



**Channel 4**  
**Annual Report 2025**  
Methodology



# Introduction and Contents

## INTRODUCTION

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This document provides details of the methodology and data sources for the metric charts and narrative presented in Channel 4's Statement of Media Content Policy (SMCP), published as part of the 2025 Annual Report and Financial Statements.

An independent limited assurance report on selected metrics marked with a ‡ presented in the SMCP has been provided by Deloitte LLP and can be found on **page 62-63** of the Annual Report.

Following the introduction of the Digital Economy Act in 2010, Channel 4's remit was enhanced in scope and expanded across platforms to reflect Channel 4's delivery of public value across its portfolio of TV channels and digital media in addition to the main channel. With this remit there is an accompanying legislative requirement for Channel 4 to publish the SMCP.

The full Annual Report is available online at **[annualreport.channel4.com](https://www.channel4.com/annualreport)**

## The structure of this document is as follows:

### Page 03

Part 1 explains the background to the SMCP and changes in methodology

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Part 2 contains the methodology for each metric in the 2025 SMCP

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Appendix A describes the data sources used

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Appendix B contains a glossary of terms

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Appendix D contains an extract from the Digital Economy Act 2010 regarding the requirement to publish a Statement of Media Content Policy



## Part 1: **Background & Notes to the SMCP**

### **Channel 4's accountability framework**

As a publicly owned broadcaster with a remit enshrined in legislation, it is important that Channel 4 is accountable to stakeholders and the general public for its performance. With the introduction of the Digital Economy Act (DEA) in 2010, Channel 4's remit was enhanced and expanded to consider the various ways in which it delivers public value not only on the main channel but also across its full portfolio of services (See Appendix C).

The DEA also introduced a new statutory requirement for Channel 4 to publish an annual Statement of Media Content Policy (see Appendix D). As well as its review of Channel 4's performance in the previous year, the SMCP is also required to include a section providing a forward-looking content strategy for the following year.

As the organisation transforms through its Fast Forward strategy, Channel 4 has reviewed how it measures the successful delivery of its remit. Through this work, it has refreshed the SMCP metrics framework into a more concise and focused set of metrics, aligned to the organisation's strategy and its corporate metrics. This ensures that Channel 4 is best placed for measuring and articulating its remit delivery across all its activities and for all stakeholders, while also holding its performance to account.

Where possible, Channel 4 has developed a cross-platform approach to ensure the framework is future-proof for the future.

The SMCP is structured around Channel 4's scale and vision. The retrospective section of the SMCP, on pages 24-63, analyses Channel 4's impact and performance in 2024.

The SMCP's Creative Forward Look, on pages 16-17, sets out Channel 4's content strategy in 2025 for different aspects of the remit. This section outlines broad strategies against which performance can be assessed in the following year. The only metrics that have been assured by Deloitte LLP are metrics indicated by a † and included within their opinion, which can be found in the Annual Report.

The SMCP was prepared in accordance with guidance issued by Ofcom and in consultation with Ofcom, as required by The Digital Economy Act.



## Part 2: Methodology for individual metrics

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<b>SMCP Metrics (Annual Report pages 44-59)</b>
Total programme views on Channel 4's streaming platforms ‡
Channel 4 portfolio's share of total linear TV viewing ‡
Total number of minutes spent viewing Channel 4 content on streaming and social channels ‡
Young audiences' viewing of the main PSM channels ‡
Content investment: Originations ‡
Content investment: Originations spend in the Nations and Regions ‡
Content investment: Total spend ‡
Brand reputations: Showing different kinds of cultures and opinions in the UK ‡
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
Proportion of on-screen contributions who are female, ethnically diverse, disabled or LGB ‡
Opportunities provided by 4Skills ‡
Brand reputations: Pushing boundaries ‡
Inspiring viewers to think differently ‡
Reporting the news accurately and fairly ‡
Innovation in content
Brand reputations: Always trying something new ‡
"Fresh Faces of 4": Developing new talent

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





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# Introduction

The SMCP contains a total of 18 measures of Channel 4 performance in 2025, of which 14 are covered by the limited assurance opinion provided by Deloitte LLP, and are indicated by a †. Deloitte’s limited assurance opinion can be found in the Annual Report. In this chapter of the methodology, we provide detailed guidance on the charts and narrative set out in the SMCP in the 2025 Annual Report. The charts in the SMCP are presented in this section in the order in which they appear in the Annual Report.

Across all the charts in the SMCP, source data has been analysed to a high degree of precision (typically using several decimal places). Our approach for presentational purposes has been to round individual data points (i.e. individual figures in charts and trends and differences referred to in the narrative text) either to whole numbers or to one decimal point. Rounding is performed only on the final figures presented in the report, to ensure that individual data points are calculated and presented accurately.

