

Digital leadership

Driven by streaming and 4Studio, Channel 4's digital-first strategy continued at pace in 2022, transforming the organisation to ensure that audiences can find the distinctive content they want, where and when they want it. This is a key growth area for Channel 4 and at the heart of our Future4 strategy.

+14% growth:

Digital advertising revenue grew by 14% in 2022, to £255 million (2021: £224 million), despite a highly challenging economic backdrop. Significantly, this is +76% against our Future4 baseline of £145 million in 2019.

22% digital revenues:

Digital now makes up 22% of Channel 4's total revenues, up from 19% in 2021 as we progress towards our Future4 target of 30% digital advertising revenues by 2025 – this is 50% higher than market comparators.

49.2bn minutes:

Audiences spent a total of 49.2 billion minutes streaming Channel 4 content and watching on social channels in 2022. Of this total, 45.9 billion related to streaming, 2.0 billion to social media and 1.3 billion to YouTube. Importantly, in terms of viewers, Channel 4's social accounts had half a million more 13-24-year-olds than our nearest competitor at the end of 2022.

1.4bn views:

We achieved 1.4 billion views on Channel 4 streaming in 2022, close to matching 2021's record 1.5 billion views, which were significantly boosted by lockdowns. In 2023, we are focused on returning to streaming growth, doubling down on the programmes that we know people love as we work towards our Future4 target of two billion views by 2025.

Youngest BVoD service:

Channel 4 has the youngest profiling broadcaster video on demand ('BVoD') service in the UK, with 16-34-year-olds making up one-third of its user base, indexing at 157 compared to an average across public service media ('PSM'). In addition, 85% of 16-34-year-olds in the UK are registered on Channel 4 streaming.

+6m accounts:

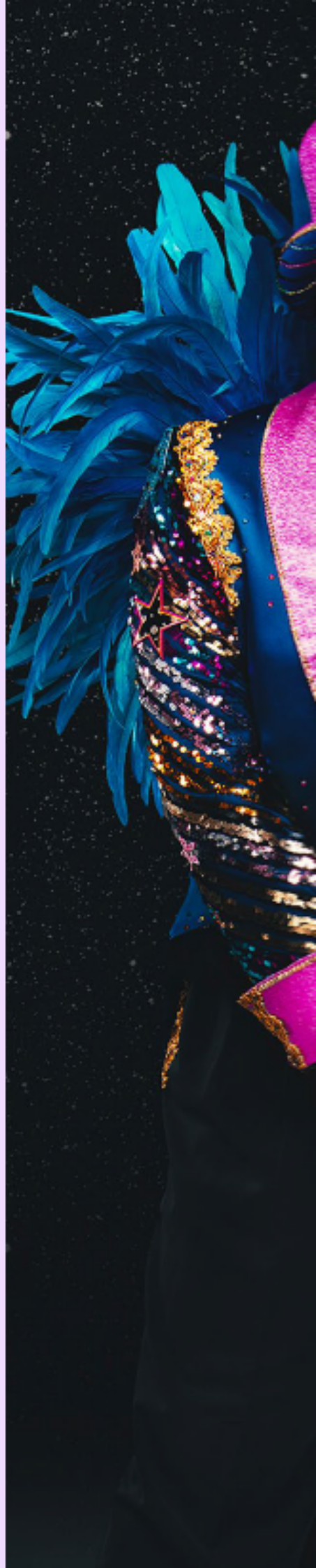
Channel 4 has grown viewer registrations by six million across the pandemic (since 2019), to 28.2 million accounts – this includes an additional one million 16-34-year-olds.

35,000 pieces of digital content:

Channel 4's Leeds-based digital content unit 4Studio made and published 35,000 pieces of digital content in 2022, generating approximately eight billion global views across the main social platforms, bagging seven award wins, and scoring Channel 4's first BAFTA nomination for a digital short-form series with *Hollyoaks IRL*.

55 clips watched per young person:

In 2022, 4Studio generated nearly half a billion views from UK 13-24 year olds, an average of 55 social clips watched for every young person in the UK.





↳ Lavinia Night Lyceum

A resilient and robust model

Channel 4 maintains a very strong balance sheet position, underpinning plans for further investment over the coming years and continuing to demonstrate Channel 4's financial sustainability. As we fulfil our Future4 plan, Channel 4 is diversifying its business, building strategic partnerships and delivering significant impact for the UK.

Future4 on track:

Channel 4's Future4 strategy, launched in November 2020, is an ambitious and comprehensive plan to transform Channel 4 into a digital, young PSM and we are on track to achieve our ambitions by 2025. However, we will need to return to streaming growth in 2023 to achieve this and are doubling down on the programmes that we know people love.

One-third diversified revenues:

Digital revenue accounted for 22% (£255 million) and non-advertising revenue made up 11% (£121 million) of our total revenues in 2022. Diversifying our revenues and building new strategic revenue streams are key pillars of our Future4 strategy to reduce our dependence on linear advertising and ensure our future sustainability. Diversified revenues now represent one-third (32%) of our revenues in 2022, against a baseline of 22% of revenues when we launched our Future4 strategy.

£1.14bn total revenues:

Channel 4's corporation revenues remained resilient in 2022 and, despite a challenging trading environment, we finished the year with total revenues of £1.14 billion, down just 2% on 2021's record £1.16 billion.

£560m net assets:

Channel 4's group net assets of £560 million (2021: £566 million) including net cash reserves of £253 million (2021: £272 million) remain significantly above historical levels following planned reinvestment during the year, providing the organisation with a solid base from which it can invest in future strategic projects.

£75m credit facility:

Renewing our ESG-linked Revolving Credit Facility of £75 million provides Channel 4 with additional flexibility to withstand any market shocks and underpins our long-term sustainability.

Sustainable public ownership:

The Government has now confirmed that Channel 4 will remain in public ownership, securing our ability to drive cultural and economic impact across the UK for decades to come.



↓ Stephen's Packed Lunch

Channel 4: 2022 highlights cont.

Making an impact through content

Channel 4 continued to support and grow independent producers in 2022, increasing its level of investment in original content and working with more independent production companies across the UK. We have maintained strong relationships with our existing indie partners and have built new partnerships – all of which is helping Channel 4 to deliver its remit and produce fantastic content that reaches wide audiences across the UK.

Record content spend of £713m:

Across all services, Channel 4 spent £713 million in 2022 (2021: £671 million) – an all-time record for the organisation.

£570m original content spend:

Channel 4 invested £570 million in original content in 2022 (2021: £492 million). This is our highest-ever level, and £200 million more than during the Covid-19 pandemic in 2020, demonstrating the flexibility of our business model to adapt rapidly to external economic factors and ensure our long-term sustainability.

170 independent producers:

Channel 4 worked with 170 independent producers across the UK in 2022, out of a total of 319 content suppliers – this is an increase from 164 independent producers in 2021.

Channel of the Year:

Channel 4's content attracted considerable critical acclaim in 2022, winning 91 awards for its programmes, including Channel of the Year at Edinburgh TV Festival – this is the highest level of wins since 2014.

The best of Channel 4:

The Great British Bake Off was the top series of 2022, attracting 7.6 million viewers, followed by *Gogglebox* which averaged 4.2 million across the year. The year also saw the final series of the much-loved *Derry Girls*; we launched *The Andrew Neil Show* on Sunday evenings; celebrated 50 years of *Pride* with the magnificent Joe Lycett's *Pride Party*; brought *The Big Breakfast* back with Mo Gilligan and AJ Odudu; and aired the all singing, all dancing *Prince Andrew: The Musical*.

47.5m people:

Every month in 2022, Channel 4 reached an average of 47.5 million people across all Channel 4 platforms – that's around three-quarters of the UK population.

Transforming creative industries across the UK

Channel 4 delivers a positive impact not just through its content, but through a wide range of initiatives that are elevating the creative industries. Our 4 All the UK strategy continues to ensure that we are serving the whole country and its thriving and world-renowned production sector. And through our Leeds-based 4Skills initiative, we are helping to promote economic growth and social mobility, breaking down barriers so more young people from all places and backgrounds can join the industry.

£228m investment in N&R:

Channel 4 invested £228 million in content commissioned from production companies in the Nations and Regions in 2022 – setting a new investment record for the second consecutive year (2021: £222 million).

66% content from N&R:

66% of hours of first-run originated programmes on the main channel came from suppliers based in the Nations and Regions – that's two-thirds of our programmes for the second year running.

13% of suppliers are ethnically diverse:

Supporting and growing the number of ethnically diverse suppliers Channel 4 works with is a priority and in 2022 this group represented 13% of our total suppliers – an increase on 12% in 2021, and we are focused on increasing this further.

Across the UK:

By the end of 2022, Channel 4 had 485 roles located outside of London and this will continue to increase over the next few years (2021: 400 roles).

Supporting creative partners:

The Emerging Indie Fund's 2022 cohort comprised 17 awards, which ranged up to £20,000 with the aim to nurture emerging indie talent from the Nations and Regions. The Indie Growth Fund, which invests in largely early-stage production companies, has invested in 28 companies to date with 17 companies remaining in the fund at the end of 2022, the largest figure since the fund's inception.

28,000+ opportunities:

Through 4Skills, Channel 4 provided over 28,000 training, development and learning opportunities for young people and those from lower socio-economic and diverse backgrounds through schemes including Channel 4's flagship Production Training Scheme, Apprenticeship programme and 4Schools (2021: 6,158 opportunities).

Doubling 4Skills investment:

Channel 4 invested £5 million in 4Skills in 2022, and this is set to double to £10 million per year in 2025 as we continue to grow our reach and impact across the UK (2021: £2.9 million).



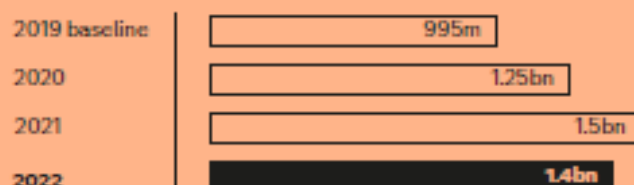


Transforming Channel 4 into a digital, young public service media organisation

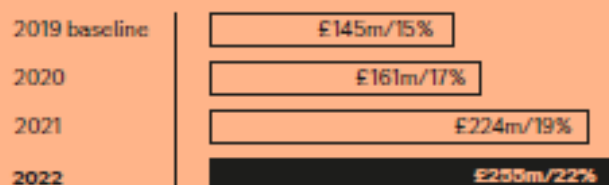
Future4 is an ambitious and comprehensive plan to transform Channel 4 into a digital-first young public service media organisation that retains its distinctive brand and public service impact. Our focus is on the viewing habits of our audience – transforming the business to ensure that viewers can find the distinctive content they want, where and when they want it.

Future4 targets for 2025

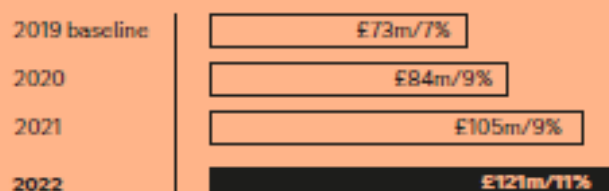
Double streaming to two billion views



Digital advertising to be at least 30% of total revenue



Non-advertising to be at least 10% of total revenue



Delivering progress in 2022

Content: Prioritising digital growth over linear ratings

A central goal of the Future4 strategy is to double streaming by 2025, ensuring that audiences reach us where they want to consume content. To achieve this, we are dialling up our ambitions for streaming and doubling down on the types of programmes that we know people love.

2022 achievements:

- Pivoting our editorial strategy to be digital first
- Delivering Channel 4 streaming product enhancements, such as personalisation and autoplay
- Creating a new youth-skewing digital brand, *Channel 4.0*, powered by an all-star cast of some of the most popular digital content creators
- Launching a new digital current affairs strand, *Untold*, a high-impact digital-first initiative aimed at delivering quality public service content to younger viewers



↑ The Lateish Show with Mo Gilligan

Viewers: Putting viewers at the heart of our decision making

Viewers' expectations are changing in a digital world. They expect Channel 4 to know how they watch, where they watch and why they watch. They expect more content, communications and experiences based on their motivations – not just their demographics.

2022 achievements:

- Kickstarting a brand transformation to establish a single Channel 4 masterbrand identity for viewers, to ensure they can find their favourite shows wherever and whenever they choose
- Driving forward understanding of our viewers through a new landmark study, Beyond Z
- Deploying cross-platform measurement – measuring linear and BVOD ad campaigns through CFlight, now used by the 40 largest UK media agencies; and using new BARB data to improve viewer understanding across linear and VoD
- Successfully leveraging our marketing campaigns to drive awareness and make noise, including winning the Cannes Advertising Film Grand Prix

Commercial: Diversifying new revenue streams to underpin our sustainability

We have clear commercial targets as part of our Future4 strategy: digital advertising to be at least 30% of total revenue and non-advertising to be at least 10% of total revenue by 2025.

2022 achievements:

- Offering innovative new features to our digital advertising 'Advanced Data Suite' offering, enabled through new partnerships that link with Nectar shopper data
- Launching a pioneering deal with YouTube to sell advertising against Channel 4 content, the first of its kind across the UK and Europe
- Innovating our Film4 revenue models to reflect shifts in theatrical release patterns
- Achieving 16 awards for 4Sales including gold in the 'long-term media strategy' category for Channel 4's *Diversity in Advertising Award*

Partnerships: Focusing on strategic partnerships to compete more effectively

Channel 4 has partnership in its DNA and our success is built upon working with other organisations – existing partnerships include Snapchat, TikTok and YouTube among others – and these will become even more important in the future.

