How do you drive growth, create jobs and support small businesses throughout the UK?

And sustain a pipeline of innovation to a world-class sector?

And inspire a nation?

AT NO COST TO THE BRITISH TAXPAYER?
Britain’s Public Service Broadcasting Ecology

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.

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Model</th>
<th>Production Type</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BBC</strong></td>
<td>Publicly-owned/non-profit</td>
<td>In-house and external production</td>
</tr>
<tr>
<td><strong>ITV +5</strong></td>
<td>Privately-owned/for profit</td>
<td>External production only</td>
</tr>
<tr>
<td><strong>Sky multi-channel</strong></td>
<td>Commercially-funded</td>
<td>In-house and external production</td>
</tr>
</tbody>
</table>

Channel 4’s portfolio of channels and services

- **Channel 4**
- **E4 channel**
- **More4 channel**
- **4Seven channel**
- **4Music channel**
- **Film4 channel and productions**
- **All 4**
- **HD +1 Channels**
Our twin goals are to fulfil our remit and to be commercially self-sufficient

**Statutory public service remit – 15 elements, including**

- Be innovative and distinctive
- Stimulate public debate on contemporary issues
- Reflect cultural diversity of the UK
- Champion alternative points of view
- Inspire change in people’s lives
- Nurture new and existing creative talent
- Appeal to the tastes and interests of younger audiences

**Social enterprise model**

- Commercially-funded by advertising
- Profits into programmes: all surplus goes back into making content
- ‘Robin Hood’ system of profit-making genres such as Factual Entertainment cross-funding loss-making ones like News and Current Affairs

**Publisher-broadcaster**

- No in-house production – unlike the BBC, ITV or Sky
- 100% of UK programmes commissioned from UK production companies
- Supports wide range of companies across the Nations and Regions
- Works with large number of SMEs

**State-owned public service broadcaster**

- Established as a statutory corporation
- Unitary Board, majority of Non-Executives (appointed by Ofcom)
- Regulated by Ofcom
- Subject to 16 licence quotas and other requirements, including:
  - News and Current Affairs
  - UK-commissioned programmes
  - Nations and Regions commissioning
  - Access services, e.g. subtitling
Public Service remit delivery is at an all-time high
In 2016, audience perceptions of Channel 4’s remit delivery remained at an all-time high – the average across the 12 statements that track our remit was the joint highest since we started reporting in 2008.
Creative success
With over 300 awards won and record investment in content, we continued to feel the benefits of creative renewal in 2016.

£695m

<table>
<thead>
<tr>
<th>Total content spend, biggest in Channel 4’s history</th>
</tr>
</thead>
<tbody>
<tr>
<td>£501m</td>
</tr>
</tbody>
</table>

| UK-originated content spend, biggest in Channel 4’s history |

Financial success
Record revenue Record content spend Record UK content spend

£995m

Corporation revenue, up £16m year-on-year

+24%

year-on-year growth in total digital revenues

8.3m

Channel 4 News viewers each month, the second consecutive year of growth

2016 saw significant strategic innovations

620m

programme views on All 4, up 21% year-on-year

14.9m

people have now registered their details with All 4 – including more than 50% of all 16–34-year-olds in the UK

360° Diversity Charter

Our Year of Disability provided opportunities for disabled people on-screen, off-screen and at Channel 4
We nurture and bring to fruition new creative and digital ideas, and in the process we drive economic growth, create jobs and support hundreds of SMEs across the UK.

£1bn

Over £1bn spent on content from the Nations and Regions in the last ten years.

£169m

spent on TV production in the Nations and Regions (2016).

£36m

spent on TV production in the Nations in (2016).

BARB has 14 UK viewing regions – 2016. 16–34-year-olds viewing to our portfolio was higher in nine of these regions than in London.

Channel 4 supports approx. 3,000 jobs in the Nations and Regions.

55%

of first-run originated programme hours on Channel 4 were Nations and Regions productions.
This map sets out just some of the work that we do across the UK, from production to portrayal, and seed-funding to outreach.

