We are creators. Every day, our creative investments across a broad range of high-quality TV programmes, films and digital content deliver to our remit.

Investing in content

We work with the best creative talent on and off screen, and from across the UK. We introduced a new creative strategy in 2018 to increase our distinctiveness and take more risks in order to find the best ideas and pioneer new programme ideas and formats.

This shines through our content in everything that we do – from creative, risk-taking documentaries that tackle controversial subjects, through to supercharging our comedy slate, developing dramas that reflect the realities of contemporary Britain, backing a range of critically acclaimed feature films, and much more. Our approach distinguishes us from other broadcasters.

2019 ambitions

1. Our content will reflect the country and engage with the big issues, including through an increased Current Affairs commitment and more live programming, such as a new daily show hosted from Leeds.

2. Film4 will continue to invest in both new and proven, quality filmmakers with a unique vision. Film4-backed films launching in 2019 include: Yorgos Lanthimos’s *The Favourite*, Stephen Merchant’s *Fighting With My Family*, Asif Kapadia’s *Diego Maradona*, Armando Iannucci’s *The Personal History of David Copperfield* and Sarah Gavron’s latest feature film project.
Investing in content (continued)

Our ability to engage audiences and make an impact is dependent on great ideas being generated within a thriving and diverse production sector.

A core part of our mission is to strengthen the independent production sector by supporting companies directly, commissioning impactful, distinctive content that draws in sizeable audiences and revenues that can, in turn, be reinvested into more great content.

Investment in content across our services fell by 2% in 2018, reflecting our response to the weaker economy and our strategy to deliver a financial surplus following two years of planned deficits, in which we drew on our reserves to boost investment. Still, at £662 million, our total content budget was the third highest in our history. In addition, content investment on the main channel was protected – rising marginally by £4 million, to £548 million.

This enabled us to invest in a key plank of our new content strategy, increasing Channel 4’s distinctiveness by commissioning more innovative, risk-taking and challenging programmes, while continuing to seek scalable popular returners.

This is exemplified by our high-profile drama content, which delivered a mixture of new and returning programming to viewers throughout the year. *Kiri*, a drama written by the award-winning Jack Thorne and starring Sarah Lancashire, was our biggest drama success of 2018. Each episode was watched, on average, by 4.9 million people, however, in total it reached 9.3 million people, equivalent to 19% of the TV population. The four-part programme became our biggest originated drama series since our records began in 2002 – and the biggest-ever drama on All 4.

Our existing stable of returning programmes continued to build on their success in 2018, with 16 of our biggest peak-time series increasing their audience volume, including *24 Hours in Police Custody* (+28%), *Escape To The Chateau* (+28%) and *Friday Night Dinner* (+24%).
Dialling up the difference

There were many creative highlights in 2018, particularly the introduction of a raft of new programmes that dialled up the difference alongside our successful stable of key returning programmes. In a world where audiences are flooded with choice, our strategy was to stand out from the crowd.

We launched a number of innovative and highly distinctive programmes, including The Big Narstie Show, Genderquake and The Circle alongside format innovations such as Peng Life and Married to a Paedophile.

The Circle asked provocative questions about modern identity, how we portray ourselves and how we communicate through social media. With 106 cameras, it was the biggest fixed-rig, fast-turnaround show on British TV and was Channel 4’s most popular new factual entertainment series for young viewers in 2018.

It became our youngest profiling show since 2012, with a 49% profile of 16-24-year-olds, and it was also the biggest new original commission launch on demand since 2012, with over ten million views.

We also took an unvarnished look into the British penal system in Prison, and explored the current UK housing crisis by following intrepid Liverpool homebuyers in The £1 Houses: Britain’s Cheapest Street.

Channel 4 News delivered several agenda-setting stories across 2018, including the extraordinary undercover investigation into Cambridge Analytica, about the harvesting of the data of millions of people’s Facebook profiles for political purposes. This story dominated headlines across the world and wiped $36 billion off Facebook’s value (see case study, p97). The programme also covered in depth the scandal of the Windrush generation; and continued coverage of Brexit, with Channel 4 running an updated Leave/Remain poll of the UK public and holding a live Brexit debate.

The ‘social experiment’ has been one of the standout TV shows this year.”

The Guardian, on The Circle
Comedy

It was a bumper year for comedy on Channel 4, putting it at the heart of our schedules with great success.

Our edgy, irreverent comedy has always been one of the defining flavours of the channel, from Comic Strip Presents on the very first night that Channel 4 launched in 1982, through to The Ali G Show, Brass Eye, Father Ted, Peep Show, Green Wing, The IT Crowd, The Inbetweeners and Catastrophe.

In 2018, we announced an additional £10 million investment in scripted comedy and comedy entertainment, a notoriously difficult genre in which to achieve success. We aim to make Channel 4 the unequivocal home of British comedy.

Lisa McGee’s award-winning Derry Girls supercharged our comedy slate at the start of the year and became our most successful new comedy since 2004, delivering a 23% share for 16-34-year-olds, which was up 147% on the slot average. Created in the Nations and Regions, Derry Girls was an overnight sensation and became the biggest series ever in Northern Ireland on any channel since BARB records began.

We also saw the return of Sacha Baron-Cohen to Channel 4 with his unique political satire series Who Is America?, which also significantly outperformed the slot average for 16-34-year-olds.

Other new comedy shows that stood out in 2018 included Desiree Akhavan’s unflinching exploration of modern sexuality, The Bisexual, as well as Jamie Demetriou’s irresistible Stath Lets Flats, about Britain’s least successful letting agent. These complemented a range of returning comedy series, including Will Sharpe’s Flowers, featuring Olivia Colman and Julian Barratt, and the return of hit comedy soap opera The Windsors with a royal wedding special.
Q&A interview: with Lisa McGee, creator of Derry Girls

Q Why has Derry Girls been such a success?

A It’s been massive. There has never been a comedy about Northern Ireland like this. It’s always been quite dark, serious and political, so there has been a real response to having a programme showing the lighter side of things. Northern Irish people have never really seen themselves reflected in this way before!

It also shows young female characters who feel real and who are allowed to lead, be ruthless and awful. We don’t often see young women portrayed like this, and one of the great things about Channel 4 is that they’re not afraid of stuff like that.

Q What has been your experience of working with Channel 4?

A I’ve had a positive experience, and I have a good relationship with Channel 4. Particularly in Comedy: I feel like they are genuinely interested in hearing about places and characters that we don’t see on TV that often, which have been ignored.

I’ve always felt supported and the most important thing, for me, is that they trust writers and their ideas. They know when not to interfere, which is what you really want as a writer – to have creative control of your work.

Q Why did you take Derry Girls to Channel 4 and not another broadcaster?

A I had done another comedy with Channel 4 previously, called London Irish, which was quite dark and ruffled a few feathers when it came out. It didn’t land as well as Derry Girls, but I really loved how much Channel 4 had trusted me with it.

So I felt that Channel 4 was where I wanted to work – they trusted that I had something worth saying. It’s a relationship that has existed for years. Plus, I like – and watch – the channel, which helps!
Investing in content (continued)

If I could make movies with Film4 from here till the cows come home, that would be my preference. I cannot speak more highly of them – they are creative, local and have brilliant taste.”

Bart Layton, Director of American Animals
A strong year for film

Film4 Productions continued to develop and invest in film in 2018, working with the most distinctive and innovative talent in the UK. It was a strong year for Film4, which worked with both new and established filmmakers, alongside partners ranging from cultural organisations such as the British Film Institute through independent producers to Hollywood studios.

Film4’s strategy is to back creative excellence and invest in British content and British filmmakers, enabling them to realise the vision they have for their films.

The year started with the UK release of British-Irish filmmaker Martin McDonagh’s Three Billboards Outside Ebbing, Missouri, our fourth project with the director, following Seven Psychopaths, In Bruges and his Oscar-winning debut short Six Shooter. Three Billboards was a critical and commercial success, winning over 100 awards, including two Academy Awards and five BAFTAs, and grossing almost $160 million at the global box office. This was our first film greenlit under Film4’s expanded investment strategy, which allowed us to take a 50-50 stake alongside Fox Searchlight, and its success has enabled us to drive revenues back into the organisation. We were also delighted that Rungano Nyoni’s I Am Not A Witch won the all-important Outstanding Debut at the BAFTAs.

In May, Paweł Pawlikowski was awarded Best Director at the Cannes Film Festival for his film, Cold War, and continued to pick up more awards throughout the year, including three Academy Award nominations and four BAFTA nominations in January 2019. The film was released in UK cinemas in August and became the first foreign language arthouse title of 2018 to reach £1 million at the box office.

Our fourth collaboration with Oscar-winner Steve McQueen, Widows, received rave reviews and was selected for the Opening Night Gala of the BFI London Film Festival.

The Favourite – Film4’s third collaboration with Yorgos Lanthimos, following The Lobster and The Killing of a Sacred Deer – received its world premiere at the Venice Film Festival, where it picked up the Silver Lion – Grand Jury Prize and the Best Actress award for Olivia Colman. The film, released in the UK in early 2019, also went on to win one Golden Globe for Olivia Colman as Best Actress and seven BAFTAs in 2019, including Outstanding British Film of the Year, Leading Actress for Olivia Colman, Best Supporting Actress for Rachel Weisz and Best Original Screenplay. Colman was also crowned Best Actress at the 2019 Academy Awards.

Other Film4-backed films released in UK cinemas in 2018 included: Clio Barnard’s Dark River, Andrew Haigh’sLean on Pete, Bart Layton’s American Animals, Mike Leigh’s Peterloo, Michael Pearce’s Beast (which won an Outstanding Debut BAFTA for Pearce), and Lynne Ramsay’s You Were Never Really Here.