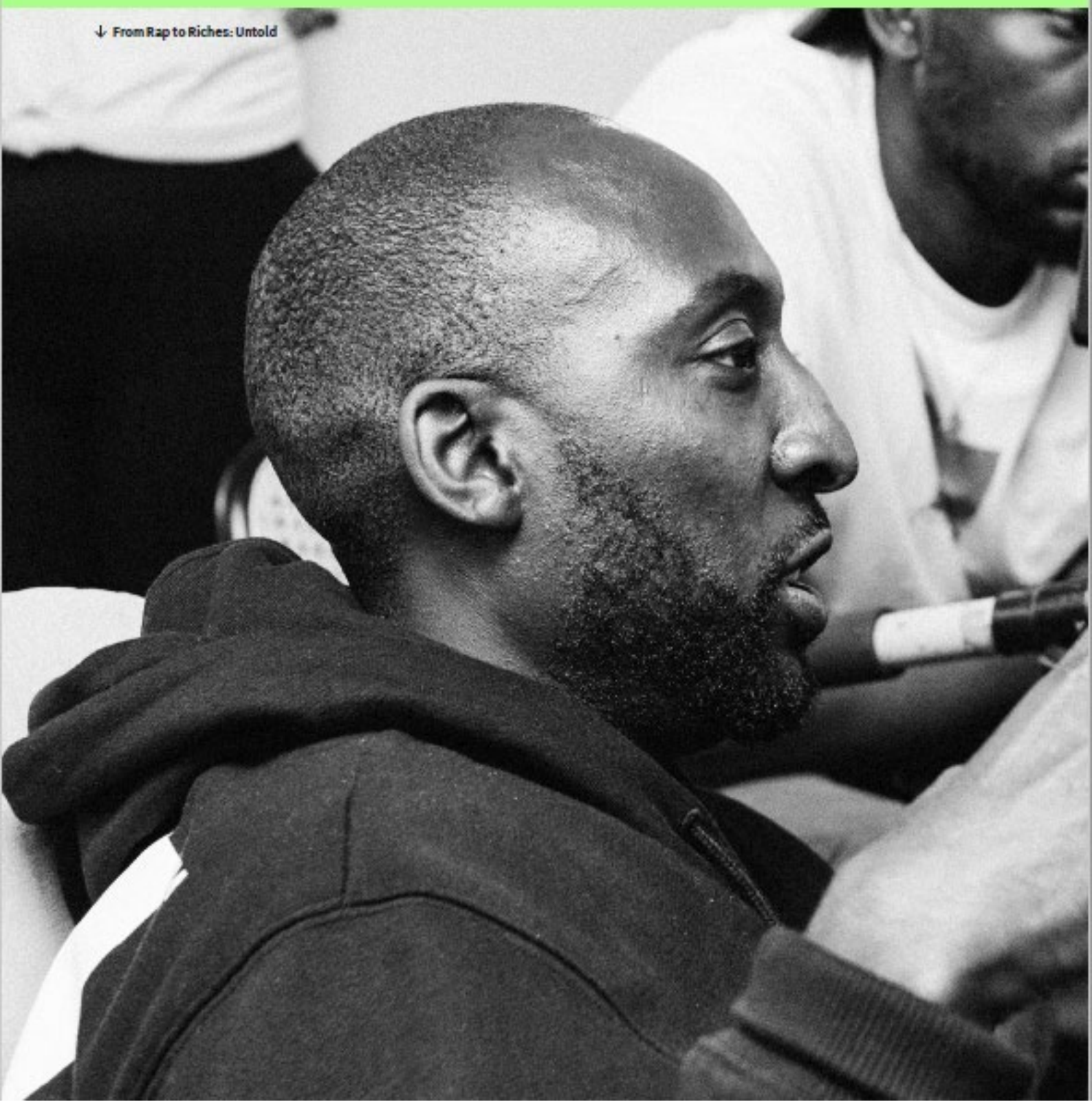
2022 achievements:

- Maintaining and growing relationships across the market while the Government considered the privatisation of Channel 4
- Striking a major new long-form content and commercial deal with YouTube to publish 1,000 hours of long-form content
- Growing our ad-sales relationships with UKTV and Discovery
- Developing our strong and nimble partnership with Sky, including a deal to show England's ICC Men's T20 World Cup Final and the Formula 1 highlights on free-to-air television
- Continuing to evolve our relationships with YouView, Freeview and Everyone TV in a changing viewing environment

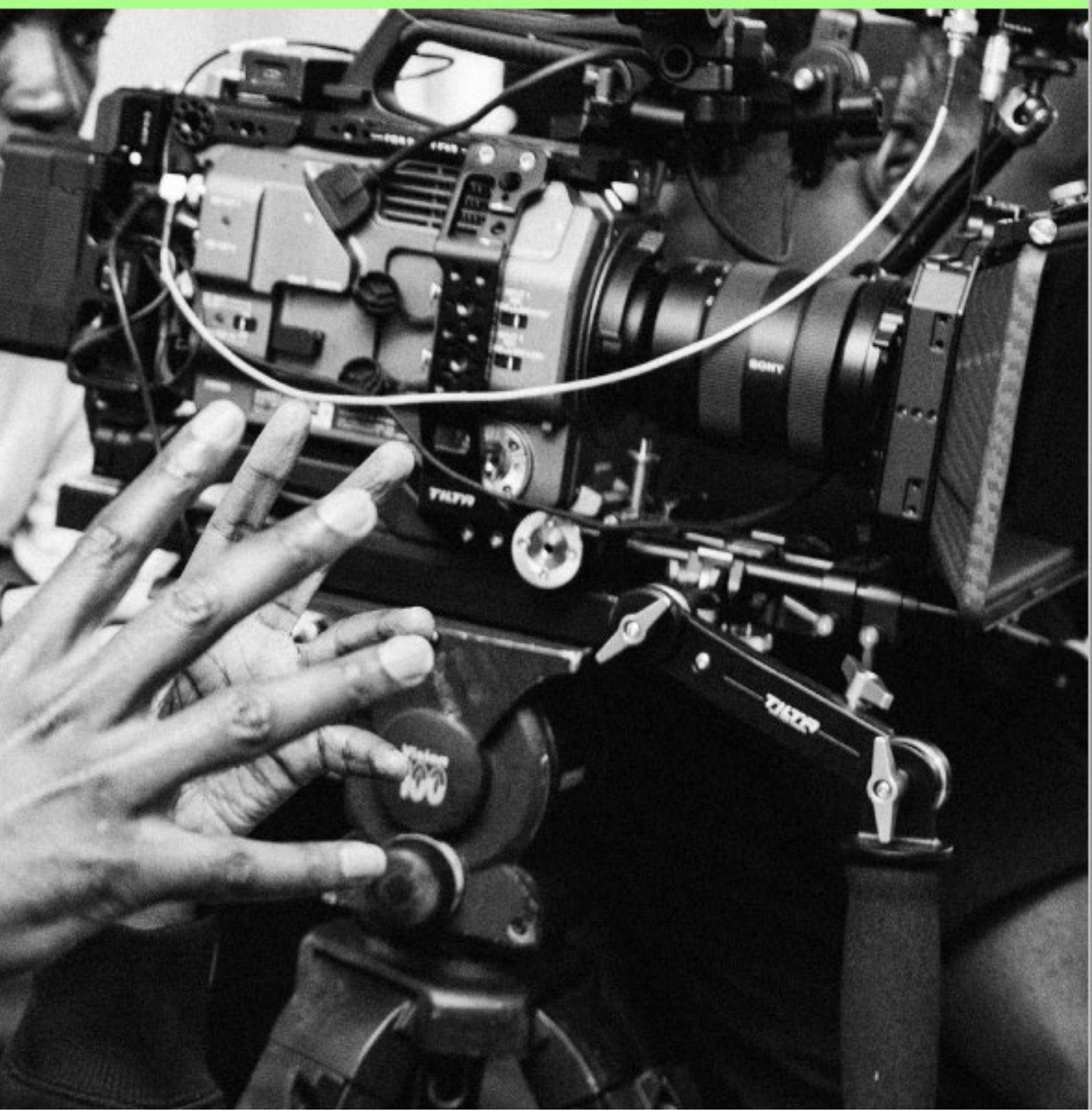
Channel 4's purpose

To create change through entertainment

↓ From Rap to Riches: Untold



We aim to create change in the wider world through all of our activities, from TV, to streaming, social media and film and our day-to-day roles at Channel 4. It's the impact that Channel 4 has on society, on viewers, on British culture, on the creative industries and on the wider economy. It's why Channel 4 is and will continue to be – altogether different.



Channel 4's vision

Represent unheard voices

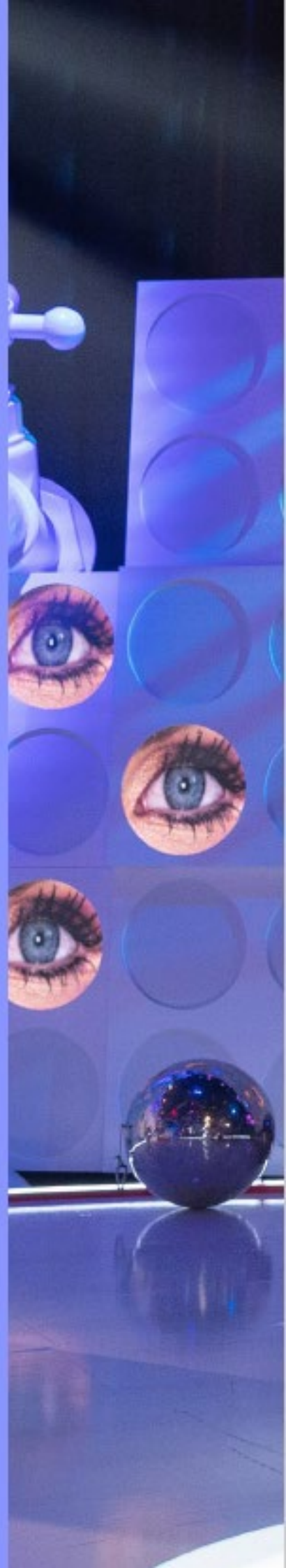
Channel 4 has a strong commitment to representing the whole of the UK. It means using our strong brand and wide reach to elevate unheard voices – from diverse communities, emerging writers and producers, to those who have different points of view or experiences.

Challenge with purpose

At its most impactful, Channel 4's content exposes the truth and acts as a powerful catalyst for change. Through our best-in-class news and current affairs, our challenging documentaries and searing dramas, we're unafraid to say something about modern Britain.

Reinvent entertainment

Channel 4's remit encourages us to push boundaries, take risks and experiment in ways that other broadcasters do not. In 2022, we continuously refreshed what we did creatively, finding new ways to engage audiences, deliver our content, and support the creative industries.





Channel 4: Making an impact

1.4bn

streaming views in 2022 (2021: 1.5 billion),
as we continue our journey to being
digital first for our viewers

£713m

content spend in 2022 (2021: £671 million),
including a record £228 million in the
Nations and Regions

28,000+

opportunities provided by 4Skills in 2022
(2021: 6,158 opportunities), helping to
find, nurture and grow the UK's next
generation of creative talent





After four decades of creative risk-taking, Channel 4's impact on life in the UK is as strong as ever. As Britain's original influencers, the difference we make is undeniable.

Impact area contents

- 30** Engaging young viewers
- 44** Representing the UK
- 58** Challenging our audiences
- 72** Reshaping the creative industries
- 86** Investing in our partners
- 98** Tackling the climate emergency

Engaging young viewers

Youngest BVoD service

Channel 4 is the youngest profiling broadcaster video-on-demand ('BVoD') service in the UK, with 16-34-year-olds making up a third of its user base (compared to the other PSMs' BVoD average of 21%) – and it is also the most watched commercial BVoD for 16-34-year-olds

22.3m minutes

viewed of Channel 4.0's eight new digital-first series launched in October 2022, which are aimed at young people and ensure that they see their culture and experiences reflected on screen

Always entertaining

16-34-year-olds rate Channel 4 as the highest TV broadcaster for being "always entertaining"



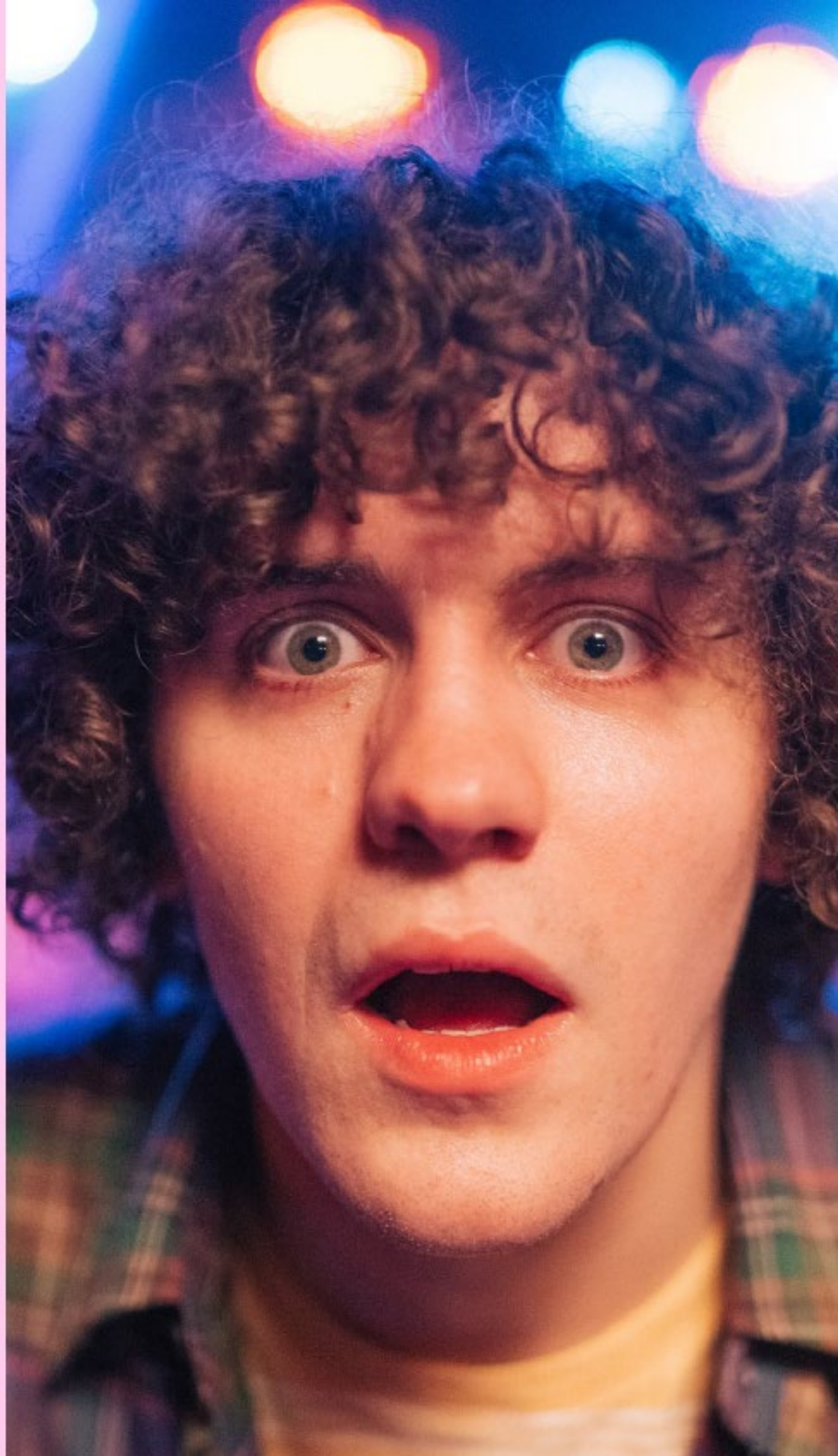


Channel 4 superserves young British audiences

Channel 4's special relationship with young viewers lies both at the heart of its identity and its purpose. Other streamers and broadcasters successfully make content that appeals to younger viewers, but Channel 4 is perhaps unique in its ability to engage young viewers with genuinely public service content.

We reach young viewers both through broad family shows like *Taskmaster* or *Gogglebox*, shows specifically aimed at younger audiences, such as *Untold*, and digital content that frequently features talent who have already built a strong social following with young audiences.

Central to our purpose is creating programming that informs and educates young people about contemporary issues and promotes discussion and debate. But our shows for young people are never overly worthy; we make shows that young people want to watch – like *It's A Sin* or *Consent* – because they are entertaining and frequently fun, whatever other merits they possess.



Engaging young viewers cont.

Channel 4 specialises in making shows that speak to the concerns and pre-occupations of younger viewers, and in particular Generation Z.

That means topics including mental health, gender, sexuality and sex, body image, digital life, climate and ethical consumption. Our hugely successful new youth Current Affairs strand *Untold* has shown how younger viewers will engage with serious topics when they are approached through stories that speak to their own experience, and with a tone of voice and talent who they find relatable.

Just as we seek to reflect the whole British experience across our programming, we aim to air a number of shows – like *Ackley Bridge*, *Big Boys*, or the upcoming *Dance School* and *Queenie* – which reflect the experience of young people back to them. Only by seeing themselves on screen will young people believe that Channel 4 is a platform that understands their lives and speaks to them. This is what earns us permission to engage them with topics they may not automatically be attracted to.

But while we aim to reflect their view of the world, we won't simply adopt it. We are a pluralist broadcaster and will always be prepared to challenge the views of our young viewers with films such as *Gender Wars*, our exploration of the debate around gender identity from a gender critical perspective, or *Jimmy Carr Destroys Art*, which explored the logical conclusion of cancel culture.

In an age when many, especially younger people, increasingly insulate themselves from points of view at odds with their own, it is more important than ever that a brand trusted by young people and seen to reflect their lives is also prepared to challenge some of their views.

While creating content that helps shape the way young people think about the world is at the heart of what we do, we also make content that simply aims to entertain them and create a relationship with the Channel 4 brand. *Channel 4.0*, for instance, features entertainment-led content from some of the biggest stars on social. It aims to be diverse, cool, authentic, funny, street smart – a way into the Channel 4 brand for many viewers who may never have engaged with us. Key acquisitions like *Rick and Morty* and *The Big Bang Theory* play a similar role for us.

