

SMCP metrics

The following metrics form a formal part of the Statement of Media Content Policy ('SMCP'). The metrics cover **the key areas** of our remit delivery, including how we engage our audience, innovate through our content, make an impact, and our distinctive approaches.





LINEAR AND ONLINE VIEWS

Why is this important?
Channel 4 creates change by reaching as many people as possible with impactful programming. It is therefore important to measure overall levels of viewing across our services for creative and commercial reasons. For online platforms, total streaming views capture the scale of consumption of our content. On traditional linear TV, viewing share remains the standard industry measure, and we continue to use this to allow comparisons with other broadcasters and over time.

How did we perform this year?
2024 was a strong year for Channel 4, with audience growth both online and on linear TV.
We reached record levels of online viewing for the second consecutive year, with 1.8 billion programme views initiated through our streaming platforms (including PCs, smartphones, tablets, games consoles, and connected TVs). This total was 13% higher than 2023’s previous record of 1.6 billion.
Channel 4 has now experienced a full decade of steady growth since it began measuring this metric in 2014, with increases every year except 2022 (when the previous year’s Covid-19 lockdown-related boost to viewing meant comparisons were atypical). Over the last five years, total views have risen by almost 80%, from the pre-Covid-19 level of 1.0 billion in 2019.

On linear TV, Channel 4’s channel portfolio grew to 9.9% of all TV viewing in 2024, which is 0.1 percentage point above the 9.8% share in 2023 (a 1% increase). Only one other PSM, the BBC, also grew its portfolio share year on year (up 6%), while ITV and Channel 5 both experienced 3% declines.

This growth was driven by the strong performance of Channel 4’s digital channels, whose collective viewing share rose by 0.2 percentage points – equivalent to a 3% rise – to 4.3%, their highest level since 2018. Looking at individual channels more closely, E4 enjoyed the biggest growth, up 0.15 points from 1.86% in 2023 to 2.01% in 2024. Film4 also grew its share, from 1.19% in 2023 to 1.24% in 2024, while More4 held steady at 0.96% in both years. In June, Channel 4 closed 4Music, following which the music channels’ share fell by 0.04 points from 0.11% to 0.07%.

The main channel saw a slight decline in 2024, falling by 0.1 percentage point (from 5.7% in 2023 to 5.6% in 2024, a 1% decrease). This was smaller than the declines experienced by ITV (2% down) and Channel 5 (5% down). BBC One’s share rose by 8%, while BBC Two’s share remained unchanged.

Total streaming views (billion)

1.8BN[‡]

2023: 1.6bn

Linear TV viewing share (%)

9.9%[‡]

2023: 9.8%

Main channel

5.6%

2023: 5.7%

Digital channels

4.3%

2023: 4.1%

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

VIEWING OF CONTENT ONLINE

Total number of minutes spent viewing Channel 4
content on streaming and social channels (billion)

67.8BN[‡]

2023: 59.3bn

Streaming

63.4BN

2023: 55.9bn

YouTube

3.4BN

2023: 1.9bn

Facebook

1BN

2023: 1.4bn

Why is this important?

Channel 4's online offering is much broader than that of providers focused on short-form content. Because our streaming and social channels include full-length TV shows, feature films, clips and newly commissioned digital-first content, their duration varies significantly – from seconds to hours. As a result, we need a metric that reflects the extensive time people spend with us when they immerse themselves in longer-form content. By measuring total time spent viewing Channel 4 content online, this metric differentiates itself from total streaming views (see page 74), which counts each piece of content as a single view regardless of duration.

How did we perform this year?

In 2024, audiences spent 67.8 billion minutes viewing Channel 4's content on streaming and social channels. Reflecting our Fast Forward strategy, the vast majority of this viewing took place on Channel 4's own streaming service (available as a mobile app, a TV app, and via web browsers) and on YouTube.

Channel 4 streaming – offering a mix of catch-up, archive, exclusive acquired content, and livestreams of our linear TV channels – accounted for 63.4 billion minutes, 94% of the total. A further 3.4 billion minutes of viewing (5% of the total) took place on YouTube, where Channel 4 features a combination of full programme episodes, clips, and dedicated digital-first content (such as the Channel 4.0 strand, see page 58). Facebook accounted for the remaining 1.0 billion minutes (1% of the total).

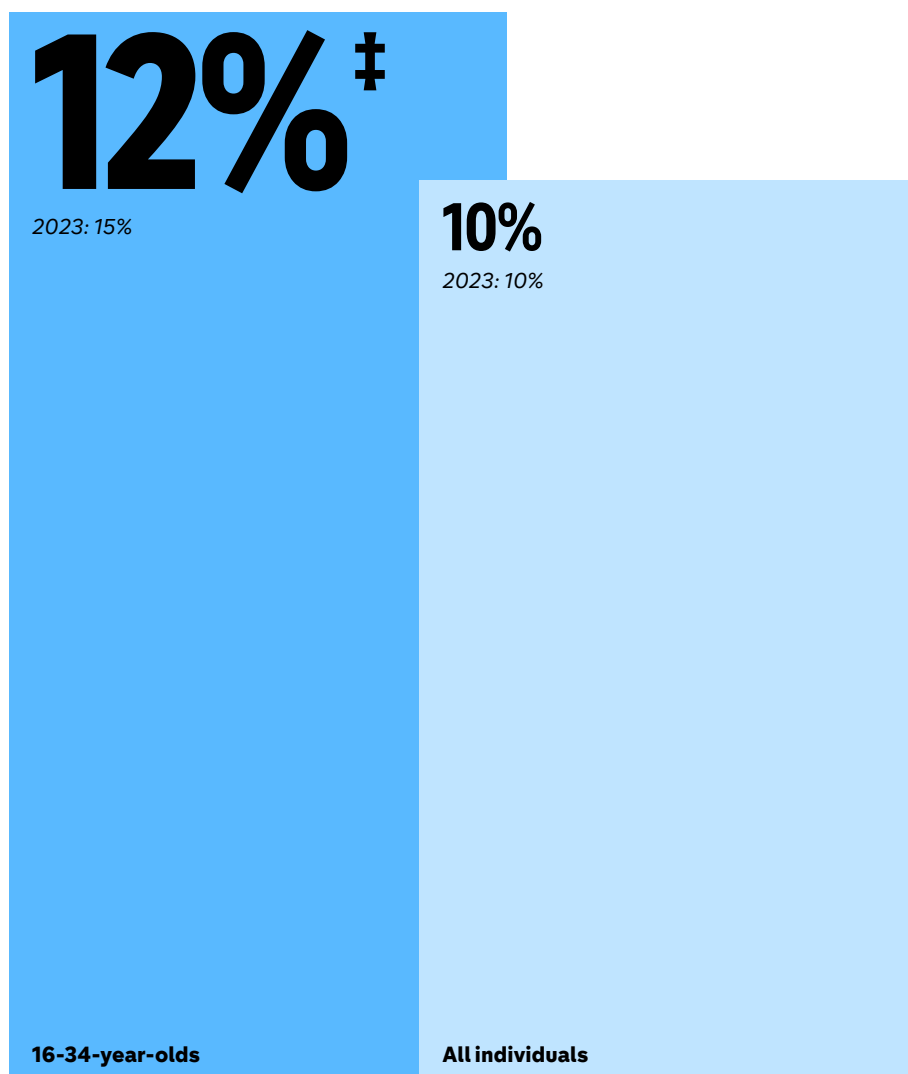
There was strong year-on-year growth. Total viewing minutes rose by 14% from 59.3 billion in 2023, an increase of 8.5 billion minutes. Viewing minutes on Channel 4 streaming grew by 13%, up by 7.5 billion in absolute terms. Growth was especially high on YouTube, where viewing minutes rose by 77%, equivalent to 1.5 billion additional minutes. By contrast, viewing minutes on Facebook fell by 32% – a drop of just 0.4 billion minutes – largely due to algorithmic changes on those platforms.