Film4 has a strong slate for 2019, including both new and established filmmakers with distinctive stories that aim to resonate with UK and international audiences. In addition to Yorgos Lanthimos’s The Favourite, other 2019 UK releases include Asif Kapadia’s Diego Maradona, Stephen Merchant’s Fighting With My Family, Chris Morris’s The Day Shall Come and Sarah Gavron’s latest feature film.

Films still in production include Coky Giedroyc’s adaptation of Caitlin Moran’s bestseller How To Build a Girl, Armando Iannucci’s The Personal History of David Copperfield, Justin Kurzel’s True History of the Kelly Gang and Michael Winterbottom’s Greed – as well as four features from first-time film directors.

Film4 have been incredibly supportive all the way through my career. Long may that relationship continue.”

Lenny Abrahamson, Director of
The Little Stranger
new and one-off programmes were shown (between 6pm and midnight) (-24%)

programme views initiated on All 4 (+26%)

Channel 4 is ranked the 36th biggest social media brand in the world

Our remit encourages us to push creative and commercial boundaries, taking risks and experimenting in ways that other broadcasters do not or cannot.

Innovation

Innovation takes a number of forms. It drives our commissioning decisions and creative strategy, leading us to take more risks with new programme ideas to find winning formats and programmes. And it informs how we use technology to reach audiences and encourages us to find new commercial approaches.

In 2018, we remained at the cutting edge of innovation in the media sector, experimenting with new programme formats to produce fresh, original and accessible content, forging new commercial partnerships to ensure we remain competitive, and harnessing technology so that we continue to best serve and reach audiences.

2019 ambitions

As part of our ‘one show, many platforms’ strategy, we will shape shows with digital as well as linear expression from the first point of commission.

We will use our new Digital Creative Unit in Leeds to experiment with new, future talent and ideas on social platforms, taking Channel 4 to new audiences.

2019 will also see us create more space and investment in risky and innovative programmes, such as a bigger and bolder second season of The Circle and more experimentation with virtual reality.
Throughout the year, Channel 4 focused on taking risks and innovating its schedule. As well as refreshing and updating much-loved programmes, we brought hundreds of new shows to the screen in 2018. By the nature of innovation, some programmes attracted fewer viewers than we had hoped for – while others are on track to become hits.

On the main channel, in the evening period when most people are watching (between 6pm and midnight), Channel 4 showed 144 new and one-off programmes. This is more than the other commercially-funded public service broadcasters, ITV (104 programmes) and Channel 5 (128 programmes).

We developed new ideas and formats to introduce more innovation into our schedule with programmes such as The Big Narstie Show, Genderquake: The Debate, our fly-on-the-wall documentary Inside the US Embassy and our ground-breaking Prison documentary series.

Tapping into the world of fan-generated content, The Real Football Fan Show brought the stars of YouTube’s ArsenalFanTV format onto Channel 4 in a late-night slot. The programme is unique in that it provides an authentic voice for real fans in a TV landscape that is dominated by pundits, professional comedians and former football players.

We also worked with other YouTube talent, helping them make their TV debuts throughout the year, for example with Elijah Quashie and Peng Life.

A highly innovative take on storytelling, Married to a Paedophile was a 90-minute film following two families as they deal with the shock, trauma and stigma of a family member being convicted of possessing indecent images. This documentary, directed by Colette Camden and produced by Brinkworth Films, went on to win Broadcast’s Best Original Programme Award in 2018.

With these families living under the constant fear of vigilante attacks, we devised an innovative technique designed to protect their identities. The documentary was originally recorded as an audio documentary, using the real voices of families affected by men convicted of the crime. Actors were then cast to lip sync the audio precisely – including every breath, every swallow – over these recordings for the film.

It combined the emotional intensity and intimacy of documentary with the heightened aesthetic of drama. Despite its length and challenging subject matter, the innovative film performed well, ranking in the top ten most successful true crime and factual drama documentaries we have shown in the last three years.
The Circle

Ground-breaking reality gameshow The Circle is a prime example of an experimental, innovative series on Channel 4.

Produced by Studio Lambert with Motion Content Group, and launched in August, The Circle is the first reality show where players communicate via a social network. Contestants living in separate apartments in a single building play games and chat with each other through a unique voice-activated social media platform.

The players were observed by 106 fixed-rig cameras – the biggest rig on British television ever. They rate each other frequently, unpopular players are ‘blocked’ and, ultimately, the most popular player wins a cash prize.

It was a genuine risk for Channel 4 to take on this innovative new reality format, and the series struck a chord with young viewers, who were utterly gripped by the set-up in which drama and relationships unfolded on screen between players who never met.

The Circle was Channel 4’s most popular new factual entertainment series for young viewers in 2018, proving a hit with critics and young audiences on social media alike.

With an average of 49% profile of 16-24-year-olds, it was Channel 4’s youngest profiling show since 2012. And on All 4, The Circle was the biggest new original commission launch since 2012, with over ten million views.

Viewers appreciated its distinctiveness and learnt useful lessons about trust and privacy online. Three-quarters agreed that The Circle felt new and different to other reality TV shows (rising to 84% of 14-19-year-olds). Seven in ten viewers said the series made them think differently about who to trust on social media, and one in five claimed to have changed their privacy settings on a social media account since watching the show. Following the programme’s success on Channel 4, Netflix has bought the format for the rest of the world.

New reality show The Circle has proven a hit with viewers who have called it ‘perfect’ and ‘powerful’.

The Sun

1 in 5

viewers have changed their social media privacy settings after watching The Circle

75%

of viewers agreed The Circle felt new and different to other reality TV shows
Innovation (continued)

All 4 continued to punch above its weight in video-on-demand (VoD) and grew faster than the market thanks to its unique mix of live TV, catch-up TV, box-sets and programming from partners such as VICE and Walter Presents.

Our online platform All 4 had its best year ever in 2018. Viewing on our apps and platforms increased by 26% to reach a record 915 million views over the year.

This increase in streaming views is the highest year-on-year growth in percentage terms since 2010; while in absolute terms, this year’s increase – of 187 million views – is the largest annual rise since Channel 4 began reporting this metric in 2008. This strong performance is important as audiences – especially young people – are increasingly turning to on-demand services for content.

All 4’s popularity has been driven by a mixture of expert curation, catch-up programming following a strong linear schedule and exclusive programming, such as Community and Dawson’s Creek. Our large collection of box-sets – a mixture of archive (such as Friday Night Dinner and The Inbetweeners) and exclusive content (such as 90210) – was also a huge draw. We also made improvements to our products, including the All 4 app.

First-run catch-up programmes accounted for nearly half of total views on All 4 across 2018. Hollyoaks was the biggest title of the year, followed by Celebs Go Dating and The Great British Bake Off. Our new reality formats, The Circle (see case study, p59) and Five Star Hotel, also landed well – over half of the 16-34-year-old viewing volume to these shows was on All 4.

We also recorded our best-ever drama launch with Kiri, with 1.9 million catch-up views of the first episode, and our best-ever comedy launch with Derry Girls – which attracted a staggering six million views in the first 30 days and a further four million after this initial catch-up window.

Repeats and the Channel 4 archive accounted for more than a third of our total views. While most of the top 20 titles were unchanged in 2018 compared to 2017, reflecting the enduring value of classic Channel 4 shows, more people watched more programmes.

The average monthly number of logins grew by 35% in 2018 to an average of 4.8 million users. Nearly 20 million people are now registered with All 4, including approximately 70% of all 16-24-year-olds in the UK.

Walter Presents, our curated channel dedicated to quality foreign language programming, also had a strong year with steady growth. The service now includes 80 titles from almost 20 countries, and its library features around 900 hours of curated content, including French crime drama Killer By The Lake, haunting German legal thriller Shades of Guilt, compelling Norwegian thriller The River and Swedish action crime thriller Alex.
All 4+ trial

In 2018, we launched the trial of a paid-for service on All 4, to test viewer response and functionality of a video-on-demand service without ads.

All 4+ launched as a beta test with an invited sample group in December. The test forms part of our strategy to increase investment in All 4 and to compete against large digital players.

The results of the beta test are being evaluated in 2019 and will help to inform the future strategic development of the service.
Innovation
(continued)

Innovation through partnerships

Experimenting with innovative content partnerships featured strongly in 2018 for Channel 4 on our linear channels as well as our on-demand platform All 4.

In September, we announced that Channel 4 and Sky had agreed a bold and innovative cross-platform deal between a public service broadcaster and pay-TV platform. Channel 4 will show highlights of Formula 1 races, with the British Grand Prix shown live on both Sky Sports F1 and Channel 4. This ensures that the 2019 Formula 1 Championship and the British Grand Prix remain available on free-to-air television for UK viewers.

The partnership also saw the first season of the Sky original production Tin Star air on Channel 4. In exchange, Sky and Now TV subscribers are being given access to a variety of Channel 4 and Walter Presents content packaged as box-sets, including No Offence.

This collaboration was the first of its kind in the UK, benefiting viewers and strengthening the ecosystem of UK broadcasters and British originated content.

Another standout partnership of 2018 was the exciting and innovative partnership that All 4 signed with digital media company VICE in August, which bolstered our video-on-demand offer significantly.

The partnership led us to create a VICE-branded hub on All 4; the first time we have hosted content from a non-Channel 4 brand. More than 900 hours of new and old VICE long-form content – previously only available on subscription TV services – have been added onto All 4 for viewers to watch for free.

The programming includes documentary series Hate Thy Neighbour, Needles and Pins and Gaycation, fashion series States of Undress and a current affairs and news strand. As part of the partnership, the All 4/VICE box-sets are also pushed on all of VICE’s social media platforms.

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“The partnership has been a true collaboration across our brands, resources and creative that has enabled us to raise awareness of the VICE brand and to bring new audiences to the All 4 platform.

“Channel 4 has been the ideal platform for VICE, given our shared sensibilities for bold, experimental and creative content to engage young audiences. We are looking forward to working together to further expand our partnership.”