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Only by seeing themselves on screen will young people believe that Channel 4 is a platform that understands their lives and speaks to them.

When it comes to platforms, we acknowledge both that most young viewers are more likely to stream video content than watch it on linear TV, and that some do not engage with either linear TV or public service media (PSM) streamed content.

For that reason, we typically consider the youngest profiling shows – for example, *Rick and Morty* and *Untold* – to be essentially Channel 4 streaming shows, which may also receive a linear transmission, either on E4 or Channel 4. It is vital that we do not require our youngest profiling content to attract a significant linear audience so that we are free to address issues that only young people are engaged with. Our short-form social content, which often harnesses talent young people are already familiar with, is designed to offer an appealing route into the Channel 4 world, particularly for young people who do not have a relationship with us through streaming or our linear channels.

Engaging young viewers cont.

○○ What does it feel like to be young in Britain right now?

↓ It's Alright To Be White



Beyond Z: The truth about British youth

What does it feel like to be young in Britain right now?

This was the central question posed by Channel 4's major research initiative Beyond Z. Its mission was to look at what the future holds for 13-to-24-year-olds in the UK, moving beyond the preconceptions that people may have about the views and perspectives of the eight million Britons today that belong to 'Generation Z'.

Working with an independent research partner, Craft Strategies, we surveyed more than 1,500 people, with separate cohorts comprising 13-24-year-olds and people aged over 25 drawn from across the country. This was complemented by ethnographic and qualitative research and expert interviews, and a conference held in November 2022.

Beyond Z helped to paint a more nuanced view of a demographic that is often portrayed (by older people) as a homogeneous, amorphous mass with alien views. The reality is that young people's views are also shaped by factors such as income and education, and they have a plurality of experiences, attitudes, interests and identities. Young people tend on average to be more progressive than older demographics – for example, regarding social issues such as sexuality and equality – in part because they take as a baseline the freedoms won by earlier generations, just as young people in the past tended to be more progressive than their elders.

Some aspects of life are very different for young people today compared to their counterparts in the past. One obvious difference is the prevalence of social media and the central role it plays in their life. Another is their economic circumstances – broadly speaking, high levels of education-related debt, ballooning house prices and insecure employment have resulted in a new life stage of delayed adulthood for some people.

These changes have given rise to misconceptions about young people's views on life. For example, our research shows that these digital natives are, for the most part, well aware of the benefits and potential pitfalls of social media; they believe themselves to be in control of their interactions and do not see social media as a major cause of mental health issues. As these examples illustrate, the research suggests that there is less conflict between generations than is often claimed.

This research study is not merely an academic exercise but is of practical relevance. Only by understanding how young people think can Channel 4 and our partners successfully engage with them. The learnings will help inform our decisions about what type of content to invest in, what form it should take and where we need to be to reach young audiences with our content. The goal is to strengthen Channel 4's reputation among young audiences as a trusted source of information, and as a brand that helps to give them a voice in national debates on the issues that matter most to them.

↓ Beyond Z



Channel 4.0: Going digital first

Channel 4.0 is a new digital-first youth-focused destination that provides a space for some of the greatest and funniest content creators to collaborate.

To cut through the noise and connect with young, digital audiences in an authentic way, we knew that everything had to be on point: from the production companies we partnered with, through to the talent used in-show, and the tone of voice behind the community engagement. We partnered with Big Smoke Corporation, helmed by multi-award-winning artist, Joseph Adenuga, AKA Skepta, to ensure that *Channel 4.0* delivered on its goals.

Channel 4.0 launched on YouTube on 26 October, with short- and medium-formats tailored to young people's viewing behaviours on social platforms and starring key Gen Z talent. Early highlights include *Secret Sauce*, which saw host Chunkz competing against celebrity guests to recreate family recipes; *It's Alright To Be White*, in which Alhan Gençay goes on a mission to discover Britain's 'whitest tribes'; and *Nella Rose's Flight Mode*, which sees the titular host steer two sets of friends towards winning the ultimate party holiday via a mischievous airport game show.

By the end of 2022 (after just over two months), eight new series had launched on *Channel 4.0*, generating 22.3 million minutes viewed, with 4.0 million views from 13-24-year-olds in the UK.

Engaging young viewers cont.

Increasing our impact with teens and older children

↓ Ackley Bridge





↓ Teen First Dates



↑ Trainspotting with Francis Bourgeois

Engaging young audiences – including older children and teenagers – is a core part of Channel 4's remit. Our existence as a public service media organisation (PSM) depends on our relationship with younger people, and we have continued to build on our strengths as a digital young PSM by providing new and engaging content that is accessible to them. This means commissioning content that appeals directly to their tastes and publishing it where they spend their time.

A key focus of the year was the launch of our new digital-first initiatives such as the youth-focused YouTube channel *Channel 4.0* (see case study on page 35) and our new current affairs strand *Untold* (see page 64), which is imbued with the same remit-defining and bold journalism as *Dispatches* but is focused specifically on younger viewers. Through our strategic partnerships with platforms such as YouTube, Snapchat and TikTok, we can connect with young people more authentically and provide content that resonates directly with them.

Throughout the year, we invested in content aimed at older children (10-14-year-olds) that is designed to reflect their lives and interests while also having popular mainstream appeal – for example *Junior Bake Off*, *Celebrity Lego Masters at Christmas* or *Richard Hammond's Crazy Contraptions* on linear; or digital commissions such as *Kids Behaving Badly*, *Trainspotting with Francis Bourgeois* and *Harry Pinero's Worst in Class*. Our editorial approach for older children is to provide safe and appropriate content that also highlights positive role models and has educational value. This helps 10-14-year-olds to develop their knowledge and critical thinking skills, while inspiring and guiding them as they start to form their own identities.

We also commissioned content for teenagers (14-19-year-olds), including popular returning series such as *Ackley Bridge*, which tackled serious subjects such as online bullying, addiction and mental health; and E4's reboot of *Embarrassing Bodies*, which got young people talking about major health and sexual health issues. Other highlights from the year include *Football Dreams: The Academy*, which followed a group of boys at the prestigious Crystal Palace Football Club Academy; *Britain's Tourette's Mystery*, in which Scarlett Moffatt investigated the rise of Tourette's in young people in Britain; and *Teen First Dates*, which followed 16-19-year-olds taking their first steps into the land of real-world dating.

Engaging young viewers cont.

A milestone year for 4Studio

2022 saw another year of growth for 4Studio, our Leeds-based digital content unit that is focused on reaching and engaging young people on social platforms.

Another wave of hiring brought the department's headcount to over 150, reflecting 4Studio's position as an increasingly core part of Channel 4's operations. This is cemented further by Channel 4's recognition that its presence on social platforms plays a vital role in its marketing, editorial and revenue diversification strategies.

4Studio made and published over 35,000 pieces of content in 2022, generating approximately eight billion global views across more than 150 channels on the main social platforms. We saw global year-on-year increases in watch time on YouTube of 10%, while engagements on Instagram rose by over 60%. Among 13-24-year-olds in the UK, views rose by over 25% on Snapchat and by almost 500% year-on-year on TikTok, and there were almost 350 million views of Channel 4 content on TikTok across the year. Data drives 4Studio's strategies at a platform, channel and show-based level, and informs the wider business' understanding of rapidly changing viewer behaviours.

4Studio continued to seek new ways to bring long-form programming to life on social platforms – from rolling coverage of the *Beijing 2022 Paralympic Winter Games* via livestreams on YouTube, to red carpet interviews for the biggest Film4 movies on Instagram, the re-imagining of the *Married at First Sight* UK sofa as a sassy TikTok commentator, and the creation of the immersive Virtual Reality *Hollyoaks* experience *'The Long Walk Home'* (see right).

Stand-outs among our digital-first original and branded programming included *Trainspotting with Francis Bourgeois*, prank show *Kids Behaving Badly*, and short-form documentary series *I Survived*, *Ask The Mask*, and *Love Against The Odds*. The latter was produced by 4Studio Productions, a new digital creative unit focused on making topical, reactive content from our Leeds HQ.

Our creativity and strategic excellence was rewarded, with 4Studio bagging seven award wins, and scoring Channel 4's first BAFTA nomination for a digital short-form series with *Hollyoaks IRL*.

Our partnerships with the main social platforms continued to strengthen in 2022. Our evolving YouTube collaboration led to a landmark agreement that saw the publication of 1,000 hours of long-form content across our suite of YouTube channels, and a new agreement for 4Sales to sell our own advertising around this content – the first deal of its kind across the UK and Europe.

Meanwhile, 4Studio remains an important participant in the 4Skills programme, with the number of trainee placements and apprenticeships within the department both doubling this year.

↓ **Hollyoaks**





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It allows us to reach a whole new audience who'll get to experience life through Maxine's eyes.

Hollyoaks: The Long Walk Home

Channel 4's flagship continuing drama *Hollyoaks* is the only one of the UK public service media organisation's main long-running soaps that is specifically tailored to young audiences. It speaks to young people on their level, and has a proud history of tackling difficult but important social issues in a relatable way.

In November, *Hollyoaks* showed a special episode titled 'The Long Walk Home'. Produced and crewed by an all-female team, it follows Maxine Minniver (played by Nikki Sanderson) as she becomes separated from her friends on a night out and is brutally attacked and sexually assaulted on her way home.

Hollyoaks worked with the Rape Crisis charity throughout the editorial and filming process, and ran the episode in partnership with the UK government Home Office's 'Enough' campaign, which tackles violence against women and girls.

The powerful storyline gave *Hollyoaks* one of its biggest spikes in weekly viewing in 2022, with a total of 1.4 million views across the five episodes in that week. Viewers described the storyline as "emotional", "thoughtful" and "a painful exploration of sexual assault and women's safety". More than 90% of viewers agreed that the episode's message – that women are never responsible for preventing sexual violence against them – is an important one, and that this is just the sort of programme that should be shown and discussed in schools.

To coincide with 'The Long Walk Home', *Hollyoaks* makers Lime Pictures created a 360-degree virtual reality experience (available on metaverse platforms such as Meta Quest), allowing users to experience the sights and sounds of Maxine Minniver on her lone journey home. "The VR experience is an exciting move for *Hollyoaks*," says Jayshree Patel, who wrote both the episode and the interactive short film. "It allows us to reach a whole new audience who'll get to experience life through Maxine's eyes."

Engaging young viewers cont.

SMCP metrics dashboard

“Channel 4 is always trying something new”

49% of respondents believe that Channel 4 performed strongly for “always trying something new”

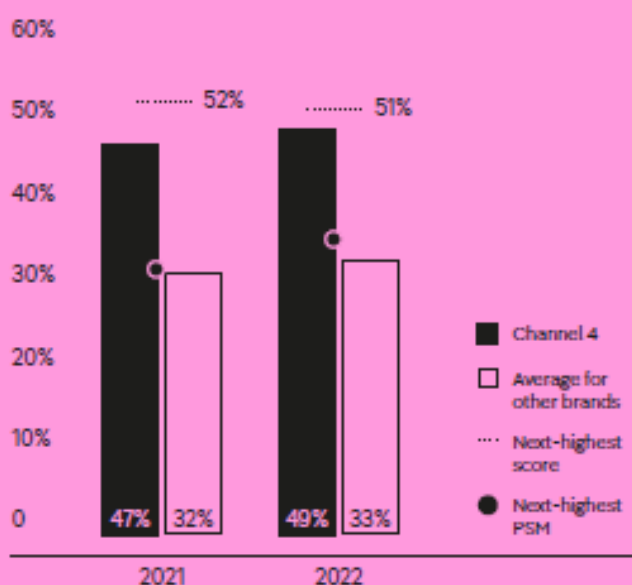
49%[‡]

Channel 4 was one of the two leading brands that audiences associated most strongly with “always trying something new” in 2022. In total, 49% of respondents agreed that Channel 4 performed strongly* on this measure, two percentage points behind Netflix, which scored 51%. These two brands were the clear leaders, with a 13-percentage-point gap between Channel 4 and the third-highest-scoring brand, Amazon Prime (whose score was 36%). The next-highest-scoring public service media organisation (PSM) was the BBC, whose score of 35% was 14 percentage points behind Channel 4.

Taken together, the other brands (all except Channel 4) had an average score of 33%, giving Channel 4 a lead of 16 percentage points over this average. Aside from Netflix, their individual scores ranged from 26% (Channel 5) up to 36% (Amazon Prime). The average score for the other PSMs (the BBC, ITV and Channel 5) was below the overall average for the other brands: at 30%, it fell 19 percentage points behind Channel 4.

Channel 4 closed the gap on Netflix this year. Channel 4's score rose by 2 percentage points (2021: 47%), while Netflix dropped by one percentage point (2021: 52%), meaning that Netflix's lead over Channel 4 fell by 3 percentage points year-on-year, from five percentage points in 2021 to just 2 percentage points in 2022. Channel 4 also slightly increased its lead over the average score of the other brands, which rose by 1 percentage point in 2022.

“Channel 4 is always trying something new”



*We define a “strong performance” for a brand as one in which respondents give it a score of 7 or more on a 10-point scale.
‡Selected metrics were subject to independent limited assurance by Deloitte LLP.

Channel 4's linear share of total PSM viewing by 16-34-year-olds

Channel 4's linear share of total PSM viewing by 16-34-year-olds in 2022

15%[‡]

Channel 4 is unique among the main PSM channels in that 16-34-year-olds account for a substantially higher share of viewing than TV audiences in general. Focusing on viewing by 16-34-year-olds to the main PSM channels – BBC One, BBC Two, ITV, Channel 4 and Channel 5 – Channel 4's main channel accounted for 15% of this total in 2022.

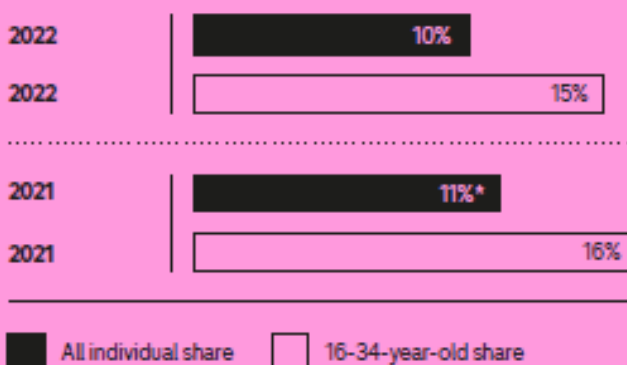
As a proportion of viewing to the main PSM channels this is 46% more than its corresponding share of viewing across all audiences. By contrast, BBC One, BBC Two and Channel 5 all have lower levels of 16-34-year-old viewing than their all-audience levels. The only other channel that over-indexes 16-34-year-olds is ITV, albeit by a more modest 4 percentage points.

Overall, Channel 4 ranks as the third most popular of the main PSM channels for 16-34-year-olds. The sheer scale of BBC One and ITV as the two mass-market channels means they also attracted the biggest overall shares of 16-34-year-olds (34% and 35% respectively in 2022). Channel 4's share comfortably exceeded those for BBC Two (9%) and Channel 5 (7%) in fourth and fifth place.

Channel 4's share of viewing by 16-34-year-olds to the main PSM channels fell by 6% year-on-year. This decline is slightly greater than the corresponding 5% fall in share for all audiences. The decline may be attributed to the absence in the 2022 schedules of the youth-skewing high-volume show *The Circle*, whose 27 episodes generated huge 16-34-year-old audiences in 2021, while ITV's *I'm A Celebrity...Get Me Out Of Here* increased its 16-34-year-old audience by almost 50% in 2022, taking viewing away from other channels.

Channel 4's focus on its Future4 strategy also affects this metric, as Future4 is driving young viewers to watch more via streaming, through increased levels of box-setting content or watching first on Channel 4 streaming.