Note: Channel 4 streaming continues to account for most online viewing minutes for two reasons. First, it is an established service widely available across mobile and smart TV platforms. Second, most viewing on Channel 4 streaming is of full-length TV programmes, which are typically longer than the digital-first content created for social channels.

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

YOUNG AUDIENCES' VIEWING OF THE MAIN PSM CHANNELS

Proportion of viewing to the main PSM channels accounted for Channel 4's main channel: all individuals and 16-34-year-olds



Why is this important?

Young audiences lie at the heart of Channel 4's remit, making it important to capture their viewing across our services. This metric – capturing the proportion of 16-34-year-olds' viewing to the main PSM channels (BBC One, BBC Two, ITV, Channel 4 and Channel 5) accounted for by Channel 4 – helps to assess our ongoing ability to attract young audiences to our main linear channel. During this transition period when viewers are shifting to streaming, Channel 4's main channel continues to play an important role in reaching young audiences, with the service still attracting the biggest share of our content investment.

How did we perform this year?

In 2024, Channel 4's main channel made up 12% of total viewing by 16-34-year-olds to the main PSM channels, 19% above its corresponding share of 10% among all audiences.

Channel 4 was one of only two main PSM channels whose share of 16-34-year-old viewing exceeded its all-audience share, the other being ITV (whose viewing share amongst this young demographic was 17% more than its all-audience share, two points below Channel 4). By contrast, BBC One, BBC Two, and Channel 5 each had smaller proportions of 16-34-year-old viewing than their respective all-audience viewing shares.

Channel 4's main channel share of total viewing by 16-34-year-olds decreased by 3 percentage points from 15% in 2023, as more young viewers turned to the BBC's summer of sports, featuring the Olympic Games and UEFA Euro 2024 tournament.

In absolute terms, Channel 4 ranks third among the main PSM channels for 16-34-year-olds in 2024. BBC One and ITV attracted the largest shares of this demographic (40% and 34%, respectively). Channel 4's 12% share exceeded those of BBC Two (8%) and Channel 5 (6%).

Channel 4's figures in this metric are influenced by its Fast Forward strategy, which aims to encourage young viewers to consume more of its content via streaming (e.g. through increased levels of box-setting or launching programmes on Channel 4 streaming before they are aired on linear TV). As more 16-34-year-olds move from the main channel to digital platforms, the main channel's share of this demographic will naturally decline – even as overall youth engagement with Channel 4 content increases.

Additionally, young people are increasingly discovering and watching Channel 4 content through social media platforms. Channel 4 continues to adapt its strategy to ensure its programming is accessible and engaging in these spaces, attracting a rapidly growing number of views from younger audiences (see page 56).

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

CONTENT INVESTMENT: ORIGINATIONS

Total investment in originated content across
Channel 4's TV's channels and online services

£489M[‡]

2023: £520m

Main channel

£429M

2023: £458m

Digital channels

£49M

2023: £53m

Digital media

£11M

2023: £9m

Why is this important?

The principal means by which Channel 4 fulfils its public remit and media content duties – and fuels the UK creative economy – is by commissioning new originated content (TV shows, films, and digital media). Unlike acquisitions, where a broadcaster simply purchases a completed project, originations involve Channel 4's creative input. Total investment in originations across our TV channels and online services therefore serves as a key measure of our annual commitment to new programming.

How did we perform this year?

In 2024, Channel 4 invested £489 million in originated content (covering both first-run programmes and repeats broadcast during the year) across its TV channels and online platforms. This total comprised £429 million for the main channel (88% of the overall spend), plus £49 million for the digital TV channels and £11 million for digital media content (including websites and cross-platform content).

Given challenging market conditions, total originations spend fell by 6% year on year (a £31 million decline). Even so, this figure remained very close to pre-pandemic levels – just £2 million below the average annual investment of £491 million across 2018 and 2019. Reflecting Channel 4's commitment to supporting production across the UK, we safeguarded total investment outside London, which increased this year (see page 78).

Breaking down the spend across the portfolio, investment in original content on the main channel also decreased by 6% year on year (a £29 million reduction), and the digital channels saw a 7% decline (a £4 million reduction). By contrast, spending on digital media content rose by 19% (up £2 million), aligning with Channel 4's Future4 and Fast Forward strategies, which seek to drive more viewing via streaming.

Over recent years Channel 4 has gradually rebalanced its portfolio, resulting in main channel spend this year being £12 million below the 2018-2019 average of £441 million. Meanwhile, spending on the digital channels and digital media content exceeded their pre-pandemic levels, by a significant margin in the latter case. The digital channels were £4 million above the 2018-2019 average of £45 million, while digital media content was £7 million above its 2018-2019 average of £4 million.

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

CONTENT INVESTMENT: ORIGINATIONS SPEND IN THE NATIONS AND REGIONS

Total investment in originated
content in the Nations and Regions

£200M[‡]

2023: £193m

Total spend
English Regions (£m)

£163M

2023: £151m

Total spend
Nations (£m)

£37M

2023: £42m

Why is this important?

A vital component of Channel 4's public service remit is its requirement to support the UK's Nations and Regions. TV and film production has historically been focused in and around London and the South-East. Channel 4 has played a pivotal role in growing talent and production outside of London, opening up opportunities for people from all backgrounds to have meaningful careers in TV and film, and making a major contribution to the creative economy across the whole of the UK. We therefore measure the subset of Channel 4's total originated content investment spent outside London, and track separately the spending in each Nation and English Region.

How did we perform this year?

In 2024, Channel 4 invested £200 million across its TV portfolio in content commissioned from production companies based in the Nations and Regions. This figure was 4% above the 2023 total of £193 million, making it Channel 4's third-highest-ever originations spend outside London. The increase occurred despite an overall reduction in spend on originations, reflecting Channel 4's commitment to safeguarding its out-of-London investment and supporting production hubs across the UK.

Channel 4 spent £37 million on originated content in the Nations. Expenditure in Scotland was £19.4 million, representing 52% of the total Nations spend. The next-biggest Nation was Wales, with £15.7 million (42%), followed by Northern Ireland with £2.0 million (5%). Spend rose in both Wales and Northern Ireland, but dropped in Scotland, where no replacement for the drama *Screw* (which aired in 2022 and 2023) was commissioned. Overall, total spend in the Nations was 12% below last year's figure of £42 million.

Turning to the English Regions, Channel 4's TV portfolio spend on commissions reached £163 million in 2024, up 8% year on year (2023: £151 million). The North of England accounted for £86.6 million of that total (53%), followed by the South of England at £58.2 million (36%), and the Midlands at £6.5 million (4%). An additional £11.3 million (7%) was spent on programmes made in more than one Region. Investment was more evenly distributed this year, with a rebalancing away from the North of England towards other regions, with the biggest rise in the South of England, spurred by new formats such as *The Jury: Murder Trial*.

It is important to note that the distribution across the Nations and Regions matters just as much as the volume. In October, Channel 4 announced a new strategy to boost impact outside London, aiming to boost the proportion of spending in Scotland, Wales, and Northern Ireland (see page 42).

Rounding differences may occur.

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

CONTENT INVESTMENT: TOTAL SPEND

Total investment in content across Channel 4's
TV channels and online services

£643M[‡]

2023: £663m

Main channel

£488M

2023: £509m

Digital channels

£110M

2023: £119m

Digital media

£45M

2023: £36m

Why is this important?