**PRODUCTION IN THE NATIONS AND REGIONS**

**TELEVISION AND ONLINE CONTENT**

- **My Kitchen Rules** – Birmingham (7 Wonder Productions)
- **Joe Wicks: Lean in 15** – Birmingham (Full Fat TV)
- **Travel Man** – Birmingham (North One)
- **Patricia Routledge’s Beatrix Potter** – Leeds (Daisybeck Studios)
- **Hollyoaks** – Liverpool (Lime Pictures)
- **Dispatches** – Manchester (Nine Lives Media)
- **Breaking the Silence** – Leeds (True North)
- **Britain’s Ancient Tracks with Tony Robinson** – Belfast (DoubleBand Films)
- **Extreme Makeovers: On Fleek** – Belfast (Big Mountain)
- **Winnie-The-Pooh: The World’s Most Famous Bear** – Glasgow (Finestripe Productions)
- **Location Location Location** – Glasgow (IWCS Media)
- **Fill Your House for Free with Gok** – Glasgow (Raise the Roof)
- **Unreported World** – Oxford (Quicksilver Media)

**FILM4 SHOOTING LOCATIONS**

- **The Lobster** – Republic of Ireland
- **Macbeth** – Scotland
- **Free Fire** – Brighton
- **Dark River** – Yorkshire
- **Journeyman** – Sheffield, Leicester, Doncaster and surrounding areas
- **T2: Trainspotting** – Edinburgh
- **Old Boys** – Sussex
- **Beast** – Isle of Wight

**ALL 4 GAMES COMMISSIONS**

- **Trusted Developments** – Oxfordshire
- **BigBit** – Brighton
- **Strawdog Studios** – Derby
- **PaperSeven** – Brighton
- **Lucid Games** – Liverpool

**HIGHER EDUCATION PARTNERSHIPS AND PTS LOCATIONS**

- **Big Mountain** – Belfast
- **Waddell Media** – Belfast
- **Full Fat TV** – Birmingham
- **De Montford University** – Leicester
- **Bournemouth University** – Bournemouth
- **University of Abertay** – Dundee

**INDEPENDENT PRODUCTION COMPANY BRIEFINGS**

- **Glasgow**
- **Belfast**
- **Cardiff**
- **Newcastle**
- **Manchester**
- **Bristol**
- **Leeds**

**OFFICES**

- MANCHESTER, GLASGOW, LONDON (HEADQUARTERS)

**OUTREACH ACROSS THE UK**

- **C4 POP UPS**
  - **Cardiff**
  - **Belfast**
  - **Doncaster**
  - **Cotby**

**PORTRAIY EXAMPLES**

- **The Secret Life of the Zoo**
- **Ireland with Ardal O’Hanlon**
- **Amazing Spaces**
- **Come Dine With Me**
- **Gogglebox**
- **Four in a Bed**
- **Paul Merton’s Secret Stations**
- **No Offence**
- **Grayson Perry: All Man**
- **Hollyoaks**

*Some programmes feature more than one location.*
Our overall contribution to the UK’s creative economy is disproportionate to our size.

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

And we invest in grassroots talent to support a thriving UK creative sector.
We make a huge contribution to the UK’s economy

- 814 employees
- £1.1bn contribution to GVA per annum
- 17,000 jobs per annum across the UK
We provide significant business for UK producers

<table>
<thead>
<tr>
<th>£13bn</th>
<th>£9.7bn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total portfolio spend on content since launch in 1982</td>
<td>Total portfolio spend on UK originally commissioned content since launch in 1982</td>
</tr>
</tbody>
</table>

- We worked with 317 production companies across TV, digital and film in 2016
- 70 companies were new to Channel 4 in 2016
- 32% more than last year

The number of independent TV production companies we commission from

<table>
<thead>
<tr>
<th>Channel 4 (main channel)</th>
<th>127</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BBC TWO</strong></td>
<td>93</td>
</tr>
<tr>
<td><strong>BBC One</strong></td>
<td>68</td>
</tr>
<tr>
<td><strong>ITV</strong></td>
<td>61</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>55</td>
</tr>
</tbody>
</table>
We support the independent production sector more than our competitors

Spend on UK independent production companies by PSB channels

<table>
<thead>
<tr>
<th>Channel 4</th>
<th>BBC One</th>
<th>BBC Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>36%</td>
<td>21%</td>
<td>11%</td>
</tr>
</tbody>
</table>

10 deals have been completed since the launch of our Commercial Growth Fund. The Commercial Growth Fund exists to offer high growth potential companies the chance to advertise on Channel 4, in exchange for equity stakes or revenue share agreements.