Channel 4's linear share of total PSM viewing by 16-34-year-olds



*The metric as stated in the 2021 Annual Report related to portfolio share, whereas the 2022 metric refers to only linear share of PSMs. As a result, 2021 has been restated from 15% to 11%. This metric focuses on the PSMs' linear TV portfolios due to significant limitations in the availability of consistent age-demographic data on digital and social platforms.

[‡]Selected metrics were subject to independent limited assurance by Deloitte LLP.

Engaging young viewers cont.

SMCP metrics dashboard

Corporate measures (streaming views and linear share)

Total streaming views

1.4bn[‡]

In 2022, 1.4 billion programme views were initiated through Channel 4's streaming platforms, which include PCs, smartphones, tablets, games consoles and connected TVs. This was a 10% decrease relative to the 2021 total of 1.5 billion views.

The main driver of this decline was the national Covid-19 lockdown that occurred in the first half of 2021: with people required to stay at home once again, TV viewing was boosted. As a result, streaming views in the first half of 2022 (a "normal" period) were down 24% on the corresponding period in 2021, but were still 2% higher than the first half of 2020 (despite that period covering the first lockdown).

In the second half of 2022, streaming views were 5% higher than the same period in 2021 (and 14% up on the same period in 2020). This growth in the latter half of the year is impressive given that Channel 4 was competing with the *FIFA World Cup* – which ran for a full month in November and December, driving viewing on the BBC and ITV – and the highly marketed launch of ITV's new ITX streaming service.

Portfolio linear share

9.9%[‡]

On linear, Channel 4 attracted a 9.9% share of all linear TV viewing across its TV channel portfolio; a 0.4-percentage-point decline, returning to the same level as 2019.

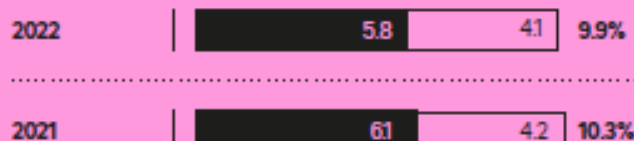
The main channel's viewing share was 5.8% in 2022 (59% of Channel 4's overall portfolio share). It was down by 0.3 percentage points year-on-year. Along with the Covid-19 impact referred to above, another key factor driving the decline was the presence of major events in 2022 – in particular, the men's football *World Cup* and the Queen's funeral, coverage of which drew large audiences to the BBC and ITV. Meanwhile, Channel 4's performance in 2021 was boosted by its coverage of the *Tokyo 2020 Paralympic Summer Games*, and there was no comparable event of that scale to contribute to viewing in 2022.

Viewing to the digital channels dropped marginally, by 0.1 percentage point, from 4.2% in 2021 to 4.1% in 2022. At the individual channel level, all changes were very small (less than ± 0.1 percentage point): E4 grew its share slightly this year, by 0.07 percentage points, while More4, Film4 and the group comprising the Box music channels and 4Music each fell by between 0.03 and 0.06 percentage points. This resulted in the slight overall decline (just 0.06 percentage points, when expressed to two decimal places).

Total streaming views (bn)



Linear viewing share



[‡]Selected metrics were subject to independent limited assurance by Deloitte LLP.

■ Main channel □ Digital channels

Representing the UK

24-point lead

Viewers rank Channel 4 the highest for showing “different kinds of cultures and opinions in the UK” (2021: 24-point lead) and we’re also the top choice among 16-34-year-olds

All-star disabled team

Channel 4 was the first broadcaster at a world-class sporting event to have a 100% disabled presenting team, at the *Beijing 2022 Paralympic Winter Games*

80%

of viewers agree that Channel 4’s *Proud All Over* season brought important but difficult issues to a mainstream audience – and three-quarters regard Channel 4 as the leading broadcaster for raising awareness of social issues and giving a voice to the under-represented





Channel 4 represents and brings together the whole of the UK

As a mainstream broadcaster catering to mass-market audiences, and with diversity at the heart of its public remit, Channel 4 has a unique position in representing the richness and complexity of the UK.

Whether it's through live sporting moments that unite the nation, a weekly political talk show that offers wide-ranging opinions, a nationwide celebration of Pride or introducing new diverse faces to our viewers throughout the year, our content ensures that viewers from all walks of life can see themselves and their experiences reflected on screen.

By showcasing programmes that represent the broadest range of viewpoints, cultures, regions and communities of the UK, we are able to help bridge divides and foster greater understanding between groups that often seem to be increasingly isolated in modern Britain.

In 2022, Channel 4 recorded a substantial 24-point lead over the average of its competitors when audiences were asked how strongly they associated each brand with showing "different kinds of cultures and opinions in the UK".

Representing the UK cont.

The Andrew Neil Show: Exploring all perspectives

Marking our commitment to challenging established views and bringing insights from a wide range of angles and perspectives, we launched a brand-new political discussion programme in May, helmed by renowned journalist and broadcaster Andrew Neil.

Broadcast every Sunday evening and produced by ITN, *The Andrew Neil Show* examines the biggest issues of the moment, featuring debates and discussions with decision-takers and newsmakers from across the political spectrum. The result is a lively topical show that manages to be fair, impartial and considered.

In politically polarised times, it is challenging to get the balance right on political talk shows. *The Andrew Neil Show*'s success in achieving this was demonstrated by the praise it drew from both sides of the political spectrum, with *The Guardian* saying that Neil was "back to his best", and *The Telegraph* saying it was "good to have the old bulldog back".

The 10-episode first series became essential viewing during a turbulent time in politics and was quickly recommissioned for a second 10-part run in the autumn, with its running time extended from 35 to 45 minutes.

Former Chancellor of the Exchequer George Osborne and ex-Shadow Chancellor Ed Balls joined Andrew as regular commentators in the second series to help dissect the latest news stories and pose questions to those in power. The trio tackled issues such as immigration, falling living standards, public sector pay and industrial action.

"We try each week to cut through the noise to give people insightful interviews and analysis they can't get elsewhere," says Neil.

As word of the show's appeal quickly spread, viewing for the second series jumped by 22%, with viewers treated to a diverse line-up of guests, and the show has regularly generated news-making headlines.

↓ The Andrew Neil Show



↓ Freedom: 50 Years of Pride





As a longstanding champion and ally of the LGBTQ+ community, we set out to spread Pride nationwide with our Proud All Over campaign.

A proud celebration

As a longstanding champion and ally of the LGBTQ+ community, we set out to highlight the extent to which Pride celebrations have become a remarkable part of the summer festival season in towns big and small across the UK, with our *Proud All Over* campaign in June.

Marking the 50th anniversary of the Pride movement, the campaign shined a light on the smaller, less heralded Pride events across the country, challenging the idea that people must go to London or other big cities to celebrate.

Proud All Over kicked off with a TV trailer featuring comedian Tom Allen taking a psychedelic 'trip' around the country encouraging everyone to celebrate Pride. The trailer reached 44% of the adult population, with two-thirds of viewers agreeing it reflected the diversity of the UK and brought important issues to a mainstream audience.

The TV spot was complemented by a billboard campaign that celebrated 40 regional Pride events the length and breadth of the country, with tailor-made straplines such as 'Queer as Folkestone' and 'Llanelli – May Cause Excitement in Your Wetlands'.

Proud All Over culminated in a long weekend of LGBTQ+ themed landmark programmes and specials on Channel 4. Some of our most popular shows were given Pride Month makeovers, such as *Celebrity Gogglebox*, *Naked Attraction* and *First Dates*. There were also two new factual commissions: *The Extraordinary Life of April Ashley* told the remarkable story of the transgender pioneer, while *Freedom: 50 Years of Pride* earned a five-star review from *The Telegraph*: "This was precisely the sort of bold but accessible, distinctly British programming that Channel 4 should be making."

Joe Lycett's *Big Pride Party* formed the climax of the Pride season. Filmed live from the comedian's Birmingham hometown, the two-hour entertainment extravaganza saw musical performances from Boy George and Culture Club, Steps and Self Esteem and chats with celebrity guests, including *Heartstopper* stars Joe Locke and Yasmin Finney, actor Rupert Everett, comedian Mawaan Rizwan and *RuPaul's Drag Race UK* stars Lawrence Chaney and Tia Kofi. Viewers called for it to be a weekly addition to the TV schedule: "Only on Channel 4 would you get this level of camp carnage. More of this forever please."

Representing the UK cont.





Q&A

Joe Lycett

Q What does Pride mean to you?

A For a long time I didn't really get Pride. I couldn't understand how I could be proud of something I didn't have a choice in. I didn't choose to be bisexual. But as I've grown, I've realised I did have a choice, a choice to be open and brave and say, "this is who I am". I think Pride is many things to many people, but to me it's pride in taking that leap.

Q Pride events very much vary in scale from Brighton, London and Manchester to smaller events in towns and villages across the country. Do you think it's important that all towns celebrate Pride?

A I'm a big advocate for the smaller Pride parties. The big ones are fantastic in lots of ways, but I love it when Pride can come to local communities.

Q What are your best memories of Pride over the years?

A I met a lesbian couple at Pride once who had just got married. Their biological families had rejected them and so they decided to go to Pride for their wedding party because, in their words, they wanted to be "with our family". That's what it's all about to me.

Q Channel 4 has proudly championed LGBTQ+ content for 40 years now. How important is that to you?

A It's great Channel 4 is championing LGBTQ+ voices and stories. They've been at the forefront of this stuff for a long time, and it was always the channel I loved growing up, commissioning bold shows that no one else would. So much queer talent is launched by Channel 4, myself included. It does more for us than we know.



Representing the UK cont.

Driving long-term change through the industry

Sitting at the heart of Commissioning, Channel 4's Creative Diversity team works across all genres and platforms, and helps to ensure that our output reflects a wide diversity of perspectives – empowering creatives from different backgrounds and ensuring that we remain relevant to all audience groups.

2022 saw the relaunch of Channel 4's Commissioning Diversity Guidelines. Motivated by the invaluable learnings from 2021's Black To Front Project, the Commissioning Diversity Guidelines for indies were reviewed and renewed, with a clear focus on increasing diverse talent participation on and off screen.

The new guidelines, which came into effect in August, now include regional representation for ethnically diverse off-screen talent; compulsory inclusion of disabled off-screen talent in teams; a requirement for ethnically diverse talent within senior leadership; and consideration of production spend for ethnically diverse and disabled talent, rather than simply headcount, due to the meaningful impact this can have on all roles in production teams. Any programmes that are greenlit are now asked to adhere to the new guidelines. By working in partnership with producers, we hope to achieve systemic change in the industry, leading to equitable experiences both on- and off-screen for all under-represented talent.

A new Disability Code of Portrayal was also published during the year, with the aim of strengthening the portrayal of disabled people on television. A first for the industry, the code provides a set of guidelines for both Commissioners and programme makers, covering ways to deliver authentic, nuanced, original representation, including to ensure disabled people are shown as well-rounded characters who are more than just their conditions or impairments.

The Creative Diversity team's outreach work this year included the RISE mentoring scheme, which supported seven mid-to-senior-level disabled talent with career progression; race fluency training for Channel 4's Executive and leadership groups; the launch of Channel 4's second Indie Accelerator, in which six ethnically diverse-led indies receive coaching, masterclasses and meetings with Commissioning Editors; and the Momentum project, which supported 60 regional Black filmmakers with mentoring and participation in two showcase events in Leeds and London to help progress their careers. The year was capped with Channel 4's Inclusion Festival, which celebrated 40 years of inclusion and diversity across our programmes.



↳ Unapologetic

Representing British culture through sport

Channel 4 continues to build on its ground-breaking coverage of Paralympic sport, bringing some of the most thrilling sporting events to the screen while transforming public perceptions of disability.

By challenging negative stereotypes, we're able to provide greater visibility and understanding of the experiences and perspectives of disabled people. For its coverage of the *Beijing 2022 Paralympic Winter Games*, Channel 4 used an all-star disabled presenting team – a global first for a broadcaster at a world-class sporting event.

Award-winning Paralympic presenter Ade Adepitan helmed the daily highlights show, with former rugby player Ed Jackson and Paralympic triathlete Lauren Steadman bringing the *Breakfast Show* to viewers. Recently retired Paralympic swimmer Ellie Robinson and racing car driver Billy Monger were on-screen reporters, with former sit-skier Sean Rose as pundit, while Arthur Williams led the overnight sports coverage.

"Channel 4 is a world-leading organisation in disability inclusion. They are exactly what public sector media is all about, having the bravery to say, 'We will be the first to do that'," said Andrew Parsons, President of the International Paralympic Committee. "This is change starting with sport."

We kicked things off with a heart-pounding trailer, shot from the point of view of visually impaired ParalympicsGB alpine skier Millie Knight, depicting what it's like hurtling down a ski slope at nearly 70mph with just 5% vision.

There followed 86 hours of round-the-clock Paralympics coverage from China – all available on free-to-air television – plus streaming on Channel 4's YouTube channel. All our live content was subtitled, and we enhanced our commitment to accessibility with a highlights show on More4 each day that included both audio description and visual signing – making Beijing 2022 the most accessible Winter Paralympics yet to TV viewers.

Channel 4's coverage of the Games reached 6.9 million people in total (11% of the TV population) across its linear TV channels. High proportions of viewers agreed that the Games made them think about the challenges facing those that are disabled in a different way (69%) and that the coverage brought important but difficult issues to a mainstream audience (67%).

Uniting the country through sport

In 2022, Channel 4 was crowned Sports Network of the Year at the SJA British Sports Journalism Awards, an incredible achievement for the broadcaster, beating the traditional heavyweights of sports broadcasting.

Our success was due to our nimble approach to securing sports rights – always looking out for new partnerships to bring the biggest sporting moments to the nation – as well as our innovative and diverse coverage.

In football, for the first time in Channel 4's history, we became the home of the Three Lions, securing live coverage of England's matches in the *UEFA Nations League*, European Qualifiers to *UEFA Euro 2024* and *International Friendlies* until 2024 – the first time that England's UEFA Nations League games will be broadcast on free-to-air television. Our coverage of the six live matches broadcast in 2022 reached 21 million viewers, almost triple that of Sky Sports' Nations League coverage in 2020.

In 2022, we revved up our motorsport coverage, bringing racing fans live coverage of the *British Grand Prix* at Silverstone, which saw Ferrari's Carlos Sainz claim his first-ever Formula One victory.

We brought live *Super League* rugby to free-to-air TV for the first time in its 26-year history, with Adam Hills and Helen Skelton presenting our coverage of the season. The ten live games and Grand Final wrap-up show reached a total of 3.9 million viewers (6.3% of the TV population).

Thanks to a deal with Sky, cricket fans didn't have to miss a ball: the *ICC Men's T20 Cricket World Cup Final* in November was live and free on Channel 4. An average of 900,000 viewers watched England defeat Pakistan by five wickets at the Melbourne Cricket Ground, over triple the slot average.

We became the UK's exclusive free-to-air TV home of the *ABB FIA Formula E World Championship*, attracting new fans to the excitement of all-electric street racing. We broadcast the entire season of the 2022 *W Series*, the international single-seater motor racing championship for women drivers.

And at the start of the year, we announced a special deal with the *Professional Fighters League (PFL)* to bring the hugely popular mixed martial arts series to Channel 4.



66 This is change starting with sport.

Andrew Parsons, President of the International Paralympic Committee

Representing the UK cont.

SMCP metrics dashboard

"Channel 4 shows different kinds of cultures and opinions in the UK"

Channel 4 shows different kinds of cultures and opinions

57%[‡]

Channel 4 scored more highly than any other brand when audiences were asked to what extent they associated each one with "showing different kinds of cultures and opinions in the UK", with 57% agreeing that Channel 4 performed strongly* on this measure in 2022.

Channel 4 enjoyed an overall lead of 24 percentage points over the 33% average score of the other brands, whose individual scores ranged from 18% (Disney+) up to 51% (the BBC). The UK broadcasters generally performed better on this measure than the global streamers, and the other PSMs (the BBC, ITV and Channel 5) had an average score of 41%. Even so, Channel 4 still had a significant 16-percentage-point lead over this average, while its lead over the next-highest-scoring brand (the BBC) was 6 percentage points.

