


For people
like us



4 All the UK
Case studies

and people
like you



"Didn't think Channel 4
knew there was life
outside the M25"

ComplaintsWelcome@Channel4.co.uk

CHANNEL 4 IS NOW IN LEYTON. NATIONAL HQ

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Introduction

When we set out our 4 All the UK strategy just over two years ago, it sparked the largest structural shake-up in Channel 4's history.

We knew that if we were going to truly fulfil our remit to stand up for diversity, take creative risks and inspire change, we'd need to change too. We'd need to look and feel different, behave differently and most importantly, get outside the M25.

After a bidding process that involved most major cities in the country, we picked Leeds as our new national HQ.

Even though Covid-19 threw a sizeable spanner in the works, we've created hundreds of jobs here and established closer relationships with indies in the region. We've also established 4Studio, our new in-house digital content unit, which is a key future-facing part of the business, and we are now broadcasting *Steph's Packed Lunch* live from Leeds Dock in the heart of the city – bringing a blast of energy to our Daytime line-up.

We've opened creative hubs in Bristol and Glasgow, in addition to our already thriving 4Sales team in Manchester.

We've also committed to upping our spend on creative content in the Nations and Regions – from 35% to 50% of main channel UK commissions by 2023, worth up to £250 million more in total. Plus, we've announced a new Emerging Indie Fund to help budding early stage production companies from across the country to break into new genres and scale up.

Through our new 4Skills training and development initiative, we're making sure that Channel 4 is even more open to new talent and fresh voices from underserved areas, and better reflects the diversity of all the UK.

This is a bold new era for Channel 4. We are becoming more connected to – and rooted in – the lives of the communities that make up Britain. We're becoming more visible and accessible to our partners in the industry and those that may one day work in it. We're becoming more creative, distinctive and relevant as a result.

► **Alex Mahon**
Chief Executive
Channel 4

We spent £189 million on productions in the Nations and Regions in 2019 – a high point in Channel 4's history.

***Deadwater Fell:* Channel 4's most watched commissioned drama in Scotland since modern records began in 2002.**

***The Accident* which was set and filmed in Wales, averaged 3.6 million viewers, and was one of Channel 4's most popular shows with Welsh viewers.**

***Gogglebox*, filmed in households across the UK, is Channel 4's biggest series this year.**



Viewpoint

Sinéad Rocks

Managing Director,
Nations and Regions,
Channel 4

In the autumn of 2019, Channel 4 embarked on its most significant transformation since its creation. New creative hubs were opened in Bristol and Glasgow and a national HQ was established in Leeds.

New talent meant fresh and original ideas quickly started to come through and we were excited by the potential to reshape our relationships with indies in the Nations and Regions.

But it wasn't all plain sailing. External expectations were high, there were the inevitable logistical issues to grapple with, and then Covid-19 hit. Overnight, the shutters came down on every one of our offices – as well as on the construction of our brand new office space in Leeds. Keeping the channels on air while everyone was working from home was undoubtedly the first challenge. Then the rest came thick and fast: sales teams watched their markets shrivel, finance colleagues

One year on



immediately felt the pain and our Director of Programmes Ian Katz found himself staring down the barrel of a hastily emptying schedule.

Channel 4's response was swift. Ian's commissioning teams went into overdrive, working with indies across the UK to assess what could and couldn't still be made in this strange new world.

Production companies from across the country rose to the challenge. A superhuman effort from Candour Productions – a female-led indie based in Leeds – saw *A Day in the Life of Coronavirus Britain* turned around in record time. Oxford-based Quicksilver produced Britain's *Coronavirus Catastrophe* and *The Country That Beat the Virus*, while Glasgow's *Raise the Roof* meant that Kirstie Allsopp could keep on crafting. True North's *Devon and Cornwall* series, made pre-pandemic for More4, was given a main channel transmission and became

our highest-rating new non-Bake Off 8pm series for three years. The show was particularly popular with viewers from the South West of England: its viewing share was a massive 401% above the slot norm in the region.