Several measures in the SMCP draw on subsets of Channel 4’s output as defined by programme genres (news, drama, etc.) or “tags” (e.g. multicultural, international). While any given TV programme will always be assigned a single genre, it may also have several tags associated with it. For measures defined with reference to tags, we have not double-counted programmes with multiple tags.

Data sources and a glossary of terms are provided in Appendices A and B respectively.



# Total programme views on Channel 4's streaming platforms

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This metric is formed of data from a number of sources, which are classified as being owned or syndicated.

Syndicated views: For streaming views of programmes, data for some individual platform operators is provided by the platform operators themselves (Sky Q, for the portion of views which take place in Sky's environment, and YouTube Full Episodes). This data is collated and analysed by Channel 4.

- A 'view' as reported to Channel 4 by Sky for their syndicated platforms (Sky Q and Sky+) is defined as a completed download of the syndicated VOD asset to the user device (triggered directly by the user or sometimes in anticipation of user need), and includes unwatched and watched downloads.
- A streaming view for YouTube is determined by a range of engagement criteria. The exact criteria is not publicly disclosed to prevent system manipulation. Minimally, a legitimate view is counted when a confirmed human viewer intentionally initiates (clicks on) a video play on their device and watches for a period of time (typically assumed 30 seconds or less if the video is shorter). For Channel 4, YouTube Full Episode viewing is identified using an asset ID to identify the content and content type. We only count views on content that originates (i.e. traffic source) from organic search and other non-paid advertising sources, and is watched in the UK and EIRE only.

Owned views: Data for other platforms is collated internally. For owned and operated platforms, video views are recorded using a behavioural tracking and tagging solution based on Adobe Analytics (AA). The data collected by AA is subsequently processed and ingested into Channel 4's Enterprise Data Warehouse (EDW). Video views are recorded from the point at which content starts playing. This is the most consistent measure available, as it is not always possible to capture whether a programme is viewed in its entirety.

As this is an aggregate metric, the data verification process is different by data source. Owned streaming and download data generated from Channel 4 systems are subject to an internal check and verification process. Syndicated data is transferred to Channel 4 from third-party providers through established channels, and is subject to the provider's check and verification process. Since our oversight of third-party data verification is more restricted, due to the complexity and uniqueness of third-party data gathering processes, we are dependent on our providers to ensure the quality and accuracy of the data transferred. We continue to review this process with our third-party providers.

Owned and operated platforms are views that take place via a Channel 4 application or website. All adverts that are broadcast on the owned and operated platforms belong to Channel 4. Syndicated platforms are Channel 4 views that take place on a third-party platform e.g. Sky Q, Full Episodes syndicated to YouTube. Advertising arrangements will vary by platform, but Channel 4 sells its own advertising on these platforms, using the technical capabilities available on the platform. For e.g.:

- On Sky's syndicated platform: all adverts that appear around Channel 4 content are both sold by and delivered by Channel 4 in technical collaboration with Sky.
- On YouTube a portion of the adverts are sold by and delivered by Channel 4, using YouTube's technology; and a portion may be sold by YouTube directly.



# Total programme views on Channel 4's streaming platforms (continued)

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Owned / Syndicated	Type	Platform	Provider	Launch	End
Owned	Streamed	Browser	Channel4.com	Apr-08	
Owned	Streamed	Tablet	Android	Feb-13	
Owned	Streamed	Tablet	iPhone	Apr-11	
Owned	Streamed	Mobile Phone	PlayStation	Sep-11	
Owned	Streamed	Games Console	PlayStation	Dec-10	
Owned	Streamed	Games Console	XBox One	Nov-13	
Owned	Streamed	TV Application	Roku	Nov-13	
Owned	Streamed	Headset	iOS VisionOS Headsets	Sep-24	
Owned	Streamed	TV Application	Samsung	Mar-13	
Owned	Streamed	TV Application	YouView	Jun-12	
Owned	Streamed	TV Application	Amazon Fire TV	Dec-15	
Owned	Streamed	TV Application	Freeview Play	Sep-15	
Owned	Streamed	TV Application	You View HTML5	Nov-15	