Channel 4's reputation for showing different kinds of cultures and opinions in the UK increased slightly year-on-year. Compared to the results for 2021, the proportion of respondents who agreed that Channel 4 performs strongly rose by 2-percentage points, while its leads over the average score of the other brands and over the next-highest-scoring brand both held steady.

"Channel 4 shows different kinds of cultures and opinions in the UK"



*We define a "strong performance" for a brand as one in which respondents give it a score of 7 or more on a 10-point scale.

[‡]Selected metrics were subject to independent limited assurance by Deloitte LLP.

Proportion of on-screen contributions who are female, ethnically diverse, disabled or LGB*

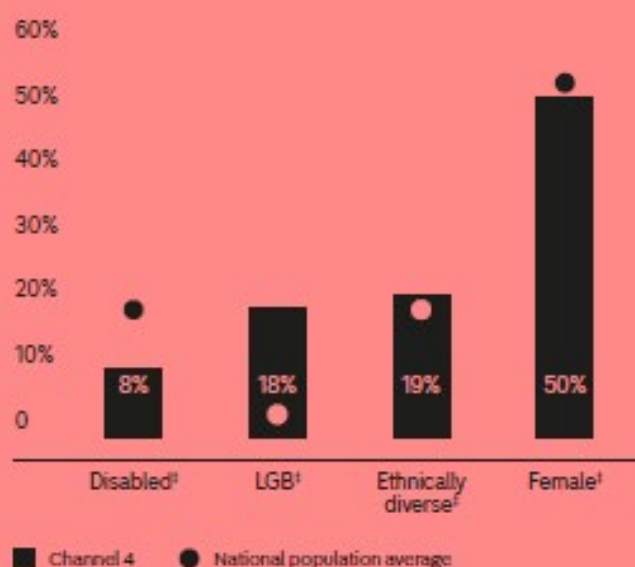
Channel 4 seeks to make sure that its programmes reflect the full diversity of the UK, in order that everyone watching may feel properly represented. As a mainstream broadcaster, this approach also enables it to bring to the perspectives of minority groups – who are often under-represented on TV – to large audiences.

For the first time, we are reporting our performance in the Annual Report using data from the pan-broadcaster Diamond system that was established by the PSMs and Sky (and operated by the Creative Diversity Network – CDN) to assess how well they are doing in terms of on- and off-screen diversity and to track their progress over time. The Diamond system works by asking anyone who is involved in the making of new UK TV programmes to voluntarily supply information on their personal characteristics. This information is then anonymised and aggregated so that the performance of individual channels can be calculated.

In 2022, the Diamond system recorded more than 850,000 on-screen contributions across the programmes that Channel 4 transmitted in the year. Based on a 32% completion rate, the results show that Channel 4 matched or exceeded the national population statistics for three of the four metrics. Women represented 50% of all on-screen contributions on Channel 4, more or less in line with the national population estimate (51% of the UK population are female). Ethnically diverse people accounted for 19% of on-screen contributions, a figure that exceeded the national population estimate of 18% by 1 percentage point. And people who identified as being lesbian, gay or bisexual ('LGB') represented 18% of on-screen contributions, an impressive 15 percentage points above the national population estimate of 3%.

The results for the fourth metric are more concerning. The latest CDN report highlights the under-representation of disabled people across UK programmes in general, and this is reflected in Channel 4's figure: they accounted for 8% of contributions to Channel 4's programmes in 2022, 10 percentage points below the 18% of people in the UK population identifying as disabled. Addressing this underperformance is an important challenge for Channel 4, which is taking steps to drive change through its 'engage & enable' Disability Strategy (which was launched in 2021), new disability portrayal guidelines, and as part of CDN's Doubling Disability initiative.

Proportion of on-screen contributions who are female, ethnically diverse, disabled or LGB*



*This is based on those who shared their data with Channel 4.

‡Selected metrics were subject to independent limited assurance by Deloitte LLP.

Representing the UK cont.

SMCP metrics dashboard

"Fresh Faces of 4": Developing new talent

Channel 4 is committed to nurturing the next generation of British talent. We aim to build a sustainable pipeline of exciting new talent, and one that reflects the changing face of Britain, through a long-term strategy that includes creating bespoke development pathways for new talent in close partnership with our TV and digital teams. There are three strands to our strategy, related to different stages of the talent ladder: seeking *new talent* with little or no previous experience in the industry, developing *emerging talent* so they can build their profile and strengthen their reputation, and offering *established talent* new opportunities to diversify and reach even wider audiences.

New faces

While we seek new faces in all genres, there was a particular focus this year in News and Current Affairs. For digital talent, our successful E4 Academy entered a new phase, working with four independent production companies with expertise in nurturing new talent from under-represented groups. These companies were tasked with finding new talent to star in a pilot episode intended to be posted on E4's social platforms. The expectation is that indies will go on to pitch series ideas starring these individuals.

- **Channel 4 News:** A host of new presenters and reporters were introduced, including **Daisy Maskell**, **Iman Amrani** and **Kwajo Tweneboa**.
- **Untold:** the new youth-focused online investigative current affairs series spun off from Dispatches included **Will Njobvu's** first documentary *Life After Love Island*.
- **Channel 4.0:** Our new digital-first brand gave opportunities to a range of new faces across a slew of new series, including vlogger **Nella Rose** (*Nella Rose's Flight Mode*), Birmingham rapper **Mist** (*Mist Driven*), presenter and entrepreneur **Alhan Gençay** (*It's Alright To Be White*) and **Dréya Mac** (*Box Fresh*).

Emerging faces

There were two key themes in 2022. We continued to embed the legacy of last year's Black to Front Project, working to further develop and grow the new talent launched through the project. And we supported a range of disabled talent to help them build their profiles across a wider range of shows.

- Property developer siblings **Scarlette** and **Stuart Douglas** were recommissioned for a two-series deal of *Worst House on the Street*. Stuart was completely new to TV in 2021, starting with a one-off programme before progressing to a series and now this recommission.
- *A Place in the Sun* presenter **Jean Johansson** moved to prime time this year to present new series *Key to a Fortune*, alongside property expert **Kunle Barker** and *The Great House Giveaway's* **Tayo Oguntunade**, another Black to Front alumnus.

- **AJ Odudu** returned for more episodes of *The Big Breakfast* this year and has several projects in the pipeline with Channel 4, including *Married at First Sight UK: Afters*, hair stylist competition *The Big Blow Out*, interior design competition *The Big Interiors Battle* and *The Greatest Auction*.
- Black to Front success *Unapologetic* was commissioned for a second series this year and we also worked with hosts **Yinka Bokinni** and **Zeze Millz** on further projects. Yinka is fronting new six-part series *Naked Education*, while Zeze presented the documentary *Young, Black and Right-Wing* and took part in new E4 series *Celeb Cooking School*.
- Following his success on *Taskmaster* and *Complaints Welcome*, content creator **Munya Chawawa** made his first documentary, *How to Survive a Dictator with Munya Chawawa*, and is developing another new show with Channel 4.
- **Rosie Jones** was busy this year, with a second series of comedy travelogue *Rosie Jones' Trip Hazard*, a new digital series, *Dine Hard*, a comedy *Blap*, *Disability Benefits*, and a documentary about societal attitudes to disability.

Established faces

One of our priorities this year was to work closely with established high-profile talent who have set up production companies and help them to realise their ambitions. More broadly, we helped talent to broaden the range of shows they appear in and to develop their production skills on projects that they may not appear in themselves.

- **Matt Baker** secured a multi-year commission from Channel 4 through his indie Big Circus Media, including *Matt Baker's Farm of a Lifetime*, a second series of *Matt Baker: Travels with Mum & Dad* and *Matt Baker: Our Farm in the Dales*. This forms part of our commitment to grow small indies and regional talent.
- We have a longstanding relationship with **Ade Adepitan**, who has been one of the main presenters in our Paralympics coverage since the London 2012 Paralympic Games. It was a natural next step for us to support Ade's new production company, which is developing a new Channel 4 pilot.
- **Alex Brooker** began his media career as one of Channel 4's discoveries to cover the London 2012 Paralympic Games, and he has continued to work with us ever since. As Alex seeks to develop his reputation as a main presenter, we commissioned new series *One Night In...* in 2021 and *Hobby Man* this year.



Challenging our audiences

50%

of Channel 4 viewers say that Channel 4's programming has inspired them to think differently

674m

views of *Channel 4 News* content globally in 2022 (2021: 359 million) – of this total, 588 million views related to new content uploaded in 2022 – almost 70% more than the corresponding figure for *ITV News* and more than 10 times that of *Channel 5 News*

25-point lead

Viewers rank Channel 4 the highest for “pushing boundaries”, with a 25-point lead above the average of our competitors (broadcasters and streamers) (2021: 25-point lead)





↳ Inside the Spin Machine: Unfold

Channel 4 challenges viewers and inspires debate

At the heart of Channel 4's remit is our commitment to making content that challenges viewers and encourages them to think critically about the world around them.

In an increasingly polarised world in which social media filter bubbles narrow the range of perspectives that people see, and in which it can be difficult to differentiate reliable information from the rest, we play a vital role helping people develop more complex and nuanced perspectives on social, political and cultural issues. As a result, they can become more engaged citizens and drive positive social change.

Whether it is through our award-winning news and current affairs coverage, finding new ways to challenge younger viewers, or sparking debate and discussion through thought-provoking content that simultaneously entertains and challenges our audiences, our programming plays a role in both reflecting and shaping British society's modern values.

Channel 4 seeks to innovate by pushing the boundaries of traditional storytelling (in terms of format, use of talent or filmmaking approach) and subject matter (dealing with content not typically featured on TV) as well as technological and scheduling innovations. In 2022, one-third (34%) of our new programmes included at least one of these elements of innovation – an impressive proportion at a time when competitive pressures lead many broadcasters to double down on existing hits and just offer their audiences more of the same.

Challenging our audiences cont.

A newsworthy year

As the only daily hour-long news programme transmitted in peak-time on the main PSM channels throughout the year, *Channel 4 News*' extended running time enables stories to be covered in more depth and from more angles.

In 2022, the weekday evening programme was watched by an average of 603,000 viewers. Its performance strengthened year-on-year: absolute levels of viewing grew by 2% among all individuals and held steady for 16-24-year-olds – an impressive feat at a time when total linear TV viewing has declined significantly. Alongside BBC Two's *Newsnight*, *Channel 4 News* was the only national PSM weekday evening news programme to grow year-on-year in volume terms, with the other PSM news programmes (on BBC One, ITV and Channel 5) all posting declines of 10% or more. In terms of audience share, *Channel 4 News* was up by 15% for all individuals and by a substantial 34% among 16-24-year-olds.

In a year that was dominated by conflict overseas, *Channel 4 News* continued its proud record of outstanding foreign news coverage, which came to the fore in its now BAFTA-nominated presentation from Ukraine as Russia mounted its full-scale invasion, as well as the reporting from Jamal Osman, who obtained rare access to extremist group Al-Shabaab.

At home, the teams delivered stand-out programming to mark Her Majesty The Queen's Lying-in-State and State Funeral. Across the year, we highlighted real-life stories from communities nationwide, including emotive portrayals of those struggling with the rising cost of living.

Reaching audiences on digital and social

Channel 4 News has been steadily growing its presence on digital platforms in recent years, in recognition of the need to make its content available wherever its potential audiences – young people, in particular – are spending their time. This strategy has been a great success, leading to almost two billion minutes of content being viewed across all social platforms in 2022. Focusing on the two platforms for which 2021 figures are available, viewing minutes of *Channel 4 News* content trebled year-on-year on YouTube and more than doubled on Facebook.

The data on total views is also impressive: there were 674 million views of *Channel 4 News* content globally in 2022. Of this total, 588 million views related to new content uploaded in 2022, almost 70% more than the corresponding figure for *ITV News* and more than ten times that of *Channel 5 News*. Across YouTube, Facebook and Twitter, global views for *Channel 4 News* increased by 88% year-on-year, while engagements were up by 64%.

Channel 4 News continued to expand its output to new platforms. The most significant development this year was adding video to its successful podcast *The Fourcast*, which first launched on audio platforms in 2020. *Channel 4 News*' digital output has attracted huge global audiences, with close to 12 million social followers and averaging over 60 million total video views monthly on socials.

YouTube remains *Channel 4 News*' biggest digital platform, helping to bring young-skewing audiences to its output. 40% of our audience on YouTube is aged under 35. TikTok is the fastest-growing of the main social platforms for *Channel 4 News*. 65% of our audience on TikTok is under 35, and the number of followers grew more than tenfold, from 25,000 in 2021 to over 300,000 in 2022. This growth was driven largely by our outstanding Russia-Ukraine war coverage, as well as an increase in the quantity, quality and timeliness of our content.

Co-hosting from Leeds

In a major break from the past, 2022 saw *Channel 4 News* begin its dual-location presentation from its offices in Leeds and London. Delivering programming live four nights a week from its two bases, the programme has a renewed focus on its reporting from across the UK with reporters based in the Nations and Regions.

The year saw *Channel 4 News*' Leeds-based team grow. And under the stewardship of a newly appointed Head of Regions, a dynamic new editorial team will continue to drive best-in-class journalism, alongside a new, embedded digital hub to continue to engage broad and diverse online audiences.

As part of this, the news team will move into a new purpose-built studio and newsroom in 2023, extending the programme's commitment to regional production. This investment in local production infrastructure will contribute significantly to the evolving cultural economy in the North of England and represents an important contribution to *Channel 4*'s 4 All the UK strategy.

Tackling the big issues

Channel 4's award-winning current affairs programming explores subjects that are topical, hard-hitting and always original. Standalone pieces highlighted issues facing Britons today and helped to drive the national conversation – from *Britain's Next PM: The Conservative Debate* with 1.9 million viewers, to *Davina McCall: Sex, Mind and the Menopause*, which explored how the menopause can affect the mind as well as the body, and *Undercover: Sexual Harassment – The Truth*, which exposed the harsh reality of sexual harassment of women and girls in Britain today.

In 2022, *Dispatches* tackled important topics across 19 episodes, ranging from the up-close story of the Battle for Kharkiv, to uncovering the truth about delays, cancellations and baggage chaos in Britain's airports, and revealing child labour in Cadbury's supply chain. *Cadbury Exposed* was the most-watched episode in 2022, attracting one million viewers (a 5.5% viewing share).

Unreported World, *Channel 4 News*' international current affairs programme, brought bold and distinctive storytelling to British and global audiences. Its dedicated YouTube channel now counts a global audience of almost 1.4 million subscribers, and the programme won at the prestigious Docs Without Borders Film Festival. The programme's pioneering journalism saw it pick up a number of other prestigious awards in 2022, including presenter and Europe Editor Matt Frei receiving the prestigious Charles Wheeler Award.

↓ Matt Frei, Jackie Long, Krishnan Guru-Murthy, Cathy Newman



88%

year-on-year growth in global online views for *Channel 4 News* across YouTube, Facebook and Twitter

60m

Channel 4 News received over 60 million views per month and has close to 12 million social followers (2021: 54 million views per month and 10.1 million social followers)

1.9bn

minutes of *Channel 4 News* content viewed across all social platforms in 2022

Challenging our audiences cont.

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It is just a fact that young people don't watch linear television the way older people do, so we take our news to them on whatever platforms and devices they are on.

Krishnan Guru-Murthy

Q&A

Q How did it feel to step into Jon Snow's shoes as the *Channel 4 News* main London presenter?

A It has been such an extraordinary year to bring people the news. The combination of war in Ukraine, political scandal and turmoil, the devastating impact of high inflation and a new winter of discontent, an NHS mega-crisis and the death of the Queen made it such an intense time to become lead anchor, and those big stories helped us grow our audience in 2022. Obviously, there's a big sense of responsibility in the role too, but at the same time I'm about to celebrate 25 years since I started presenting *Channel 4 News*. So it was not such a strange step for either me or our viewers.