Channel 4 achieves impact as a public service media organisation by reaching large audiences. In TV production, economies of scale prevail: the bigger the audience, the greater the potential investment in programming, and the higher the resulting quality. Our operating model relies on a virtuous circle, where the ability to attract large audiences supports greater spending on high-quality TV, which in turn attracts more viewers – and creates a larger public service impact. Total spend on content (both originated and acquired) across our TV channels and online services is therefore a key indicator of our programming scale.

How did we perform this year?

In 2024, Channel 4 spent £643 million on content overall (originations and acquisitions) across its services. In light of challenging market conditions, this total marked a small year-on-year reduction of 3% from £663 million in 2023.

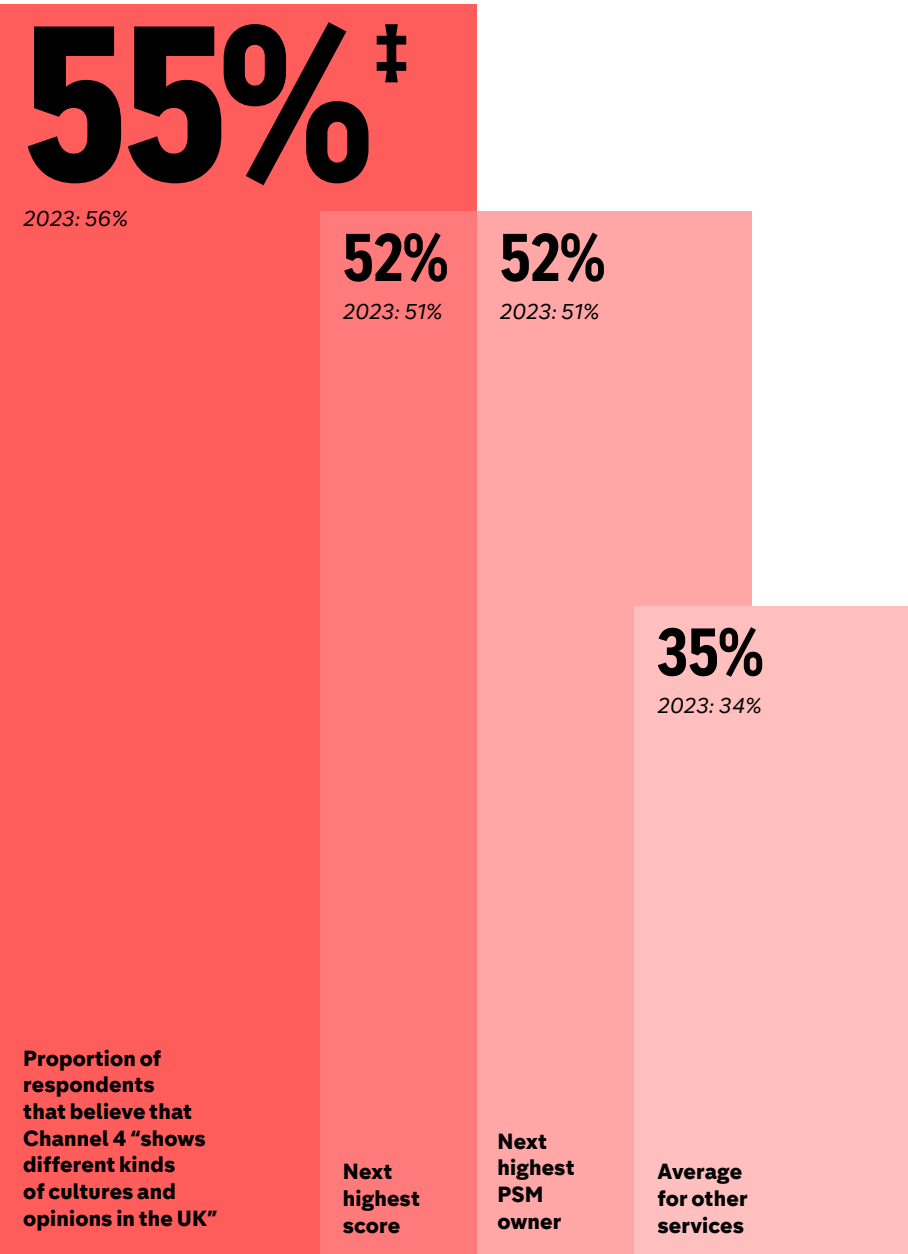
This year saw a continued shift in spending towards digital media content, consistent with Channel 4's Future4 and Fast Forward strategies. Consequently, investment in both the main channel and digital channels declined, while investment in digital media content increased.

The main channel's content spend stood at £488 million, a 4% decrease year on year. Spend on the digital TV channels was £110 million, down 8%. By contrast, investment in digital media content rose by a substantial 25% to £45 million – Channel 4's highest ever spend on this category – surpassing the previous record of £36 million in 2023 by £9 million. This includes offering more exclusive acquisitions (such as *Ugly Betty* and *Ally McBeal*) to sit alongside our commissioned content, helping us to expand our offering and maintain a distinctive profile in the highly competitive streaming market.

Recent patterns in spend across the portfolio illustrate the influence of Channel 4's digital-first strategies. In 2018, the main channel accounted for 83% of total content spend, the digital channels 16%, and digital media just 1%. Six years later, in 2024, the main channel's share had fallen to 76% (down 7 percentage points), while the digital channels accounted for 17% (1 point higher), and digital media content rose significantly to 7% of the total (a 6-point increase relative to 2018).

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

BRAND REPUTATION: SHOWING DIFFERENT KINDS OF CULTURES AND OPINIONS IN THE UK



Why is this important?

A core element of Channel 4’s remit is representing the broad diversity of groups in society and the wide range of viewpoints held across the UK, especially those less frequently seen on mainstream television. This metric indicates the extent to which audiences perceive that Channel 4 represents varied groups and views on screen. It is one of our key brand reputation statements, based on survey responses from TV audiences about different PSMs and brands, enabling comparisons between Channel 4 and its main competitors.

How did we perform this year?

When asked to what extent they associate each brand with “showing different kinds of cultures and opinions in the UK”, 55% of respondents in 2024 agreed that Channel 4 performed strongly* – the highest score among all brands surveyed. This places Channel 4 a full 20 percentage points ahead of the 35% average for the other surveyed brands. Competitors’ scores ranged from 23% (Disney+) up to 52% (the BBC). UK broadcasters generally performed better than the global streamers on this measure: the other PSMs (BBC, ITV and Channel 5) averaged 42%. Channel 4 was 13 points ahead of that average and 3 points above the next-highest-scoring brand, the BBC. Channel 4’s lead did narrow slightly compared to 2023. Its score declined by 1 percentage point from 56% the previous year, while the BBC’s score rose by 1 point (from 51%), reducing Channel 4’s lead by 2 points. The average score for other brands also increased by 1 point (from 34% in 2023), bringing Channel 4’s lead over the overall average down by 2 points.

* A “strong performance” for a brand is defined as a score of 7 or more on an 11-point scale.
‡ Selected metrics were subject to independent limited assurance by Deloitte LLP.

DIVERSITY OF SUPPLIERS

Why is this important?

Channel 4 was established in part to kickstart the UK's independent production sector, and it continues to source all programming from external suppliers – giving us a crucial role in sustaining the industry. As the sector has grown and consolidated, our role has evolved to focus on nurturing a more diverse supplier base. Reflecting our emphasis on cultural and geographical diversity, we measure two specific aspects: the proportions of our suppliers who are (a) ethnically diverse and (b) based in the Nations and Regions.