We recognised the difficulties being experienced by our suppliers in this time, so kept up our support for the creative sector across the country by continuing to commission and develop content for 2020 and 2021, and by ring-fencing funding for small, Nations and Regions and BAME-led independent producers.

As the months passed, we got to grips with the new normal. Working with the National Film and Television School, we arranged a four-week virtual training programme for out-of-London indies and freelancers. We had 43 sessions and 1,300 attendees, with 93% of them saying the sessions were interesting and insightful. Video conferencing seemed to level the playing field; suddenly it didn't matter whether you were an indie based in London or in Leeds, your access to Commissioners was the same. The advertising market started to pick up and we started to plan the careful reopening of our bases.

We're excited about moving into our new national HQ at the Majestic in Leeds next year and we've picked up some valuable lessons on homeworking, video conferencing and virtual pitching which we believe will be massively beneficial to our strategy. We're ready to get back to full-throttle just as soon as we can.

Leeds



Channel 4's arrival in Leeds has acted as a huge catalyst for growth in our film, TV and creative sectors over the past year as well as creating an unprecedented buzz about what the future holds for everyone involved in those industries.

Councillor Judith Blake,
Leader of Leeds City Council



To announce our arrival in Leeds in October 2019, we draped a huge banner across the Majestic building, our new National HQ. In keeping with Channel 4's 'Complaints Welcome' campaign it read: "Didn't think Channel 4 knew there was life outside the M25".

We know that Britain's media community is obsessively London-centric – and we're turning the tide. Our new HQ in Leeds means we can capitalise on a strong and fast-growing independent production sector in cities across the North of England – and we can unlock growth in the North East and East of the country, areas that have been largely neglected by other national broadcasters.

Around 200 Channel 4 jobs are now based in Leeds, including a range of commissioners from key genres including Daytime, Drama, Factual, Specialist Factual and Sport. The city is also home to Channel 4's Emerging Indie Fund, Indie Growth Fund and



A Day in the Life of Coronavirus Britain

Filmed entirely in one day, all over the UK, this extraordinary film from Leeds based Candour Productions brings together footage shot by over 3000 members of the public to capture life in lockdown during a 24 hour period. The documentary – which was planned in two and a half weeks and put together in just three days – captures the trials and tribulations of home-schooling, caring for people who are ill or self-isolating, working from home, police, nurses, doctors, binmen, supermarket shelf stackers and many acts of creativity and kindness.

"It was an incredible collaborative experience," says Candour's Creative Director Anna Hall.

4Studio, which commissions and produces content for social and digital platforms. And we are working with ITN to see *Channel 4 News* co-anchored from Yorkshire on a regular basis.

Our move to Leeds – and to the iconic Majestic building, the former cinema and nightclub that inspired the Kaiser Chiefs song *I Predict A Riot* – has encouraged a number of independent production companies to spring up in the city and even Conservative Party HQ has decided to set up an office here. Trade association Pact opened its only out-of-London office here and the country's first Centre of Screen Excellence launched here earlier this year. We don't predict a riot – but we do predict a media revolution.



Viewpoint

Roger Marsh OBE DL

Chair, Leeds City Region

Enterprise Partnership and NP11



We estimate that the impact of Channel 4 will be £1 billion over the next 10 years, creating 1,200 jobs.

In our bid for Channel 4's new national HQ, we called on the broadcaster to move to Leeds and 'Be the spark'.

It could have followed the other TV giants to Birmingham or Manchester but this was an opportunity for Channel 4 to think differently, to take bold, creative risks – just as it was set up to do. This was a chance for Channel 4 to rebalance the UK broadcasting sector and to spark real change.

And that's what it has been doing since it opened for business here in October 2019.

Channel 4 has brought new opportunities to – and been benefiting from – the region's unique modern British voice and our young, diverse, creative, digitally-savvy population. Take Bradford, for example. It isn't just Britain's youngest city, with more than 30% of the population under the age of 20 and the highest number of under-16s in the country, it's also one of the most diverse cities in the UK, with ethnic minorities making up 36% of the total population.

