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.

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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

INVEST IN HIGH-QUALITY CONTENT

£621m

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

+5% on last year

INVEST IN HIGH-QUALITY CONTENT

Investment in all content

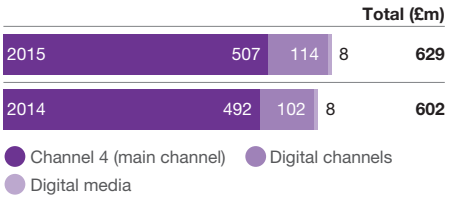
In 2015, Channel 4 spent a total of £629 million on content across all of its services, comprising the main channel, digital TV portfolio and digital media services – the largest content budget in Channel 4's history. The large majority of this budget – £507 million, equivalent to 81% of the total – 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*.

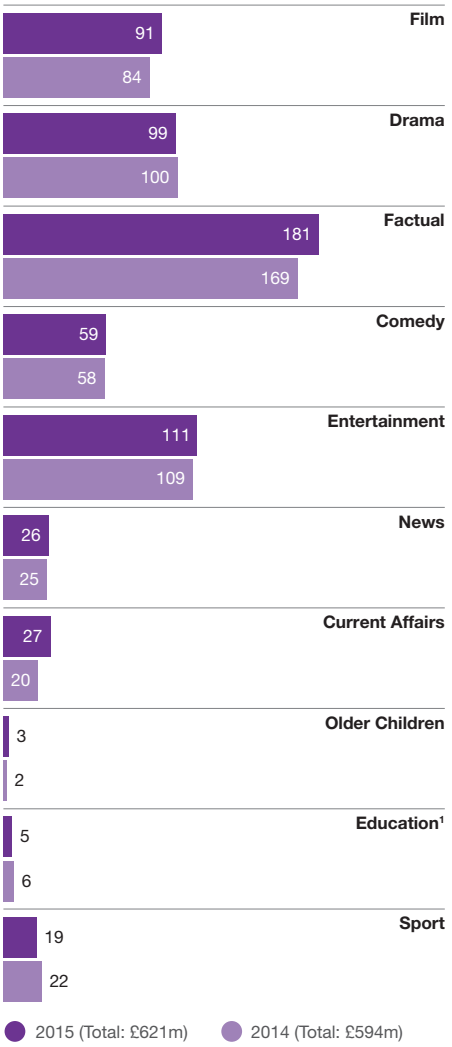
Of the other genres, the most significant trends in 2015 were a £1.4 million (68%) increase in investment in programmes which appeal to Older Children, which was spent on new series such as the *Secret Life of…* strand and *Gogglebox* spin-off *Gogglesprogs*. Current Affairs investment rose by 32%, to £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)



Source: Channel 4

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



Source: Channel 4

1 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

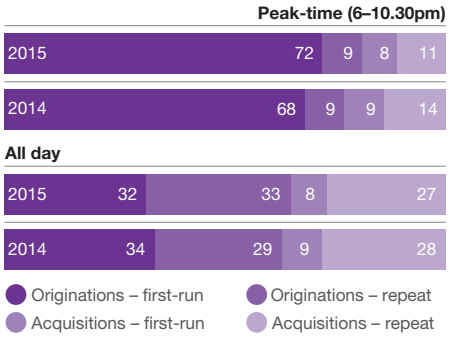
INVEST IN HIGH-QUALITY CONTENT

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



Source: Channel 4

£455m

spent on all originated content across all services

+6% on last year

INVEST IN HIGH-QUALITY CONTENT

Investment in originated content

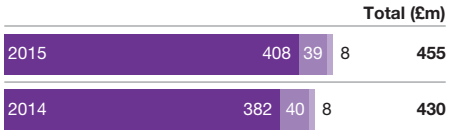
Channel 4's public remit is delivered primarily through its investment in original content on TV and in digital media. Channel 4's total investment in originated content (first-run and repeats) across its TV channels and online services was £455 million in 2015, the largest level in Channel 4's history.