How did we perform this year?

In 2024, Channel 4 commissioned content from 150 production companies (seven more than the 143 in 2023).

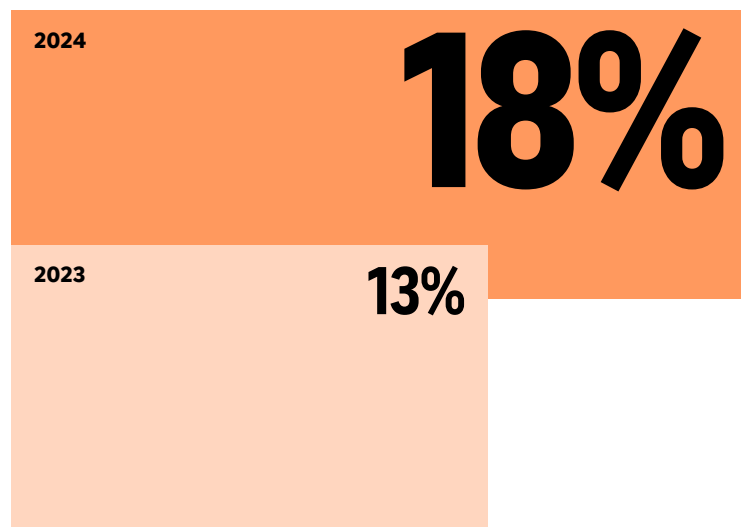
Among these suppliers, 18% – 27 companies – were classed as **ethnically diverse**, meaning that the main shareholders, leading decision makers or creative leaders are from Black, Asian or minority ethnic backgrounds. This is an equal level to the national population estimate of 18%¹.

The most significant suppliers, in terms of the value of their non-Sports commissions from Channel 4, were Voltage TV (whose commissions included *Tempting Fortune*), Mothership (*Secret Genius*) and Little A (*Big Boys*). The proportion of ethnically diverse suppliers rose by 5 percentage points year on year (up from 13% in 2023).

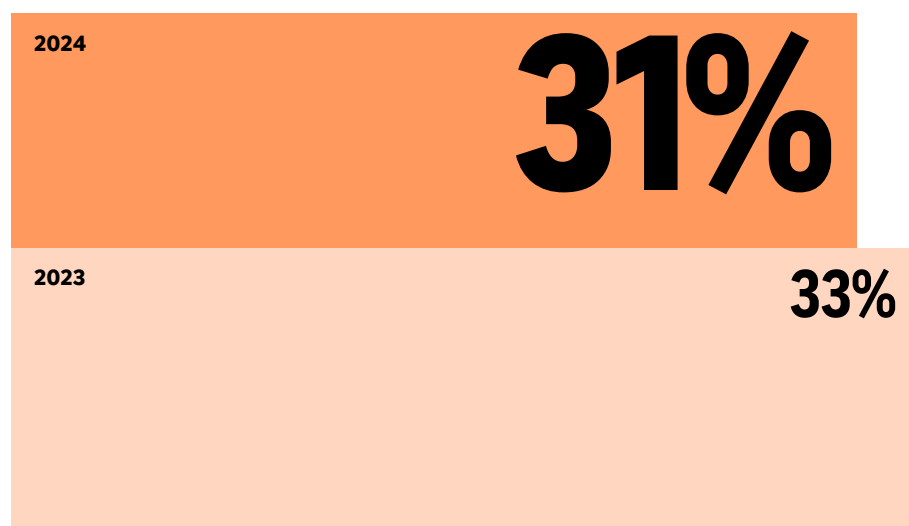
Companies based in the **Nations and Regions** comprised 31% of Channel 4's supplier base in 2024 – 47 out of 150 companies.

The suppliers with the highest value (non-Sports) commissions in this category were Lime Pictures (producers of *Hollyoaks*), True North (*Help! We Bought a Village*) and Spark Media Partners North (*Chateau DIY*). The proportion of Nations and Regions companies fell slightly, by 2 percentage points (from 33% in 2023), although in absolute terms the number of such suppliers remained the same (47 in both years).

Proportion of Channel 4's total supplier base who are ethnically diverse



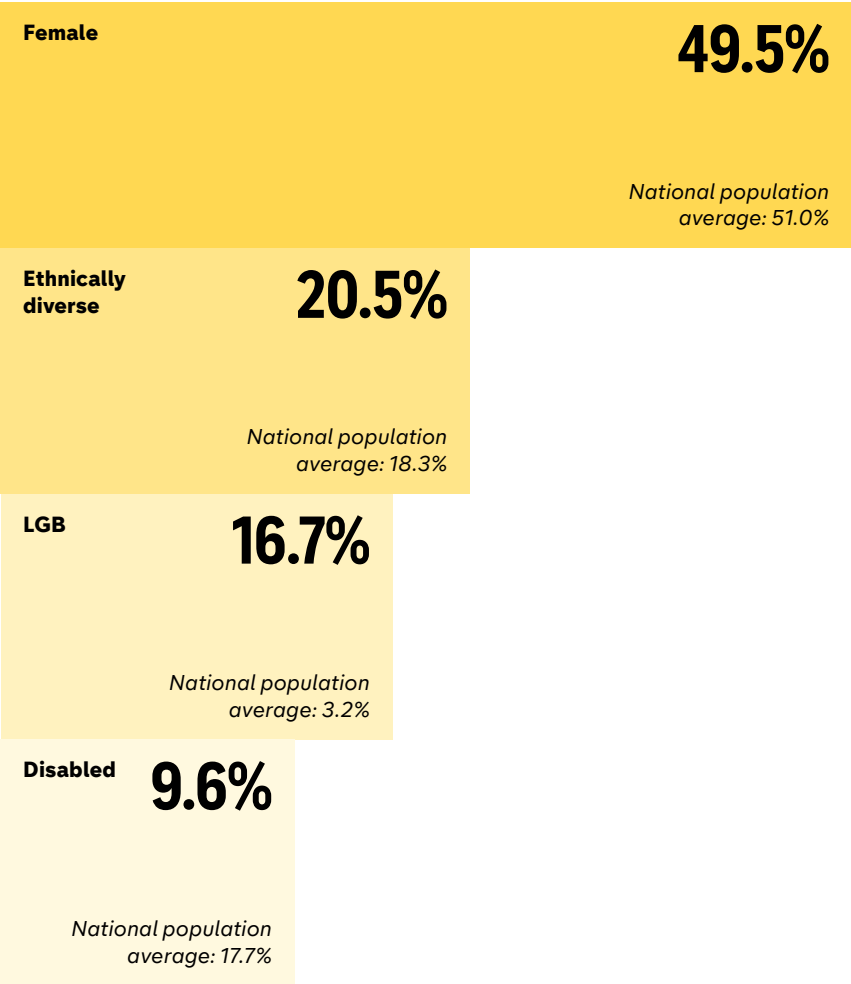
Proportion of Channel 4's total supplier base who are based in the Nations and Regions



¹The national population estimate is taken from the 2021 Census for England and Wales.

DIVERSITY OF ON-SCREEN CONTRIBUTIONS‡

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



Why is this important?

Channel 4 strives to reflect the diversity of people in the UK so that all viewers feel properly represented, while also bringing the perspectives of minority groups to wider audiences. To track performance, we rely on data from ‘Diamond’, the Creative Diversity Network’s (‘CDN’) pan-broadcaster diversity monitoring system, which gathers anonymised, voluntarily submitted information from individuals involved in producing new television programmes. This aggregated data reveals the proportion of on-screen contributions made by different demographic groups, which Channel 4 can then benchmark against national population averages.

