind date, a job interview and at the hairdressers and represent real-life situations based on research from Scope





# Chelsea Style Secrets – Made in Chelsea

## Case study

*Chelsea Style Secrets* is an All 4 Original Shorts series made in partnership with Rimmel.

Across the eight episodes, viewers discover how the *Made in Chelsea* cast style themselves for the biggest parties and events in SW3 – culminating in a contest between three of the girls to replicate each other's signature look, judged by the ever-critical Mark Francis.

Drawing on the success of *Educating Binky*, one the earliest and most successful Original Shorts made by Channel 4, *Chelsea Style Secrets* gives fans what they want by offering a glimpse at the cast as they've never been seen before – not to mention a peek inside their bedrooms.



NURTURE TALENT



INNOVATE





# TV Events and Sport Overview



Interview with  
**Ed Havard**  
Head of TV Events and Sport

Channel 4 has become the undisputed world leader in showcasing para- and disability sport. 2015 saw us build on that reputation and begin to achieve a similar position in our coverage of horse racing. At the same time, we pulled off some of the most ambitious and successful single-event moments in Channel 4's history, from our coverage of the General Election to *Stand Up To Cancer* programming.

Alternative Election Night



## 2015 ambitions:

- Produce the most impressive stand-alone event television that captures the essence of great sporting and TV moments
- Keep pushing parasport up the sporting agenda
- Drive world-class innovation in our racing coverage

## What were the key ambitions for TV Events and Sport?

The key aim for 2015 was to deliver some of the most ambitious pan-channel events in the schedule – from the *Alternative Election Night* to *Stand Up To Cancer*; from the *Grand National* to the return of *TFI Friday*. We also had hundreds of hours of sport programming to land and to ensure that planning for the *Rio 2016 Paralympic Games* was on track.

## How do you feel 2015 went?

In 2015 we have overseen some of the most-watched moments of the year – including the *TFI Friday* Anniversary special, which was produced with the Entertainment team, the *Gogglebox* special for *Stand Up To Cancer* and the *Grand National* which peaked at 8.9 million, the highest peak-time audience for the *Grand National* we've had. The *Alternative Election Night* was another example of Channel 4 being able to deliver major channel-wide events with huge scale and ambition – with many different genres and departments within the business coming together to deliver a highly complex editorial. And the result was the most-watched election coverage on commercially-funded TV and the most-watched election coverage on terrestrial TV aside from BBC One.

*Stand Up To Cancer* in 2015 was hugely successful both from a programming and fundraising perspective, delivering huge audiences and raising millions of pounds. The plans for *Stand Up To Cancer* in 2016 are our most ambitious ever and it is now the fastest growing TV fundraiser, raising almost £30 million to date. On top of that, the *TFI Friday* anniversary show was a major landmark in 2015, finding a very large audience and the subsequent series delivered an extraordinary editorial and some of the most ambitious and creative entertainment content of the year.

2015 was also a hugely successful year with the horseracing. Not only did the *Grand National* deliver a record breaking audience, it also showcased many more innovations as well as an opening fronted by James Nesbitt. Channel 4 has continued to innovate in horse racing, and a number of these innovations are world-firsts in sports broadcasting. So it's been great to get recognition for that with a Broadcast Awards win and RTS Awards nominations for the coverage in 2015. And to top it all, AP McCoy was signed to join the coverage giving audiences insights from the most famous and celebrated jockey in the world.



We have continued to showcase parasport at major events. We've covered the *IPC World Swimming Championships* in Glasgow, the *Anniversary Games* in London and the *National Paralympic Day* in London. We also had daily live coverage from Doha for the *IPC World Athletics Championships*. So, there's been comprehensive, high-quality coverage of parasport events throughout 2015. The challenge is to keep delivering high-quality sport coverage in new and distinctive ways. No other broadcaster in the world is showcasing parasport with the scale and ambition that we have. That's why we won Best Broadcast at the 2015 IPC Awards.