The Leeds City Region has a skilled workforce of 1.4 million people, the largest number of universities outside of London and 39,000 skilled graduates

per year. The nine universities in Leeds City Region produce the most STEAM graduates outside London. Many of those graduates would have relocated to London to develop a career in media. Now, with Channel 4 in town, they can do it here.

We also have 9,000 businesses in the creative sector, more than any other core city Local Enterprise Partnership area. When Channel 4 moved to Leeds, it didn't just galvanise and broaden our existing creative community, it also helped to lure companies from other sectors to the area, such as major European fintech firm Iwoca.

While Yorkshire locations have been a regular sight on our screens – from the world's very first moving images filmed on Leeds Bridge in 1888 by Louis Le Prince to *Peaky Blinders* in Bradford City Hall – the region hasn't had the recognition it deserves. Channel 4's arrival here helps to put us firmly on the map, pull us into the national conversation and build us into an inclusive and creative northern powerhouse.

When former BBC *Breakfast* presenter Steph McGovern launched her new daytime programme for Channel 4 at the end of March, the country was in lockdown. So she transformed her garage into a makeshift control room, decked out her living room and kitchen with automatically controlled cameras, and hosted *The Steph Show* live from her own home in Yorkshire. "It's nice to be able to do a show coming from the north, because that's where I'm from and so often the media has neglected this area," she says.

Describing it as "like the Yorkshire *Big Brother* but with one contestant", Steph's aim was to create "a power hour of positivity" to entertain people, bring smiles to faces, to celebrate the country's everyday heroes. She was joined by a variety of guests beamed live into her house via digital platforms – including one memorable duet with Elaine Paige.

The final lockdown episode aired in May and now Steph is back with a brand new series called *Steph's Packed Lunch* – a daily serving of fun broadcast live from a studio at Leeds Dock, overlooking the spectacular Leeds Waterfront. And this time around, there's a studio audience from different communities taking part in the show each day.

Steph's Packed Lunch features celebrity guests, fantastic food, intriguing real-life features and a mix of the best entertainment, lifestyle and consumer news making the headlines. The line-up for the first few weeks included one-time *Hollyoaks* and *Emmerdale* star Gemma Atkinson and *Strictly Come Dancing's* Oti Mabuse, with chefs Jack Stein and John Whaite on kitchen duty. Viewers have been entertained with everything from a Guinness World Record attempt live on air to how to rustle up a family meal for less than a fiver.

The new flagship daily programme is an important part of our 4 All the UK strategy, helping Channel 4 to better serve audiences across the country and showcase voices and stories from across the Yorkshire region.



Steph's Packed Lunch

Bristol



“Bristol is like the capital city of the West,” says Channel 4’s Factual Commissioning Editor and Head of Hub, Bristol, Sacha Mirzoeff. “It has a long history of excellence in broadcasting and it’s known for doing things in a slightly different way, making it a strong and natural home for us.”

We opened our new creative hub in Bristol at the start of 2020, heralding a new opportunity to tap into talent across the South West and Wales, to work more closely with indies in the region and to tell local stories.

We had our feet on the ground during the Black Lives Matter protests and the toppling of Bristol’s Edward Colston statue. “It feels as if the city is at the forefront of a huge cultural change,” adds Sacha. “It’s crucial to have a base here.”

The new hub, which houses commissioners in Daytime, Drama, Factual and Popular Factual, is based in the Fermentation Buildings at Finzel’s Reach, the former home of Courage Brewery. It’s part of a creative cluster that includes BAFTA-award-winning creative media company BDH, which delivered the special effects for BBC1’s *Blue Planet II*, and Cornish creative studio Outlaw.

Our Creative Diversity Team is also represented in Bristol, tasked with nurturing on and off-screen talent.



Welcoming Channel 4 to the West of England’s thriving creative cluster marks our region out as not just a national but a global centre of excellence for the creative arts.