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)



Source: Channel 4

8.3hrs

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

-5% on last year

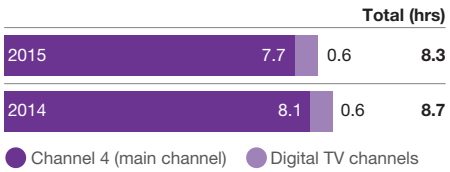
INVEST IN HIGH-QUALITY CONTENT

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



Source: Channel 4

Innovation through content

3,019hrs

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

-5% on last year

INVEST IN HIGH-QUALITY CONTENT

Volume of first-run originations by genre

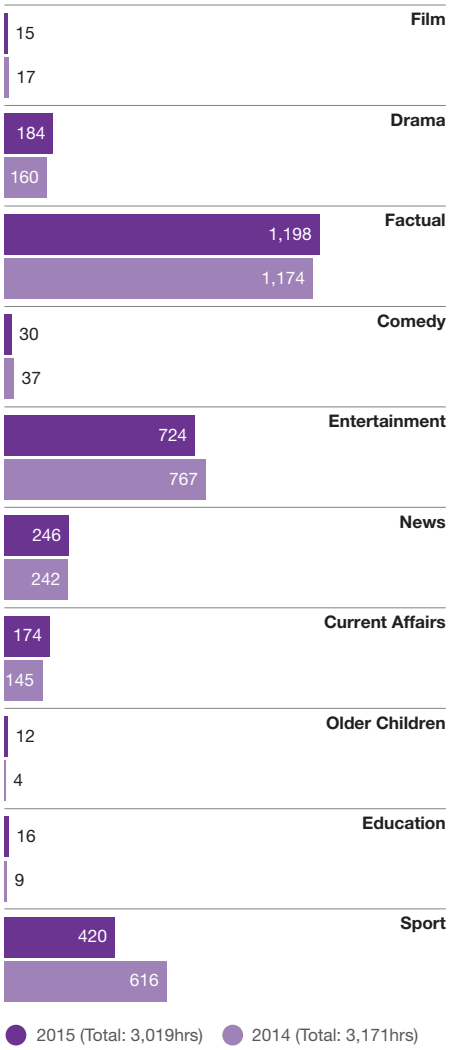
In 2015, Channel 4 broadcast 3,019 hours of first-run originated programming across its TV portfolio. The genres with the largest volumes of first-run originations this year were Factual (1,198 hours), Entertainment (724 hours) and Sport (420 hours).

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



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**
News			
In peak-time *(6–10.30pm)*	4	4	4
Current Affairs			
Overall	4	5	5
In peak-time *(6–10.30pm)*	2	3	3
Hours per year			
Schools	1	27	4
Percentage			
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

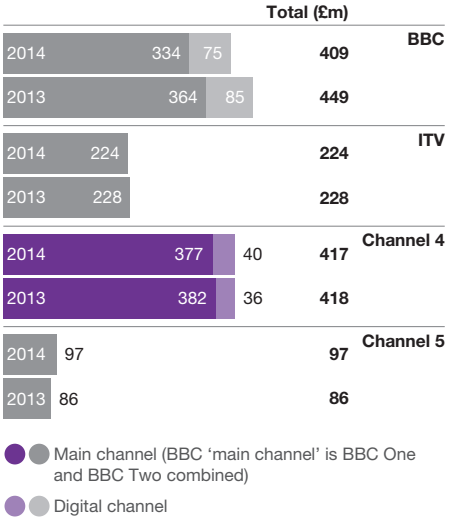
NURTURE TALENT

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)



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

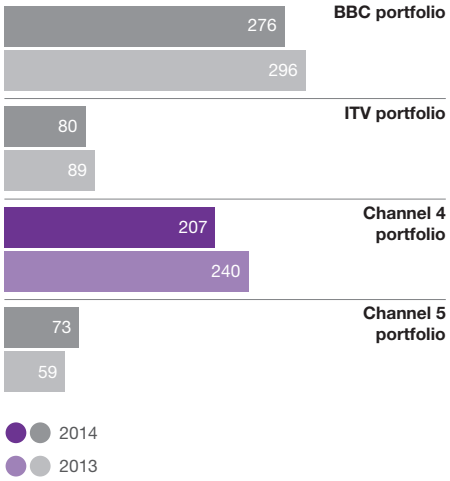
Channel 4 worked with a total of 295 companies to supply the TV, film and digital media content that it commissioned in 2015[1]. This included 164 independent TV production companies, and 19 non-independent TV production companies, giving a total of 183 suppliers of TV programmes. There were 109 online 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).

