

REMIT PERFORMANCE



# DIVERSITY

For Channel 4, more than any other broadcaster, diversity is at the heart of everything we do, on and off screen. In 2017, we further consolidated our reputation as a diversity leader, not only in broadcasting but in industry generally.

#### Diversity on and off screen

# 129hrs

of first-run originations covering diversity issues on the main channel (-48%\*)

\* 2016 figures were notably higher due to the 2016 Rio Paralympics

# 69hrs

of first-run programmes covering international topics (-10%)

# 10%

portfolio viewing share among BAME audiences (-2%)

# 32%

of output on the Film4 channel came from outside the US – and 17% were British films (=)

## 2018 ambitions

- We will continue to showcase diversity in all of its forms across all of our genres, including Factual Entertainment with *Genderquake*, which will explore gender fluidity; Comedy with *The Bisexual*, written by Desiree Akhavan, which explores ambiguity in sexuality; and Specialist Factual with *Grayson Perry: Rites of Passage*, which explores the landmark events that mark a person's life.
- Three years on from the launch of our 360° Diversity Charter, we will conduct a strategic review of our approach to diversity, in order to develop a new, next generation diversity and inclusion plan for the future.

Diversity has always been important to us and we know that we will need to work constantly in order to become the diverse and inclusive organisation that we aspire to be – it is a journey that never ceases. It is enshrined in our statutory remit, which asks us “to appeal to the tastes and interests of a culturally-diverse society”. Many of the most iconic Channel 4 moments over the years have had diversity at their heart: from *Brookside's* pre-watershed lesbian kiss to our gold-standard Paralympic sport coverage.

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.

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### DIVERSITY CONTINUED

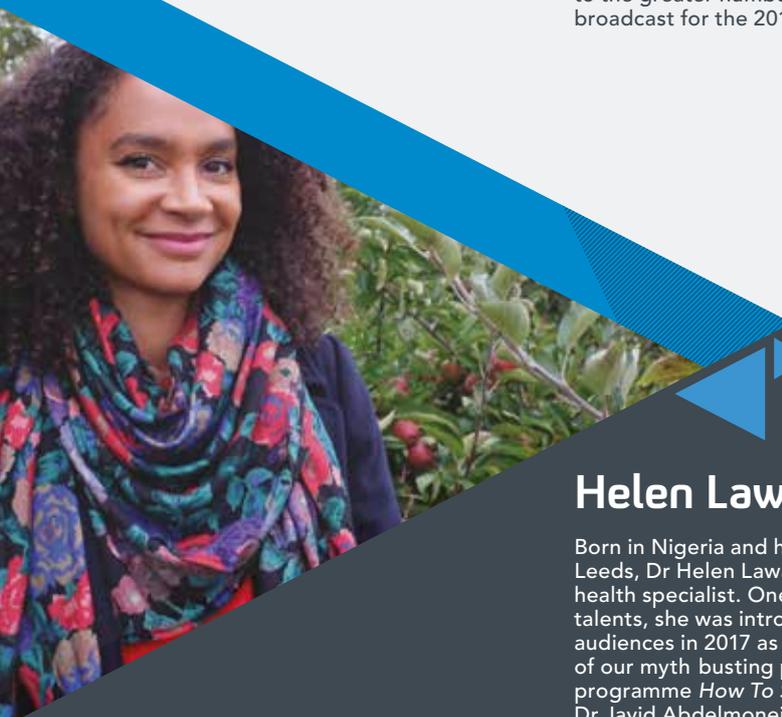
**Our remit on diversity empowers us and drives our approach, which is to commission programmes that showcase exceptional talent drawn from the widest talent pools. We not only seek to entertain our audiences but also endeavour to show modern, diverse Britain in all of its forms on screen.**

This is done across all genres, from Sport (*UEFA Women's Euros*, *World Para Athletics Championships*), to Features (*The Autistic Gardener*, *Can I Catch It?*), Entertainment (*The Last Leg*, *The Crystal Maze*), Factual Entertainment (*The Undateables*, *Gogglebox*), Drama (*Ackley Bridge*, *Born to Kill*) and Specialist Factual (*Random Acts*, *Grayson Perry: Divided Britain*). The fall, by 48%, in hours of first-run originated diversity content in 2017 is attributable to the greater number of hours in 2016 broadcast for the 2016 Rio Paralympics.

In 2017, 86% of our programmes met our Commissioning Diversity Guidelines, which set genre-specific diversity targets on and off screen. This is the highest level we have achieved since we introduced the guidelines three years ago, and it has led to greater on-screen diversity in programmes such as *8 Out Of 10 Cats*, *First Dates*, *How to Get Fit Fast* and *Food Unwrapped*. This has also resulted in more people from diverse backgrounds working behind the camera, in programmes such as *The Secret Life of 4 and 5 Year Olds*, *Ackley Bridge*, *The Undateables* and our *First Cut* documentary strand.

