

FORWARD LOOK

- Deliver our remit with an emphasis on protecting original content spend
- Maintain a balanced schedule of returning shows and new and one-off programmes
- Commission content that is particularly relevant to young people across all genres and platforms
- Experiment with innovative cross-platform scheduling patterns
- Increase original investment in All 4, as well as launching new products that further curate content for users
- Continue commercial innovation in order to sustain growth in digital revenues, whilst also exploring representation of third party VoD sales through PVX, our programmatic trading platform
- Commission from production companies from across the UK and reinforce relationships and developing companies in the devolved Nations
- Continue to support growing creative and digital SMEs with the Indie Growth Fund and Commercial Growth Fund
- Implement 360° Diversity Charter, focusing on our Four New Frontiers
- Sustain increased investment in Film4, delivering on the cross-funding model

Our 2017 budget is designed to further build on our creative successes and continue to invest in our next cycle of programme innovation. As always, it's our main objective to deliver our public service remit, under-pinned by a strategy to maximise viewing and to be commercially sustainable. Despite a year of predicted decline in the TV advertising market, we will continue to support high levels of content spend, particularly on UK commissions.

CORPORATE AMBITIONS

We now have a broad range of programmes contributing to our success, with Channel 4 now less reliant on a small collection of shows. Peak-time viewing is contributing more to overall viewing share, which means that key titles that really deliver public service value are driving our strong performance with audiences, and we want to build on that success in 2017.

The core channel will continue to appeal to a broad range of audiences, attracting young viewers through a slate of distinctive and original programmes. We will maintain our spending and investment in Drama co-productions, such as *Electric Dreams* with Sony, while funding many returning hit shows in Factual, Entertainment and Documentaries.

Our unique relationship with young people remains a core priority and we will ensure that E4 continues to appeal to the 16–34-year-old audience and retain its position as the number one digital channel as we continue to develop new home-grown hits. On the core channel our delivery of Current Affairs will continue to grow,

FORWARD LOOK

building on the successes of *Unreported World* and *Dispatches* in 2016, particularly in reaching young audiences. For our 10–14-year-old audiences, we will back our existing strategy of investing in the 8pm slot, and also retaining this audience through key E4 titles. We will increase our spend on this audience, exceeding our ring-fenced budget of £5 million annually, on titles including schools drama *The ABC*.

Across all our channels, it's our goal to develop successor brands in Factual and maintain spend in scripted content (including an enhanced co-production slate in Drama and Comedy). We have moved away from our long-running franchises and, as we have broadened our supply of producers, we welcome a tranche of new returning hit series to bring familiarity to the schedule. These returning series are significantly younger than those of our competitors – and it is this strategy of creative renewal that is now largely contributing to viewing shares. In 2016, around half of Channel 4's top contributors to viewing share had been commissioned from 2011 onwards, and we hope to continue in this direction in 2017.

On More4, we will continue to invest in engaging adult audiences and providing programming for daytimes and Saturdays on Channel 4. Importantly, More4 will continue to develop as a destination for foreign drama through the successful *Walter Presents* strand.

Our digital strategy will see investment in more content on All 4 with the goal to transform the platform from catch-up TV into a must-watch service. And we will be supercharging the online delivery of News and Current Affairs and increasing our spend on content for social channels, beyond Facebook and YouTube. We will also launch Smart Curation, which will personalise the main carousel for each user, meaning that they will get shows promoted to them that they are more likely to want to watch.

Interactive advertising remains the next frontier for engaging ads, and we will continue to explore how we can use interactive features on-screen. And we will continue to stand up for diversity in ad breaks, as we build on the success of 2016's *Superhumans Wanted* competition with another airtime giveaway to stimulate creativity that celebrates diversity in advertising.

The 360° Diversity Charter: Two Years
On report details our four new frontiers in diversity and inclusion for 2017: BAME progression, spotlight on diverse directors, boosting diversity in ad breaks, and launching a pioneering social mobility strategy. We will also maintain the legacy of our highly successful Year of Disability work, working with on and off-screen talent to support disabled talent in our industry.

We will continue our important role in supporting and nurturing the independent production sector, working with SMEs across the UK. Our Indie Growth Fund will look to further grow its investment portfolio in 2017, with a focus on indies in the Nations and Regions, including our first Scottish-based investment in Glasgow company Firecrest films.

In the Nations and Regions, we will continue to increase spend and make progress against targets in the Nations, and we are forecast to deliver our current Out of London and Out of England quotas in 2017. Channel 4's strategy will focus on targeted investment to increase the number of commissions from around the UK, building a critical mass of higher volume suppliers in each Nation. We will see the return of popular series brands including *Travel Man*, *Supershoppers* and *Posh Pawn*, and we will increase our focus on reflecting the diversity of voices from English Regions, from shows such as new Northern Irish comedy *Derry Girls*, as well as two major regional drama series, *No Offence* and *The ABC*. Our Sports production, including *Formula 1*, will also contribute to considerable regional spend.



Back

D

FORWARD LOOK
CONTINUED



Gap Year



CREATIVE OVERVIEW – JAY HUNT

2017 will be a year of exceptionally varied programming across all genres, with a strong spine of returning series alongside innovative new shows which experiment with form. Reflecting our commitment to investing in high-quality content, this year will see a real emphasis on delivering even more big, distinctive and commercially competitive programming.

We will seek to engage young people in contemporary issues, such as modern multiculturalism and post-Brexit Britain, climate change and mental health and wellbeing, through engaging shows, both scripted and factual, across all genres and platforms. We will continue to support creativity, innovation and risk taking in ways that other broadcasters cannot.

With a commitment to maintaining spend in scripted at record levels, we aim to remain the home of the UK's most talked-about drama. Channel defining hits like Paul Abbott's award-winning *No Offence* will return and we'll be welcoming back the synths in *Humans*.

