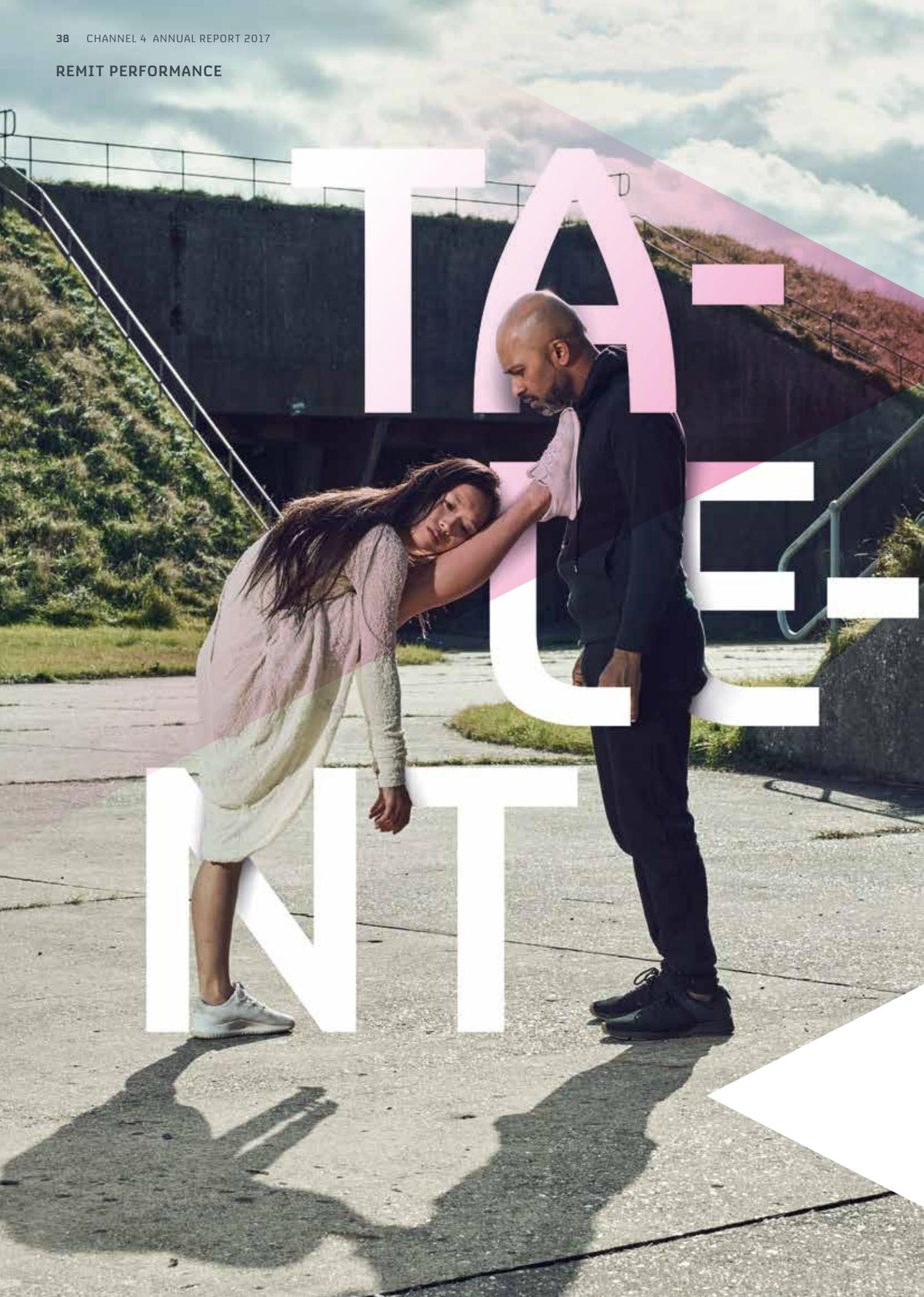


REMIT PERFORMANCE



Identifying and nurturing talent is a vital part of Channel 4's role: our remit to experiment and take risks means that a core part of our business strategy is to support emerging and established talent alike across TV, film and digital media. This ensures we can produce the best quality content and bring through the brightest and best of the next generation, both in front of the camera and in the production teams behind the scenes. Supporting new talent in particular helps keep our output distinctive and strengthens our appeal to younger audiences.