CJ Fahey, General Manager, VICE TV and Studios EMEA
Diversity and innovation in advertising

From experimental production techniques and programme formats, right through to ground-breaking advertising breaks and commercial firsts, innovation runs through the Channel 4 business.

In 2018, we worked with several major advertisers to create innovative ad breaks that celebrated diversity in unique, engaging ways. A strong example of this is our partnership with Nationwide Building Society, Maltesers and McCain to broadcast a primetime ad break takeover to take a stand against online abuse. The takeover, which was broadcast in September during the first episode of the new series of Gogglebox, adapted the brands’ original adverts to include examples of real online abuse that the diverse contributors had received. This was amplified with visual effects – such as mould, a cracked screen and digital distortion – designed to replicate what it felt like for those on the receiving end.

We also teamed up with eight organisations to mark International Day of Persons with Disabilities and the worldwide #PurpleLightUp campaign in December, which sought to celebrate the economic contributions made by disabled people. Employees from BT, HSBC UK, Lloyds Banking Group, Lloyd’s of London, Nationwide Building Society, Reed Smith, Scope and Virgin Media – plus Channel 4 – appeared in the film to give insight into the extra worries that they have to cope with. Broadcast throughout the weekend and International Day of Persons with Disabilities, the innovative partnership encouraged businesses to help disabled people find careers in which they can thrive.

For the third year, we ran our £1 million Diversity in Advertising Award, this year inviting agencies to create a campaign challenging ingrained gender stereotypes and the objectification of women. The Royal Air Force and Engine won the £1 million of commercial airtime, with their advert airing in February 2019.

Reaching audiences on social media

Channel 4, E4 and All 4 experienced strong growth on social media, resulting in Channel 4 being ranked the 36th biggest social brand in the world at the end of 2018.

This is ten places higher in the rankings than in 2017 and is higher than much bigger organisations such as Netflix, Amazon, ITV and Sky and higher also than key challenger brands such as VICE. While the UK media market’s social performance increased by 7% year-on-year in 2018, the Channel 4 portfolio grew by 40% – and £4 alone by 160%. As a portfolio, our brands achieved in excess of ten billion views in 2018, up 40% against 2017.

This success is crucially important in showing that Channel 4 can engage with younger audiences in new ways – 87% of our social media audience is aged under 35. Our youth-focused channel E4 also became the biggest Facebook page by any UK broadcaster, overtaking BBC News in March 2018. Since then, it has grown each month and, by December, was three times bigger than the next biggest competitor page, BBC One.

Channel 4 News also continued to be one of the UK’s biggest video news brands on social media in 2018. More than 1.5 billion minutes of Channel 4 News, Dispatches and Unreported World was viewed on YouTube and social media.

Channel 4 News also announced a partnership with Facebook to produce a news show, Uncovered, exclusively for Facebook Watch. The ten-minute show will focus on a single international issue each week, going beyond the headlines to tackle stories that often go unreported. In addition, Channel 4 News launched a podcast in 2018. Ways to Change the World, presented by Krishnan Guru-Murthy, features hour-long conversations with high-profile guests to explore “the big ideas influencing how we think, act and live”. A hit with audiences, it was included in Apple’s UK ‘Best of 2018’ podcast list.
Young people are at the heart of Channel 4. More than any other PSB, our programmes resonate strongly with younger audiences, reflecting their lives and interests and helping them to develop the life skills they need.

More than ever in 2018, our focus has been on maintaining and growing our connection with young people – an increasingly hard-to-reach audience, as young viewers move towards on-demand content and platforms. Across all our output, our alternative and unique approach to subjects appeals strongly to young audiences and our programmes tend to focus on themes that are particularly relevant to young people.

In line with our new strategy, which sets out young people as a key priority, our approach – to offer experimental, educational and entertaining programmes – results in disproportionately strong viewing figures relative to other public service broadcasters. This is felt particularly strongly with Channel 4’s factual programmes, which accounted for seven out of the top ten factual entertainment shows among young audiences in 2018, and with The Great British Bake Off, which attracted higher figures and share amongst 16-34-year-olds than any other series.

2019 ambitions

1. We will focus on delivering more broad-reaching yet young-skewing originated programmes on Channel 4, experimenting with riskier content in late-night slots, as well as pursuing high-volume, scalable shows with a young appeal.

2. We will also renew our commitment to E4 through an additional £10 million investment that will be used for genres including Comedy Entertainment, and broadening E4's editorial base.

3. From late 2019, our Digital Creative Unit will also be able to experiment with commissioning content for young people on social platforms.
Engaging young audiences is a core part of our remit. We work hard to commission programmes that appeal to 16-34-year-olds, an increasingly hard-to-reach audience as young viewers migrate towards on-demand content and platforms. Across our 2018 slate, our returning series proved the most popular programmes for young people.

Viewing among 16-34-year-olds was particularly strong in Factual genres this year. For the second time running, seven out of the UK’s top ten factual entertainment programmes were shown on Channel 4.

In 2018, The Great British Bake Off was Channel 4’s biggest show for young people, with a share up 146% against the slot norm, and is often watched together by young people with their family. Indeed, The Great British Bake Off reached more 16-34-year-olds (6.8 million) than ITV2’s Love Island.

Overall, the programme was the second most-watched by young people across all public service broadcasters, with an average of 2.4 million young viewers, second only to ITV’s I’m A Celebrity, Get Me Out Of Here (which averaged three million viewers aged 16-34). Celebrity Hunted, our first series that saw celebrities go on the run, also performed brilliantly with 16-34-year-olds, with a share up 129% against its average slot time.

Channel 4’s viewing share among 16-34-year-olds was 15.9% in 2018 across our TV channel portfolio. This is 0.5 percentage points down on 2017, but our share of 16-34-year-olds is still more than 50% higher than our all-audience share. We are the only public service broadcaster to attract significantly greater viewing among 16-34-year-olds than across the general population.
Boosting E4

2018 saw Channel 4’s Head of Programmes, Ian Katz, unveil his new creative strategy which included a bigger focus on young viewers: creating more programmes that resonate with younger audiences – and giving it to them where they want it.

E4, which is already one of the strongest youth brands on linear TV, is at the heart of this. In addition to TV, E4 has the potential to be an even more powerful youth brand across on demand and social media.

As part of the strategy, we announced an additional £10 million to E4’s budget, with an emphasis on reality and factual entertainment originations, and we also appointed a new Controller of E4, Karl Warner, who joined in June 2018.

E4’s performance was strong at the beginning of 2018, with a 7% increase in viewers year on year, thanks to the launch of Young Sheldon – E4’s best-performing broadcast of 2018 and E4’s best ever new comedy launch for both individuals and 16-34-year-olds – and strong performances by Celebs Go Dating and Brooklyn Nine-Nine.

However, the channel’s performance was impacted later in the year, resulting in E4’s viewing share falling by 0.4 percentage points overall in 2018, to 4.8%. This was due to a combination of factors, including Sky’s decision in May to move E4+1 on the Sky electronic programme guide – from a position of 138 to 235, decreasing the channel’s prominence and resulting in a drop-off in viewing – and very strong competition from the World Cup on BBC and ITV and ITV2’s Love Island across the summer. E4’s share was also affected by lower ratings for some of its long-running titles.

Turning to the future, E4 will be the main focus of our efforts to grow young share directly, while on Channel 4 our emphasis will be on reaching younger viewers through broad, popular shows at 8pm and 9pm, as well as spikier, younger programmes at 10pm.
Hollyoaks: Tackling young people’s mental health

Hollyoaks, our flagship soap, has aired on Channel 4 since 1995 and continues to be the youngest-skeling soap on British television.

56% of its audience are 34 or under (compared to 23% for Eastenders (BBC), 18% for Coronation Street and 15% for Emmerdale (both ITV)). Running at five episodes a week, it is one of our most popular and enduring shows. The series performed strongly in 2018, seeing its share grow by 3% for all individuals and 8% for 16-34-year-olds, compared to 2017.

As well as providing entertaining storylines that appeal to young viewers, Hollyoaks has a proud track record of delivering impactful, important public service messages to this core audience on challenging social issues. In 2018, a number of powerful storylines tackled self-harm, abuse, bulimia and schizoaffective disorder among others, and we worked closely with mental health charities.

Alongside its mental health storylines, Hollyoaks ran an awareness campaign in 2018 called ‘Don’t Filter Feelings’, in which the cast and production revealed their own battles with mental health illnesses and how opening up about it has helped them. In recognition for the campaign’s success, Hollyoaks received a ‘Making a Difference’ award at the 2018 Mind Media Awards.

Due to the success of the cross-platform campaign, the Hollyoaks team was invited to the House of Commons to talk about the show’s work on mental health for young people – with Luciana Berger MP, former Shadow Minister for Mental Health, naming herself as ‘MP for Hollyoaks’ due to the work that the show has done to campaign for better mental health support.

Ten days into the year and Hollyoaks has chucked down the gauntlet to the rest of TV. Top that! I honestly think that at this point in time, that such a challenge is unbeatable.”

Metro

TESTIMONIAL

“Yes, it’s a soap and it’s entertainment – but it’s also educational. It’s relevant and reflects the lives that young people lead today. A lot of the issues that we tackle are often the first time that they will have encountered the topic. It instigates discussions that allow the younger audiences to learn, explore and establish their own opinion.”

Claire Poyser, Managing Director, Lime Pictures
Reaching older children

Appealing to older children (10-14-year-olds) and young adults is an important part of our slate. In 2018, our strategy was to provide programmes that reflect their lives and interests, but which also have a popular mainstream appeal.

This has proven to be very successful, with original, high-quality programmes that enable children to see their lives reflected on screen and helping them to better understand the world around them.

A prime example of this is Lego Masters, which sees pairs of children use Lego to build intricate Lego masterpieces. The series – which combined a strong appeal to children with a broad appeal to Lego lovers of all ages – returned to Channel 4 at an 8pm slot for a second year, following its success in 2017.