1 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

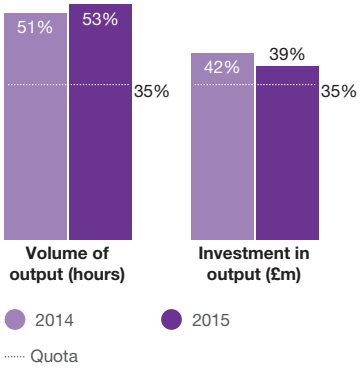
Investment in the Nations and Regions (main channel)

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

NURTURE TALENT

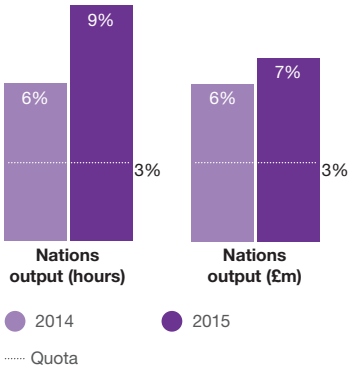
Investment in the Nations (main channel)

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



Source: Channel 4

£149m

spent on production companies based outside London

-1% on last year

£28m

spent on production companies in the Nations

+32% on last year

NURTURE TALENT

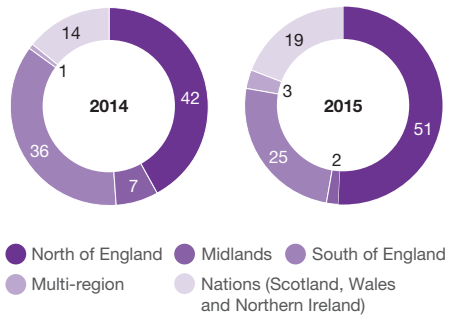
Spend by region across the Channel 4 TV portfolio

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



Source: Channel 4
Prior year values have been restated. See online methodology for details

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

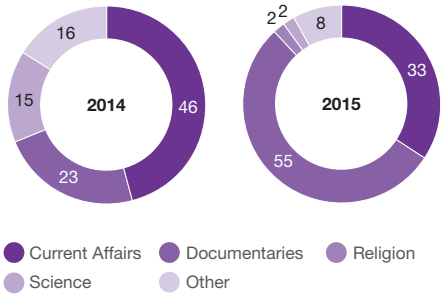
Range of international programming

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

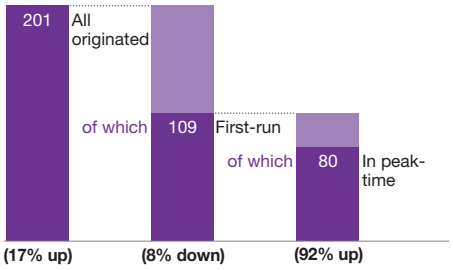
In 2015, Channel 4 showed 201 hours of originated programmes on the main channel whose subject matter covered diversity issues (i.e. religion, multiculturalism, disability or sexuality). 109 of these originated hours were first-run programmes, and 80 of the first-run hours related to programmes that 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

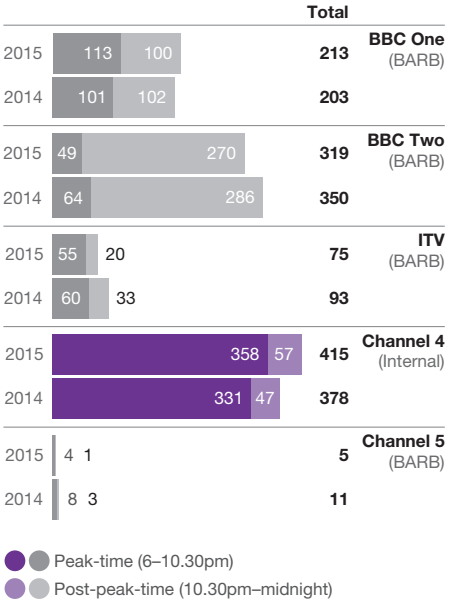
Commitment to long-form journalism

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)