Joe Wicks: Licensed to Kill



## Total programme views on Channel 4's streaming platforms (continued)

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Owned / Syndicated	Type	Platform	Provider	Launch	End
Owned	Streamed	TV Application	Google Assistant	2017	
Owned	Streamed	TV Application	tvOS	2018	
Owned	Streamed	TV Application	Virgin TV	2021	
Owned	Streamed	TV Application	Sky Glass	2021	
Owned	Streamed	TV Application	Android	Jul-13	
Owned	Download	Mobile/Tablet	iOS	Jul-13	
Owned	Download	Mobile/Tablet	Watch Live	May-12	
Owned	Simulcast	Browser	Sky Anytime+	Mar-13	
Syndicated	Streamed	TV Platforms	Virgin Media	Oct-06	
Syndicated	Streamed	TV Platforms	Sky Go	Mar-13	
Syndicated	Streamed	Mixed	iTunes	Mar-08	
Syndicated	Download	Mixed	Sky Go	Mar-13	
Syndicated	Simulcast	Mixed	Sky Go	Mar-13	



Pushers



# Channel 4 portfolio's share of total linear TV viewing

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This metric is based on Channel 4's portfolio of channels which includes the main channel and digital TV channels, and is sourced from BARB (as Broadcast module).

Viewing share for entire channels is derived by aggregating hourly viewing shares for that channel across the year, weighted by each hour's share of total TV viewing (note: this is due to different available audience volumes across the day, which need to be taken account for).

Viewing to staggercast channels is included in each hour's viewing total in the same way as for individual programmes.

When reporting portfolio viewing share figures, the viewing share for each channel is calculated individually, treating staggercast channels separately, i.e. without first reallocating +1 viewing back to the main channels. For this reason, minor differences may occur between the sum of individual channel shares and portfolio share.

BARB data includes recorded viewing for 7 days post transmission (recordings are made via personal video recorders such as Sky+). BARB captures all 7-day catch-up VOD viewing on TV platforms (i.e. big screen TVs in the home such as Samsung or LG).

There will therefore be a small degree of overlap between the metric for total full length-video views, which includes all TV-VOD and PC-VOD platforms, and TV viewing share (due to BARB also capturing some big screen VOD in a 7-day Window, which it does for all competitors).





# Total number of minutes spent viewing Channel 4 content on streaming and social channels

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Our methodology looks at the total time spent with Channel 4 video content on our Channel 4 streaming platform (previously called All 4), streaming on syndicated platforms as mentioned in the table above, YouTube and social channels. We measure and monitor Total (viewing) time with 4 in its entirety. However, it is only the digital element of viewing that is set as the strategic KPI. This is to align with our Future4 and Fast Forward corporate strategies that focus on digital growth. At present, we are only able to obtain reliable watch time data from Facebook and YouTube therefore, the current measure will be lower than the actual Total time with 4 because it doesn't include Instagram, Twitter, TikTok or Snapchat. If more reliable data for these platforms becomes available this will be incorporated.

Total digital streaming time, as well as YouTube Full Episode viewing on a big screen, is now available through BARB data (from the 'As Viewed' module). As the YouTube time captured through BARB is only for Full Episodes and on big screen (and therefore not a complete picture of our YouTube viewing), we have removed the BARB YouTube numbers from the total digital streaming time, and replaced with viewing time (minutes) provided by YouTube. This approach removes any duplication of recorded viewing time and allows for a year-on-year comparison, as the methodology remains consistent.

On demand viewing is available (through streaming, download or simulcast) across a wide range of platforms that include PC/laptop, tablet, mobile, game consoles, connected TVs, syndicated TV, SVOD and electronic sell through (EST) – see table in 2.1 for more detail.

Data for our social platforms comes from Channel 4's data warehouse, which uses Application Programming Interface (APIs) to connect to each social media platform and pull in data daily.

The data warehouse is a cloud database that collates and stores structured data, in this case, key video metrics (views, watch time, UK views, revenue) by social media video for each day the video is live. This is used as the primary data source for our analysis and visualisation of social media data.

The platform content management system is the tool used by the social media team to publish and monitor our social media videos on each platform. Every platform has its content management system which includes analytics tools that are native to each social media platform, and Channel 4 data warehouse data is validated against this.

We validate figures from the data warehouse against the platform content management system (CMS) to check they are within a +/- 5 percent tolerance.



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

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Occasionally, there is a small variation between the numbers reported in the platform content management system and the data warehouse – this is usually due to differences in how the content management system and APIs report numbers in certain contexts, or the availability of metrics between systems.

For instance, on Facebook, when a video is posted on a Facebook page, it is sometimes cross-posted (or shared) to another Facebook page within our portfolio – the content management system and API deal with this situation differently, leading to discrepancies between the two tools.

If a video was posted to E4 Facebook originally and then shared to Channel 4 Facebook, all the views on E4 and Channel 4 would show on E4's analytics in the content management system. However, the data from the API would only report the views from the original post against E4 and would count the views from the cross-posted (or shared) video against the Channel 4 page.

We use alternate validation methods, such as aggregating Channel 4, Channel 4 streaming, and E4 pages together in both tools or validating individual videos (irrespective of which channel they are on) to ensure that the figures in the data warehouse closely match the content management system.