Our programmes also appealed to diverse audiences. Factual programmes specifically covering diversity issues had a particularly strong pull for our BAME audiences, including *The Truth About Muslim Marriage* (18% BAME viewing share vs 5.2% share for all individuals), *My Week As A Muslim* (24.7% BAME share vs 8.5% share for all individuals) and *Extremely British Muslims* (15.6% BAME share vs 5.6% share for all individuals).

This appeal was not limited to diversity-related documentaries and applied also to a range of programmes in other genres, such as *Child Genius* (17.4% BAME share vs 8.7% share across all individuals) and *May vs Corbyn: The Battle for Number 10* (14.7% BAME share vs 11.9% share for all individuals).



## Helen Lawal

Born in Nigeria and having grown up in Leeds, Dr Helen Lawal is a GP and sexual health specialist. One of our rising diverse talents, she was introduced to British audiences in 2017 as the co presenter of our myth busting prime time health programme *How To Stay Well* alongside Dr Javid Abdelmoneim and Dr Phil Kieran.

Dr Helen went on to present hit series *Food Unwrapped*, which saw her travel the world to explore the industry secrets behind our favourite foods. This series did particularly well at engaging BAME

people, with two episodes ranking in our top ten shows for BAME audiences, showing that the subjects tackled by Dr Helen were relevant across all demographics.

In total across 2017, *Food Unwrapped* and its specials reached 17.1 million people (or 34% of the UK TV viewing population), with 30% of viewers saying that they went on to talk about the programme with others. Meanwhile, *How To Stay Well* reached 4.9 million people, with 80% of viewers saying they felt informed by the programme.

## 360° Diversity Charter

2017 was a year of meaningful progress towards our 360° Diversity Charter commitments, which are designed to put diversity at the heart of everything we do. One of the Charter's commitments was to apply for EY's National Equality Standard, the UK's most forensic third-party diversity audit. In January 2017, we became the first company ever to reach the highest of the five possible levels of attainment – an achievement that we are very proud of, and one that cements our reputation as a diversity leader in UK industry.

In March, we launched our *360° Diversity Charter – Two Years On* report in Parliament, with a keynote speech delivered by actor Riz Ahmed (whose career has progressed from Film4's *Four Lions* to global blockbuster *Star Wars: Rogue One*), who spoke alongside The Rt Hon Matt Hancock MP, the current Secretary of State for Digital, Culture, Media and Sport, and Helen Grant MP. This event garnered significant media coverage.

We also held the second D.I.V.E.R.S.E. Festival at Channel 4's headquarters, bringing together game-changers from outside the industry, including from the worlds of politics, professional services, music and the third sector. Speakers included Sally Phillips, Ruth Hunt, RJ Mitte and Tommy Jessop.

In August, we became the first media company to ever achieve Disability Confident Leader Status, awarded by the Department for Work and Pensions.

And in September, we were confirmed as the most diverse public service broadcaster in Ofcom's first *Diversity and Equal Opportunities in Television* report, with higher proportions of female; black, Asian and minority ethnic (BAME); disabled; and LGBT employees than any other broadcaster.

Among our employees, we increased our proportion of BAME staff to 17.9%, and remain on track to hit our 2020 target of 20%. We grew our proportion of disabled employees, reaching 10.9% at the end of 2017 (close to double our 2020 target of 6%) and the proportion of LGBT employees reached 6.2% (above our 2020 target of 6%). We exceeded all of our 2017 diversity targets among our leaders group.

For the third consecutive year, our *4Talent Grassroots* programme went on the road to find young talent and promote our Production Training Scheme, Apprenticeship Scheme and Work Experience Placements. 618 diverse young people attended six

Channel 4 Pop Up events held across the UK – including three in Birmingham, Bristol and Belfast. Across all attendees, 31% were BAME, 16% LGBT and 8% were disabled.

We also boosted our Deputy Commissioning Editor commitment, where we fund a number of Deputy Commissioning Editors over two years, including one year within the Channel 4 commissioning team. In 2017, we supported four diverse commissioning executives (up from three in 2016), who completed a 12-month immersive commissioning experience with our Factual Entertainment, Features, Comedy and Specialist Factual departments. We also retained one of 2016's candidates in our Drama department, who now works on programmes including *Hollyoaks* and *Ackley Bridge*.

## Spotlight on diverse directors

As part of our Spotlight on Directors initiative, our Creative Diversity team funded and worked with Marian Mohamed to help her transition from being a Shooting Assistant Producer (AP) to Director.