How did we perform this year?

In 2024, Diamond recorded nearly 100,000 on-screen contributions for Channel 4 programmes, at a 32% completion rate¹. The data indicates that Channel 4’s on-screen figures were close to national population statistics² for two of four diversity characteristics:

- **Ethnically diverse people** accounted for 20.5% of on-screen contributions, 2.2 percentage points above the national population estimate of 18.3%.
- **Women** represented 49.5% of on-screen contributions, 1.5 percentage points below the national figure of 51.0%.

Those identifying as being **lesbian, gay or bisexual** (‘LGB’) formed 16.7% of on-screen contributions, an impressive 13.5 percentage points above the 3.2% national population estimate.

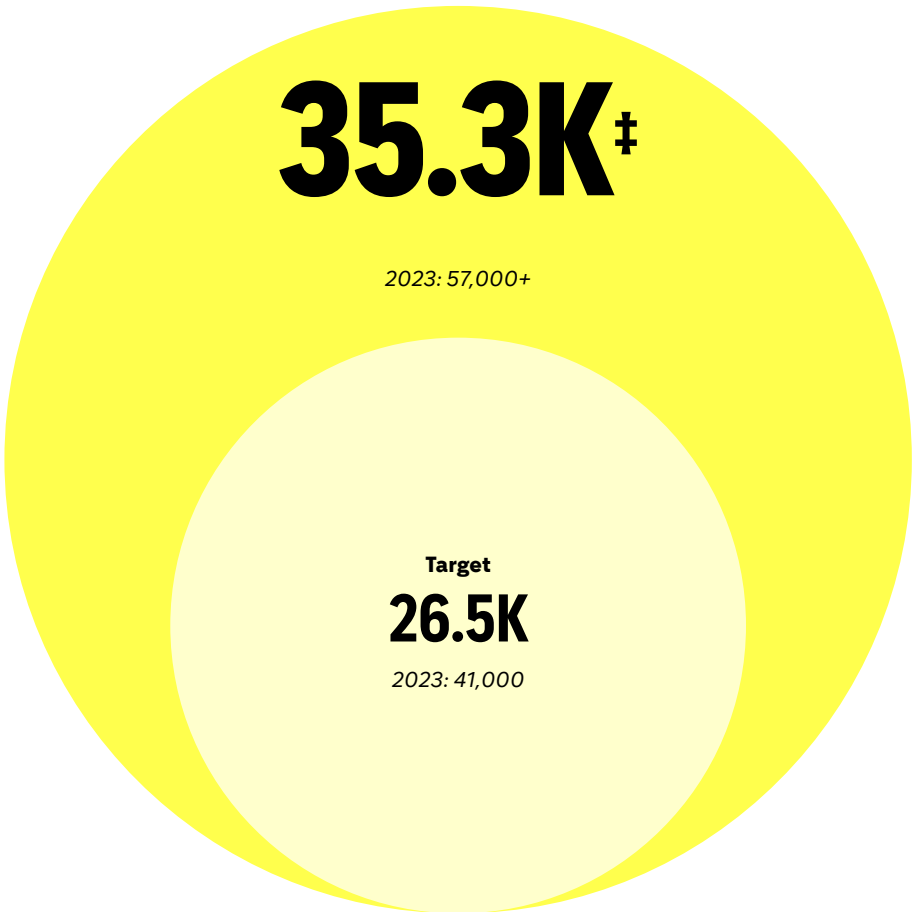
Disabled people accounted for 9.6% of on-screen contributions, 8.1 percentage points below the 17.8% national estimate. Diamond does not include Sports programmes, meaning that Channel 4’s Paralympic Games coverage – with numerous disabled contributors – was excluded. Nonetheless, we view this figure as a concern and are committed to improving both the quality and quantity of disability representation on screen. Through the Disability Code of Portrayal, the TV Access Project, and various off-screen initiatives – including resources and support for productions – we aim to drive continued progress in this area.

Channel 4’s performance improved year on year for three of the four diversity characteristics: the proportion of contributions from ethnically diverse people increased by 1.1 percentage points (from 19.4% in 2023), those from disabled people rose by 0.9% (from 8.7%), and those from women were up by 0.1 point (from 49.4%). The only decline was for LGB representation, which declined by 1.5 points (from 18.2%), though it remained relatively high.

¹ Figures for Channel 4 are based on those who shared their data with Diamond.
² The national population estimates are taken from the 2021 Census for England and Wales.
[‡] Selected metrics were subject to independent limited assurance by Deloitte LLP.

OPPORTUNITIES PROVIDED BY 4SKILLS

Actual and target number of opportunities provided by 4Skills



Why is this important?

As a public service media organisation with a remit to be innovative, it is especially important for Channel 4 to nurture and grow new British talent. Many creatives got their start on Channel 4 and subsequently built successful careers, with some becoming major international stars. Our talent-support initiatives are now led by 4Skills, which operates across the UK and focuses on under-represented talent pools. This metric captures the total number of opportunities 4Skills creates through its various programmes.

How did we perform this year?

Channel 4 launched 4Skills in 2020 to help nurture and grow the UK’s next generation of creative talent. Based in Leeds, with a £5 million budget in 2024 (set to double in 2025), the 4Skills programme creates opportunities across the UK, engaging with under-represented groups who may never have considered careers in the creative industries.

This year, 4Skills provided over 35,300 training, development and learning opportunities, primarily focusing on young people and those from under-represented backgrounds. This figure surpasses the year’s target of 26,500 by 8,800 opportunities.

4Schools is the largest component of the 4Skills programme, comprising almost two-thirds of all opportunities. It collaborates with schools to raise awareness of careers in television and the creative and digital industries among 11-16-year-olds. A total of 68 schools participated in 2024, enabling direct, in-person engagement with more than 22,600 students through face-to-face career workshops, assemblies, and a range of online content and resources, including videos, lesson plans, and quizzes.

Other elements of 4Skills target different age groups and career paths through work experience, industry training placements, and apprenticeships – both at Channel 4 and through suppliers and partner organisations. The 2024 initiatives with the largest number of opportunities included the Online Work Experience programme, which gave almost 2,200 young people aged 14+ a deeper understanding of the UK media industry; and our partnership with the National Film and Television School (‘NFTS’), offered 3,800 freelancers online training weeks, in-person training, and scholarships. Nearly 2,800 participants joined the ‘Script-to-Screen’ sessions.

In 2024, 4Skills introduced a new strategy prioritising engagement depth over sheer volume by revisiting the same schools and students. As a result, the total number of 4Skills opportunities decreased by 39% compared to last year.

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

BRAND REPUTATION: PUSHING BOUNDARIES

Why is this important?