Tim Bowles
West of England Mayor



"Historically, the industry has been made up of a predominantly Oxbridge-educated, privileged workforce. We have a huge opportunity to bring more diversity into broadcasting, delve into local communities and bring homegrown talent onto some of our established series such as *First Dates* and *The Dog House*," says Sacha.

There's also a steady stream of new shows coming out of the region, including *Good With Wood* from Bristol-based Plimsoll Productions, which sees a group of woodworkers challenged to craft beautiful and ambitious builds to exacting briefs; and a new daytime series called *The Great House Giveaway* by North Wales independent production company Chwarel, which offers two strangers the opportunity to get their foot on the property ladder.

Take Your Knee Off My Neck

In response to the killing of George Floyd in the US, Channel 4 worked with BAME led production company Milk and Honey on a series of five shorts called *Take Your Knee Off My Neck* to air in peak time over a week. The films included personal stories of racial abuse in *My First Time*; a powerful call to action by George the Poet; and an exploration of the impact of the toppling of Edward Colston's statue in *The Shadow of Slavery*, directed by Michael Jenkins, co-founder of Black Wave – one of Bristol's first ever black-owned production companies. The series, which aired in June, formed a collective protest about the systemic racism and injustice black people continue to face in Britain. Our commissioning team is continuing to work with the directors involved to progress their careers.



Glasgow

Mend It For Money

Think those battered and broken antiques you've got sitting in the garage are worthless and beyond repair? Launched in the spring, Channel 4's new 20-part series *Mend It For Money* breathes new life into old objects. And there's a twist: for each of the restorations featured in the show, two of the UK's top craftspeople must compete against each other to get the job, pitch their plan, estimate how much profit the item will make when sold – and agree a profit share deal with the owner. The show is filmed at a specially created hub at The Engine Works in Glasgow and narrated by comedian Tom Allen.

"If we truly want to represent the whole of the UK, both on and off screen, we have to have a strong and distinct voice north of the border – and Glasgow is the ideal base for us," says Jo Street, Channel 4's Head of Daytime and Head of Hub, Glasgow.

This is a city with creativity running through its veins. It has a strong legacy of innovation and talent, brilliant storytellers and a thriving independent production sector. According to a report for Creative Scotland, Glasgow is responsible for roughly 80% of Scotland's TV turnover and more than 70% of direct employment.

Channel 4's creative hub in Glasgow's The Garment Factory in Merchant City, which opened in October last year, is now home to key creative decision-makers and commissioners across Daytime, Entertainment and Live Events, and Popular Factual. New shows include Dick and Angel's four-part series *Escape to the Chateau: Make Do and Mend*, made by Two Rivers Media, where the couple (and their kids) advise families across the UK on how to tackle



their designs and DIY dilemmas; and *Spring at Jimmy's Farm* by Red Sky Productions, which was commissioned, filmed, edited and broadcast in seven weeks during lockdown and will return again this autumn.

The team is also behind a new Daytime Screen Scotland Development Initiative, with Channel 4 match-funding five developments in the region, one of which will be made into a pilot.

"We're now much better placed to work with talent and ideas not just in Glasgow but all of Scotland, and near neighbours like Northern Ireland and the North of England," says Jo. "The move has transformed our relationship with local screen agencies and indies. There's genuine enthusiasm from the industry and a sense of 'at last, you're here!'"

The hub has also been used to host training events and outreach schemes, with Channel 4 partnering with the likes of TRC, Skillset, Albert (which champions environmental sustainability for film and TV), the University of Stirling and BAFTA Scotland.



The move has transformed our relationship with local screen agencies and indies.

Jo Street,
Channel 4's Head of Daytime
and Head of Hub, Glasgow

Manchester



Manchester is home to 4Sales, the fast-growing advertising arm of Channel 4. Back in 2013, there were just seven people in the team. Now there's a crew of 38, heading up commercial opportunities across sport advertising, sponsorship, digital, shorts, product placement and advertiser funded programming. And revenues have trebled.