This year, we have updated our methodology to reflect the actual minutes viewed on YouTube and Facebook, rather than estimating this based on UK views as we had done historically. We restated our 2023 and 2022 numbers marginally.

Due to the complexity of data validation and immaterial impact of Snapchat viewing on the overarching number, we have removed Snapchat views. It is still not possible to reliably include TikTok or Instagram in this number but will continue to review this throughout 2025.

From 2025 onwards Mashed UK watch time will no longer be included in the total social and YouTube watch time as it has been removed from the reporting channels due to rights.



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## Total number of views across Channel 4's social accounts

Our methodology looks at the total global views generated by content across Channel 4's social accounts. At present, this covers Facebook, YouTube TikTok and Snapchat; X and Threads are currently excluded as we cannot obtain views for these platforms.

As outlined in the above 'Total number of minutes spent viewing' section, data for our social platforms comes from Channel 4's data warehouse using APIs to extract social data daily.

Global views are based on actual views from the data warehouse.

UK Views are based on actual or estimated views, depending on platform.

- For YouTube and Snapchat, we receive actual UK views at a video level – including unlisted and private YouTube videos.
- For TikTok, we receive the proportion of UK views and use this to calculate UK views.
- For Facebook, the number of UK views are estimated based on the proportion of UK watch time from the top 45 countries of that video on that day.
- For Instagram, we estimate UK views based on the proportion of UK followers (out of the top 45 countries) on that Instagram account on that day.

UK 13-34-year-old views is an estimated metric on some platforms based on the percentage of UK views (or watch time depending on the platform), percentage of 13-24 viewers (or followers depending on the platform). In some instances, such as TikTok, demographic data was not available so panel data from TGI has been utilised in the absence of data directly available from the platform. On Instagram, this is based on the % of UK followers on a specific channel per day from the top 45 countries.





## Young audiences' viewing of the main PSM channels

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This metric measures the proportion of linear TV minutes viewed by 16-34-year-olds on each PSM. The percentages are calculated by dividing the total number of minutes viewed by 16-34s on a given PSM by the total number of minutes viewed by 16-34s to the five PSM channels combined. This data comes from BARB (as 'broadcast' module). BARB does not measure viewing undertaken outside of residential households. Visitors to panel households are asked to record their viewing. This is known as guest viewing. Guests are asked to provide details of their gender and age group via the people meter handset. This provides an estimate of viewing that takes place outside the viewer's own home but within another private household.

PSMs include Channel 4, BBC1, BBC2, ITV & GMTV and Channel 5 inclusive of all HD and +1 channels.





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# Content investment – originations

Spend across the Channel 4 network on originated content (content commissioned for Channel 4 where we have the worldwide premiere, i.e., this is the total content spend excluding acquired programming). This measure shows Channel 4's total expenditure on originated content across the TV portfolio and digital media. Originated content may include both UK and European content.

Investment refers to Channel 4's contribution to the cost of production, including both direct and indirect costs.



# Content investment – Originations spend in the Nations and Regions

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The Communications Act 2003 requires broadcasters to invest a proportion of programming spend outside the M25, known as ‘Nations and Regions’. This is the total spend in the Nations and Regions across the portfolio. The quota for both output (hours) and spend (£m) on qualifying productions is 35% and applies to first-run originated content spend excluding news. Of this 35%, 9% is required to come from the ‘Nations’ – i.e. Scotland, Wales and Northern Ireland. (This increased from 3% in 2020).

Broadly speaking, qualifying productions must meet two out of three criteria:

1. The production company must have a substantive business and production based in the UK outside the M25. The base will be taken to be substantive if it is the usual place of employment of:
  - i. executives managing the regional business; and
  - ii. senior personnel involved in the production in question; and
  - iii. senior personnel involved in seeking programme commissions.
2. At least 70% of the production budget must be spent in the UK outside the M25
3. At least 50% of the (off-screen) production talent by cost must have their usual place of employment in the UK outside the M25.

The fulfilment of these criteria are reported to Channel 4 from the Production Company via either the Editorial Specification or the final DRS form.

For more detail see: <https://www.ofcom.org.uk/siteassets/resources/documents/tv-radio-and-on-demand/broadcast-guidance/programme-guidance/broadcast-code-guidance/regional-production-and-regional-programme-guidance-from-2021.pdf>

For the portfolio-wide outside London spend, 4Studio is excluded due to Ofcom’s guidance that ‘Self promotional content’ is excluded.



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## Content investment – Total Spend

This measure shows Channel 4's total expenditure on content (commissions, acquisitions, repeat cost, licensed, developments) on global content across the TV portfolio and on digital media.