Launched in 2014, the Indie Growth Fund was set up to nurture the independent sector, by providing access to funding for small and mid-size production companies. Turnover across our Indie Growth Fund investees more than doubled in 2016. In 2017 The Fund sold Leeds-based True North Productions to Sky, delivering a profit on sale.
Across the UK

Channel 4 portfolio spend on Nations and Regions productions
On our main channel, over 50% of first-run commissioned programme hours* were produced in the Nations and Regions and we are significantly growing our spend in the Nations (Northern Ireland, Scotland and Wales).

* qualifying hours on the main channel
And around the world

Channel 4 contributed to the UK independent television sector’s £3.0 billion revenue in 2015

Gogglebox is now exported to over 38 territories from Canada to Russia.

“Channel 4 is the single richest source of IP in the world for TV.”
– Simon Andreae, Founder and Chief Executive, Naked Entertainment

First Dates is now licensed in over 30 countries.
We invest in grassroots talent

Our commitment to apprenticeships is growing each year

<table>
<thead>
<tr>
<th>Year</th>
<th>Apprentices Recruited</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td>10</td>
</tr>
<tr>
<td>2016</td>
<td>12</td>
</tr>
<tr>
<td>2015</td>
<td>16</td>
</tr>
</tbody>
</table>

(Number of apprentices recruited each year to Channel 4)

In 2016, we launched our Year of Disability: a set of initiatives with big, simple measurable goals to improve representation of disabled people on-screen, off-screen and at Channel 4.

- **21** top shows featured double the number of disabled talent
- **26** off-screen disabled talent were supported with career development in our 20 biggest suppliers
- **50%** of apprenticeships and 35% of all work experience were ring-fenced for candidates with disabilities
We partner with organisations to support the UK’s creative economy skills base

We financially support key creative talent development organisations, including Creative Skillset, Creative Diversity Network and the National Film and Television School

We support talent across the UK

- In 2016, 650 people attended our C4 Pop Up programme of skills workshops, held throughout the UK
- 36 people have been trained through our Dispatches Investigative Journalism scheme
- Channel 4 is the largest corporate funder of the National Film and Television School (‘NFTS’)
- 15 Production Trainee Scheme participants in 2017 – 75% of whom live outside London
- 4Stories launched in 2016, a new initiative for writers and directors aimed at talent currently under-represented in TV Drama – including women, disabled talent, BAME talent and those from disadvantaged backgrounds
- In 2016 we launched the Investigative Journalism MA at De Montfort University in Leicester, developed in partnership with C4’s News and Current Affairs team
“Channel 4 is the grit in the oyster – it’s the antidote to the BBC and you wouldn’t find anyone else doing what they do in the UK.”

– Sir Peter Bazalgette, Chair, Arts Council England

“Channel 4 is a fantastic embodiment of what’s great about the UK creative sector, bringing together and engaging people from across the creative industries.”

– Nicola Mendelsohn, VP EMEA, Facebook and co-Chair, The Creative Industries Council
“Channel 4 and Film4 have played a great role in creativity in the UK. Film4 has had a huge hand in making films that otherwise wouldn’t have happened.”

– Andrea Wong, President of International Production, Sony Pictures Television

“Channel 4 is a starting block for big talent, they build people who become huge and are constantly launching new people.”

– Roy Ackerman, Managing Director, Pulse Films TV (unscripted)
PSB’S CHALLENGER BRAND

Channel 4 creates innovative and alternative content which is distributed for free and admired globally.
Our investment in UK-originated content is rising, set against declining investments in PSB elsewhere.

Our existence is critical to providing plurality in genres that deliver public good, such as News and Current Affairs.

We’re at the forefront of innovation and harnessing new technologies.