The series averaged a 20.2% share of 10-14-year-olds. And with a profile of 17%, Lego Masters achieved our biggest children profile for a series in primetime since Rock School in 2005 (17.4%). In terms of overall viewing numbers, the five-episode series was ranked as Channel 4’s third-biggest series of 2018 for children aged 10-14-years-old, after The Great British Bake Off and The Great Celebrity Bake Off for Stand Up to Cancer.

Other content in our schedules with proven appeal to children included The Secret Life of 5 Year Olds, Gogglesprogs, The Island with Bear Grylls and Hunted.

Alone at Home was a four-part factual entertainment series that questioned to what degree modern parenting styles prepare children for adulthood (it achieved a 15.2% share of 10-14-year-olds). The Class of Mum and Dad saw parents return to primary school to experience what school is like for their 11-year-old children (9.6% share of 10-14-year-olds). And in Spying on My Family, members of one family were able to see into every corner of each other’s lives, with cameras tracking their every move and with every social media post and text message laid bare (8.0% share of 10-14-year-olds).

Educational content

We have an important role to play in providing educational content to young people, exploring issues that matter to them in entertaining and engaging ways.

Our educational content was successful at reaching young people aged 14-19-years-old. This year saw the return of our successful drama series Ackley Bridge, about a new academy school that merges the lives and cultures of a community (which reached 15.7% share of 14-19-year-olds). We also sought to represent the experiences of teens in My F-ing Tourette’s Family, a documentary which told the story of two boys living with Tourette’s Syndrome, and Indian Summer School, a new Factual Entertainment series in which five white, working class British boys who have failed their GCSEs were given a second chance when they took part in a study programme at the world-famous Doon School in India which has an exam pass rate of 100%.

We also found ways to explore big issues relevant to teen identity in programmes such as Genderquake: The Debate, which explored a major issue affecting young people – gender identity.
Inclusion and diversity are at the heart of everything we do, on and off screen. We want every audience to feel at home on Channel 4.

Many of the most iconic Channel 4 moments over the years have had diversity at their heart: from the first black sitcom Desmonds, to Brookside’s pre-watershed lesbian kiss in the 1990s and our gold-standard Paralympic sport coverage over the last decade. In 2018, we created more space for diverse and under-represented voices on screen. Many of these voices remain under-represented on television. Through our work and our partnerships with others, we aim to fully reflect the diversity of Britain today in our output, and in the people who make these programmes.

We want our employees to feel that their individual talents are appreciated, that they can be themselves and be different. And we want our independent production partners to feel that Channel 4 enables them to tell the widest range of stories from different parts of society.

2019 ambitions

1. On screen, we are creating more space for diverse and under-represented voices through a range of new schemes.

2. Our 4 All the UK plan will spread our commissioning team across the country, which will ensure that we reach the stories, ideas and talent that reflect the whole of the UK.

3. Within Channel 4, we will continue to develop our thinking around inclusion within the organisation and the wider sector.
Through the programmes that we commission, we aim to entertain our audiences while also showcasing Britain in all of its brilliant diversity. This leads us to showcase exceptional talent drawn from the widest talent pools from across the UK.

2018 was a strong year for inclusion and diversity at Channel 4. Programmes such as Derry Girls and The Big Narstie Show have demonstrated that diverse themes can generate great success and The Great British Bake Off has illustrated the power of ensuring that inclusion and diversity run through our biggest shows.

Across all of our 2018 programmes, we showed 260 hours of originated programmes on the main channel that specifically covered diverse content – from religion to multiculturalism, disability and sexuality. This was up 3% on 2017.

All of our genres played a role in presenting a modern, diverse Britain on screen, including: Sport (PyeongChang 2018 Paralympic Games, Superhero Triathlon); Entertainment (The Last Leg, The Big Narstie Show, The Courtney Act Show); Documentaries (Trans Kids: It’s Time To Talk, Genderquake, What Makes A Woman?); Drama (Ackley Bridge, Hollyoaks); News and Current Affairs (Unreported World, Supershoppers); Factual Entertainment (The Undateables, Gogglebox, Riot Girls, Peng Life) and Specialist Factual (Random Acts, Gogglebox, The Undateables and our First Cut documentary strand. In addition, we achieved 100% subtitles across all linear channels, leading the way in our provision of access services.

Our programmes also appealed to diverse audiences, with many attracting disproportionately high shares of BAME viewing. Factual Entertainment programmes had a particularly strong pull for our BAME audiences, including Indian Summer School (17.5% BAME viewing share vs 6.5% share for all individuals), Liam Bakes (11.6% BAME share vs 5.4% share for all individuals) and Jimmy and Jamie’s Friday Night Feast (15.2% BAME share vs 7.4% share for all individuals).

89% of programmes met our Commissioning Diversity Guidelines in 2018

What Makes A Woman?
Our Genderquake season featured ground-breaking programmes that examined the gender debate – from feminism, gender privilege and sexual violence to gender identity and gender fluidity.

At a time when issues of gender and gender identity are highly charged and hotly debated, this collection of entertaining, thoughtful and provocative programmes featured a broad range of inspiring people, who added their varied and informative voices to the wider debate.

The season kicked off with Genderquake, a two-part factual entertainment series looking at gender fluidity and attitudes to gender among a group of 11 young people.

In her first UK documentary, What Makes A Woman?, model and activist Munroe Bergdorf explored gender dysphoria and identity as she underwent life-changing surgery.

We also held a studio discussion, Genderquake: The Debate, which was chaired by Channel 4 News’ Cathy Newman and featured a wide-ranging panel of guests – including Munroe Bergdorf, feminist and academic Germaine Greer and US television personality and Olympic gold medal winner Caitlyn Jenner – who offered a variety of perspectives on what gender means in 2018.

The season challenged and inspired viewers. Reaching 4.5 million people, or 7.4% of the TV population, the programmes elicited a positive viewer reaction. Eight in ten agreed that Genderquake succeeded in stimulating open discussion around the subject of gender identity.

Half the audience claimed that prior to watching Genderquake, they felt gender fluidity was a taboo issue, suggesting that the programme has helped break some social taboos. Three-quarters of Genderquake viewers also felt that programmes like these can have a positive impact on those confused about their gender identity – and 70% agreed that programmes like Genderquake help overcome prejudice.

To mark the centenary of British women being allowed to vote, we launched a ‘Celebration of Women’ season in February, which reached 8.3 million people or 13.9% of the TV population.

This kicked off with Channel 4 screening Film4 Productions’ Suffragette – which was up a notable 106% for female viewers – followed by a Secret Life of 5 Year Olds: All Girls special episode and a repeat of Clare Balding’s Secrets of the Suffragette documentary. The Last Leg also held a ‘Suffragette’ special, which attracted 1.7 million viewers and won its 10pm slot for 16-34-year-olds.

Film4 also hosted a month-long ‘Phenomenal’ film season to celebrate the achievements of women both in front of and behind the camera – titles included The Dressmaker, Lucy and The Other Woman – and reached 12.8 million people. And our digital platform All 4 also created four ‘Celebration of Women’ collections, featuring programmes directed by women and featuring women in lead roles, which totalled 4.3 million views across February.

The season was very well received, with 71% of viewers agreeing that this is just the type of programming that Channel 4 should be airing.
Channel 4’s coverage of Para sport has played a key role in changing how people view disability, with millions of viewers tuning in to watch the PyeongChang 2018 Winter Paralympic Games.

Despite a time zone difference that meant much of the action took place in the small hours of the day, PyeongChang 2018 was successful at attracting viewers both across our live coverage and in our primetime evening highlights programming.

Coverage of the Games benefited from a first-class line-up of diverse commentators led by Clare Balding, Lee McKenzie and double Paralympic gold-winner Jonnie Peacock in Channel 4’s purpose-built snow centre at The Snow Centre in Hemel Hempstead, as well as Ade Adepitan, Sophie Morgan and Arthur Williams presenting live in PyeongChang. The Snow Centre’s ski slope was also used to demonstrate the classifications and the skill required by Britain’s Paralympians to compete.

Adam Hills, Alex Brooker and Josh Widdecombe returned with three special editions of The Last Leg during the Games, providing their unique take on the Games and celebrating the Paralympians’ extraordinary achievements.

Our coverage was well received by the UK public, with the Games reaching a total of 11.9 million people, equivalent to 19.8% of the TV population. This had a positive impact on how people view disability, with just under 80% of viewers agreeing that Channel 4’s coverage of the Games made them think about the challenges facing disabled people in a different way – and 53% felt it challenged their existing perceptions of disability and what it means to be disabled.

It also helped to create more open discourse around disability, with over half (53%) of viewers saying they felt more comfortable talking or asking questions about disability as a result of watching the Games. Overall, eight in ten viewers said that there should be more programmes on TV that feature people with disabilities.

Since London 2012, Channel 4 continues to rewrite the global blueprint for how a broadcaster should cover the Paralympic Games.

Whether it’s developing disabled on- or off-screen talent, producing international award-winning promotional campaigns or the in-depth and widespread coverage itself, every broadcaster around the world wants to know what Channel 4 is doing because it is regarded as the world leader.”

Andrew Parsons,
President, International Paralympic Committee
Boosting off-screen diversity

Throughout the year, we worked with diverse, new and emerging companies and talent – with a focus on creative diversity of supply, both regionally and culturally.

We funded a series of targeted Progression Bursaries in 2018 to support mid-career talent across our content and build sustainable careers for talented individuals in the freelance population. This included talent from BAME and working class backgrounds as well as people with disabilities.

For example, these placements supported talented development producers with disabilities to work with existing suppliers to boost the pipeline of innovative diverse ideas.

We continued to work with the directors on our Spotlight on Directors initiative, supporting them throughout their placements and into their onwards journeys in 2018. Through the initiative, which first launched in 2017, we have worked with more than 40 directors – both established and emerging, across all of our content – to expand diversity of thought in TV.