This is the same number as that disclosed in the financial accounts under Note 2.



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# Channel 4 vision statements: ‘Channel 4 shows different kinds of cultures and opinions in the UK’

## Channel 4 vision statements

There are three Channel 4 vision statements:

1. ‘Channel 4 is always trying something new’
2. ‘Channel 4 shows different kinds of cultures and opinions in the UK’
3. ‘Channel 4 pushes boundaries’

The statements are designed to track how our audience perceives Channel 4 in comparison to the other services including the other main public service media organisations (PSMs), Sky and streamers (Netflix, Amazon Prime, Disney+) through surveys.

The surveys are conducted by YouGov Plc using an online interview administered to members of the YouGov Plc UK panel of 2.5 million+ individuals who have agreed to take part in surveys. The statements are asked on an 11 point scale, with responses between 7 – 10 considered as agreeing with the statement.

Emails are sent to panelists selected at random from the base sample and invites them to take part in a survey, providing a generic survey link. Once a panel member clicks on the link they are sent to the survey that they are most required for, according to the sample definition and quotas. (The sample definition could be “GB adult population” or a subset such as “GB adult females”). Invitations to surveys don’t expire and respondents can be sent to any available survey. Once the quotas have been met for that particular week, respondents will stop being directed to that particular survey and instead are directed to another survey that they qualify for.

The responding sample is weighted to the profile of the sample definition to provide a representative reporting sample. The profile is normally derived from census data or, if not available from the census, from industry accepted data. The survey is conducted among approximately 200 respondents weekly. There is a lockout period of 54 weeks with YouGov, as such, people are only able to answer the study on Channel 4 once per year.

In 2025 the total sample size was 10,817 adults, with results shown as a percentage based on respondees (i.e., excluding non-responders). Fieldwork was undertaken between 2nd January 2025 – 31st December 2025. The survey was carried out online. The figures have been weighted based on age, gender, region, social class and education, and are representative of all UK adults (aged 16+). The quotas and weights used are interlocked.



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

Data is based on commission year rather than year of broadcast as this better reflects the suppliers we worked with in a given year and is supported by our method of data collection.

The data is based on Commissions and Pre-Purchases approved in the 12 months to 31 December 2025 for the following channels: Channel 4, E4, More4, 4Studio and online.

We are using the following definitions:

- Diverse: Production companies where the main shareholders, the leading decision makers or the creative leaders comprise those from a Black, Asian, minority ethnic background
- Nations and Regions: Ofcom's substantive base criterion and definition has been used as it is the most established definition within the industry with an existing reporting and compliance framework.



# Proportion of onscreen contributions who are female, ethnically diverse, disabled or LGB

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This metric measures the proportion of onscreen contributions which are female, ethnically diverse, disabled or LGB. Data is sourced from Diamond for actual on-screen contributions across all programming eligible for Diamond (excluding news and sport) over the reporting period for this metric for the following reasons:

- Diamond is accepted as a pan-broadcaster measure and therefore all broadcasters are being judged equally and PSM comparisons can be made. Both the BBC and ITV publish Diamond data in their reporting
- It is an important means of showing our support for Diamond, underpinning our work to drive industry support and use of Diamond data

National population estimates sourced from Office for National Statistics 2021 census data has been used as a benchmark which covers England and Wales only.

A single contribution relates to a transmission of a single programme or episode, therefore a repeat of a programme or episode would be considered to be second contribution (this excludes transmission of a single programme or episode on +1 channels). The proportion of onscreen contributions which are female, ethnically diverse, disabled or LGB are measured individually. In the future, Diamond are looking to monitor interdependencies so they can measure, for example, the proportion of onscreen contributors who are female, ethnically diverse and disabled.

Production companies enter the role, name and email address of each person (contributor) who works or appears on their programme into an online platform called Silvermouse. Silvermouse then sends an email to each of these contributors, inviting them to complete a Diamond diversity form. Once a diversity form has been completed by the contributor, the diversity details within it are matched to each programme where that contributor works or appears.

In this instance we have decided to use 'Actual data' which allows contributors to provide their own diversity data. Channel 4's contributor response rate for 'Actual data' was 32% in 2025.

Diamond data is supplemented with internal Faces of 4 data for narrative and more detailed insights. Faces of 4 is a report that looks at Channel 4's programmes across the past 12 months, examining the proportion of on-screen talent who are female and ethnically diverse. Where it is public, we have also noted how many of our talent are disabled\* and those who are LGBTQ+. This includes tracking the picture in our top 100 shows – which we know have a particular impact for audiences – and referring to the specific shows that have driven change.

Whilst Diamond only provides headline data and doesn't allow us to identify the programmes responsible for any changes, Faces of 4 can provide this supplementary narrative, as well as allowing us to compare how we are doing in terms of more significant contributions and on our most popular shows.