And we’re in the premier league of international creativity.
We prioritise investment in innovative British programmes

Almost two-thirds of income spent on content

<table>
<thead>
<tr>
<th>Channel</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel 4</td>
<td>64%</td>
</tr>
<tr>
<td>BBC</td>
<td>59%</td>
</tr>
<tr>
<td>ITV</td>
<td>49%</td>
</tr>
</tbody>
</table>

81% of peak-time hours on the main channel are UK-originated content vs. 70% Ofcom quota*

38pt lead over the average of other PSBs for taking risks

<table>
<thead>
<tr>
<th>Channel</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel 4</td>
<td>45%</td>
</tr>
<tr>
<td>Next highest PSB</td>
<td>14%</td>
</tr>
<tr>
<td>Average of other PSBs (BBC One and Two, ITV, Channel 5)</td>
<td>7%</td>
</tr>
</tbody>
</table>

We survey our viewers regularly to understand how effectively we are delivering against our public service remit. The results are published in the Annual Report.
We’re critical to providing plurality in genres that deliver public good

More new titles than any other broadcaster (2016)

More long-form News and Current Affairs programmes in peak-time on Channel 4 than on the other main PSBs combined (2016)

Covers News programmes running for at least 45 minutes and single-story Current Affairs programmes running for at least 15 minutes.

Ofcom-defined peak-time: 6pm–10.30pm.
65% of viewers said Channel 4’s factual programmes inspired change in their lives

“Channel 4 is prepared to approach News with attitude in a way no other public service broadcaster could do. I’m not entirely sure how they get away with it, but it enriches British broadcast journalism.”

– Richard Sambrook, Professor of Journalism and Director of the Centre for Journalism at Cardiff University

Viewers felt that Current Affairs programmes also:

<table>
<thead>
<tr>
<th>Gave a voice to groups that aren’t always heard in mainstream media</th>
<th>Made me see something in a different light</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unreported World</strong> 48%</td>
<td><strong>Unreported World</strong> 45%</td>
</tr>
<tr>
<td>Real Stories With Ranvir Singh 37%</td>
<td>Panorama 38%</td>
</tr>
<tr>
<td>Dispatches 34%</td>
<td>Dispatches 38%</td>
</tr>
<tr>
<td>Question Time 34%</td>
<td>The Martin Lewis Money Show 34%</td>
</tr>
<tr>
<td>This World 30%</td>
<td>Real Stories With Ranvir Singh 32%</td>
</tr>
</tbody>
</table>

*Unreported World and Dispatches achieved higher average viewer scores across five key reputational statements (including the two shown here) than Current Affairs programmes on the other main PSB channels.*
Our viewing has remained stable in the multi-channel world and we punch above our weight in digital

Our portfolio market share has been stable over three decades

Meanwhile, revenues have increased steadily and significantly

We are further innovating our commercial model through data collected from almost 15 million registered All 4 viewers*

Our award-winning Viewer Promise gives viewers confidence in the way their data will be used.

* Viewers registering their personal data means that we can serve them more effective and relevant advertising and content
The vast majority of viewing is still via linear TV

83% Linear TV
17% Recorded and non-linear

Base: All devices, long-form professional AV content. Live includes simulcast. Excludes physical consumption (e.g. DVDs) and short-form.

And non-linear viewing is dominated by the main PSBs
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>First on-demand service: First broadcaster in the world to offer long-form TV content on-demand through our pioneering 4oD service.</td>
</tr>
<tr>
<td>2007</td>
<td>First HD service: First PSB to launch a simulcast HD service and a ‘+1’ service.</td>
</tr>
<tr>
<td>2008</td>
<td>First live commercial: First live commercial on British TV.</td>
</tr>
<tr>
<td>2009</td>
<td>First to YouTube with Google: Channel 4 strikes a deal with Google to, for the first time, offer long-form TV content on YouTube in the UK.</td>
</tr>
<tr>
<td>2010</td>
<td>No. 1 play-along format: Million Pound Drop launched – the most successful play-along format in the UK to date.</td>
</tr>
<tr>
<td>2011</td>
<td>First to register: Roll-out of registration to support delivery of targeted advertising.</td>
</tr>
<tr>
<td>2012</td>
<td>First simul-release film: First feature film in the world to be released simultaneously in cinema and on TV, DVD and VoD.</td>
</tr>
<tr>
<td>2013</td>
<td>First aggregated companion app: First broadcaster to launch an aggregated companion app with the launch of 4Now.</td>
</tr>
<tr>
<td>2014</td>
<td>First personalised ads: First ever individually personalised digital advertising campaigns.</td>
</tr>
<tr>
<td>2016</td>
<td>Launch of interactive TV ads: First ever interactive TV ads through a broadcast TV player.</td>
</tr>
</tbody>
</table>
We help put the UK in the premier league of international creativity