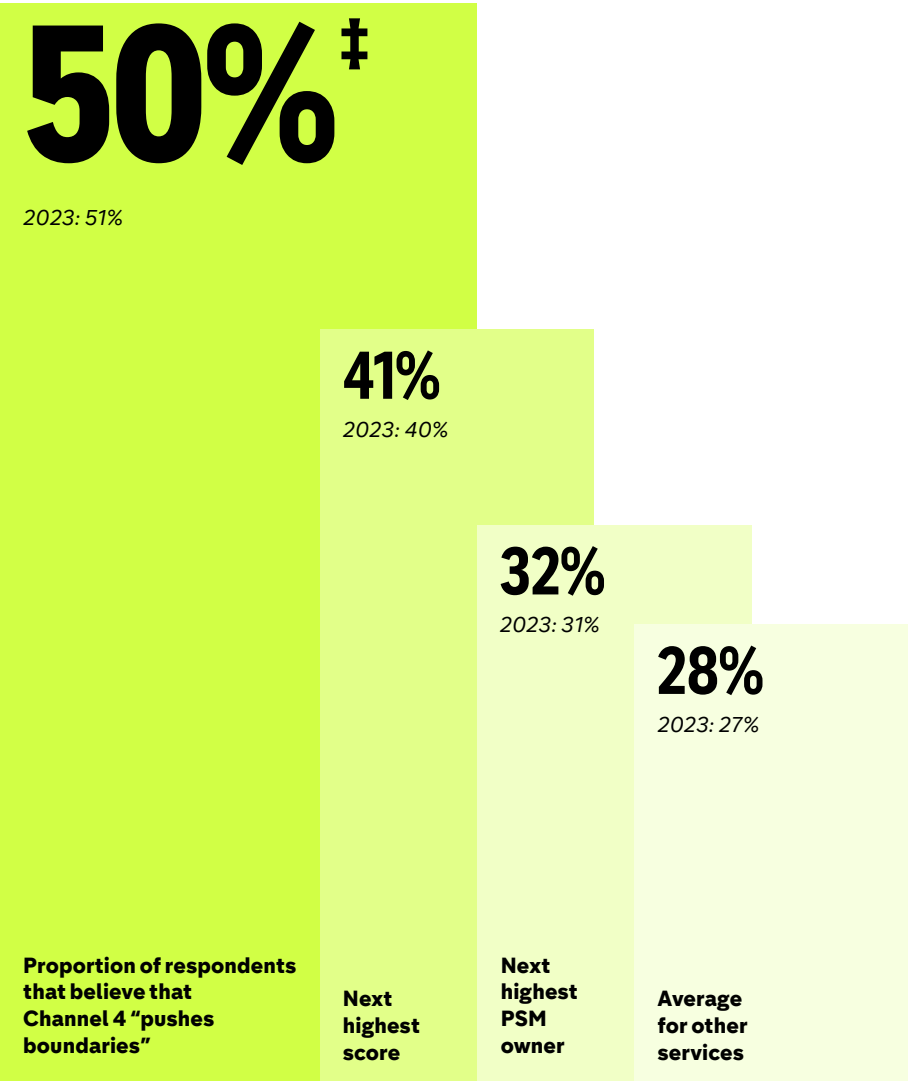
Channel 4 has a distinctive role in British broadcasting. Our remit to be disruptive and challenging stands out – and is one of our most consistently appealing traits. This metric captures the extent to which audiences believe Channel 4 pushes boundaries with purpose. It is one of our brand reputation statements, based on surveys of TV audiences about different PSMs and brands, which allows for comparisons between Channel 4 and its main competitors.

How did we perform this year?

Channel 4 remains, by a large margin, the highest-scoring brand when audiences are asked to what extent each one is associated with “pushing boundaries”. In 2024, 50% of respondents agreed that Channel 4 performed strongly* on this measure, ahead of other surveyed brands, whose scores ranged from 18% (Disney+) up to 41% (Netflix). Channel 4’s score was 22 percentage points above the 28% average for the other brands. Among the other PSMs (the BBC, ITV and Channel 5), the average was slightly higher at 29%, giving Channel 4 a 21-point lead.

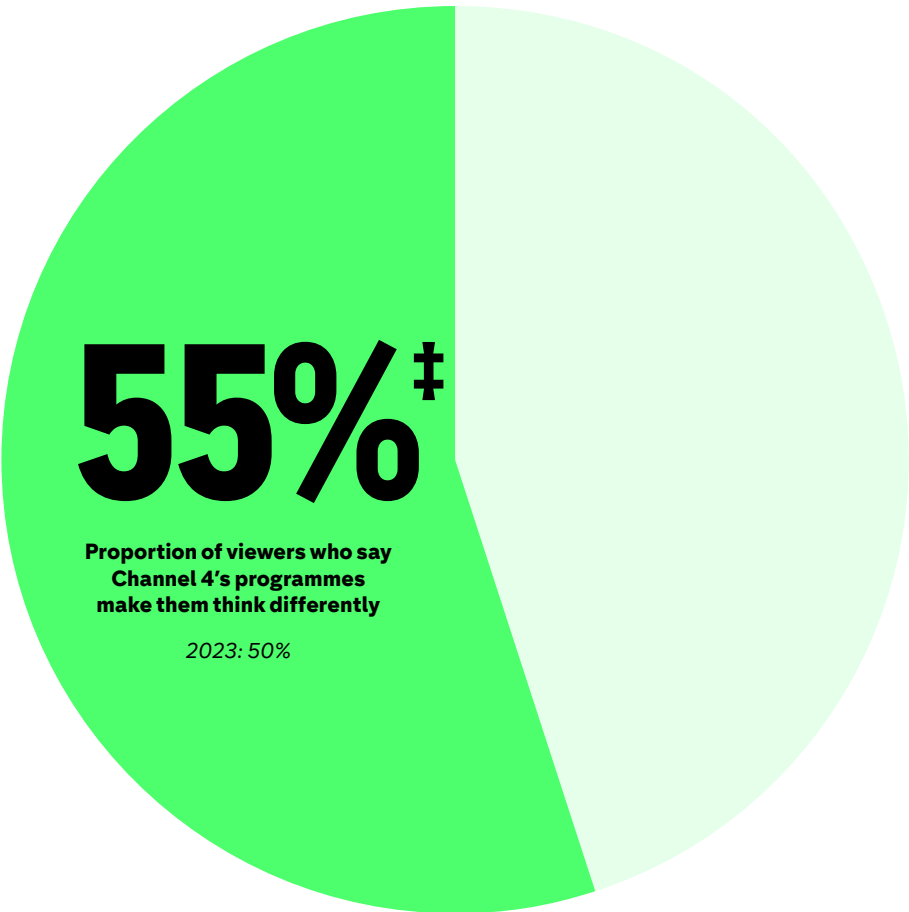
Channel 4’s score was also 9 points above that of the next-highest-scoring brand, Netflix, and 18 points ahead of the next-highest-scoring PSM, the BBC (32%).

Channel 4’s lead narrowed slightly this year. Its score dipped by 1 percentage point (from 51% in 2023), while Netflix’s rose by 1 point (from 40%), resulting in a 2-point reduction in Channel 4’s margin over the next-leading brand. The average score for the other brands also increased by one point (from 27% in 2023), reducing Channel 4’s overall lead by 2 points.



* A “strong performance” for a brand is defined as a score of 7 or more on an 11-point scale.
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INSPIRING VIEWERS TO THINK DIFFERENTLY



Why is this important?

Channel 4 aims to inspire positive change by encouraging people to think about subjects in new and different ways, to reconsider aspects of their own lives, and – at our most engaging – to actually try something new or different. We do this not in a traditional didactic way, but often by weaving information and education about important issues through entertaining stories and formats. Given the broad range of relevant output, we identified the most-watched shows and asked viewers whether each one prompted them to think differently about a subject or their own life, or to try something new.

How did we perform this year?