**For more detail see: [Diamond\\_Guidelines\\_2018-FINAL.pdf](#) ([creativitydiversitynetwork.com](http://creativitydiversitynetwork.com))**



# Opportunities provided by 4Skills

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This metric measures the extent to which Channel 4 has made an impact to training and skills in the industry. 4Skills reaches out to untapped talent pools to attract people from under-represented groups who might not typically consider a career in the creative industries. This captures the number of training, learning and development opportunities provided through our 4Skills work across the full range of programmes and school's outreach. There aren't industry comparators at present, so this is a Channel 4 only metric.

The scope of 4Skills is broad in essence with multiple projects with different purposes and impact. This ranges from very intensive and lengthy programmes such as a fully funded 12-month production training scheme, through to bespoke training but shorter training to address skills gaps, through to broader engagement through our 4Schools careers workshops. A small number of people may attend more than one training, learning or development opportunity within 4Skills and these would count as multiple activities in our reported total therefore the metric does not represent unique individuals. Everything is included in the reported figure, no exclusions have been applied.

Data is collected from individual teams across Channel 4 and external partners who submit data such as development opportunities provided, numbers of participating trainees, numbers of bursaries provided, at key milestones and as part of end of project reports.

High-impact opportunities refers to job creation opportunities (e.g. Accelerate, Production Training Scheme, Junior Commissioning Editor roles), Business support and development schemes (e.g. Business Boost and Digital Commissioning initiatives) and in-person/ longer-term training (e.g. NFTS in-person training and New Writers Scheme).



# Channel 4 pushes boundaries

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For methodology please refer to 'Channel 4 vision statements' on **page 17**



# Inspiring viewers to think differently: Proportion of viewers who say that Channel 4's programmes make them think differently

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This metric comes from the Channel 4 Genre Tracker run by Ipsos UK. Online surveys are conducted with UK adults aged 16+ using Ipsos' online panel and are asked on a quarterly basis with a sample of 1,500 per quarter. Channel 4's Genre Tracker measures how selections of Channel 4 programmes have inspired viewers to think differently, as captured by a selection of statements. The figures have been weighted and are representative of all UK adults (England, Wales, Scotland and Northern Ireland).

All Ipsos projects adhere to the Ipsos Global Quality Standard. The Ipsos Project Team are responsible for performing quality checks at each stage in the project process and monitoring quality throughout the project lifecycle.

Research is conducted in each of the four waves of the Genre Tracker, which is at the end of each quarter in the year (March, June, Sept and Nov-Dec). The research covers a large sample of programmes (c~100) taking the highest rating 25 programme titles on Channel 4 from each quarter, excluding sport, film and repeats. The programmes are selected at the end of each quarter and are based on the programme titles' top performing episode for average audience volume (linear 000s), sourced from BARB (as 'broadcast' module).

Some titles, if they reach the criteria, will be asked about in more than one wave of research if they air within different research periods, or episodes span two quarters therefore we may not have 100 distinct titles in total.

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 72 unique titles this year (2024: 84 unique titles).



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

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A survey of TV viewers' perceptions of news programmes on British television is incorporated into the Genre Tracker Survey conducted by Ipsos (see above for more information on the Genre Tracker). Respondents were asked which news programmes – out of BBC News, ITV News, Channel 4 News, Channel 5 News and Sky News – they watch regularly, and to what extent they trusted each broadcaster to report their news programme accurately and fairly.



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# Innovation in content: Proportion of new Channel 4 content that is innovative

A panel consisting of the Chief Content Officer, Director of Scheduling & Content Strategy, Channel Executive, Head of Content Finance, and Head of News & Current Affairs (for N&CA titles only) determines which shows are considered innovative based on the following criteria:

## **FILM MAKING:**

It incorporates an innovation in film-making approach

## **FORMAT:**

It represents a new format or a pre-existing format that we have substantially developed

## **TECH:**

It contains technological innovation

## **TALENT:**

It features new or surprising talent or scripted content by new writers who have not previously led a series or major single for a major broadcaster

## **TOPIC:**

It deals with content not typically featured on TV

## **DISTRIBUTION:**

It has been innovatively scheduled or distributed

Only new programmes are considered as a returning series cannot, by definition, be innovative (however, as detailed in the FORMAT metric, exceptions can be made for shows which have substantially developed).

We look at % New Titles rather than % New Hours as hours are often skewed based on one big commission.

## **Channel vision statements:**

### **'Channel 4 is always trying something new'**

For methodology, please refer 'Channel Vision statements' on **page 15**.



# Channel vision statements: 'Channel 4 is always trying something new'

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For methodology, please refer 'Channel vision statements'  
on **page 17**.