"We play a huge role in supporting the media industry here, working with more than 250 advertisers across the UK," explains Ewan Douglas, Channel 4's Head of Nations and Regions Sales.

The team, based on King Street in Manchester's city centre, has clinched sponsorship deals for some of our major shows, including: Sofaworks and Gogglebox; Aldi and *The Great British Bake Off*; and Hillarys and Homes on 4 (which includes *Grand Designs*, *Location, Location, Location*, *Escape to the Chateau* and *George Clarke's Amazing Spaces*).

Save the Children Christmas Jumper Day

When Save the Children launched Christmas Jumper Day as a fundraising initiative in 2012, it became a national phenomenon. But it soon lost its charitable meaning, with 86% of people admitting they were oblivious to its connection to Save The Children and failing to donate. So last year, 4Sales teamed up with MediaCom North to deliver a Christmas miracle for the charity: a unique ad break takeover, broadcast on Friday 13 December during *Gogglebox*. Singer Myleene Klass and *Trigger Happy* TV star Dom Joly bookended the ad break, with major Christmas campaigns – including Duracell, Marks & Spencer and John Lewis – appearing within it, incorporating Christmas jumpers into their creative. Even Edgar the Dragon was in festive knit. The campaign was a great success generating a 213% increase in visits to the Save the Children Christmas Jumper Day website.



“We want businesses across the UK to partner with us – and we want the next generation of talent to work with us,” says Ewan. “We give talks at local high schools, we offer work experience placements and we run apprenticeship schemes. Our last two apprentices are now in permanent roles with us.”

4Sales is behind the annual Diversity in Advertising Award, offering a £1 million airtime prize to encourage the ad industry to embrace inclusive creative campaigns, with this year’s award focusing on the authentic representation of BAME cultures. This summer, 4Sales also launched a Greenhouse Fund, offering SMEs that have never advertised on TV before match funded campaigns to encourage them on air for the first time.



We play a huge role in supporting the media industry here, working with more than 250 advertisers in the region.

Ewan Douglas,
Channel 4’s Head of Nations
and Regions Sales

► Harjeet Chhokar

Occupation

Commissioning Editor,
Documentaries and Specialist
Factual

Location

Leeds



"I loved watching TV as a kid," says Harjeet. Growing up in Bradford with Indian-immigrant parents, he noticed there was "no-one on screen like me" so he decided to tell stories of his own. He studied broadcasting at Leeds University before bagging a place on the BBC's production trainee scheme. Harjeet moved to London and worked his way up the ladder to become a freelance series producer by working on shows such as *Educating Yorkshire* and *The Secret Life of 5 Year Olds*. Earlier this year, he relocated to Leeds to work as a Commissioning Editor in Channel 4's factual department. His first show, *Hitched At Home: Our Lockdown Wedding*, aired this summer. "My family still live in Yorkshire: my brother is a consultant at Leeds General Infirmary and my mother is a seamstress in a local factory. I've come full circle," he says. "This is a real opportunity for me to nurture new talent in the region and give people opportunities in the industry that just weren't available here 15 years ago."



This is a real opportunity for me to nurture new talent in the region and give people opportunities in the industry that just weren't available here 15 years ago.

► Kate Thomas



Occupation

Commissioning Editor,
Daytime

Location

Bristol



Channel 4 has been brave
and paved the way for a less
London-centric TV world.

Kate's first job in media was at Aardman Animations in Bristol back in the nineties. She started out as a temp on reception and ended up staying for four years, working across adverts, pop promos, TV and Aardman's first feature film *Chicken Run*. She went on to become Head of Development at the BBC and Creative Director at Welsh indie Boom where she looked after network commissions. Kate came onto Channel 4's radar in 2018 when she was shortlisted for the 4Stories scriptwriting scheme and she joined as Commissioning Editor, Daytime, last year.

"The opening of Channel 4's Bristol hub has helped me forge an even stronger bond with indies in Wales and the West Country. In Daytime, over 70% of our content comes from production companies outside London, and my ambition is to continue to build on that," she says. "I'm so proud that Channel 4 has been brave and paved the way for a less London-centric TV world."