Q Why does reporting news in depth still matter?

A The world is in upheaval, democracies are in crisis, and social media and technology are posing massive challenges to the way we live. People want reporting that challenges orthodoxy, holds power to account, has the space to analyse what's really going on, gives voice to the unheard and is fearless in its pursuit of facts and what lies beneath them. That takes time, expertise, resources and the depth that a programme like ours offers, almost uniquely, on prime-time television and across social media and the internet.

Q How do you engage younger viewers without compromising on any of *Channel 4 News*' core principles or values?

A The idea that young people aren't interested in in-depth analysis and challenge, have low attention spans and basically want entertainment is total nonsense. It is just a fact that young people don't watch linear television the way older people do, so we take our news to them on whatever platforms and devices they are on. It has always been obvious to me since I started out in youth and children's television that young people have a huge thirst for the kind of things we do at *Channel 4 News*. The growth in our digital audience makes that undeniable.

Krishnan Guru-Murthy →



Challenging our audiences cont.

Untold: Challenging teens

As part of our efforts to bolster the range of programmes reflecting the lives and interests of younger viewers, we launched a brand-new investigation series called *Untold* in 2022, with brave, informative and entertaining documentaries that tackle topics that young people care about.

An offshoot of our longstanding *Dispatches* strand, *Untold* dives into unique and hidden true stories, and features diverse and authentic voices from across the UK. Highlights of the first season include *Gay Under the Taliban*, which followed the shocking story of four LGBTQ+ Afghans as they struggle to survive under the brutal oppression of the Taliban regime, *Life After Love Island*, which unveiled what life is like for reality TV stars after the show ends, and *The Secret World of Incels*, which investigated the dark world of incels and uncovered shockingly violent content being shared online.

Inside the Shein Machine saw reporter Iman Amrani investigate the world's most popular fast-fashion giant, as hidden cameras went inside its factories for the first time. The documentary uncovered some of Shein's shocking working practices, including paying staff as little as 3p per item, and forcing them to work 18-hour shifts with only one day off per month with no weekend breaks.

The undercover investigation sparked widespread outrage and concern, prompting The Rolling Stones to terminate their licensing deal with the brand. Georgia Portugal, head of a British online influencer agency, also cut her ties with the retailer, saying the "amazing documentary... really opened my eyes up as to what the factories are like". Shein itself vowed to invest \$15 million (£12.2 million) in improving standards and working conditions at its supplier factories.

45%

16-34-year-olds accounted for 45% of *Untold's* 1.6 million views in 2022



↓ Inside the Shein Machine: Untold



↓ David Baddiel: Jews Don't Count

David Baddiel: Jews Don't Count



"What do you think of when you hear the word 'Jew'?" asks comedian and writer David Baddiel in his agenda-shifting documentary, *David Baddiel: Jews Don't Count*. "Let's ask some Jews."

At a time when antisemitic hate crimes are on the rise, David explores and expands on the central idea that motivated his 2021 book of the same title: that Jewish people are frequently excluded from discussions among progressive people about racial discrimination and minority representation. In other words, 'Jews don't count' when it comes to challenging prejudice and discrimination.

"Antisemitism is difficult to spot and sometimes it happens unconsciously or unintentionally, and that is what the *Jews Don't Count* phenomenon is," he explains. "It's about Jews not being mentioned and not being included when people talk about visibility."

From the propagation of Jewish stereotypes in theatre to antisemitic chanting on the football terraces, Baddiel investigates this political blind spot with well-known Jewish stars in Britain and the United States, ranging from comedian Sarah Silverman to novelist Jonathan Safran Foer to actor Stephen Fry.

"This is a thoughtful, lucid documentary that will speak to the concerns of many Jewish people and invite everyone else to probe their possible biases," wrote the *Financial Times*. "That Baddiel and Channel 4 have already received a torrent of scorn online for making the programme only serves to highlight its importance." The programme averaged 1.2 million views, with one fan tweeting: "What's surprising, and shocking, about #jewsdontcount is it's 2022 and tonight's the first time I've ever watched anything on TV that so clearly articulates the modern Jewish experience in these 'progressive' times."

“

This is a thoughtful, lucid documentary that will speak to the concerns of many Jewish people and invite everyone else to probe their possible biases.

The Financial Times

Challenging our audiences cont.



Celebrating 40 years of taking risks

Channel 4 has been a pioneer of experimental and challenging programming, pushing boundaries and making mischief since its launch in 1982. It was therefore appropriate for us to celebrate our 40th anniversary with a special *Truth and Dare* season of daring and risky programming.

At the heart of the season, which ran from October to December, were daring new commissions that demonstrated that Channel 4's remit to take risks is as relevant in the 2020s as it was in the past. The top-performing title, attracting 1.5 million viewers, was a *Friday Night Live* special that saw original host Ben Elton reuniting some of the iconic show's 1980s stars along with a new wave of stand-up and character comedians. The show captured the verve and energy of the classic series, with *The Telegraph* calling it "thrillingly urgent" while *The Times* wrote that "Elton has still got it, oh yes he has".

The season covered a broad range of subjects: *Prince Andrew: The Musical* was a hilarious, all-singing, all-dancing reimagining of the Duke of York's very public fall from grace; while *My Massive ***** was an eye-opening documentary about the hidden minority of men who have extra-large penises – its sensitive approach saw *The Guardian* write that "sniggering turned to sympathy and crudity gave way to compassion". *Made in the 80s: Decade That Shaped Our World* showed us the UK boffins who imagined today's top tech, and *Jimmy Carr Destroys Art* delved into whether work by morally despicable artists still deserves to be seen.

Together, these *Truth and Dare* commissions reached 13.3% of the TV population across their linear TV transmissions and generated 1.2 million streaming views on Channel 4 over the campaign period, with 82% of viewers agreeing that the programmes felt true to Channel 4's risk-taking roots.

Alongside the new commissions, the season offered a curated selection of some of our most radical and risky classic titles from the archives on streaming, including *It's A Sin*, *Skins*, *Brass Eye* and *Shameless*. These were showcased in a brand trail, which served as a nostalgic reminder of just how controversial and influential Channel 4's programming has been over the years, according to 72% of viewers.

"These are the kind of irreverent, thought-provoking and hugely entertaining shows that no other broadcaster would air," said Ian Katz, Channel 4's Chief Content Officer. "If we must age, we plan to do it disgracefully."



↑ *Jeremy Kyle Show: Death on Daytime*

“

These are the kind of irreverent, thought-provoking and hugely entertaining shows that no other broadcaster would air. If we must age, we plan to do it disgracefully.

Ian Katz, Channel 4 Chief Content Officer

↓ *Made in the 80s: Decade That Shaped Our World*



Challenging our audiences cont.

SMCP metrics dashboard

“Channel 4 pushes boundaries”

Respondents believe that Channel 4 “pushes boundaries”

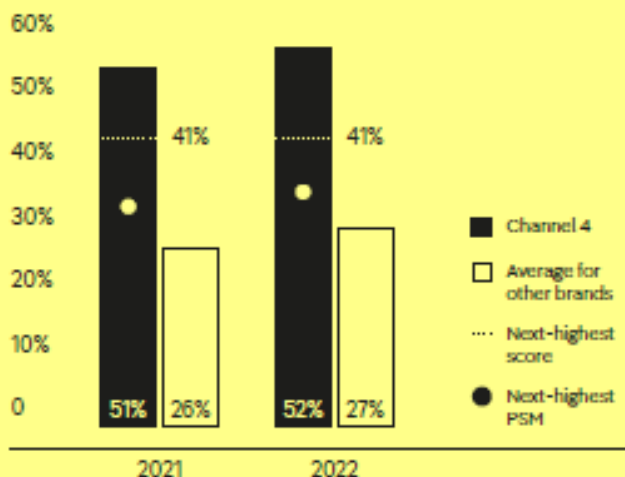
52%[‡]

Channel 4 was by some distance the highest-scoring brand when audiences were asked to what extent they associated each brand with “pushing boundaries”. 52% of respondents agreed that Channel 4 performed strongly* on this measure in 2022. This compares to other brands’ scores that ranged from 15% (Disney+) up to 41% (Netflix). This gave Channel 4 an overall lead of 25 percentage points over the average score of the other brands (which was 27%). The other PSMs (the BBC, ITV and Channel 5) had a slightly higher average score of 28%, meaning that Channel 4’s lead over them was 24 percentage points.

The gap between Channel 4’s score and that of the next-highest-scoring brand (Netflix) was a substantial 11 percentage points, while Channel 4’s lead over the next-highest-scoring PSM (the BBC, with 31%) was almost double this, at 21 percentage points.

Channel 4’s reputation for pushing boundaries increased slightly year-on-year. Compared to the results for 2021, the proportion of respondents who agree Channel 4 performs strongly and its lead over the next-highest-scoring brand were each up by one percentage point. Its lead over the average score of the other brands held steady.

“Channel 4 pushes boundaries”



*We define a “strong performance” for a brand as one in which respondents give it a score of 7 or more on a 10-point scale.

‡Selected metrics were subject to independent limited assurance by Deloitte LLP.

Proportion of viewers who say that Channel 4's programmes make them think differently

Proportion of viewers who say that Channel 4's programmes make them think differently

50%[‡]

Channel 4's programming seeks to inspire people to think about things in new and different ways, to think about making changes in their lives and – at their most engaging – to actually try new or different things. These different ways of inspiring change are captured in three statements, responses to which allow us to assess how inspiring Channel 4's programmes are each year.

Across the 80 most-viewed first-run programmes on the main channel in 2022 (in all genres other than films and sports)*, 50% of viewers said that Channel 4's programming inspired them in one or more ways this year. This is an impressive figure given that the sample of programmes spans such a broad range of genres.

Broadly speaking, Documentaries have a higher tendency to include thought-provoking subject matter, and the three highest-scoring individual titles, all with scores of over 70%, were in this genre: *Falklands War: The Untold Story* (75% of viewers), *60 Days with the Gypsies* (72% of viewers) and *Jeremy Kyle Show: Death on Daytime* (also 72% of viewers).

We include other genres in this metric as Channel 4 prides itself on inspiring change across its schedules, in programmes ranging from Comedy to Drama to Factual Entertainment to Hobbies & Leisure. Notable performances in other genres this year included *Jamie's £1 Wonders* (65% of viewers – Hobbies & Leisure), *The Great Pottery Throw Down* (62% of viewers – Factual Entertainment), *Screw* (56% of viewers – Drama) and *The Last Leg* (49% of viewers – Entertainment).

*The programme list is derived from the 25 most-viewed first-run titles in each of four quarterly waves, giving 100 titles across the year. The recurrence of some shows in multiple waves meant that there were 80 unique titles this year.

‡Selected metrics were subject to independent limited assurance by Deloitte LLP.

Challenging our audiences cont.

SMCP metrics dashboard

Proportion of viewers who trust Channel 4 to report the news accurately and fairly

Proportion of viewers who trust Channel 4 to report the news accurately and fairly

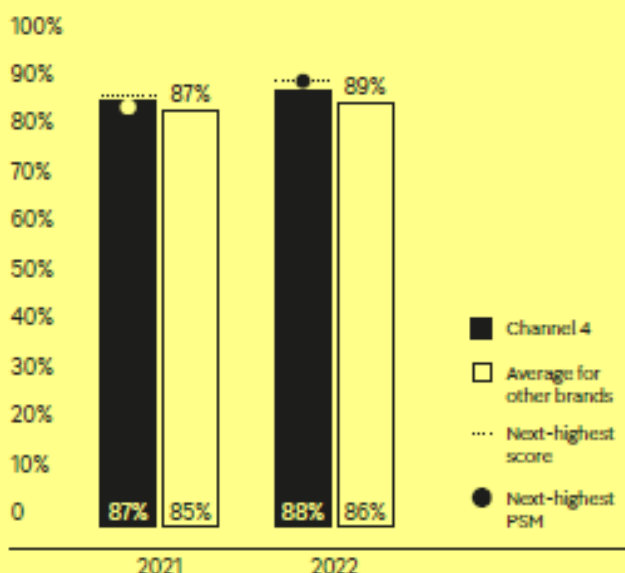
88%[‡]

The impartial and authoritative news services provided by the mainstream broadcasters offer an ever-more important counterweight to the plethora of unreliable sources that populate people's news feeds on social media. The PSMs and Sky all perform strongly on this trust metric, with Channel 4 ranked by viewers as the second-most-trusted broadcaster for news.

In 2022, 88% of viewers to *Channel 4 News* agreed that they trust it to report the news accurately and fairly. Channel 4's trust score was the second highest of the news programmes on the PSMs and Sky, just 1 percentage point behind *BBC News* (on 89%). With the other broadcasters' trust scores for their news programmes ranging from 82% (Channel 5) up to 87% (Sky), Channel 4's score was 2 percentage points above the average of the other channels.

Year-on-year variations were very small: Channel 4's trust score rose by 1 percentage point in 2022 (2021: 87%). The other broadcasters' average score also rose by 1 percentage point, meaning that Channel 4's lead over the average was unchanged year-on-year. The next-highest-scoring broadcaster in 2021 was Sky, whose news programme had a trust score of 87%, level with Channel 4 in that year. As a result, Channel 4's lead over the next-highest-scoring channel fell by 1 percentage point, from being level (with Sky) in 2021 to 1 percentage point behind the leader (the BBC) in 2022.

Proportion of viewers who trust Channel 4 to report the news accurately and fairly



[‡]Selected metrics were subject to independent limited assurance by Deloitte LLP.

Proportion of new Channel 4 content that is innovative

Proportion of innovative new programmes

34%

Channel 4 seeks to innovate in its programming in a number of ways. It pushes the boundaries of traditional storytelling, for example with new formats, new or surprising talent, or new filmmaking approaches. It also innovates in terms of subject matter, dealing with content not typically featured on TV, as well as technological and scheduling innovations.

In 2022, 34% of our new programmes included at least one of these elements of innovation (68 out of a total of 201 new titles). This is an impressive proportion at a time when competitive pressures could leave many wanting to double down on known hits and established talent and offer audiences more of the same.

The most common type of innovation – present in 43% of Channel 4's new programmes – was for new or substantially redeveloped formats, followed in second place by topics not typically featured on TV (35% of new titles).

Four new titles exhibited at least three different kinds of innovation: *Don't Hug Me I'm Scared*; *Inside the Metaverse Are You Safe?*; *Jimmy Carr Destroys Art* (all on Channel 4); and *Teen Mum Academy* (on E4). E4 in particular pushed boundaries, as 80% of its new titles in 2022 (eight out of ten) contained an innovative element.

Proportion of new Channel 4 content that is innovative



Reshaping the creative industries

£228m

investment in content made in the Nations and the English Regions across the TV portfolio – a new record for Channel 4 (2021: £222 million)

66%

of hours of first-run originated programmes on the main channel sourced from suppliers based in the Nations and Regions (2021: 66%)

28,000+

training, development and learning opportunities for people via 4Skills, with a focus on young people and those from lower socio-economic and diverse backgrounds (2021: 6,158 opportunities)





Channel 4 creates opportunities and drives growth for all

Channel 4 plays a significant role investing in content and supporting talent across the whole of the UK, in the process acting as one of the most important investors in our creative industries and making an important contribution to the government's levelling up agenda.

Our 4 All the UK strategy ensures that we are serving the whole of the UK and supporting a thriving and world-renowned production sector. Through our 4Skills initiative we are helping to promote economic growth and social mobility, address regional economic disparities and break down barriers so more young people from all places and all backgrounds can join the industry.

In 2022, we continued to build on our success, spending a record £228 million on content made in the Nations and Regions, and sourcing 66% of hours of first-run originated programmes on the main channel from suppliers based in the Nations and Regions (both figures matching or exceeding their corresponding levels in 2021).

We are committed to increasing our impact to even greater levels in the Nations and Regions in the years ahead, further driving growth and opportunities in the creative industries.