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## 'Fresh Faces of 4' – Developing new talent

Channel 4 is committed to growing the next generation of British talent, building a sustainable pipeline of exciting new talent that reflects the changing face of Britain, through a long-term commitment and strategy.

This narrative-based metric considers how Channel 4 creates bespoke development pathways for new talent that enable them to connect with audiences and grow.

Channel 4 finds and launches brand new talent, building strategies in close partnership with its digital team. The focus of this narrative metric is on how Channel 4 nurtures emerging talent, providing opportunities to build profile and feature on returning shows; and its support for the continued development of its well-established, high-profile talent with new opportunities and formats to enable them and often their production businesses, to diversify and reach an even wider audience.





# Appendix A – Data Sources

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Data source	Description
BARB	<p>The Broadcaster’s Audience Research Board (BARB) is the organisation responsible for providing the official industry measurement of UK television audiences, for broadcasters and the advertising industry. It is owned by the BBC, ITV, Channel 4, Channel 5, BSkyB and the IPA (Institute of Practitioners in Advertising).</p> <p>BARB employs a panel of over 8,500 households, soon to be 7,000 households, sampled to be representative of the 25+ million TV households within the UK. The sample is also representative within each BBC and ITV region.</p> <p>The BARB panel provides a trusted, objective view of the entire nation’s viewing habits.</p> <p>They draw on two sources of data to deliver the UK’s television audience ratings: the Barb panel and big data sourced from devices. The BARB panel is a sample of carefully-recruited households, selected by geography, demographics and TV platforms, to mirror the entire UK. It’s continuously vetted and managed; each week they interview 1,000 households to see if the profile of the panel is current, and tweak the data weighting accordingly to ensure they accurately reflect the nation.</p> <p>People in BARB homes use a special remote with dedicated buttons for each household member – and guests – to confirm who’s watching. They press the buttons when they leave or come back into the room.</p> <p>To determine what’s being watched, the TV-set meters take audio samples of the sounds on panelists’ TV sets and convert these to digital fingerprints. Every night, BARB retrieve the fingerprints and match them to a reference library of TV content.</p> <p>There is also a meter attached to the WiFi router in panel homes to track viewing of subscription video-on-demand (SVOD) and video-sharing services (e.g. YouTube) by any member of the household on any device.</p> <p>They also capture device-based big data whenever anyone in the UK watches a broadcaster’s video-on-demand (BVOD) service on a connected device.</p> <p>So, as the total viewing universe expands, BARB can now capture all viewing, be it live, pre- and post-broadcast; on TV sets, tablets, PCs and smartphones; on broadcast channels and their BVOD services, or on SVOD and video-sharing platforms.</p>
Channel 4	<p>Channel 4’s internal data systems store transmission and expenditure information on every programme that it commissions or acquires, along with expenditure on originated content and services in digital media. Each television programme is tagged according to whether it is originated or acquired, first-run or repeat, in which part of the UK the production company was based, its genre, etc.</p> <p>Video views of full-length Channel 4 programmes on demand are collated by the Channel and stored on internal platforms.</p> <p>Channel 4 provides Ofcom with regular reports on its output based on this information. The tagging of programmes is conducted rigorously according to strict definitions provided by Ofcom and/or in legislation (primarily the Communications Act 2003).</p> <p>Since 2008, Channel 4 has linked information in its internal systems to BARB programme data, enabling viewing and reach to be calculated for groups of programmes defined by tags in its internal systems (e.g. first-run originations in particular genres).</p>



# Appendix A – Data Sources

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Data source	Description
Ipsos	Ipsos is part of the Ipsos Group, a market research company. Ipsos runs the Genre tracking quantitative research study for Channel 4.
YouGov	YouGov is a British international Internet-based market research and data analytics firm, headquartered in the UK. They run the daily brand tracker for Channel 4.
Adobe Analytics	Adobe Analytics is a leading provider of online business optimisation software. Channel 4 uses Adobe Analytics to track and measure activity (visits, page views and video views) on its websites and apps.
Virgin Media, BT Vision, PlayStation 3, Xbox, YouView, Flash mobile, iOS Windows 8, Sky	The volume of on-demand views of Channel 4 programmes on third-party platforms is provided by the platform operators (e.g. Virgin Media).
Diamond	The Creative Diversity Network manages a project initiative called 'Diamond' on behalf of broadcasters including BBC, ITV, Channel 4, ViacomCBS, Sky and UKTV. Diamond is an online system used to collate diversity data on commissioned programmes which allows broadcasters to report on diversity of the TV production industry. As part of post-production process, off screen and on-screen contributors are asked to complete a form which captures diversity data. Data is collected via an online platform called Silvermouse. For more details see: <a href="https://creativitydiversitynetwork.com/diamond/">https://creativitydiversitynetwork.com/diamond/</a>