Marian explains: "I was funded by Channel 4 for three months to work with BAFTA winning filmmakers Pete Beard and Dave Nath at their new independent production company Story Films.

It has been incredibly exciting having the freedom to develop my own film ideas with both of them, while also working across in house drama and factual development. The transition period from AP to Director can be challenging, so to be able to work towards that with Pete and Dave – who I deeply respect as filmmakers – has been a real privilege.



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## Four New Frontiers

Where 2016 had an additional focus as the 'Year of Disability', 2017 was a year of 'Four New Frontiers', which allowed us to make an impact in four new areas. These were BAME progression, diverse directors, diversity in advertising and social mobility.

We recorded many achievements on screen, in production and inside our organisation in 2017. The Four New Frontiers helped us to identify areas that we will continue to develop in the future, to ensure that we retain our position as the UK's most diverse broadcaster.

The 360° Diversity Charter has now been in operation for three years and it has served its purpose very effectively, kick-starting a more comprehensive and, above all, energetic approach to diversity – impacting our content, the diversity of Channel 4's workforce and of our overall supply chain.

It is also now possible to see that the example we set as a business and as an employer – to our competitors and partners, in other areas of the private and public sectors, in the UK and across the world – has acted as a significant catalyst for others to change.

Notwithstanding these achievements, we recognise that our journey to becoming a truly diverse and inclusive organisation has only just begun. Channel 4 might perform well within the industry, but that does not mean to say it performs well enough. This is certainly true for BAME inclusion: internal research in 2017 showed us that retention and progression of BAME staff are particular issues. We have therefore announced a strategic review of our approach to diversity, to be completed in 2018, to develop a new, next generation diversity and inclusion plan for the future, which will include greater levels of ambition in the targets that we set ourselves on screen, in production and in our own organisation.

**"Our journey to becoming a truly diverse and inclusive organisation has only just begun."**



▲ Channel 4's new diverse idents

## Embedding diversity between our programmes

One of our Four New Frontiers in 2017 was to boost diversity between our programmes – such as in advertisements, our idents and promotional films – in order to improve the diversity of TV advertising and incentivise the industry to change. Across our ad sales and marketing departments, we developed innovative ways to engage audiences with diversity between our programmes.

We launched a competition offering £1 million worth of airtime to the advertiser that develops the best advert championing diversity. Lloyds Banking Group, the winner, will see its advert air in 2018.

We also formed a task force bringing together advertisers, agencies and trade bodies to build a strategy for change and launched innovative diversity-led campaigns for a variety of clients.

Finally, we also improved diversity in our own major marketing campaigns. Channel 4's new idents celebrated inclusion, diversity, Britain, youth and our alternative voice.

We will continue to champion diversity between our programmes in 2018 and beyond.



▲ Lloyds Banking Group's diversity advert

**“We’re delighted to have attracted the largest-ever TV audience for a women’s international match.”**



## UEFA Women’s EURO 2017

As a programme genre, Sport provides fertile opportunities to make significant advances in on screen diversity, both through the range of sporting events that are transmitted and the approach taken to their coverage on TV. Channel 4 has transformed the coverage of disability sports over the last decade. This year, our decision to broadcast the UEFA Women’s EURO 2017 tournament helped to address the significant imbalance between coverage of men’s and women’s football on the main UK TV channels.

During UEFA Women’s EURO 2017, we committed to live coverage of all of the knock out games featuring England and Scotland, and all of the quarter finals, semi finals and final on Channel 4 and More4. Moreover, every single tournament match was available live on All 4, which also hosted a daily highlights show of the best action.

Match coverage benefited from a first class line up of diverse commentators, which included Clare Balding, Ian Wright, Jermaine Jenas and three of the women’s game’s most capped players – Chelsea Ladies’ Eni Aluko, Arsenal Ladies’ Heather O Reilly and England’s record goalscorer Kelly Smith.

Our coverage was well received by the UK public, with the championships reaching a total of 15.7 million people, equivalent to 26% of the TV population. TV audiences were substantially higher than those for the last tournament four years ago: viewing was up by 55% compared to the Women’s EURO 2013, which aired on BBC Two and BBC Three.

Viewers praised the fact that a mainstream broadcaster was covering the tournament in prime time, with 74% of viewers describing the coverage as “entertaining and 71% stating it was “high quality”.

Our most viewed match, the England vs Netherlands semi final, averaged 3.4 million viewers, peaking with 4.2 million, making it the biggest ever women’s football game on UK television by a margin of over one million.

Our coverage was an unrivalled success for Channel 4 and helped to raise the profile of women’s football in the UK.