We'll also continue to deliver big opinion-forming drama that reflects contemporary themes, such as Peter Kosminsky's *Crossing the Border*, which tells the story of British Muslims signing up to fight for Islamic State. Elsewhere our scripted slate will super serve 16–34-year-olds with series like new comedy drama *Loaded* that follows four life-long friends who become multi-millionaires overnight, and *Born to Kill*, starring Romola Garai, which looks at psychopathy and coming of age.

In addition to home-grown shows, we will continue to work with the best producers globally with an expanding co-production slate. In 2017 this will include sci fi anthology *Electric Dreams* reimagines Philip K Dick's iconic stories. In a first for Channel 4, *Electric Dreams*, which stars Breaking Bad's Bryan Cranston, will be made out of LA by Sony Pictures Television. 2017 will also see Channel 4 continue to showcase the best of the rest of the world with *Walter Presents*. In a scheduling innovation, we will air one episode a month of the new series, directing audiences to watch the full series on All 4.

In Comedy, we will back new and diverse talent, both on screen and behind the camera. We will also continue to be a place where established talent can experiment

with risky material other broadcasters might balk at airing, such as *The Windsors*, and *Damned*. In 2017 we can also look forward to *Back*, an acerbic new show written by Emmy-winning Simon Blackwell and starring Channel 4 icons David Mitchell and Robert Webb. And there will be a welcome return for the critically acclaimed and multi-award winning *Catastrope*.

Our Education programming will focus on entertaining issue-led factual programmes for older teens on the main channel, and on content that explores life skills for older teens. We will continue to interrogate the impact of the internet on society, and we intend to deliver online short-form content that experiments with form, nurtures new talent and offers a platform to diverse voices.

In 2016 we announced that we will increase our spend on content that appeals to Older Children. We will therefore commission programmes across genres, including Factual, Drama and Entertainment, that appeal to that audience, such as *The ABC* and *Guy's Big Build*.

In Entertainment, we will capture the continuing appetite for popular and political satire by doubling the number of episodes of the critically acclaimed *The Last*

No Offence



Leg. We will turbo charge Entertainment development, scouting new ideas for big Friday and Saturday shows, and we will develop and grow the Entertainment content offering on All 4.

Building on our success in Factual formats, we will continue to commission shows that provide insight into contemporary Britain, from *The Diary of a Junior Doctor* which explores the funding challenges of the NHS on the front line, to *A Very British Hotel* which raises interesting questions about how the hospitality industry will manage post Brexit. Similarly, *The Jury*, a documentary drama which will be stripped across a week, will aim to give a perspective on potential prejudice at the heart of the criminal justice system. Alongside the new, there will be a welcome return for our biggest factual entertainment hits from, *SAS: Who Dares Wins* to *The Island With Bear Grylls* plus new experiments with form in adventure hybrid shows *Escape* and *Mutiny*.

We will also tackle pressing social issues with entertaining takes on big themes. In a new two-part series, *Old People's Home For 4 Year Olds*, a team of scientists and gerontologists will bring together elderly care home residents and pre-schoolers in an attempt to tackle the problem of social isolation and explore the care implications of an ageing demographic. With *The White House*, cutting-edge prosthetics will be used to understand how it feels to be part of multicultural Britain, in the most literal sense.

At 8pm we will continue to explore new ways of addressing everything from health to dating. We have a series of TV firsts with new

presenters fronting original formats. Blind adventurer Amir Latif will present *How to Get Fit Fast* and one of our freshest presenters from the Paralympics, Sophie Morgan, will work across the slate on consumer journalism shows. As ever, our strong contemporary slate will not only feature long-running successes like *Location, Location Location*, but also new hits like *Food Unwrapped*. And, of course, we're excited for the phenomenon that is *The Great British Bake-Off*. This hugely successful show will come to Channel 4 in the autumn, with Paul Hollywood accompanied by a new line-up of presenters.

We will maintain and build our three core News and Current Affairs brands: *Channel Four News*, *Dispatches* and *Unreported World*, while upholding the ambition and quality of the journalism. We will build on our successful efforts to establish ourselves as a recognised global leader in digital mobile news video while rapidly developing news content across various digital platforms. *Channel 4 News* will reflect the dramatic changes in Britain and the world through major investigative and intellectually exciting revelatory journalism with a campaigning edge. And we will seek to build *Unreported World* towards becoming a global brand in international reportage across all platforms.

We will continue our mission to establish All 4 as a destination of choice for younger audiences, distinct from other catch-up TV services, through increased investment in commissioning and acquiring original and exclusive programmes for our online platform. We will commission and acquire content into eight new thematic strands,

aimed predominantly at the tastes of younger audiences, clustered around key TV brands, such as *First Dates* and *Made in Chelsea*. As 16–34-year-old viewing behaviour changes, we're investing more in our digital portfolio with shows such as *Lee and Dean*, the first All 4 original comedy. We will acquire English-language remakes of shows that have already rated well on All 4 (*The Island USA* and *Married at First Sight Australia*) and those destined for linear (*Seven Year Switch*).

2017 brings our very own summer of Sport, with coverage of the *IPC World ParaAthletics Championships* and exclusive free-to-air UK television rights for all England and Scotland football matches at the *UEFA Women's Euro Championship*. There'll also be *Formula 1*, *Crufts* and, for the first time, *BDO Darts*. We will continue to create innovative coverage and associated programming opportunities around our Sports coverage to engage new audiences.

Film4 will continue to finance a slate of creatively distinctive films, which includes both new and established British and international talent, with potential to play theatrically, internationally and across a variety of Channel 4 platforms. And they will continue to use the BFI Diversity Guidelines to ensure that we are aligning our objectives with the 360° Diversity Charter.