Reshaping the creative industries cont.

Delivering 4 All the UK

Through its 4 All the UK strategy, Channel 4 is investing more in creative production companies in communities across the length and breadth of the UK.

The aim of our strategy is to rebalance Channel 4's economic impact away from London and increase our content spend and impact across the Nations and Regions. We are working hard to invest further in creative production companies across the country and to train a new cohort of TV professionals from all places and backgrounds.

Working with around 300 creative companies every year, Channel 4 makes a major contribution to the local, regional and national economy, creating and supporting thousands of jobs and businesses across the UK, and playing an integral role in levelling up regional inequalities of income and opportunity.

Channel 4 continues to grow its commitment to producing outside of London and, for the second consecutive year, we set a new record for our investment. In 2022, we spent £228 million across our TV portfolio on content made in the Nations and Regions – this is 3% up on 2021's then-record level of £222 million.

We sourced 66% of hours of first-run originated programmes on the main channel from suppliers based in the Nations and Regions (equal to 2021).

As a proportion of spend, 52% of our expenditure on first-run originated programmes was sourced from suppliers outside of London – while this is down slightly from 55% in 2021, it continues to be ahead of our 50% target. By the end of the year, we had 485 roles located outside of London and this will continue to increase over the next few years.

↓ Miriam and Alan: Lost in Scotland and Beyond





↓ *Living Wild: How to Change Your Life*

The impact of our 4 All the UK activities is helping to drive greater representation of people from different parts of the UK on screen. 2022 saw *Channel 4 News* begin its dual-location presentation from its offices in Leeds and London – making it the only national news programme on any of the PSM channels with a daily presenting base other than London – delivering programming live four nights a week from its two bases. Another daily programme, *Steph's Packed Lunch*, is now a staple of the weekday schedules, broadcast live from Yorkshire. Meanwhile, *Living Wild: How to Change Your Life* is made in the Midlands, with Full Fat TV securing a second series, and *Miriam and Alan: Lost in Scotland* won the BAFTA Scotland Award 2022 for Features.

Measuring our impact

To help us track our impact, independent consultants EY carried out quantitative economic analysis of Channel 4's economic contribution to the UK overall and to the Nations and Regions. This research focused on direct and indirect Gross Value Added ('GVA') and the number of jobs Channel 4 supports directly and through its supply chain.

EY calculated that Channel 4 generated £1.2 billion of GVA for the UK in 2021, an increase of 18% since 2019. Of that, £971 million of GVA was generated throughout our supply chain (up 5% since 2019). Vitally, spend in the Nations and Regions supply chain increased by 41% since 2019, to £388 million.

Looking at employment supported by Channel 4, EY found that we supported over 12,000 jobs (directly and in our supply chain) throughout 2021, an increase of 13% since 2019. In the Nations and Regions, the number of jobs we supported grew by 55% since 2019, to almost 4,500 jobs in 2021.



£1.2bn

Channel 4 generated £1.2 billion of GVA for the UK in 2021, an increase of 18% since 2019

£388m

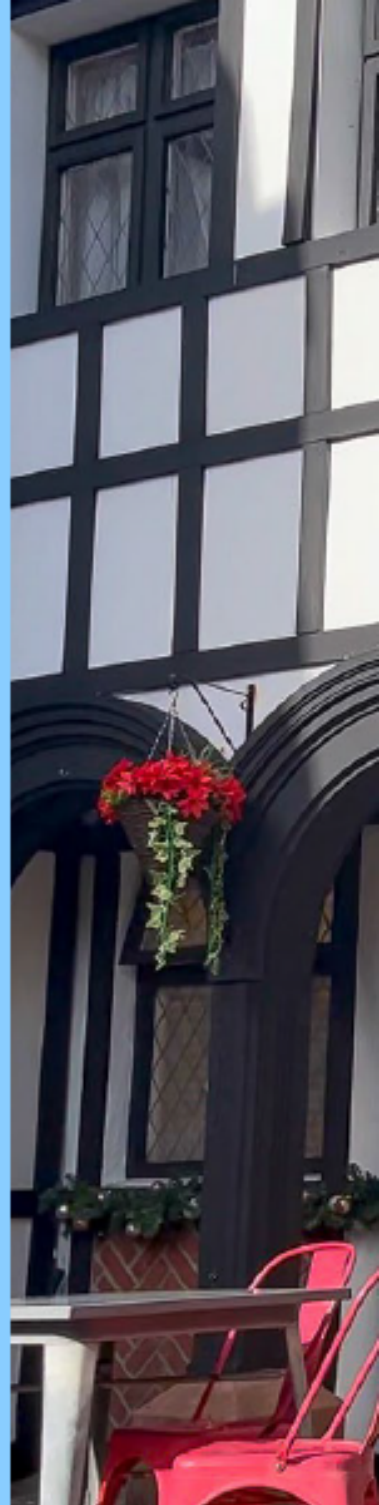
Spend in the Nations and Regions supply chain increased by 41% since 2019

12,000

jobs supported (directly and in our supply chain) throughout 2021, an increase of 13% since 2019

Reshaping the creative industries cont.

4Skills: Finding, nurturing and growing the UK's next generation of creative talent



To turbocharge our efforts to find, nurture and develop talent in the Nations and Regions, we launched 4Skills in 2020, as a training and development initiative with social mobility at its core.



↑ 4Schools Hollyoaks set visit

£5m

4Skills budget in 2022
– set to double to
£10 million a year by
2025 (2021: £2.9million)

28,000+

training, development and
learning opportunities provided
by 4Skills to people from young,
lower socio-economic and
diverse backgrounds in 2022
(2021: 6,158 opportunities)

75%

of our flagship Production
Training Scheme trainees
were based in the Nations
and Regions in 2022
(2021: 100%)

Reshaping the creative industries cont.

Based in Leeds and with a budget in 2022 of £5 million (set to double to £10 million a year by 2025), the 4Skills programme provides opportunities to people across the UK, reaching out to untapped talent pools to attract people from under-represented groups who might never have considered careers in television.

In 2022, we provided over 28,000 bespoke training, development and learning opportunities to people from across the UK, with a focus on young people and those from lower socio-economic and diverse backgrounds.

Channel 4 launched 4Schools, a major engagement project working with schools to open up the world of television and the creative and digital industries to 11-14-year-olds. Over 60 schools took part in 2022, enabling the programme to engage directly with more than 23,000 students across the year, with priority given to those schools for which a higher proportion of pupils are eligible for free school meals. This ensures that Channel 4 can make the greatest impact in those areas with the potential to benefit the most from social mobility.

Channel 4's flagship Production Training Scheme expanded considerably this year, and now supports two cohorts each year – one focused on Scripted companies and the other on Unscripted – compared to just one cohort previously. The year-long, fully paid training programme placed 33 trainees at independent production companies across the UK in 2022. More than 75% of these trainees were based in the Nations and Regions, and the scheme also prioritised candidates who are ethnically diverse, disabled or from lower socio-economic backgrounds.

Our apprenticeship programme is the cornerstone of our strategy for improving inclusion and diversity at Channel 4. We are now supporting more apprentices than ever before, with a commitment that at least half are based outside of London.

We currently have 40 apprentices across the organisation, who work in a variety of departments: from the Data Analytics team in Leeds to Film4 and Technology in London, 4Sales in Manchester and Commissioning in Glasgow.



Following a successful pilot in 2021, Content Creatives – the 4Skills grassroots talent scheme operated in collaboration with 4Studio – went from strength to strength this year, expanding to a 14-week programme and offering 47 placements in Leeds and Manchester across two cohorts.

Alongside its various programmes for new entrants, 4Skills also supports the progression of those already in the industry. Channel 4's longstanding partnership with the National Film and Television School ('NFTS') delivers training opportunities that are spread across the Nations and Regions. In 2022, the partnership delivered a series of free taster days – in Belfast, Birmingham, Bradford, Bristol, Cardiff, Glasgow, Leeds and Newcastle among other locations – to give those under-represented in the industry an opportunity to find out more about careers in film and television, including less glamorous roles that get overlooked but which are critical to productions.

4Skills' commitment to supporting and developing new writing talent includes specific schemes targeted at the Nations and Regions. These include the TV Drama New Writers Scheme (West and South West) which launched in 2022, offering a unique opportunity for new writers to gain the skills needed to forge a successful writing career, and New Writing North, a three-year programme of support for new and emerging television writers in the North of England.



↑ 4Skills Content Creatives 2022 spring cohort

“

My time at Content Creatives taught me how to thrive in a team, how to confidently convey my ideas to others and how to positively use feedback from professionals in the industry to refine my creative vision. Most importantly, it taught me to believe in myself.

Leon, Content Creatives Trainee



↑ Derry Girls

“

This wouldn't have happened anywhere else.
It's such a Channel 4 show.

Lisa McGee, Derry Girls writer and creator

Reshaping the creative industries cont.

Derry goes global

Smash-hit sitcom *Derry Girls* has acquired a massive global audience over the course of its three series. Set in Derry and Belfast in the 1990s, and produced in Northern Ireland, the show follows the lives of five teenagers at a secondary Catholic school during the final years of the Troubles, perfectly capturing the mood and look of its time.

This series could only have been conceived and made by people who grew up in Northern Ireland in that period. Unusually for a comedy, it can legitimately claim to play an important educational role, helping to show younger generations of viewers such an epochal period in Irish history. It encapsulates perfectly how Channel 4's creative and economic impact extends across the whole of the UK.

The final series of *Derry Girls* hit the screens in April. It kicked off with the gang fretting about their GCSE results and ended with their coming of age coinciding with the historic and momentous Good Friday Agreement referendum – the main characters entering adulthood just as Northern Ireland was itself embarking on a new future.

The special extended finale, titled 'The Agreement', was described by *The Irish Times* as "an unforgettable ending to an absolutely masterful show". Many viewers credited it as a powerful history lesson, with one fan tweeting: "#DerryGirls gave me more insight into the politics of Northern Ireland and the Good Friday Agreement than school ever did. And has motivated me to go away, learn more and understand better. All while making me laugh and cry. Incredible programme."

Simon Hoare, Chair of the Northern Ireland Affairs Select Committee, and Chris Heaton-Harris, Northern Ireland's Secretary of State, suggested that the show should be shown in schools across the UK to aid understanding of the agreement and its impact.

Derry Girls grew its audience over the first two series, averaging 2.9 million viewers per episode by season three. This made it the fourth-highest-rating comedy series in Channel 4's history. It was the second-most-viewed comedy series ever streamed on Channel 4 (behind only season 6 of *Friday Night Dinner*). It was also the most-watched show of the year in Northern Ireland across all channels.

"This wouldn't have happened anywhere else. It's such a Channel 4 show," says *Derry Girls* writer and creator Lisa McGee. "I know lots of other Northern Irish writers are going, 'Look at *Derry Girls*' and feeling inspired because we didn't have any sitcoms at the time really."

Steph's Packed Lunch: Live from Leeds

Born in the Regions and broadcast live from Leeds Dock, *Steph's Packed Lunch* has become a national hit and cemented itself as a weekday telly staple.

Produced by Expectation in partnership with West Yorkshire-based Can Can Productions, this 'lunchtime pick-me-up' brings viewers a daily dose of entertainment, lifestyle and topical news with celebrity guests, fantastic food and captivating real-life stories from across the UK.

Host Steph McGovern is joined by an on-screen family of well-known faces including John Whaite, Denise van Outen, Baroness Sayeeda Warsi, Dane Baptiste, Reverend Kate Bottley, Freddy Forster and Alan Johnson. The show has viewers at its heart and regularly features a cost-of-living clinic, in which Steph and a variety of experts offer advice on subjects ranging from mortgages to utility bills to help for people on low incomes. A weekly cash clinic offers the latest money-saving tips and bargains and the regular feature Small Business Market showcases independent businesses.

This year, *Steph's Packed Lunch* was nominated in the Daytime category at both the BAFTA Television Awards and TRIC Awards and shortlisted for Best Daytime Programme at the Broadcast Awards, while Steph was nominated for Best Presenter at the RTS Programme Awards.

In May, the programme – which faced a challenging launch when it initially aired live from the presenter's front room during the Covid-19 pandemic – was recommissioned by Channel 4 until the end of 2023 in recognition of its steadily growing viewership. This year saw its highest share to date in Q1 (averaging a 3.4% share of viewers across the first 69 episodes) and averaging a 3.1% share viewers in 2022 overall.

Steph's Packed Lunch has built a strong training ground for production and editorial talent in Yorkshire, with staff who joined the team as runners, researchers and assistant producers already achieving promotions to more senior roles. "I love that we're broadcasting live every day from Leeds, which has meant we've been able to create opportunities in and around the area for lots of different people from all walks of life," says Steph.



Steph's Packed Lunch

↓ 4Schools Hollyoaks set visit



Reshaping the creative industries cont.

SMCP metrics dashboard

4Skills in 2022

Opportunities provided by 4Skills

28,000+

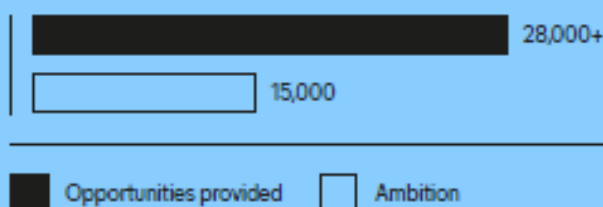
Channel 4 launched 4Skills in 2020 to help find, nurture and grow the UK's next generation of creative talent. Based in Leeds and with a budget in 2022 of £5 million (set to double to £10 million a year by 2025), the 4Skills programme provides opportunities to people across the UK, reaching out to untapped talent pools to attract people from under-represented groups who might never have considered careers in television.

In 2022, 4Skills provided just over 28,000 training, development and learning opportunities, with a focus on young people and those from lower socio-economic and diverse backgrounds. This figure exceeds the ambition set for the year of 15,000 opportunities.

4Schools is the largest component of the 4Skills programme, working with schools to raise awareness of careers in television and the creative and digital industries to 11-14-year-olds. Over 60 schools took part in 2022, enabling the programme to engage directly with more than 23,000 students across the year, through face-to-face careers workshops, school assemblies and a range of online content and resources such as videos, lesson plans and quizzes.

Other components of 4Skills target different age groups and career paths. They include work experience and industry training placements, as well as apprenticeships, both at Channel 4 itself and at suppliers and other organisations that we partner with. Some schemes are well established, such as Channel 4's Production Training Scheme, which has run for more than 15 years, placing trainees at independent production companies around the UK on year-long fully paid programmes. 4Skills also develops new initiatives, such as Content Creatives, which is aimed at young people from lower socio-economic backgrounds who have a passion for creating digital content: after a successful pilot in 2021, this was expanded in 2022 to offer 47 placements in Leeds and Manchester.

4Skills in 2022



Reshaping the creative industries cont.

SMCP metrics dashboard

Spend on originated content outside of London

Total investment in originated content outside of London

£228m[‡]

Channel 4 continues to grow its commitment to producing outside of London, for the second consecutive year setting a new record for its investment (in absolute terms). It spent £228 million across its TV portfolio on content commissioned from production companies based in the Nations and Regions, 3% up on 2021's then-record level of £222 million (a year-on-year rise of £5 million).

Channel 4 also set a record for its expenditure on originated content in the Nations this year, which rose by 19% from £38 million in 2021 to £45 million in 2022 (a £7 million increase year-on-year). Its previous peak Nations spend, of £39 million, was in 2017.

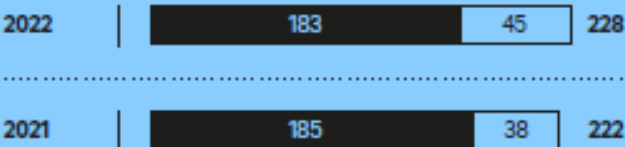
Expenditure in Scotland was £21.1 million, equivalent to 47.0% of the total Nations spend in 2022. With a spend of £18.8 million, Wales accounted for 41.8% of the Nations total. The remaining £5.0 million of the spend (11.2% of the total) was in Northern Ireland.