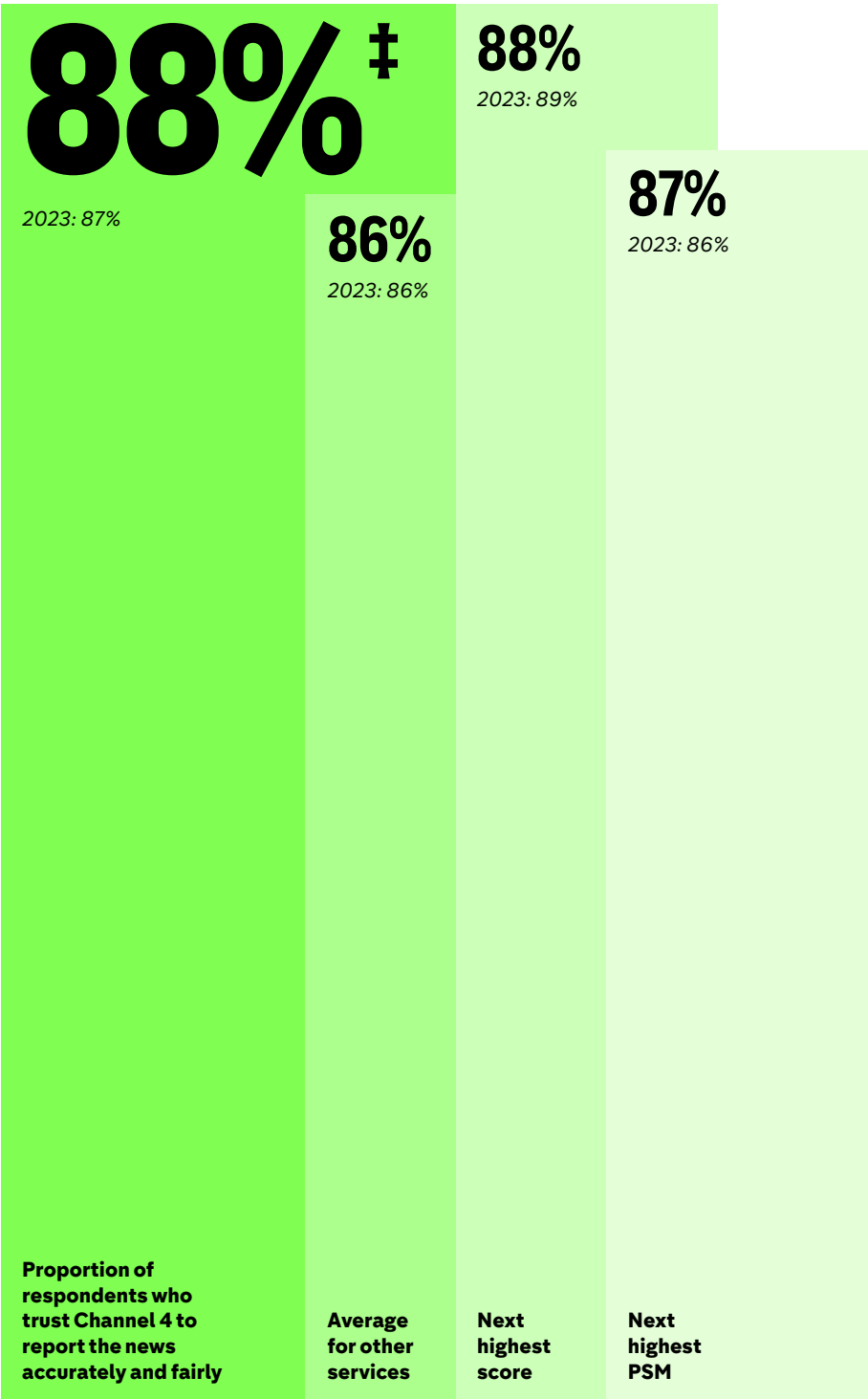
Across the 84 most-viewed first-run programmes on the main channel in 2024 (excluding Film and Sports), 55% of viewers said that Channel 4's programming inspired them in at least one way. This is 5 percentage points higher than the 50% recorded for each of the past two years.

Documentaries, which often tackle thought-provoking subjects, accounted for 44% of these 84 titles (37 programmes). The top-ranking documentary was *Super Surgeons: A Chance at Life*, which inspired 68.4% of viewers. However, the three highest-scoring programmes overall came from different genres, illustrating the diverse range of Channel 4 content that can spark change. The top three were *Jamie: What to Eat This Week* (72.4% of viewers – Hobbies & Leisure), *Food Unwrapped* (71.9% – Entertainment), and *Michael Mosley: Secrets of Your Big Shop* (71.4% – Current Affairs).

The best performing titles in the other two genres were *Truelove* (64.8%, in Drama) and *Junior Bake Off* (56.2%, in Children).

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

REPORTING THE NEWS ACCURATELY AND FAIRLY



Why is this important?

Society is increasingly polarised, with filter bubbles exposing people to a narrow range of perspectives and a surge in misinformation (inaccurate reporting) and disinformation (deliberately misleading stories, i.e. ‘fake news’). As a counterweight to unreliable sources on social media, mainstream regulated broadcasters play an ever more important role in providing impartial and authoritative news services. This metric shows the extent to which viewers trust Channel 4 and other brands to report the news accurately and fairly.

How did we perform this year?

In 2024, 88% of *Channel 4 News* viewers agreed that they trust it to report news accurately and fairly. This trust score was the joint-highest among the news programmes, tied with Sky News. Channel 4’s score was 1 percentage point above the next-highest-scoring PSM (the BBC at 87%), and 2 points above the average for the other services (86%).

Channel 4 improved year on year, with its trust score rising by 1 percentage point (from 87% in 2023). Its ranking also advanced from second-most-trusted broadcaster for news in 2023 to joint-most-trusted this year, while the other broadcasters’ average held steady at 86%.

This year, we trialled a more extensive dataset to include perceptions of news on social media and from newspapers. This data, based on the views of all respondents (rather than regular viewers of each news service), is not directly comparable to the results above. In this broader context, the trust scores for the PSMs were lower, with Channel 4’s score in the trial survey at 70%. However, Channel 4 remained the joint-most-trusted news brand, alongside the BBC, with ITV just 1 point behind.

The broader survey revealed a wide range of trust levels across news sources: Channel 5 News, Sky News, The Financial Times, The Guardian, and The Times scored between 57% and 61%, whereas some social media services (X, Facebook, and TikTok) and The Sun newspaper ranged from 19% to 25% – significantly lower.

In comparison, Channel 4’s 70% trust score was 14 points higher than the average for the FT, Guardian, Times, and Telegraph; 39 points above the average of the other newspapers (Daily Mail and The Sun) and 44 points higher than the average for the social media services (YouTube, X, Facebook, and TikTok). This wide spread underscores the high level of trust Channel 4 commands.

Finally, in the Reuters Institute Digital News Report 2024, *Channel 4 News* achieved the joint-highest net trust score among UK TV news brands (44%, alongside ITV News), outperforming BBC News (40%) and Sky News (34%), further underlining the trust viewers place in the programme.

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INNOVATION IN CONTENT

**Proportion of new Channel 4 content
that includes one or more elements
of innovation**

35%

**Proportion of new
Channel 4 content that
is innovative (2023)**

32%

**Proportion of new
Channel 4 content that
is innovative (2024)**

Why is this important?

Innovation has been at the heart of Channel 4's remit from its inception. To measure this, we have defined six criteria by which a programme can be innovative (via filmmaking; format; technology; talent; topic; and distribution). We then evaluate each title to see which criteria it meets. The metric then counts how many new programmes are deemed innovative under at least one criterion.

How did we perform this year?

Channel 4 innovates in its programming in several ways: pushing the boundaries of storytelling, for example with new formats, new or surprising talent, or new filmmaking techniques; innovating in terms of subject matter, dealing with content not typically featured on TV; and experimenting with technological and scheduling innovations.

In 2024, 32% of new programmes across Channel 4's TV channels and streaming were judged to be innovative in at least one way (47 out of 148 new titles). This is 3 percentage points lower than 2023's 35%, but the metric has remained relatively stable since its introduction in 2022, holding within the 30%-35% range for the past three years.