Our recent Film4 success includes:

- 26 BAFTA film awards wins since 2004
- 117 theatrical releases since 2004
- 32 Oscars won in total – 8 won since 2012
- 26pt lead over other PSBs for showing independent film

Steve McQueen is one of the leading British directors in Hollywood

Talent grown by Channel 4 goes on to huge international success

“One of the reasons I won the Best Picture Oscar for that film is because of Channel 4’s investment and belief in my work.”

– Steve McQueen

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>First major feature film, <em>Hunger</em>, premieres at Cannes and receives the Camera d’Or for first-time director</td>
</tr>
<tr>
<td>2011</td>
<td>Second major release, <em>Shame</em> Bafta-nominated</td>
</tr>
<tr>
<td>2014</td>
<td><em>12 Years a Slave</em> wins three Oscars, including Best Picture</td>
</tr>
<tr>
<td>2017</td>
<td>McQueen goes into production with his next title, <em>Widows</em>, starring Viola Davis.</td>
</tr>
</tbody>
</table>
A CATALYST FOR SOCIAL CHANGE

Channel 4 inspires citizenship, especially among hard-to-reach audiences.
We have a greater impact than any other UK broadcaster in challenging prejudices, giving diverse viewpoints and inspiring change in people’s lives.

Our unrivalled connection with young people makes us uniquely placed to deliver public service content to them.

And we’re a world-leader in bringing diversity into the mainstream.
We have a stronger relationship with young people than any other PSB

A significantly higher proportion of our total audience is aged 16–34 compared to any other PSB channel in the world, including the BBC and ITV

<table>
<thead>
<tr>
<th>Channel 4</th>
<th>25%</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>17%</td>
</tr>
<tr>
<td><strong>ITV</strong></td>
<td>15%</td>
</tr>
<tr>
<td><strong>BBC</strong></td>
<td>11%</td>
</tr>
</tbody>
</table>

Total 16–34-year-olds’ viewer minutes as a percentage of all individuals’ viewer minutes (broadcaster portfolios).

Our News audience is made up of a significantly higher proportion of 16–34-year-olds compared to any another PSB channel in the world, including the BBC and ITV

<table>
<thead>
<tr>
<th>Channel 4</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>10%</td>
</tr>
<tr>
<td><strong>BBC TWO</strong></td>
<td>10%</td>
</tr>
<tr>
<td><strong>ITV</strong></td>
<td>7%</td>
</tr>
<tr>
<td><strong>BBC one</strong></td>
<td>7%</td>
</tr>
</tbody>
</table>

Percentage of viewers of national news programmes on main PSB channels accounted for by viewers aged 16–34.

E4 has a larger share of viewing among 16–34-year-olds than both BBC Two and Channel 5, despite being a digital channel.
We provide diverse viewpoints, challenge prejudice and inspire change

Lead over PSB average

<table>
<thead>
<tr>
<th>Category</th>
<th>Channel 4</th>
<th>BBC One</th>
<th>BBC Two</th>
<th>ITV</th>
<th>Channel 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home for alternative voices</td>
<td>31pt</td>
<td>27pt</td>
<td>27pt</td>
<td>24pt</td>
<td>24pt</td>
</tr>
<tr>
<td>Takes a different approach to subjects</td>
<td>29pt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Challenging prejudice</td>
<td>27pt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Showing minority viewpoints</td>
<td>27pt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Showing different kinds of cultures and opinions</td>
<td>24pt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Documentaries that present alternative views</td>
<td>24pt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Best main PSB channel for showing the viewpoints of different minority groups

<table>
<thead>
<tr>
<th>Channel</th>
<th>BAME</th>
<th>Lesbian and gay</th>
<th>People with disabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel 4</td>
<td>31%</td>
<td>34%</td>
<td>32%</td>
</tr>
<tr>
<td>BBC One</td>
<td>14%</td>
<td>7%</td>
<td>10%</td>
</tr>
<tr>
<td>BBC Two</td>
<td>6%</td>
<td>3%</td>
<td>5%</td>
</tr>
<tr>
<td>ITV</td>
<td>5%</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Channel 5</td>
<td>6%</td>
<td>7%</td>
<td>4%</td>
</tr>
</tbody>
</table>

We were the first company to be placed at the top level – ‘institutionalised inclusion’ of EY’s National Equality Standard, the most forensic independent diversity audit in the UK.
We bring diversity to the mainstream

“As shown with its outstanding coverage of Rio 2016, Channel 4 continues to set the international benchmark for how Paralympic sport should be covered by a broadcaster. They lead the way both on-screen and off-screen.”