Nurturing young talent

618

young people attended
C4 Pop Ups (5%)

More than

50%

of our work experience cohort
came from outside of London ()

17

apprentices were employed
by Channel 4 in 2017 from
a pool of 2,379 applicants
(+5 apprentices)

56

young people were offered
work experience placements
at Channel 4 in 2017, half of
which came from the Nations
and Regions

2018 ambitions

- We will continue to cultivate new talent and bring new voices to British screens, for example with our new series *Lee & Dean*, written by new comedy talents Mark O'Sullivan and Miles Chapman, and new projects with Big Narstie and Jamali Maddix.
- Within Channel 4, we will continue to take action on tackling the gender gap, improving BAME representation at all levels and breaking down social mobility barriers. We will also super-charge our 4Talent initiatives to engage young, diverse people in a career in media, taking our C4 Pop Ups to towns across the UK. More of our apprenticeships will be based in the Nations and Regions.

We are committed to ensuring that people from different backgrounds and walks of life can successfully pursue careers in the media industry, both on and off screen, 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'.

Our strategy for nurturing talent is targeted at people at every stage on the career ladder, including the earliest stages. We are committed to finding new on and off screen talent, from the grassroots, providing practical hands on experience through our paid apprenticeships and production training schemes, through to mentoring and outreach programmes.

We also take pride in working with and helping develop talent as they progress through their careers, developing long lasting relationships which ensure that Channel 4 and the talent we work with share in mutual success.

REMIT PERFORMANCE

TALENT CONTINUED

Channel 4's output in 2017 demonstrates the depth of our commitment to talent – forging long-term relationships, helping established talent move in new directions and discovering and championing new UK talent.



NATIONAL



Comedy Blaps

Comedy Blaps is Channel 4's vehicle for piloting comedy online. Blaps are entry level, grassroots series of four minute pieces comprising brand new comedy ideas that allow talent to find their creative feet. Open to anyone, Comedy Blaps has proved very successful at identifying and breaking exciting comedy talent early in their careers and introducing them to large audiences on All 4.

In the seven years since the annual Comedy Blaps scheme was launched, seven series have been picked up for development by Channel 4 and E4 – a phenomenal success rate.

In 2017, two of our comedy programmes stemmed from Comedy Blaps: Michaela Cole's *Chewing Gum* – the first comedy series written by a BAME performer on Channel 4, which has won multiple awards – and Roisin Conaty's *Game Face*, which was initially created as a Comedy Blap four years ago.

One of the TV drama highlights this year was *The State*, from renowned director Peter Kosminsky. Channel 4 has worked with Peter for many years, giving him the time, space and editorial support to make a number of complex and challenging films about modern Britain, including *The Government Inspector* (2005), *Blitz* (2007) and *The Promise* (2011).

There is always a risk of creative talent being pigeon-holed, and the diversity of our output allows us to help talented individuals expand their horizons across different genres or in different media. Comedian Richard Ayoade found new audiences in 2017 when he fronted the revival of *The Crystal Maze*. Richard's earliest collaborations with Channel 4 were on scripted comedy productions, including *The Mighty Boosh*, *Nathan Barley* and *The IT Crowd*. Film4 Productions supported his feature film directorial debut with the comedy-drama *Submarine* (2011). And in television, Channel 4 worked with Richard to apply his comedic talents in new genres with the launch of factual entertainment show *Travel Man* in 2015, the latest series of which also aired this year.

In 2017, Film4 teamed up again with leading film director Danny Boyle on *T2 Trainspotting*, the long-awaited sequel to his 1996 classic *Trainspotting*. Danny made his first two feature films with Film4 Productions (the ground-breaking *Shallow Grave* (1994) and *Trainspotting* (1996)), and has returned to make films with us a number of times since, including the Oscar-winning *Slumdog Millionaire* (2008).