The most common type of innovation – found in 49% of Channel 4's innovative programmes – was in new or substantially redeveloped formats. Two other notable types of innovation, appearing in over one-quarter of these programmes, were new or surprising talent (32%) and topics not typically featured on TV (26%).

Six of this year's new titles exhibited multiple forms of innovation, including two that showcased three different types: *Me and the Voice in My Head* and *My Sexual Abuse: The Sitcom* (both on Channel 4). E4 continued to have the highest proportion of innovative new titles, with 71% featuring at least one innovative element in 2024.

BRAND REPUTATION: ALWAYS TRYING SOMETHING NEW

47%[‡]

Proportion of respondents that believe
that Channel 4 "is always trying
something new"

2023: 48%

51%

Next highest score

2023: 50%

35%

Next highest
PSM owner

2023: 35%

34%

Average for
other services

2023: 34%

Why is this important?

Channel 4's commitment to innovation includes a willingness to experiment rather than relying solely on tried-and-tested shows. Getting the balance right can be challenging: with numerous competing entertainment sources, attracting audiences to unfamiliar programmes is harder than ever. This metric captures the extent to which audiences feel Channel 4 is "always trying something new". It is one of our brand reputation statements, based on surveys of TV audiences about different PSMs and brands, allowing comparisons between Channel 4 and its main competitors.

How did we perform this year?

In 2024, Channel 4 ranked among the top two brands that audiences most strongly associate with "always trying something new". Nearly half (47%) of respondents agreed Channel 4 performed strongly* on this measure, 4 percentage points behind Netflix (51%). These two brands were the clear leaders, with a 9-point gap between Channel 4 and the third-placed Amazon Prime (38%). The BBC scored 35%, placing it 12 points behind Channel 4 and making us the highest-ranked PSM.

Channel 4's result was 13 points above the average for the other brands surveyed (34%). Aside from Netflix, the others scored between 27% (Channel 5) and 38% (Amazon Prime). Among the PSMs (BBC, ITV, and Channel 5), the average score stood at 31%, 16 points behind Channel 4.

There were small year-on-year variations. Channel 4's score dipped by 1 point (from 48% in 2023), while Netflix's rose by 1 point (from 50%), widening the gap between Channel 4 and the highest-scoring brand (Netflix in both years) by 2 points. The average for all other services remained at 34%, resulting in Channel 4's lead over the average declining by 1 point.

* A "strong performance" is defined as a score of 7 or more on an 11-point scale.

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

'FRESH FACES OF 4': DEVELOPING NEW TALENT

Why is this important?

Our 'Fresh Faces of 4' strategy brings together our commitment to innovation and talent development. By supporting individuals who are new to TV and helping them grow over time, we foster a sustainable pipeline of fresh talent that reflects modern Britain. Because the strategy's impact depends on both the breadth and depth of support we offer, there is no single quantitative metric. This metric therefore differs from others – instead, we provide detailed examples of the beneficiaries of our schemes and how we have supported them.

How did we perform this year?

'Fresh Faces of 4' has three core strands, achieved in close partnership with Channel 4's TV and Digital teams:

1. Seeking new talent with little or no previous industry experience
2. Developing emerging talent so they can build their profile and reputation
3. Offering established talent new opportunities to diversify and reach wider audiences

New faces

Channel 4 continued to discover, mentor, and showcase new talent across our platforms in 2024, giving them valuable exposure and helping to shape the future of British TV.

Channel 4.0

Channel 4.0 has become a go-to destination for reaching youth audiences, for both talent bookers and managers. In 2024, we showcased over 50 new creators on this social-first channel – part of the more than 150 faces showcased since its launch – ranging from new names like Benzothe1st and Manrika to established figures like Aitch and Tony Bellew.

Highlights included:

- *Minor Issues* featured 23 contributors and nine children across five episodes, achieving over 200 million views in 2024
- *The Diary Room*, hosted by a female trio, brought in TikTok talents Benzo, Papz and Stepz
- *Boss Pitches*, hosted by GK Barry and Nella Rose, showcased a wide variety of guests including Patricia Bright, ShxtsNGigs and Stephen Trie

- Rapper Konan, who is the face of *Konan – Trapped in Trauma: Untold* and *The Rap Game*, landed a hosting role in *King Konan* alongside Michael Dapaah and Specs
- Specs became a breakout star, co-hosting *Tapped Out* (Series 4), appearing in *King Konan* and hosting *Hear Me Out*

Single documentaries

- *UNTOLD*, our online youth-focused investigative current affairs series introduced rising factual presenters including journalists Tir Dhondy, Daisy Maskell and Nadeem Perera
- *Hollyoaks* actor Joe Tracini appeared in his first TV documentary, *Me and the Voice in My Head*, exploring mental health and borderline personality disorder. It received critical acclaim and won both Best Single Documentary and Best Documentary Presenter for Joe at the Grierson Awards
- Emily Victoria, who fronted *A Paedophile in My Family: Surviving Dad*, won Best Debut Presenter at the Edinburgh New Voice Awards

Emerging faces

Channel 4 worked particularly closely with emerging talent in non-scripted (Entertainment and Factual) and scripted (Drama) in 2024. In a Paralympic year, we also focused on developing new disabled talent.

Entertainment:

- Vicky Pattison continued to establish herself as a leading face of Channel 4 reality, appearing in *Josh Must Win*, providing access to her upcoming wedding, and (with former *Married at First Sight Australia* star Lucinda Light) presenting the upcoming dating series *The Honesty Box*

Emerging comedy talent:

- Former *Taskmaster* competitors Rose Matafeo and Mike Wozniak hosted the new spin-off *Junior Taskmaster*
- Munya Chawawa took on a live presenting role in *Stand Up To Cancer*, and fronted the documentary *How to Survive a Dictator – North Korea*
- Rosie Jones continued to broaden her range by joining the latest *Taskmaster* cast

Factual:

- Ben Zand (and his production company Zandland) delivered multiple Channel 4 documentaries, including *UNTOLD* films on incels, male escorts, and illegal dog fighting
- *Lee and Dean* star Mark O'Sullivan helmed the powerful *My Sexual Abuse: The Sitcom*, confronting his own childhood trauma

Scripted:

- Bridget Christie earned acclaim for her performance in *The Change*, winning Best Debut Writer: Scripted at the Edinburgh New Voice Awards
- *The Gathering* introduced a host of young rising talent, led by newcomer Eva Morgan, whose portrayal drew critical praise

Sport:

- Our Paris 2024 Paralympics coverage worked with a wealth of brilliant sporting talent. Rose Ayling-Ellis made history as the first deaf presenter to work live on the Games, and 91% of overall on-screen talent were disabled

Established faces

Channel 4 also helps well-known personalities to expand their range.

- Joe Lycett returned to Birmingham for a new series of *Late Night Lycett*, a powerful vehicle for bringing in new talent from the West Midlands
- Alison Hammond brought her trademark warmth and authenticity to *The Great British Bake Off*, revitalising the returning series
- Keith Brymer-Jones (*The Great Pottery Throwdown*) and his wife Marj invited viewers into their North Wales renovation journey in *Our Welsh Chapel Dream*
- In *Whites Only: Ade's Extremist Adventure*, Ade Adepitan immersed himself in a white-only South African community, confronting hostile and challenging environments
- Nicola Coughlan (*Derry Girls*) and Lydia West (*It's a Sin*) starred in *Big Mood*, portraying friends wrestling with mental health issues and the complexities of long-term friendships
- An all-star cast, including Clarke Peters and Lindsay Duncan, anchored *Truelove*, a new thriller centring on septuagenarians confronting love, mortality, and assisted dying – pushing boundaries by placing older characters in lead roles