► Barry Agnew

After studying journalism, creative writing and English at the University of Strathclyde in Glasgow, Barry worked on several local TV productions before taking a 'brief detour' from the industry to work in PR. "When I saw that Channel 4 was looking for a Nations and Regions Team Assistant in Glasgow, I jumped at the opportunity to get back into television," he says. The role saw him working collaboratively with various internal departments across Channel 4 as well as with industry partners and independent producers across the country. Within a year, Barry had stepped up to Daytime Programme Coordinator and now works across some of the channel's defining programmes including *Come Dine with Me*, *Four in a Bed*, *A Place in the Sun* and *Steph's Packed Lunch*. "I'm proud to be part of the team that is building a vibrant Glasgow hub," he says.



I'm proud to be part of the team that is building a vibrant Glasgow hub.



Occupation

Daytime Programme Coordinator

Location

Glasgow

► Sharon Chapendama

Occupation

Agency Sales Apprentice

Location

Manchester



"Before I joined Channel 4, I was a customer service adviser at a student accommodation office, but I knew deep down I wanted to work in TV and be part of something creative," says Sharon. So, in 2017, she attended a 4Talent event in Manchester to find out more about the industry. "I was worried my lack of media experience would hold me back but the event was really educational with plenty of practical stuff to get involved in," she says. Sharon did a one-week work experience stint with Channel 4's airtime, trading and partnerships department before joining the team as an apprentice a year later. "I love my current role. No two days are the same," she says. "This is a competitive industry but Channel 4 makes it accessible to people from all different backgrounds. I genuinely don't know how I would have got my foot in the door without their support."



This is a competitive industry but Channel 4 makes it accessible to people from all different backgrounds.

Emerging Indie Fund

The Emerging Indie Fund sits alongside Channel 4's successful £20 million Indie Growth Fund.

We know that many small indies across the country are struggling to scale up. So we've launched a new Emerging Indie Fund, specifically designed to help indies outside of London to break through key stages of growth.

To help these emerging companies to develop meaningful creative relationships, the funding will be underpinned by a commitment from Channel 4's commissioners across the Nations and Regions.

The Fund will be run annually and will involve commissioners from each genre identifying small Nations and Regions indies to work more closely with. The chosen indies won't just receive funding, they'll also get mentoring sessions plus expert advice from our commercial affairs, advertiser-funded programming and legal teams to help them ramp up their businesses.

The Emerging Indie Fund sits alongside Channel 4's successful £20 million Indie Growth Fund, which sees us investing in high-growth indies in return for a minority equity stake. Since 2014, we've backed 18 companies, including factual producer True North, which was sold to Sky, and Glasgow-based Firecrest Films, which became the fastest growing indie outside of London. "We're not only supporting the creative industries that feed our output but we're also sharing in the fruits of their labour," says Head of the Channel 4 Indie Growth Fund Caroline Murphy.

As part of our 4 All the UK strategy, the Indie Growth Fund has been refocused to prioritise indies in the Nations and Regions, as well as diverse and digital companies. In September, we took a minority stake in our first Welsh company, Yeti Media led by Creative Director Siân Price.



4 STUDIO



Since launching in February, Channel 4's True Stories social series, which sees young people tackling edgy and provocative topics ranging from gun crime to food waste to abortion, has already amassed more than 46 million views across Facebook and YouTube.

To continue super-serving our young audiences on social media channels – and attract new viewers – we've set up a Leeds-based digital content unit called 4Studio.

"We've always had such a strong lineage of incredible TV content, but viewing habits are changing at an unparalleled pace," says Matt Risley, Head of 4Studio. "Social platforms offer an incredible space to experiment creatively and to grow commercially."

In May, Channel 4 reached over 100 million Facebook users (including 81% of 18-24-year-olds and 74% of 25-34-year-olds in the UK) and more than 800 million YouTube impressions.