Meanwhile, in Drama, we continued to develop new talent in 2017, giving breakthrough roles to Jack Rowan (*Born to Kill*) and Jessica Barden (*The End of the F***ing World*).



T2 Trainspotting

Talent at Channel 4

Our activity around talent is underpinned by a clear business rationale as well as by wider advocacy within – and beyond – our sector. Why is this important to us? It's an important part of our remit, but it's also absolutely essential for ensuring our continued creative and commercial success.

At the heart of our talent strategy is social mobility, which we have 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 are able to use those opportunities to further their careers.

Over the past few years, we have launched a number of industry-leading schemes tailored to early outreach.

The Channel 4 Pop Ups are a national outreach programme of skills workshops and challenges taking place across the UK, which deliberately target young people from disadvantaged backgrounds. In 2017, 618 young people attended our Pop Ups in Belfast, Birmingham, Bristol, Glasgow, London and Manchester. We succeeded in attracting a more diverse group of young people than in 2016, with 31% of attendees from a BAME background, 16% identifying as LGBT and 8% as disabled.

Our Work Experience Scheme provides training and hands-on experience of working in a team at Channel 4. This attracted 2,216 applications in 2017 and we offered 56 work placements across the year. Of these, half of the placements were offered to young people from the Nations and Regions, who we supported financially during their placement.

We also continued our partnership with the Royal Television Society, offering five grants worth £1,000 each per year through the RTS Technology Bursary Scheme, as well as mentoring. These bursaries aim to encourage talented engineering and computer science graduates from low-income backgrounds to consider a career in TV through placements and support.

The cornerstone of our 'getting in' strategy is our Apprenticeship Scheme. Apprentices spend 12 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 2017, we welcomed 17 young apprentices for year-long placements, out of a pool of 2,379 applicants.

Turning to the 'getting on' strand, we 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 Birmingham, Bristol, Glasgow, Liverpool, Manchester and Newry. Of our trainees graduating in 2017, 77% are now working full time in the industry, including at production companies such as The Garden, North One, BBC Three and Firecracker.

BIRMINGHAM



Testimonial: Ella Powell, Pop Up attendee and Work Experience Trainee at North One Television

"After attending the Production Pop Up in Birmingham, I reached out to North One for work experience and was grateful to be given a week with the team. I was put in the Channel 4 *Travel Man* team and got to see how the pre-production worked as well as taking part in administrative tasks.

"I wouldn't have been able to get this opportunity without attending the Pop Up."

"I wouldn't have been able to get this opportunity without attending the Pop Up. The event helped me understand how to get started and get into the industry. Without a doubt, I was better prepared because of the event. Without the Pop Up, I wouldn't have been able to network and meet North One's Production Manager, and therefore wouldn't have had the opportunity to do the work experience."



REMIT PERFORMANCE
TALENT CONTINUED



WALES



Mark Kermode
The Observer

“Rungano Nyoni’s debut feature is comic, poignant and captivatingly beautiful.”

Rungano Nyoni’s *I Am Not A Witch*

Born in Zambia and raised in Wales, Rungano Nyoni – the writer and director of *I Am Not A Witch* – is a perfect example of how we identify and cultivate talent from across the UK.

Our Film4 team first came across Rungano when she was a screenwriter on a separate film project and we quickly started exploring the possibility of working on her directorial feature debut. She submitted her script for *I Am Not A Witch* in May 2016 and, alongside BFI and Ffilm Cymru Wales, we helped to develop and co finance the film, which tells the story of nine year old Shula, exiled to a travelling witch camp. She is told that if she tries to escape, she will be transformed into a goat. As she navigates through her new life, she must decide whether to accept her fate or risk the consequences of seeking freedom.

The film has been a critical success following its world premiere at Cannes in May 2017, winning multiple awards at the British Independent Film Awards, Africa International Film Festival, Stockholm Film Festival, Mumbai Film Festival and Adelaide Film Festival among others.

And in 2018, Rungano won the prestigious BAFTA Award for Outstanding Debut – which undoubtedly marks the start of a long, prosperous career.