Our Creative Diversity team continued to support Channel 4’s independent suppliers to deliver the requirement of the Commissioning Diversity Guidelines. The guidelines set genre-specific, on- and off-screen diversity targets for production companies working with Channel 4. In 2018, the percentage of programmes that met these guidelines was as its highest ever at 89%. This reflects an increase across all genres, particularly in Factual.

Through our long-running series Location, Location, Location, we supported a Runners’ Scheme – a major new point of entry for working class and BAME talent in Scotland.

We used our D.I.V.E.R.S.E Festival to launch a campaign to boost the profile of Project Diamond, the pan-industry monitoring system. Our in-house creative team, 4Creative, designed a Diamond Champion character who was the face of a social media and marketing campaign.

Our diversity work – both on screen and off screen – was also recognised with a Broadcasting Press Guild Award for Innovation.

TESTIMONIAL

“Spotlight on Directors has continued to make a big contribution to my career. They introduced me to the sports production company Whisper Films and funded trips to Belgium and Malaysia for me to shadow the regular director on the Grand Prix weekends. I learned the setup of the shows before directing some practice sessions and have since directed the Italian Grand Prix shows from Monza, Italy this year.

“If diversity in directing is ever going to improve, it is essential that major broadcasters and production companies take action and actively look to provide opportunities that are otherwise very difficult to obtain.

“Initiatives like Spotlight on Directors are essential if new directors are going to have an opportunity to break into the industry, particularly the under-represented.”

Jan Genesis, Spotlight on Directors participant who, since participating in the scheme, has gone on to direct the pilot for comedian Mo Gilligan’s upcoming new series and has also progressed to working in a wide range of new entertainment shows.
Channel 4 Annual Report 2018

Inclusion and diversity (continued)

Inclusion and diversity within Channel 4

Diversity is at the heart of everything we do, including our own workforce. 2018 was a strong year for Channel 4, as we developed a new inclusion and diversity strategy.

The change in leadership at Channel 4, with CEO Alex Mahon joining in late 2017, provided us with a prime opportunity to consider our approach to diversity and how we measure progress in the future.

We will have a renewed focus with inclusion at its core – where everyone is treated with respect and dignity and ensuring that everyone can participate fairly and equally. This environment allows everyone to be the best they can be and for the business to fully unlock its creative potential.

To help drive this, we have also appointed a new Head of Inclusion and Diversity, Yasir Mirza, to lead this work. And our five employee resource groups – The Collective, 4Mind, 4Pride, 4Purple and 4Women – are now well established and empowered to advise the business on change, with each group having an Executive sponsor, broadening accountability.

Beyond the strategy, throughout 2018, we have continued to champion diversity through a multitude of business activities.

We held our Annual Diversity Lecture in Parliament in May, which garnered significant media coverage. The keynote speech was delivered by television personality and Olympic gold medal winner Caitlyn Jenner, who shared her story as a trans woman. We also launched our 360° Diversity Charter – Three Years On report at the event, which outlined our achievements in diversity in the previous year.

Our third D.I.V.E.R.S.E. Festival was in Glasgow, also in May. This brought together gamechangers from the worlds of media, politics, professional services, music and the third sector. Speakers included Scottish First Minister Nicola Sturgeon, trans model and activist Munroe Bergdorf, SB.TV founder Jamal Edwards, and others.

Meanwhile, Ofcom’s 2018 Diversity in Broadcasting Report showed that we continue to lead in many areas of diversity, particularly our work on disability.

Across 2018, among our employees, we increased our proportion of BAME staff to 19.0%, and remain on track to hit our 2020 target of 20%. We grew our proportion of disabled employees to 11.5%; with this figure, we are proud that we have not only met but almost doubled our 2020 target of 6%. And we grew the proportion of LGBT employees to 7.3%, meaning we have already met our 2020 target of 6%. The proportion of female staff, meanwhile, held steady at 56.0% (well above the proportion of women in the population).

We published our gender pay gap for the first time in 2018, setting out the difference in average hourly pay between men and women at Channel 4. Our first report showed that in 2017, we had a mean gender pay gap of 28.6%. By increasing the number of women in senior positions, we achieved a reduction of one-fifth in 2018, to 22.7%, bringing us closer to our target of 50:50 gender balance among the top 100 earners by 2023. Our 2018 Pay Report also included BAME pay data; this showed a pay gap of 19.1%, alongside our strategy for reducing the BAME pay gap.

Between programmes, we also continued to work with advertisers on diversity. A prime example of this is a campaign against online abuse, run with Nationwide, which was extremely well received by the viewing public and triggered a positive debate around diversity (see case study on p63).
RISE

We launched our Women’s Development Programme for Channel 4 employees, called RISE, in 2018. The programme is one of the key actions that we have put in place to enable our female employees to develop and grow into senior roles across the organisation, while creating real and sustainable cultural change within Channel 4.

Launched in September, in partnership with consultants Shine For Women, the programme has already supported the development of more than 200 women at all levels of Channel 4 by giving them training and support to ensure that they feel energised about furthering their careers and reaching their full potential.

Feedback has been widely positive, with eight in ten attendees saying that they have a better sense of how they can use their strengths for the future, and a similar proportion saying that they feel ready to stretch out of their comfort zone.

Socioeconomic diversity

Improving the socioeconomic diversity of Channel 4 and ensuring that the organisation is open to people from all backgrounds is a key tenet of our Inclusion and Diversity Strategy.

In 2018, we published research that analysed the socioeconomic make-up of Channel 4 and the production companies that we work with, which has greatly contributed to the industry debate.

The research, conducted by leading academic Sam Friedman of the London School of Economics, showed that Channel 4 is less socially inclusive than we would like it to be – only 9% of people across Channel 4 and our independent production partners came from a ‘working class’ background.

The results also highlighted that it is harder for working class employees to progress into management positions than their middle class counterparts. This is partly due to a culture of sponsorship, in which people help others from similar backgrounds up the ladder, and partly because television operates a series of behaviour codes that can be invisible to those from different social classes. LSE named this as “studied informality”.

In response, we launched a number of new measures to help tackle this, including new outreach programmes across the UK, a new apprenticeship scheme to people without degrees and paid work experience in London and the Nations and Regions.
The Great British Bake Off
£489m
invested in originated content from British producers (-4%)

£186m
spent on production companies based in the Nations and Regions (-1.5%)

154
independent TV production partners across our commissions in TV, film and digital media out of 274 suppliers (-10%)

Supporting creative businesses across the UK is what we’re here to do. Our work and impact can be felt across the UK.

As a publisher-broadcaster, we commission all our programmes from others, investing hundreds of millions of pounds into the UK creative landscape and working with hundreds of independent production companies across the country.

We’re proud to play a unique and influential role in the UK’s creative economy. This is not just helping to bring creative ideas to life; it’s about supporting the sustainable growth of small and medium-sized enterprises (SMEs) across the country. The economic and cultural legacy that we’re creating will last long into the future.

What’s more, we’re committed to being the best partners for production companies to work with. Our new Creative Contract is intended to strengthen the genuine creative partnership between Channel 4 and the production industry, helping the UK’s creative businesses and those who work across all parts of the industry to flourish and achieve global success.

2019 ambitions

1 We will continue to support production companies across the UK, with a host of regionally-produced programmes.

2 We will deliver on our commitments set out in the Creative Contract, to be the most responsive, clear and collaborative partner for indies.

3 Our Indie Growth Fund’s focus will turn to investing in independent production businesses in the Nations and Regions as well as BAME and digital businesses.
Supporting creative businesses (continued)

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.
Our publisher-broadcaster model is unique among public service broadcasters in that everything we air on our portfolio of TV channels is commissioned from external production companies. Since our launch in 1982, we have commissioned from a huge range of independent production companies across the UK, and our renewed ambition in the coming years is to support and build a sustainable production sector outside London as we deliver our ‘4 All the UK’ plan.

In 2018, we worked with 274 companies across our portfolio, investing £489 million in originated content from British producers. The independent producers that we work with retain the secondary rights to the programmes that they create (beyond Channel 4’s first-run window). This gives our investment a multiplier effect, whereby our production partners can go on to monetise content in secondary markets, generating additional revenue streams for the sector.

We invested £186 million in programmes from the Nations and Regions, £3 million less than in 2017. While this was 1.5% down on last year’s record figure, it is still higher than in any year prior to 2017 and is £37 million above its 2015 level. For the sixth successive year, more than half of all first-run originations were from suppliers outside of London (59%, up two percentage points year-on-year). Regional indies continue to deliver successful returning hits, including our biggest single commission *Hollyoaks* (Liverpool’s Lime Pictures), *A New Life In The Sun* (Leeds’ True North Productions), *Kirstie and Phil’s Love It Or List It* (Glasgow’s Raise the Roof Productions), *Extreme Cake Makers* (Cardiff’s Boom Cymru TV) and many more. Some of our most significant new commissions this year came from indies in the Nations and Regions, including *My Family Secrets Revealed* (Northern Ireland’s Big Mountain Productions), *Lee and Dean* (Letchworth Garden City’s Bingo Productions) and *Britain’s Most Historic Town* (Glasgow’s IWC Media). We also changed the end credits of our programmes to highlight where in the UK the programmes were made, helping to showcase the national and regional diversity of the British independent production sector.

Our investment in programming made in the Nations and Regions isn’t just about economic impact – just as important, it is also integral to ensuring that on screen we reflect a wide range of voices, experiences and stories drawn from across the UK.

For example, *Derry Girls* – which became Channel 4’s biggest comedy launch since 2004 and the biggest series in Northern Ireland since modern records began – is a new comedy set in the early 90s during The Troubles. The comedy, which also received funding from Northern Ireland Screen, was a commission for Hat Trick Productions and has been a showcase of creative talent from Northern Ireland, entirely set and made locally. Awarding it the Best Comedy Programme of 2018, Broadcast highlighted its “authentic depiction of everyday life” as well as being “full of laughs”.

