



Liam Bakes

# 3rd

Channel 4 is the third most popular UK TV channel for 16-34-year-olds (=)

# 15.9%

portfolio viewing share among 16-34-year-olds (-3%)

# 4.8%

viewing share for E4 among 16-34-year-olds (-9%)

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.

# Young people

## 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.

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.

## Young people (continued)

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.



*The Great British Bake Off*

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.

## 15.9%

Channel 4's viewing share among 16-34-year-olds in 2018 (-3%)

## 7.5%

Channel 4's share of 16-34-year-olds (=), making it the third most popular channel for young people

## 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.

*Celebrity Hunted*



## Young people (continued)

### Hollyoaks: Tackling young people's mental health

**Hollyoaks, our flagship soap, has aired on Channel 4 since 1995 and continues to be the youngest-skewing 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 of 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

**"The issues that *Hollyoaks* deals with act as a prompt for that first conversation. This responsibility plays a really important part in deciding what stories we tell and critically, how we tell them.**

**"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).



*The Class of Mum and Dad*

## 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.



**7.0m**

young viewers watched *Hollyoaks* in 2018 – almost half of all 16-34-year-olds in the UK

**63%**

of *Hollyoaks* viewers on E4 are under the age of 35

**20.2%**

share – *Lego Masters* achieved our biggest children profile for a series in primetime since 2005



*Lego Masters*