– Sir Philip Craven, IPC President

In 2016, our Paralympic year, Channel 4’s 360° Diversity Charter launched our Year of Disability, which more than doubled the number of disabled talent in 20 of our biggest shows, and advanced the careers of more than 50 disabled people in the TV industry.

Our Paralympics coverage will be studied as part of the new Media Studies curriculum from exam board AQA, the largest exam board in the UK.

52%

Our coverage of the Rio Paralympic Games 2016 was watched by nearly half the population

2/3

We assembled the largest ever team of disabled presenters on UK television – 2/3 of our presenting team

79%

of those surveyed said that our coverage of the Paralympics Games improved society’s perception of disabled people
CHANNEL 4’S UNIQUE MODEL UNDERPINS IT ALL
We operate a ‘Robin Hood’ model, whereby profits from more commercially successful programmes are reinvested in valued PSB programming

For over 30 years, Channel 4 has successfully balanced the twin challenges of delivering to an extensive public service remit whilst being commercially self-sufficient.

In a world in which consumers increasingly demand that businesses deliver social good, and organisations in the charitable and public sectors are raising more and more money from commercial activities, this has become a powerful business model. Today that business model is known as ‘social enterprise’.

Channel 4 is a self-sustaining social enterprise, raising commercial revenues from the market and reinvesting surpluses back into British public-service content from UK independent producers.

We do this through cross-funding genres such as News, Current Affairs, British Film and Education (which are typically loss-making), with revenues from commercially valuable programming, like Factual Entertainment.
Smaller audiences, high public-impact programmes

High rating, high public-impact programmes

Pure entertainment programmes

In contrast, ITV and Channel 5 are required to maximise returns to shareholders. They are incentivised to invest in new programmes only to the degree required for them to effectively compete for market share in higher-audience, commercially-attractive content.
And Channel 4 isn’t just about broadcasting

As part of Channel 4’s 2016 Year of Disability commitments, 35% of work experience placements and 50% of apprenticeships in 2016 were ring-fenced for people with disabilities. In addition to work experience and apprenticeships at Channel 4’s offices in London, Manchester and Glasgow, our Production Training Scheme offers 12-month salaried placements that provide on-the-job TV production training with independent production companies across the UK – including Northern Ireland and the West Midlands. Following the Rio 2016 Paralympics, 24 disabled trainees also completed our Rio Production Training Scheme – over half of whom are now employed in the industry.

Our pan-UK Channel 4 Pop Ups programme, Apprenticeship Scheme, our one-year Production Training Scheme, which provides on-the-job experience with independent production companies across the UK, our freelance 4Crew Scheme, the Northern Writers Award and our Investigative Journalism Scheme also all exist to support skills development in our industry.

In 2016, our long-running investigative strand Dispatches took the strategic decision to focus its domestic investigations on five core issues – inequality, the changing world of work, welfare reform, housing and the pressure on public services. We examined the lack of homes built, despite promises to increase housing, in The Great Housing Scandal and Britain’s Homebuilding Scandal.

The film Britain’s Pensioner Care Scandal had significant national impact after revealing concerns about home care provided to older people, particularly in the London Borough of Haringey. Following this programme, Haringey Council terminated its contract with one of the care providers investigated in the film and 17 home care workers brought a case against this provider over non-payment of the minimum wage.

Our impactful Current Affairs also featured in other factual genres too, evidenced in The Secret Life of Prisons, as it depicted the brutal reality of life inside these British institutions. It featured numerous videos shot illegally by prisoners on smuggled-in mobile phones and revealed the prevalence of violence, drugs and anarchy.