Our most popular returning series also reflect British diversity. The *Great British Bake Off* showcased bakers from across the country: Bristol, County Tyrone in Northern Ireland, Leeds, London, Newport in Wales, Rotherham, Sheffield, the West Midlands and West Yorkshire. And each episode of *Gogglebox* features families drawn from a range of locations across the UK, including Caerphilly, Dorset, Bristol and the Wirral.

Our regional impact extends to film. *Peterloo*, directed by BAFTA-winning director Mike Leigh, was released in 2018 and tells the story of the infamous 1819 massacre at a peaceful pro-democracy rally at St Peter’s Field in Manchester. The film was shot across a range of historical locations, from Lincolnshire to West Yorkshire and further afield, with many local talent cast as extras. The Film4-backed film’s UK premiere was held in Manchester as part of the BFI London Film Festival – the first time that the festival has premiered a film outside of London.

*It’s a tremendous opportunity for Derry to be on primetime Channel 4. Plenty of other cities and towns would give their right arm for the opportunity. Another upside is that other writers and artists from within this city can use this as a great platform.*

*Mark Durkan, former SDLP MP for Foyle*
Supporting creative businesses (continued)

Expanding outreach in the Nations and Regions

While much of the focus on Channel 4 outside of London this year has been on the search for new creative bases, the dedicated Nations and Regions team continued to deliver best-in-class development funding, outreach, skills and training from their existing Glasgow office.

The Nations and Regions team is a strategic arm of the Commissioning division, whose purpose is to help companies across the country access Channel’s 4’s Nations and Regions spend as we move rapidly towards our voluntary 50% target. This work is particularly aimed at small and emerging businesses, prioritising strategic input and partnerships, to help them win commissions and protect the Channel’s ‘diversity of supply’ remit.

With the number of Nations and Regions companies that the department worked with tripling in 2018, the team was increased to five so they could expand the reach of their operations. The number of out-of-London engagement events grew for another consecutive year, to 25, but more importantly involved not just Commissioners but other vital contacts at Channel 4 as well, including the Growth Fund, Legal and Compliance, and Commercial Affairs departments. Within this expanded outreach, the team also ran a new programme of networking opportunities for freelancers.

The ‘4 All the UK’ pitch process of 2018 saw a galvanisation of creative partnerships in cities across the UK, and one of the Nations and Regions team’s key pieces of work is to continue dialogue with these cities, exploring how Channel 4 can work more closely with each region to develop the creative sector and new talent across the UK on a long-term basis, to best achieve sustainable growth towards our 50% target.

To that end, one of the first strategies delivered by this team in November 2018 was for Northern Ireland. At the Belfast Media Festival, Deputy Head of Programmes Kelly Webb-Lamb announced that Northern Ireland would see a presence from Channel 4 every week, once the relocation phase is complete. She also promised £100,000 in Alpha funding would be ring-fenced for Northern Ireland-based companies and announced two brand new fully-funded, entry-level placements in Belfast and Derry.

Finally, the Nations and Regions team spent £385,000 through our Alpha Fund to provide development and talent progression funding to four independent production companies in Wales, five companies in Northern Ireland, five in the English regions and six in Scotland.

TESTIMONIAL
“The Nations and Regions team have helped True Vision Yorkshire immeasurably over the last year. We were very fortunate to be selected to take an investigative journalist who is part of the Channel 4 Journalism Training Scheme, and he has already helped in securing key commissions for Channel 4.

“We also have received Alpha funding at a very crucial time for us in terms of our development strategy. We have some significant commissions on our plate for Channel 4, both in Documentaries and Current Affairs for the years 2019-20, which is incredibly exciting.

“What I have really valued about the Nations and Regions team is that they have been brilliant at supporting and encouraging a small indie to believe in itself and help us to be strategic about what we do!”

Anna Hall, Creative Director, True Vision Yorkshire

We always want to be the place that takes risks on ideas where others wouldn’t.”

Ian Katz, Director of Programmes, Channel 4
A new Creative Contract

To foster clearer and more collaborative relationships with our indie partners, in 2018 we unveiled a Creative Contract that sets out the ways in which Channel 4 and the production community interact.

As the creators of all the content that we transmit, the relationship between Channel 4 and producers is at the heart of our success. We want to strengthen our creative partnerships – so they are empowering, collaborative and candid. To that end, we produced a new Creative Contract to spell out how we want to work together.

Channel 4’s Creative Contract includes five practical commitments. These cover: how we respond to ideas, how we make decisions, a commitment to expediting editorial specifications and contracts, offering training to new and existing Commissioners, and sharing more audience insight and performance data with producers.

While our new comprehensive training scheme will enable new Commissioners to hit the ground running, we are also introducing bespoke training for existing teams in the interests of continual improvement.

Targeted investments

Our two main investment funds – the Indie Growth Fund and Commercial Growth Fund – support UK business growth through their targeted investments. Channel 4 now has 24 active investments.

The Indie Growth Fund has a remit to stimulate growth in the indie sector, investing in early stage production companies across the UK. This fund is now four-years-old and the existing portfolio continues to perform well.

The £20 million fund has invested in 14 companies, realising three exits so far: True North Productions was sold to Sky in 2017; Renowned Films, a BAME-led production company, was sold to Critical Content, also in 2017; and Arrow Media’s management team bought back its shares from Channel 4 in May 2018. The fund also saw one of its investments, Popkorn TV, cease trading in March 2018 due to market volatility.

The Indie Growth Fund set a new investment strategy in 2018, geared to fast-growing independent production companies in the Nations and Regions as well as digital and diverse businesses across the whole of the UK.

The Commercial Growth Fund was launched in 2015 and invests in high-growth digital consumer businesses, offering media airtime in exchange for equity. To date, this fund has completed 14 equity investments and had a balance sheet value of £16 million at 31 December 2018.

In 2018, Commercial Growth Fund investments included: Festicket, a festival discovery and ticketing business; Rated People, a lead generation marketplace for tradespeople and homeowners; online property estate agent Emoov; and Crowdcube, the UK’s leading equity crowdfunding platform. The increase in the fund’s value was offset by fair value losses that relate to trading issues experienced by some of the fund’s investments.
Identifying and supporting both emerging and established talent – across TV, film and digital media – is a vital part of our role. This extends from on screen to off screen, as well as in-house at Channel 4.

Talent

2019 ambitions

1. In 2019, we will refresh and diversify on-screen talent, including several new, popular shows by a range of up-and-coming presenters.

2. We will continue to invest in developing new writers and directors, including through an ambitious new trainee director scheme in Documentaries and our 4 Writers scheme in Drama.

Nurturing talent ensures that our output stands out in a crowded market and bringing new faces to TV strengthens our appeal to younger audiences. This plays a particularly important role when global streamers invest mostly in established talent.

We are committed to ensuring that people from different backgrounds and walks of life can successfully pursue careers in the media industry, helping to foster the UK’s vibrant and innovative television and film sectors.

We invest significantly in talent and skills development initiatives within Channel 4 through our production partners, and by supporting cultural and educational institutions, to help people ‘get in’ and ‘get on’. From the earliest stages of the career ladder, through to working with talent as they progress during their careers, we work hard to develop long-lasting relationships with a shared success.
Talent (continued)

From discovering and championing new talent to helping established talent move in new directions, Channel 4 is committed to forging long-term relationships with people on screen, off screen and in-house.

While familiar and well-loved faces were back on Channel 4 with a number of returning programmes, we also had a renewed focus on finding and developing fresh talent in 2018. The diversity of our output allows us to experiment with ideas and programmes, working with writers and indies to bring new ideas to life.

The year started very strongly, with acclaimed playwright and screenwriter Jack Thorne (National Treasure, Harry Potter and the Cursed Child, This Is England ‘86 and ‘90) returning to Channel 4 with a powerful and compelling new four-part serial drama, Kiri. We have a long history with Jack Thorne, having helped to launch his TV writing career with Shameless and Skins on Channel 4. Set in Bristol, and telling the story of an abducted young black girl, Kiri was Channel 4’s highest-rating original drama ever and the second part of Jack Thorne’s Channel 4 trilogy examining the state of our nation (the first part, National Treasure, appeared in 2016).

Kiri is a good example of new and established talent working together. It was nine-year-old Felicia Mukasa’s first big role – she was spotted for the role when a casting director attended one of her drama classes – and starred alongside BAFTA and RTS award-winner Sarah Lancashire (Happy Valley, Coronation Street, Last Tango in Halifax). We also made significant strides in championing and developing new and diverse talent in 2018. The Big Narstie Show (see case study, right), presented by Big Narstie and Mo Gilligan, was widely credited as ground-breaking – its share of young viewers was 68% above slot average and up 129% for BAME viewers.

Elijah Quashie’s TV career also began on Channel 4 in 2018 with Peng Life, a Factual Entertainment review show which saw Quashie and two friends test out some of the most deluxe experiences that money can buy – which attained a BAME share 81% above slot average.

Other new talents included Maya Jama and Alice Levine, who fronted our biggest young profile show, The Circle (see full case study on p59), as well as AJ Odudu, who featured in an authored programme about her personal journey to Nigeria to find a husband.

We also saw the fearless and taboo-breaking comedy The Bisexual land on our screens, written, directed by and starring Desiree Akhavan (see interview, p88), who appeared alongside Maxine Peake and Brian Gleeson.