#### How did TV Events and Sport help deliver the remit?

Channel 4's coverage of parasport and the Paralympic Games has continued to help transform attitudes to disability. We have continued to drive forward with our commitment around disabled and diverse talent at Rio and new talent such as *Breaking Bad*'s RJ Mitte has been signed up. We have also been working with returning disabled talent like Ade Adepitan, Rachel Latham and Arthur

Williams. But our commitment to diversity has extended well beyond parasport – from Romesh Ranganathan on the *Alternative Election Night* to Rishi Persad on *Channel 4 Racing*, we have showcased diverse talent on-screen. What's more, our commitment to 10% of the production team at Rio being disabled has helped to transform the diversity of the off screen sports production sector.

In terms of our commitment to engage young audiences with topical content and news, the *Alternative Election Night* coverage made a huge impact – with more than double the 16–34-year-old audience share than any other commercially-funded channel on election night.

#### What are the key challenges?

Our challenge is to continue to innovate and offer audiences the sport they love with a Channel 4 edge; we always want to be offering viewers something new. The *2016 Rio Paralympic Games* this year will give us further opportunity to build on the success of 2012, and we're excited about introducing audiences to new presenting talent and supporting programming around the event. And for racing, we continue to push technological boundaries to give viewers unparalleled insight to the sport.

## 2016 strategy

We will put a unique Channel 4 take on landmark TV Events, from nurturing and showcasing diverse talent with our Paralympics coverage to the most diverse line-up ever for our upcoming *Formula One* coverage.

The *2016 Rio Paralympic Games* is also obviously a huge moment for the whole channel – the culmination of Channel 4's 'Year of Disability'. Every department in the business is involved in this mammoth logistical and creative operation so it presents an exciting challenge for all of us.

We secured the rights to one of the most-watched sports properties – *Formula One* – at the end of 2015, so landing that successfully from the very first race in March 2016 is a major priority. It is a huge moment for Channel 4 so we are very excited about the whole business getting behind *Formula One* and have very ambitious plans for the coverage.

On top of that, we are developing hugely ambitious plans for *Stand Up To Cancer 2016* not to mention the *Grand National* and the other crown jewels in the horse racing calendar. So it will be our busiest year so far with huge opportunities and challenges.

IPC World Championships Doha





# Grand National 2015

## Case study

With almost 20 hours of horse racing related build-up programming broadcast for the three-day Festival, and record audiences, the *2015 Crabbie's Grand National* was our biggest and best yet.

A peak of 8.9 million viewers tuned in to watch coverage of the race, presented by award-winning broadcaster Nick Luck, alongside jockey and broadcaster Frankie Dettori and fashion expert Gok Wan.

for 2015. The gilet starter camera, used for the first time at Cheltenham Festival, was used for the dramatic Aintree starts, as well the return of the innovative wire camera and other principal technology. The Horse Tracker app also returned across all three days of racing, with enhanced maps and tracking features.

 **DISTINCTIVE**

 **INNOVATE**

Continuing our commitment to innovation in racing coverage, the significant production commitment to the UK's biggest horse race included the deployment of additional cameras

## Winner

BROADCAST AWARD –  
BEST SPORTS PROGRAMME

## 8.9 million

PEAK AUDIENCE





# TFI Friday

## Case study

Following the triumphant 90-minute special of *TFI Friday*, drawing in a consolidated audience of 4.1 million, the entertainment show returned for an eight part series.

The show was broadcast from its new home in Central London with brand new features, raucous stunts and brilliant guests. With performances from U2 on the season premiere of the show's return and guest co-host Alan Partridge for the Christmas comedy special, the series became a key part of the Friday schedule once again.

The special also attracted the highest share of 16–34-year-olds with an impressive 29% share of the demographic for the slot.

"glorious fun"

The Times

 NURTURE TALENT

 DISTINCTIVE

# 4.1 million

VIEWERS FOR THE 90-MINUTE SPECIAL