There was a marginal decline year-on-year in Channel 4's TV portfolio spend on commissions from the English regions, from £185 million in 2021 to £183 million in 2022 (a drop of 1% or £2 million in absolute terms).

With spend in most Regions holding steady or increasing year-on-year, the overall decline was driven by a reduction in spend in the North of England, where the 2021 figure was boosted by major series such as *It's A Sin* and *The Circle* that did not return in 2022. Despite this drop, the North still accounted for the largest amount of spend in the English regions, of £93.3 million (50.9% of the total spent in the English regions in 2022). The South of England was the next-biggest region, with £71.0 million spend, equivalent to 38.8% of the English regions total. With £8.4 million of spend, the Midlands accounted for 4.6% of the total. The remaining 5.7% of spend in the English regions was on multi-region programmes (those made in more than one region), which accounted for £10.5 million investment in 2022.

[‡]Selected metrics were subject to independent limited assurance by Deloitte LLP.

Originated content spend (£m)



■ Total spend – English regions (£m)

□ Total spend – Nations (£m)

Proportion of suppliers who are diverse or based in the Nations and Regions

Proportion of suppliers who are ethnically diverse

13%

Proportion of suppliers who are based in the Nations and Regions

29%

Channel 4 has historically played a vital role in supporting the independent production sector, sourcing all of its programmes from external suppliers. As the production sector has consolidated – with some of the biggest companies parts of global media groups that are considerably bigger than Channel 4 itself – our role has evolved and our active support for the sector has become more targeted. Two priority areas are suppliers that are ‘diverse’, and ones that are based in the Nations and Regions. We report here the extent to which diverse and Nations and Regions companies are represented within the total of 209 suppliers that Channel 4 worked with in 2022.

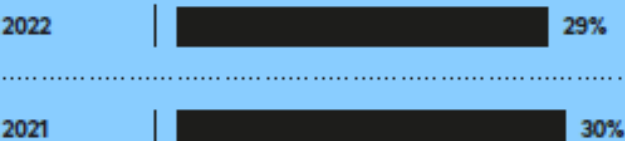
We define diverse production companies as being those for which the main shareholders, the leading decision makers or the creative leaders comprise people from Black, Asian and minority ethnic backgrounds. In 2022, 13% of Channel 4’s total supplier base (27 of the total of 209 companies this year, in terms of the value of their non-sports commissions from Channel 4, were King Of Sunshine Productions (whose commissions included *Jon & Lucy’s Odd Couples*), Little A Productions (*Big Boys*) and Rogan Productions (*Made in the 80s: Decade That Shaped Our World*). There was a small increase in this figure year-on-year: the share of diverse suppliers rose by 1 percentage point (from 12% of 2021’s total supplier base).

Companies based in the Nations and Regions represented 29% of Channel 4’s total supplier base in 2022 (61 of the total of 209 companies). The Nations and Regions companies with the largest value of commissions in 2022 were Lime Pictures (whose commissions included *Hollyoaks*), True North Productions (*A New Life in the Sun*) and World Productions Wales (*The Gathering*). There was a small decline in this metric year-on-year, with the share of companies based in the Nations and Regions dropping by 1 percentage points (from 30% of 2021’s total supplier base).

Proportion of suppliers who are diverse



Proportion of suppliers who are based in the Nations and Regions



Volume %

Investing in our partners

£570m

investment in original content across Channel 4's
TV channels and online services (2021: £492 million)

170 independent producers

worked with in 2022 (2021: 164), out of a
total of 319 content suppliers (2021: 294)

Best broadcaster for indies

Independent producers voted Channel 4 as the best broadcaster
to work with in the Broadcast Indie Survey (jointly with the BBC)





Channel 4 works hand-in-hand with indies and emerging talent to drive innovation

Creative partnerships are vital to Channel 4's success. Our unique model incentivises us to work closely with independent production companies and emerging talent, driving creativity and innovation.

Collaborating with other organisations and brands gives us access to new ideas, resources and audiences. This threads through all of our activities, from the television and film content that we commission, the partners that we invest in and help to build, as well as how we work with the industry to drive positive change.



Investing in our partners cont.

Beyond its direct investment in content, Channel 4 also supports creative partners with innovation at their core, through three targeted funds.



The Indie Growth Fund has a remit to generate commercial returns for Channel 4 by investing in largely early-stage production companies, focusing on the Nations and Regions, diverse entrepreneurs and digital content producers. Profits from the fund's ventures are invested back into the delivery of Channel 4's public service remit.

Now eight years old, the fund has invested in 28 companies to date, with 11 exits so far. 17 companies remained in the fund at the end of 2022, the largest figure since the fund's inception. Of these, ten are based out of London, three are led by ethnically diverse founders, five have female founders, one has a founder with a disability and one is a digital-first company. The fund invested in three new companies in 2022 – Rockerdale Studios, Freedom Scripted and Warp Films – and there was one successful sale, of Voltage TV to BBC Studios.

The Emerging Indie Fund aims to nurture emerging indie talent from the Nations and Regions, helping them to grow their business through commissioner support, funding and training. Running for its third year, the 2022 cohort comprised 17 awards, which ranged up to £20,000.

To take part, indies apply for a particular genre, with Commissioning Editors from each genre selecting the winning companies, which receive support through monthly slate development funds and feedback meetings over a period of six months. The Emerging Indie Fund has proved to be a successful catalyst for companies, with participating companies going on to secure more than £12 million in developments and commissions.

Channel 4 Ventures invests in high-growth digital consumer businesses, offering media airtime in exchange for equity. The fund now has 21 active equity investments which had a balance sheet value of £45 million at 31 December 2022 (up significantly from £30 million at the end of 2021).

Despite turbulent market conditions which saw three write-offs in its portfolio, Channel 4 Ventures made four new investments and six follow-on investments this year. New investments included carwow, a leading European reverse marketplace for new and used cars; COAT Paints, a climate positive, premium paint brand; and Swyft, a modular furniture company. The portfolio businesses receiving follow-on investment included what3words, TravelLocal and Strike.

Investing in our partners cont.

Zandland

Liverpool-based documentary film company Zandland joined the Emerging Indie Fund in 2021, creating the BAFTA-nominated *Kingpin Cries* for Channel 4, a six-part digital series exploring the private lives of some of the world's most dangerous crime leaders.

"Zandland is a badass company born out of an aim to make amazing, mind-blowing documentaries, and to help make the TV industry more representative while we're at it," says British-Iranian founder and filmmaker Ben Zand. "We want to shine a light on the darkest corners of the world and ignite audiences around the stories that matter most."

Since joining the fund, the company has become a trusted and successful supplier, creating hard-hitting, well-received films for our digital investigative *Untold* strand (see page 64). This year's titles included *Inside the Shein Machine*, exposing the dark side of fashion and *The Secret World of Incels*, offering unprecedented access into the "involuntarily celibate" community, an online subculture linked to multiple mass murders and hate crimes against women.

"The Emerging Indie Fund was extremely useful for us here at Zandland," says Ben. "It allowed us to form closer relationships with Commissioners and put some real time and effort into longer-term development projects that we otherwise wouldn't have been able to pursue."

↓ The Secret World of Incels: Untold



↑ Inside the Shein Machine: Untold



Global Format Fund

As part of our Future4 strategy, we launched a new Global Format Fund in 2020. The fund, which will invest a total of £30 million over the coming years, comprises ringfenced spend designed to stimulate the creation of original new formats from UK-based indies, focusing on genres with the greatest potential for success with domestic and international audiences.

Using a rigorous R&D approach, the fund guarantees minimum runs and recommissioning triggers upfront, as well as minimum levels of marketing support. It leverages Channel 4's creative, marketing and audience insights to support producers with their international exploitation of the format. For content in the UK, the Global Format Fund is subject to the current Terms of Trade.

The fund invested £13 million in 2022. Three Global Format Fund series aired on Channel 4 this year: *Moneybags*, *Open House: The Great Sex Experiment* and *One and Six Zeros*. *Moneybags* was a big-money afternoon quiz show hosted by Craig Charles, which was recommissioned after a successful first series in 2021. The series won Best Daytime Programme at the Broadcast Awards, with one judge noting that “*Moneybags* stands out due to its sheer originality, ingenuity, casting, cunning format twists and effervescent host”.

Another success was *Open House: The Great Sex Experiment*, a social experiment that followed committed monogamous couples as they explored open relationships. Produced by Firecracker Films, it was Channel 4's highest-rating new series in the 10pm slot for 16-34-year-olds since 2018. It has already been recommissioned by Channel 4 for a second series, acquired by eight territories and optioned in another four.



↓ Moneybags

“

Moneybags stands out due to its sheer originality, ingenuity, casting, cunning format twists and effervescent host.

Judge, Broadcast Awards

Investing in our partners cont.

Film4: A stand-out creative partner

In a sector still recovering from the knock-on effects of Covid-19, Film4's production and release slates continued to reflect the most distinctive and innovative British and international filmmaking talent, built on its longstanding reputation for nurturing relationships and championing diversity.



↓ The Banshees of Inisherin

In 2022, 15 Film4 feature films went into production alongside five shorts, while seven Film4 titles were released in cinemas. A further five titles premiered at A-list international film festivals.

We are particularly proud of the creative range of the new filmmakers we worked with this year on their debut projects: in *How to Have Sex*, Molly Manning Walker explores the complicated, messy and uncertain sexuality of a group of teenagers on a clubbing holiday in Malia; Amrou Al-Kadhi's *Layla* is an unconventional love story between a non-binary drag performer and a self-assured cis gay man; and Moin Hussain's *Sky Peals* is a sci-fi film about a lonely young man exploring the mysterious disappearance of his father. *Earth Mama*, from writer/director and former Team GB Olympian Savannah Leaf, delves into a young pregnant woman's experience of motherhood and the care system; and Kibwe Tavares' *The Kitchen* is a dystopian thriller co-written by Daniel Kaluuya, starring UK rapper Kano in his first lead film role.

We reunited with a number of acclaimed directors whose careers we have supported in the past, including Rose Glass for her upcoming film *Love Lies Bleeding*; Yorgos Lanthimos for his next feature *AND*; Andrew Haigh for *Strangers* and Thea Sharrock for *Wicked Little Letters*. We were also delighted to establish new relationships with William Oldroyd and Sudabeh Mortezai for their next projects, *Eileen* and *Europa* respectively.

Our documentaries exhibited a similar breadth of subject matter. Arthur Cary's *Cecil* delves into the controversies surrounding the American dentist who trophy hunted a lion in Zimbabwe, Eloise King's *Untitled Scholars Project* recounts the inside story of Kenyan students completing essays for university students in the Global North, and Steve McQueen's World War II documentary *Occupied City* is the Oscar-winning director's fifth project with Film4. Under the 4Love banner, four shorts feature disabled and neurodivergent talent in front of and behind the camera.

This year's Film4 releases kicked off with the international premieres of *Living* and *Brian and Charles* at Sundance in January, both of which went on to enjoy critical acclaim. *Living* was shown at an unprecedented 30 international festivals, and received a BIFA award, as well as receiving Oscar nominations for writer Kazuo Ishiguro and lead actor Bill Nighy. *Brian and Charles* was recognised by British awards juries, receiving a total of three BIFA and BAFTA nominations later in the year.

Film4 had a significant presence at the major international film festivals. May saw the Cannes premiere for Mark Jenkin's *Enys Men*, the follow-up to his award-winning feature debut *Bait*. At Venice, Martin McDonagh's fifth Film4 collaboration, *The Banshees of Inisherin*, received its world premiere before gaining considerable awards success, including four BAFTA wins, and nine Oscar nominations, including Best Picture. *The Son*, Florian Zeller's follow-up to Film4's award-winning *The Father*, also launched at Venice, while Soudade Kaadan's *Nezouh* won the audience award in the festival's Orizzonti strand. The Toronto International Film Festival saw the launch of Basil Khalil's *A Gaza Weekend*, which went on to win the prestigious Fipresci Prize.

As it continues to strengthen relationships outside London, Film4 hosted a nationwide roadshow in Channel 4's regional hubs of Leeds, Bristol and Glasgow. Working closely with Channel 4's 4Skills and Nations and Regions teams, each event featured a student Q&A panel, creative round tables with emerging writers and directors, and networking drinks for production crew and creatives. The events welcomed over 300 attendees in total and enabled the Film4 team to connect with a myriad of new regional talent.

Investing in our partners cont.

SMCP metrics dashboard

Investment in originated content

Total originated content spend (£m)

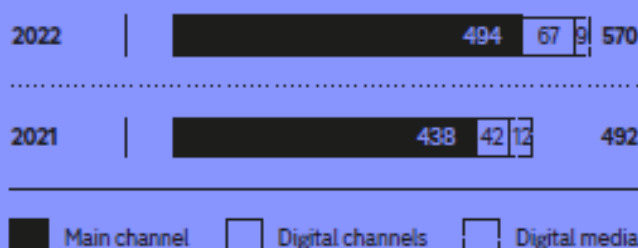
£570m[‡]

As a public service media organisation, Channel 4 delivers its public remit primarily through the original content (primarily television programmes) that it commissions and invests in. Channel 4's total investment in original content (first-run transmissions and repeats) across its TV channels and online services rose by 16% in 2022, to £570 million (an increase of £78 million in absolute terms).

This is Channel 4's highest-ever level of investment in originated content. After five years of challenging conditions in the broader economy, it is also the first time since 2017 that investment has exceeded £500 million, as well as being exactly £200 million more than its recent low point, just two years earlier, when the budget dropped to £370 million following the onset of Covid-19 – evidence of the flexibility Channel 4 has to adjust its key variables in response to external economic factors to reinforce its commercial model.

The main channel remains the single biggest component of investment (accounting for 87% of the total), with originated content spend rising by 13% to £494 million (an increase of £56 million). In percentage terms, the digital TV channels were the fastest-growing segment of original content spend, rising by 59% to £67 million (a £25 million rise). The biggest driver of this was a large increase in E4's original content budget, which almost doubled year-on-year, allowing for longer runs of shows such as *Celebs Go Dating* and *Married at First Sight UK*. After reaching its peak level in 2021, spend on digital media content (including websites and cross-platform content) fell back slightly this year, with a 22% reduction to £9 million. This fall, of £3 million, was primarily due to a fall in branded production, reflecting reduced market-wide demand for branded content.

Originated content spend (£m)



[‡]Selected metrics were subject to independent limited assurance by Deloitte LLP.

Investment in all content

Total content spend (£m)

£713m[‡]

Channel 4 spent an all-time record £713 million on content (originations and acquisitions) across its services in 2022. This is 6% more than in 2021 (an increase of £42 million in absolute terms). It exceeds by £18 million the previous record level of investment (which was £695 million in 2016).

The main channel accounts for the bulk of Channel 4's investment, albeit with a gradually declining proportion of the total as its digital TV channels and digital media services expand. The main channel's content budget was £550 million this year, an annual increase of 4% (£23 million in absolute terms). This was equivalent to 77% of total content spend, down from 79% in 2021 and from 81% five years ago (in 2017).

Spend on the digital TV channels totalled £129 million, 9% up year-on-year (a £10 million increase in absolute terms). The biggest percentage increase in content spend this year was in digital media, which rose by 36% to £34 million (a £9 million increase). Spend on digital media in 2022 was more than three times bigger than the corresponding levels in 2018 and 2019 (£10 million in both years), as Channel 4 pursued a strategy to drive viewing to streaming by offering more exclusive acquisitions (such as *Bates Motel* and *ER*) to sit alongside its own commissioned content – helping it to carve out a distinctive reputation in the highly competitive market for streaming services.

Total content spend (£m)

2022	550	129	34	713
2021	527	119	25	671

Main channel Digital channels Digital media

[‡]Selected metrics were subject to independent limited assurance by Deloitte LLP.