Film4 Productions continued to support British talent in 2018, backing critically acclaimed and award-winning work from new and noted filmmakers, many of whom enjoy ongoing relationships with Film4. British-Irish filmmaker Martin McDonagh returned with the BAFTA and Oscar-winning Three Billboards Outside Ebbing, Missouri, his third feature film that we have backed. Clio Barnard’s Dark River was her second film developed with and supported by Film4. I Am Not A Witch’s writer and director Rungano Nyoni also won the prestigious 2018 BAFTA Award for Outstanding Debut. Our long-standing collaboration with Mike Leigh continued with Peterloo – the 11th film of his we have backed. And the critically acclaimed Widows continued the relationship between Film4 and Steve McQueen which has spanned all four of the director’s feature films.

I love Film4! After I made The Arbor, I was invited in by them and just asked what I wanted to do. I’ve been very nurtured and grown by Film4 – in a very thoughtful and caring way. Just brilliant.”

Clio Barnard, Director of Dark River
“This is a show that you wouldn’t get anywhere else. It’s a breath of fresh air; it’s introducing you to two new presenters on your TV, a musician and a comedian. We’re not TV presenters. We’re just two guys giving the nation a really funny TV show.”

Mo Gilligan, The Big Narstie Show

The Big Narstie Show

A hit in 2018, The Big Narstie Show saw grime musician Big Narstie co-host the late night entertainment show alongside stand-up comedian Mo Gilligan, crystallising Channel 4’s commitment to bringing more diverse and emerging talent to a nationwide audience.

The anarchic studio series, from Expectation and Dice Productions Entertainment, featured a range of celebrity guests and musical performances alongside straight-talking segments on the news of the week, TV, showbiz, trends and laugh-out-loud sketches. Guests across the first series included Ed Sheeran, David Schwimmer, Thandie Newton, Richard Ayoade and Craig David.

Giving Big Narstie and Mo Gilligan their own show was a success with hard-to-reach audiences. It was 94% up on share of 16-24-year-old viewers, 129% up on share for BAME viewers and 144% up on share for black audiences.

The Big Narstie Show will return for a second series in 2019, and Mo Gilligan has also been commissioned for a new six-part comedy entertainment series of his own.
Q&A interview: Desiree Akhavan, writer and director, *The Bisexual*

Q: Why did you take the concept of *The Bisexual* to Channel 4?

A: Channel 4 has been the home of shows that have inspired me over the years: *Peep Show, Smack the Pony, Catastrophe*. It was clear from the moment I moved to the UK that Channel 4 was the only home for a series like this one, that takes huge risks and looks unlike anything else out there. I never felt censored by the network – the question was always: are we taking this as far as it can go?

Q: Why did you want to write a story about bisexuality?

A: I wanted to make this show because it was something I’d never seen before, a sex comedy from the perspective of a bisexual woman. I thought the subject matter lent itself well to the episodic format, where we could raise a lot of questions and introduce characters that represented various perspectives.

Q: Do you feel that the storylines of bisexual people are under-represented on TV?

A: Yes, definitely. I’ve never seen bisexuality at the forefront of the conversation.

Q: The crew was female heavy; how important was it to have a cast and crew that was inclusive and diverse?

A: It was always important to me that people making the show reflect the show itself, so it made sense that the makeup of the crew was predominantly female and queer.

Q: What did you hope people would take away from the series?

A: I made it to feel less alone and I hope that it does that for others. I also want to humanise a marginalised community that you rarely hear from. Mostly, I hope it makes you laugh and feel and question some of your own fears/prejudices.

Q: Finally, what was your experience of working with Channel 4?

A: It’s been an incredibly positive experience. I’ve found my collaborators at Channel 4 to be very smart, creative and generous.
unlike anything else
Talent at Channel 4

Uncovering hidden talent is about more than looking in different parts of the country. It means opening up opportunities to groups traditionally under-represented in the media industry and the wider jobs market. This is a core to our remit but it will also ensure our continued creative and commercial success.

Social mobility is at the heart of our talent strategy. This is divided into three strands: early outreach, ‘getting in’ and ‘getting on’. For these strands to work, it is essential both to raise awareness of opportunities among young people and then to ensure that they can use those opportunities to further their careers.

We published the findings of our social mobility research, conducted by Sam Friedman from the LSE, in 2018. This looked into the socioeconomic background of people working at Channel 4 and in the wider production industry (read more about the research on p77).

Over the last several years, we have run a number of industry-leading schemes tailored to early outreach. For the fourth consecutive year in 2018, Channel 4 ran a series of Pop Ups in cities across the UK – this is a national outreach programme of skills workshops and challenges, which enable us to delve deeper into a variety of communities across the UK, searching for hidden young talent and the ‘unusual suspects’, connecting with people who may not have considered a career in the media industry before.

This year’s Pop Ups were held in Dundee, Liverpool, Nottingham, Sunderland, Swansea and Wolverhampton. They focused on giving attendees tangible career advice and support in applying for roles within Channel 4.

For the first time, the Pop Ups also delivered two employability sessions, aimed at younger audiences recognised as being the furthest away from employment in their cities. A total of 683 young people attended our Pop Ups in 2018 – the highest number yet. Of these, 55% were from socially-mobile backgrounds (more than double our target), 19% of attendees identified as BAME, 19% as LGBT and 13% as disabled.

Our Work Experience Scheme provides training and hands-on experience of working in a team at Channel 4. This attracted 2,675 applications in 2018 and we offered 65 work placements across the year. Of these, 66% of places went to people from outside of London, who we supported financially during their placement. We also held a Work Experience Day in our Manchester office, which attracted 20 attendees who were considering a career in TV ad sales.

We also continued our partnership with the Royal Television Society, offering support and funded placements for talented engineering and computer science graduates from low-income backgrounds to consider a career in TV. In 2018, we ran a summer tour to invite students to visit Channel 4 for hands-on workshops helping them to understand how we use data and the role of cyber security in the work environment. We also gave a candidate an eight-week placement in our Data Analytics team.

The cornerstone of our ‘getting in’ strategy is our Apprenticeship Scheme. Apprentices spend 12-24 months attached to one of our departments in London, Manchester or Glasgow working on a range of in-depth projects that count towards their Level 3 or 4 qualification. In 2018, we welcomed seven young apprentices, out of a pool of 1,146 applicants.

We also funded 16 young people through our Production Training Scheme, a 12-month salaried training programme where we place trainees at independent production companies. Of these 16 places, 11 were with companies based in the Nations and Regions, in Brighton, Bristol, Cardiff, Glasgow, Leeds, Manchester and Plymouth. Of our trainees graduating in 2018, an impressive 94% are now working full-time in the industry, including at production companies such as Nine Lives, Firecrest Films and Lime Pictures.
Educational partners

We continued to support budding investigative journalists in 2018. We have now trained over 50 journalists through the Dispatches Investigative Journalism Training Scheme since we launched it in 2010, and these have come from a wide range of backgrounds.

The scheme offers an opportunity for people with solid professional experience to transfer their skills and experience to work in investigative broadcast journalism.

We have trained 16 advanced journalists on the senior scheme, which helps people to make the jump to produce and direct their own current affairs documentaries.

2018 saw the second cohort of graduates of the MA degree in Investigative Journalism, which we set up in partnership with De Montford University in Leicester. Twenty graduates have passed through this MA in two years, many of whom have secured journalism jobs, including one, Hamza Syed, joining *This American Life* (one of the most prestigious shows on American public radio, and the makers of the podcast *Serial*).

TESMONIAL

“The TV industry is notoriously hard to get into. The Production Training Scheme is shaking up the TV industry by opening access for people from BAME, disabled, LGBTQ+ and under-represented backgrounds.

“The support that Channel 4 offers to trainees is incredible. There is a genuine interest in the development of our careers. It has given me a unique opportunity and I’ve come away with fantastic skills, advice, lessons and great industry connections – as well as my first TV credit!”

Yasmin Ali, Production Trainee in Leeds

683
young people attended a Channel 4 Pop Up in 2018 – a new record

55%
of attendees were from socially-mobile backgrounds
**Talent (continued)**

170 mentees have been supported through the Commissioning Mentor Network.

### Professional development

Our off-screen talent is as important as who appears in front of the camera. Directors, producers, writers – all play their part in turning great ideas into brilliant original content.

Our commissioning teams work closely with independent production companies to source and cultivate diverse new talent. A number of schemes help us to identify and provide a platform for future talent, such as our Comedy Blaps (Comedy), First Cuts (Documentaries), Random Acts (Arts) and 4Screenwriting (Drama) – these schemes help new talent to flourish and discover a path to making great TV.

On the production side, our Commissioning Mentor Network focuses on identifying diverse rising stars. The network helps to elevate them to more senior posts in commissioning and production, both at Channel 4 and within the independent production community. This has created a pool of diverse talent: since launching in 2015, we have matched 170 mentees through the network. In 2018 alone, as well as managing existing members, we matched 49 new mentees, brought 20 new commissioners into the network and ran four induction sessions.

Our Creative Diversity team also runs a development programme, the Alpha Fund, to assist start-ups, BAME-led and regionally based companies, as well as projects with diverse content or talent attached. In 2018, over £385,000 was spent by our Creative Diversity team through this fund, supporting companies across the UK.

Through these bespoke talent initiatives, we continue to develop a strong pipeline of talent, supporting Channel 4’s success as well as that of the wider UK creative sector.
In a rapidly changing world, Channel 4 continued to play a crucial role in provoking debate, inspiring change and telling stories from contemporary Britain.

Social change

In News and Current Affairs, we produced bold, impactful, high-quality investigative journalism that held others to account, while also continuing to deliver long-form programmes in peak-time and forging connections with young people through digital platforms.

Looking outward, we explored life inside the secretive North Korea, uncovered a global sex abuse scandal and continued to shine a light on the plight of the Rohingya people in Myanmar.

Closer to home, across a mix of genres – including Factual, Documentaries and Current Affairs – we provoked debate and offered a platform for alternative views. At its most impactful, our content exposes the truth and acts as a powerful catalyst for social change.

2019 ambitions

1. Our programmes will challenge orthodoxies and we will double down on our remit, exploring hard-hitting issues through programmes that say something significant about Britain. Big contemporary issues include social mobility, gender and sexuality, and the housing crisis.