Several documentaries explored teenagers growing up in unconventional families – House of Teen Mums tackled the growing crisis of homelessness among young Brits at the sharp end of the housing crisis, with access to one of the YMCA’s hostels for young mothers. The documentary was accompanied by an online short on Am I Normal?

Obsessed with My Body looked at the growth in vanity amongst teenage boys, in an era where social media has meant their bodies are constantly under peer review. Our online series Stripped Bare won an RTS Award for its portrayal of how different people, including a transgender person and a girl with alopecia, use make-up to empower themselves.

Other original series for All 4 included The Dark Side of Being Young, in which six young adults confide their darkest moments as a warning to others, including technology addiction, bullying and eating disorders. We also commissioned a new scripted comedy, Me and My Teen Self, written by and starring new transgender talent, Lewis Hancox, based on his own experience of growing up transgender.
In 2016 we expanded our digital-first strategy based on publishing impactful, fact-checked short-form news video on social media channels – particularly Facebook and YouTube. This year, we also successfully launched two spin-off Facebook strands to accompany the main Channel 4 page: Channel 4 News Democracy, and Channel 4 News Identity.

This strategy has proved highly successful, with Channel 4 News now one of the UK's leading video news brands on Facebook. In 2016 videos across the Channel 4 News portfolio received almost 2 billion views, an increase of over 200% from 2015. Commissioned research amongst 16–34-year-olds shows that Channel 4 News Facebook videos deliver strongly to our remit.

We also delivered Current Affairs content to young people via other mainstream/popular formats on screen – most notably The Last Leg. The most powerful episodes have been those with a political spin: the US election special, held the night after the results were announced, achieved the programme's highest ever live viewing figures, consolidating at 2.6 million viewers at 9pm and a 16.8% share of 16–24-year-olds.

We continued its commitment to report on the conflict in Syria and its impact, with poignant documentaries such as Children on the Frontline: The Escape from filmmaker Marcel Mettelsiefen, which documented the journey of a family fleeing Syria and starting a new life in Europe as refugees, as well as cutting-edge reports such as those from young Syrian filmmaker Waad al-Kateab on conditions on the frontline in Aleppo – whose videos were viewed almost 200 million times on Facebook.

We identified and explored the drivers behind the appeal of Donald Trump from early on in his presidential candidacy, with a series of prime-time documentaries from Channel 4 News’ Matt Frei charting his campaign. During the campaign period, Channel 4 broadcast all three presidential debates, and explored social issues defining modern America through documentaries such as The Gun Shop and My Trans American Road Trip.

In 2016, the Unreported World team’s vivid and agenda-setting reports gave a voice to those who wouldn’t normally be heard, combining accessible human stories with rigorous journalism and analysis, including Fazeelat Aslam’s report from Karachi on the city’s water crisis, which was recognised with the Foreign Press Association Environment Award.

As with our coverage of all major political events, we approached our coverage of the EU Referendum with a particular focus on our remit. We aired Boris v Dave: The Battle for Europe, a Michael Crick-fronted documentary that explored the personal battle between David Cameron and Boris Johnson on the election outcome.

In Comedy, we launched Power Monkeys, building on the success of Ballot Monkeys in 2015, a weekly topical comedy show on all things EU. And, we brought back 90s hit Eurotrash which showcased the best, worst and weirdest that the EU has offered the UK. On the night before polling day, we also aired Europe: the Final Debate, led by Jeremy Paxman.

Additionally, in 2016 our long-running soap Hollyoaks teamed up with the Electoral Commission to encourage 18–24-year-olds to register to vote, ahead of the local elections in May. Channel 4 sought to address the fact that this demographic was the least likely to be registered and launched a series of adverts featuring stars from the soap in a campaign to remind viewers of the voter registration deadline and its importance.
We drive innovation and growth by exploiting a publicly-owned asset (the terrestrial broadcasting spectrum) to reach audiences and generate revenues.

Those revenues go back into funding independent production companies, who retain the rights to the programmes they create.

These rights are then exploited on a global scale, delivering revenues direct to the production companies, who return tax receipts to the UK Government.

And on top of all of this, we provide invaluable knowledge and promotional support to help grow the UK’s broadcasting sector and foster its entrepreneurialism.

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

This is what we do.
IF CHANNEL 4 DIDN’T EXIST, YOU’D HAVE TO INVENT IT
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