Despite being born in the middle of a global pandemic, 4Studio has flourished into an in-house team of 32 digital creatives, salespeople, social strategists and data analysts. Projects include everything from *The Great British Bake Off* on Facebook and *Celebs Go Dating* on Twitter, to *Tattoo Fixers* on Snapchat and *8 Out of 10 Cats* on YouTube, plus a string of new ad-funded, social-first

shorts. The team has also clinched new partnerships with the likes of Public Health England and Visit Britain.

4Studio is about to start a second wave of hiring in the region. "Throughout my own career, I've seen thousands of people who have had to relocate their lives – often at huge cost and personal expense – down to London to try to get their foot in the media door," says Matt. "Offering these kinds of roles in Yorkshire, and then giving people the opportunity to grow their careers with us, is hugely exciting. We're reaching and nurturing fresh, new, diverse voices we simply couldn't get elsewhere."



We're reaching and nurturing fresh, new, diverse voices we simply couldn't get elsewhere.

4 SKILLS

To turbocharge our efforts to find, nurture and develop talent in the Nations and Regions, we've launched a new training and development initiative called 4Skills.

The programme, unveiled on the first anniversary of our national HQ in Leeds, aims to attract people from diverse backgrounds into broadcasting and production, address skills gaps and help those who are already in the industry to progress their careers.

"We have a greater presence in the Nations and Regions than ever before. We can reach out into the communities where we live and work, explore previously untapped talent pools and attract people who might never have considered a career in broadcasting," explains Sinéad Rocks, Channel 4's Managing Director, Nations and Regions.

4Skills includes an outreach programme to introduce school kids and college students to careers in the broadcast industry, plus apprenticeship schemes for people from diverse backgrounds – with the first cohorts starting in our Leeds and Manchester bases in early 2021.

Alongside game-changing development programmes such as the Production Training Scheme, the Factual Fast Track scheme in Wales and our De Montfort University investigative journalism MA, there will be a brand new initiative run in partnership with

4Studio focused on digital creativity and production, providing open days, workshops and paid placements.

We'll also be linking up with the likes of ScreenSkills, NFTS, TRC and Pact to offer bespoke training, and running virtual industry events from Bristol, Glasgow and Leeds to connect local indies and commissioners.



4Skills will open up the industry to a much wider range of people, transforming their opportunities.



Channel 4 helped me take my first steps down a new path.

Yinka Bokinni
Presenter



Viewpoint

Sally Joynson CEO, Screen Yorkshire

There's a local saying that Yorkshire doesn't just hide its light under a bushel, it hides the bushel too.

When Leeds was announced as Channel 4's new national HQ, beating off competition from 29 other cities and regions, it brought a huge boost of confidence to the region, adding a sprinkling of fairy dust to our creative sector. It felt like our time had come.

Already, we're seeing a far greater dialogue between local production companies and Channel 4's commissioners. They're meeting more regularly and they're discussing genuinely regional stories (without the metropolitan filter). Now we want to get more of those ideas over the finish line. Channel 4 can also help local indies to grow and develop their business models, moving beyond the high-volume, low-budget factual shows and into the higher-budget 9pm slots.

Companies such as The Garden and Wise Owl films have set up bases in Leeds, True North has expanded its post-production facilities, and PACT and the NFTS both have established themselves here. Meanwhile Caddick Group and Leeds City Council have transformed a derelict site into a state-of-the-art TV and film studio for the flourishing sector.

Channel 4 will be a magnet for talent in the area. Linking up with some of Screen Yorkshire's existing talent initiatives, such as our Connected Campus university support network and our Beyond Brontës, Skill Up and Boot Camp training schemes, we can work together to draw a new and diverse generation into the industry.



Channel 4's new national HQ in Leeds sends a hugely important message of inspiration, aspiration and ambition. It says: "You can be part of this industry. You don't have to move 200 miles away. You can make a career here." For the whole region, and particularly for the more economically deprived parts of Yorkshire, that is game changing.

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