2. As Britain navigates through political uncertainty, our award-winning News and Current Affairs teams will continue to hold those in power to account and tell the full story at home and further afield.
Social change (continued)

91% of regular Channel 4 News viewers regard it as independent from the government

Telling the full story

Channel 4’s distinctive approach to news and current affairs – in terms of the form and subject matter of our programmes – allows us to provide alternative views and stimulate debate, particularly among younger viewers.

Channel 4’s flagship Channel 4 News is the only hour-long news programme in peak-time on the main PSB channels. This extended running time enables us to tell the full story from multiple angles and in more depth. In addition to linear programmes, Channel 4 News also significantly expanded its digital presence in 2018.

Throughout the year, Channel 4 News provided its distinctive take on the news, offering in-depth analysis that stood out from the mainstream. We held the powerful to account – most notably Facebook’s CEO Mark Zuckerberg, who was put in front of a US Senate enquiry following our extraordinary undercover investigation into Cambridge Analytica, which dominated headlines at home and abroad (see case study, opposite).

This story helped us to grow our reputation as being independent from government and big business. A huge 91% of regular viewers of Channel 4 News regarded it as being independent from the government – this is a seven percentage-point jump on 2017 and is the first time any broadcaster has scored higher than 90% on this metric since it was first reported in 2009.

88% of regular viewers of Channel 4 News also agreed that it is independent from the influence of big businesses. Again, this is a record score – a full ten percentage points more than our previous high of 78% in 2017.

On average, 7.4 million viewers watched Channel 4 News each month, down 9% year-on-year due to a number of factors including change in TV viewing habits, our overall reach being down, increased competition from other news programmes and ‘Brexit fatigue’. The news programme has a particular appeal to young adults, with 16-34-year-olds making up 12% of viewers, more than any other public service broadcaster. The programme also performed well among BAME groups, who accounted for 15% of viewers.

Some of the fall in linear viewing was offset by the very strong performance of Channel 4 News online. Channel 4 News has continued to record strong growth online, led by younger viewers. The programme achieved 113 million video views on YouTube in 2018 (up 107% year-on-year), of which 64% came from 13-34-year-olds. Total watch time also grew significantly, by 250% in 2018 to 650 million minutes. The brand now reaches over two million UK 16-34-year-olds on YouTube every month (watching for over five minutes on average).
“This is fantastic journalism. Hats off to Channel 4 News for lifting the lid and digging deep.”
Stewart McDonald MP

Data, democracy and dirty tricks

Channel 4 News’ story of the year was its award-winning undercover investigation into Cambridge Analytica and its ties to social media giant Facebook.

In March 2018, working in close partnership with The Observer, the New York Times and journalist Carole Cadwalladr, a whistleblower revealed to Channel 4 News how UK data firm Cambridge Analytica secretly campaigned in elections across the world. Bosses were filmed talking about using bribes, ex-spies, fake IDs and sex workers to further their clients’ ambitions.

Misappropriating data from an estimated 87 million Facebook accounts, the firm targeted British and American voters through fake advertisements on the social network to seek to influence how they voted in elections, including the Brexit referendum and the US presidential elections.

Our investigation had huge immediate – and real-world – repercussions. Alexander Nix, Chief Executive of Cambridge Analytica, was suspended as a result of the exposé. The UK’s Information Commissioner obtained a search warrant for Cambridge Analytica’s London premises. Facebook lost $36 billion in market value and the company announced it would change the way that it shares data with third-party applications. The Electoral Commission and the House of Commons DCMS Select Committee opened investigations. And Mark Zuckerberg, Facebook’s founder and CEO, was called to appear before the US Senate’s Commerce and Judiciary committees to discuss data privacy on the social network. The repercussions of this investigation continue to play out, with further ongoing public inquiries around the world into Facebook’s activities.

Channel 4 News was recognised for its work on the investigation in the 2018 British Journalism Awards, jointly winning the Investigation of the Year prize with The Observer. Judges noted: “This was a fantastic example of a collaborative investigation. Both organisations showed long-term commitment to this story and both made a contribution appropriate to the genre they were working in.”
At home and further afield

Our flagship Dispatches and Unreported World strands investigated the things that matter to communities that are often neglected by the state and ignored by the media – both in the UK and across the world.

Dispatches aired almost entirely in a peak-time 8pm slot in 2018, bringing large audiences to its domestic and international investigations on topics such as poverty, homelessness and the British legal system. Across 21 films this year, Dispatches averaged close to one million viewers per episode and attracted a lot of attention in Parliament and in the wider media. For example, our Breastfeeding Uncovered film was screened in Parliament and our Baby Bank film was used by MPs to highlight the poverty crisis in the UK during a debate in Parliament.

Overseas, the Dispatches team exposed international scandals through impactful documentaries including Myanmar’s Killing Fields, which provided evidence of years of repression, violence and mass murder by the Myanmar authorities against the Rohingya people, and UN Sex Abuse Scandal, which exposed how more than 1,700 UN peacekeepers have been accused of raping the vulnerable people they are meant to protect. Based on the evidence uncovered in this film, the UN has launched a new independent investigation and report.

Reporters from our multi-award-winning foreign affairs series Unreported World also uncovered stories that have been ignored by world media. Unreported World’s 12 films explored wide-ranging international stories including the deadly gold rush in South Africa, sex tourism in the Dominican Republic and the public health crisis caused by pollution in Mongolia.

Unreported World also joined into a unique partnership with social media and entertainment giant LADBible, helping to make our content available to a young-skewing online audience. Together, our five most-watched videos received in excess of five million views.

Social change (continued)
Countdown to Brexit

As the UK moved closer to leaving the European Union, Channel 4 commissioned a range of Brexit-related programmes in 2018 that sought to explain, uncover and challenge.

With calls growing louder for a second Brexit referendum throughout the year, Channel 4 commissioned an exclusive poll to uncover the British public's views. The survey, conducted by Survation among 20,000 people from every constituency in Britain, was the largest independent survey on public opinion on Brexit since the referendum.

The results were unpacked during a live studio discussion in November. Brexit: What The Nation Really Thinks was hosted by Krishnan Guru-Murthy in Birmingham – the most evenly-split city in Britain in the 2016 referendum.

The debate featured Justice Secretary David Gauke, Shadow Trade Secretary Barry Gardiner, Caroline Lucas ('The People's Vote') and Nigel Farage ('Leave Means Leave'). Pulling in 1.3 million viewers, the debate stimulated important and insightful discussion during a particularly politically-charged period.

This programme was followed up by The Real Brexit Debate in December. Just days before MPs were given a 'meaningful vote' on Brexit in Parliament, the live, hour-long programme brought together four high-profile politicians to debate the realistic options remaining for the UK.

In addition, Channel 4 News produced a series of in-depth, intellectually-rigorous animated videos – specifically aimed at young people – to break down the most complicated political process of their lifetime. These have performed strongly: one of the explainers is the single most-watched piece of news content about Brexit on YouTube, watched by 1.5 million people under the age of 34.
Social change  
(continued)

Stand Up To Cancer

Stand Up To Cancer returned to Channel 4 in October – and the RTS award-winning and BAFTA-nominated national fundraising campaign was bigger and better than ever before.

Launched in 2012, the joint national fundraising campaign from Cancer Research UK and Channel 4 raises funds for research to accelerate new cancer treatments and tests, saving more UK lives, more quickly.

Dozens of celebrities from across the worlds of entertainment, music and sport – including Michael Bublé, Emeli Sandé, James Corden, Sharon Horgan, Sting and John Legend to name but a few – took part in programming throughout the month, which culminated in a live telethon presented by Alan Carr, Maya Jama and Adam Hills.

In the run-up to the live show, we featured a line-up of celebrity-packed programming, with a number of our shows – including Celebrity Gogglebox, Celebrity First Dates, Celebrity Hunted, Celebrity Island, The Great Celebrity Bake Off for Stand Up To Cancer and brand new Celebrity Call Centre – getting Stand Up To Cancer makeovers.

A huge £24.6 million was raised for cancer research this year – the most successful campaign to date, exceeding the amounts raised over the previous six years.

Viewing also hit new records, with the combined reach of all Stand Up To Cancer programming totalling 25.2 million people, or 42% of the TV population. This is a far higher proportion of people than our 2016 campaign, which reached 18.7 million people (32% of the TV population).

Despite being a challenging watch at times, viewers recognised the importance of the programming, both in terms of its educational value and the significant funds raised on behalf of Cancer Research UK.

Nine in ten viewers agreed that the programme dealt with difficult issues in a sensitive way, and eight in ten said it made them feel like they could make a difference when it comes to combating cancer.

What’s more, the programme also prompted action, with one-third of viewers stating they had donated to a cancer charity since watching. And 15% of viewers also claimed to have made a positive change to their family’s lifestyle after watching Stand Up To Cancer.

85% of viewers said Stand Up To Cancer made them think differently about the challenges facing those with cancer.

£24.6m was raised by Stand Up To Cancer this year.

42% of the TV population watched Stand Up To Cancer programming in 2018.

15% of viewers claim to have made a positive change to their family’s lifestyle after watching Stand Up To Cancer.

TESTIMONIAL

“Thanks to the brilliant and dedicated team at Channel 4, our Stand Up To Cancer campaign has raised over £62.9 million. Since its launch in 2012, the partnership has gone from strength to strength. The award-winning live show and special programming have proven to be a huge hit with the public, inspiring millions of people to raise money for life-saving research – including Channel 4 staff, who have raised a fantastic £200,000. “All of this has enabled Cancer Research UK to fund 35 research trials, with another 15 projects joining the portfolio in 2019 – research that will help us to beat cancer."

Simon Harrison,
Head of Stand Up To Cancer, Cancer Research UK
SU2C viewing hit new records