▲
I Am Not A Witch

Professional development

The quality of our programming is dependent on the people that we work with, both in front of the camera (e.g. actors and presenters) and behind the scenes (e.g. directors, producers and writers). Everyone plays their part in turning brilliant ideas into well-made original content.

Our commissioning teams work hand-in-hand with independent production companies to find and cultivate new talent from all walks of life. We run a number of schemes across different genres that provide a platform to showcase new creative, artistic writing and directing talent. Examples include First Cuts and Cutting Edge (Documentaries); Comedy Blaps (Comedy); Random Acts (Arts); and 4Stories (Drama).

On the production side, our Commissioning Mentor Network focuses on identifying diverse rising stars and helps to elevate them to more senior posts in commissioning and production, both at Channel 4 and within independent production companies. This has created a reservoir of diverse talent: there are now 140 rising stars in the Network, of which 89% come from a range of diverse backgrounds.

The Network is supplemented by the Northern Writers’ Award, a scheme launched in 2014 by Northumbria University in partnership with Channel 4, to identify raw and diverse talent from the north of England. Channel 4’s Alpha Fund also spent £450,000 in 2017 on supporting start-ups, BAME-led and regionally based companies as well as projects with diverse talent attached. Eighteen companies received Alpha Funding, of which five were based in Northern Ireland, three in Wales, three in Scotland and seven in the English regions.

On the film side, Film4 has also continued to support new talent, nurturing diverse voices across its film slate. Debut films supported by Film4 in 2017 include Rungano Nyoni’s *I Am Not A Witch*, which won three British Independent Film Awards (case study, left). 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.



Educating new talent

Our training scheme for budding investigative journalists continued in 2017. We have now trained 40 journalists since we launched the junior scheme six years ago, from a wide range of backgrounds. Of these, 14 journalists trained in the Nations and Regions and 12 were from diverse sections of the community.

We have also trained 16 more advanced journalists on the senior scheme, which helps people to make the jump to produce and direct their own current affairs documentaries. We also continued to sponsor the RTS Technology Bursary scheme, a development programme for highly talented technologists from low-income families.

2017 saw the first graduates of the MA degree in Investigative Journalism that we set up in partnership with De Montfort University in Leicester. Many of the degree's first cohort of seven students, who joined the course in October 2016, have already secured journalism jobs, including one young man who has joined Hardcash Productions, working as a researcher for Channel 4's *Dispatches* programme, and another who now works at the BBC.

Demand for places on the programme is strong, with the second intake of MA students expanding to a group of 13 students, six of whom are from diverse backgrounds.

16

advanced journalists trained on our senior scheme

40

journalists trained through our junior scheme in six years

Q&A interview: Jack Rowan

Q

What has been the effect on your career of starring in *Born to Kill*?

A

Born to Kill changed my life – it's been my golden ticket and it's now my calling card. Since it aired, I've appeared on the BBC's *Peaky Blinders* and have also signed with an agent in the US.

As well as being a success on TV, *Born to Kill* was a success within the industry because it was so different to everything else. It was the first time that I'd ever gotten a lead role, and this has helped to make casting directors and producers aware of me.

For me, as a young actor, *Born to Kill* has been the seed from which the tree keeps on growing.

Q

How did you prepare for the role?

A

In addition to being the biggest role I've ever had, it was also the most demanding.

It wasn't easy – I had to do a lot of preparation, as I knew this was an amazing opportunity and I didn't want to waste it. I read a lot of material to understand more about teenage psychopathy – what happens in the brain, what are psychopathic tendencies? I also watched many documentaries to see how real people with psychopathy act. So I took bits from everywhere – the softness, the anger, the intelligence – to mould my character.

Q

Why do you think the programme was so successful?

A

Born to Kill worked so well because Channel 4 was not afraid to take risks – it was very raw and rough and told a story that had never been seen on British TV. Plus, highlighting the issue of teenage psychopathy, the programme also made sure to do it in a very British way.

Q

What advice would you give to young talent that also wants to break through?

A

I would just say, don't be lazy! If you get an audition, do your best, even if you don't think the part is necessarily right for you, as you never know who will be in the room. Also have confidence in your future – put in the work and you will get rewarded. If you want something that badly, you'll get it!