## Appendix B – Glossary

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Data source	Description
Acquisition / acquired	A TV programme shown by a broadcaster that it did not commission itself. Acquisitions include feature films, bought-in television programmes from the US and archive British programmes acquired from the original programme-makers (or their distributors).
Ethnically diverse	Refers to Black, Asian and Minority Ethnic groups. The “Ethnically Diverse” category comprises people who identify themselves as being “Arab”, “Chinese”, “Indian”, “Pakistani”, “Other Asian”, “Black Caribbean”, “Black African”, “Black Scottish or Black British”, “Black Other”, “Indian”, “Pakistani”, “Bangladeshi”, “Chinese”, “Other Asian”, “Mixed race” or any other category.
Channel 4	Refers in the SMCP to the broadcaster (the Channel Four Television Corporation), while its main TV channel is referred to as the main channel.
Commission	See Origination.
Data Warehouse	Channel 4’s data warehouse is a cloud database that collates and stores structured data, in this case, key video metrics (views, watch time, UK views, revenue) by social media video for each day the video is live. This is used as the primary data source for our analysis and visualisation of social media data.
Digital TV channels	All channels other than the main PSM channels – i.e. BBC One, BBC Two, ITV1, Channel 4’s main channel and Channel 5. The Channel 4 digital TV channels are E4, More4, Film4 and E4 Extra.
E4	One of Channel 4’s digital TV channels.
External supplier	Any external organisation that produces programming that has been commissioned by a broadcaster but not made by the broadcaster itself. As Channel 4 does not currently have an in-house production base, it sources all of its programmes from external suppliers. Most of its originated programmes are made by independent production companies, while some are also commissioned from the production arms of other broadcasters (such as ITV).
Film4	Refers to two areas of activity. The Film4 channel is one of Channel 4’s digital TV channels. Film4 Productions is the film-making arm of Channel 4, which develops and co-finances feature films.
First-run	A TV programme that is shown for the first time, as opposed to a repeat. The main PSM channels show much higher proportions of new (first-run) programmes in their schedules than most digital TV channels, which tend to rely on higher repeat rates.
Independent production	Refers to productions by companies other than the BBC or ITV’s in-house production divisions. See Section 2.2 for the definition of an independent producer.
LGB	Those who collectively identify as lesbian, gay or bisexual.
Main channel	Channel 4 (and Channel 4 +1), the main TV channel operated by the Channel Four Television Corporation.
Main PSM channels	The traditional network channels, i.e. BBC One, BBC Two, ITV1, Channel 4’s main channel and Channel 5. These are all public service channels, alongside the other BBC-branded TV channels.



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Data source	Description
Microsite	This is a dedicated website for a Channel 4 programme that is separate from the main site at <a href="http://www.channel4.com">www.channel4.com</a> .
More4	One of Channel 4's digital TV channels.
Nations	Denotes Scotland, Wales and Northern Ireland.
Regions	Denotes any English area outside of the M25 (usually referred to as either Midlands & East, North of England or South of England).
Network	See Public service network.
Network origination	A term (defined by Channel 4 for its public value reporting) that refers to any programme transmitted by Channel 4 on any of its TV channels that was commissioned by the broadcaster (in the current or any previous year). It differs from originations (the definition of which is fixed in legislation) in that it also includes programmes commissioned by other channels in Channel 4's portfolio. So an E4 commission such as Made In Chelsea counts as a network origination if it is also shown on the main channel. Similarly, if Come Dine With Me (a main channel commission) is shown on More4, it counts as a network origination on that channel.
New talent	Refers to on- and off-screen talent who are new to television, or who are doing something new. Channel 4's commitment to new talent – across a wide range of genres, including factual, drama, comedy and entertainment – includes giving young programme-makers (directors, writers, etc.) and performers (actors, presenters, etc.) exposure on mainstream television early in their careers. It also includes providing opportunities to more established talent to develop their skills (e.g. by moving into higher-budget productions) or to move into new areas (encouraging actors to develop their own scripts, writers to move into directing, and so on).
Ofcom	The UK communications regulator, which regulates Channel 4's activities. We are obliged to report to Ofcom details of our investment in content, investment with Independent Producers, Access Services, and investment in the Nations & Regions.
Older children	Older children are defined as 10-14-year-olds as per Ofcom's Children's content review. This audience group has been identified by Ofcom as being underserved by UK originated content. The requirement to provide content for older children in Channel 4's remit reflects the broadcaster's strong relationship with these audiences.
Young adults	Young adults are defined as 14-19-year-olds as per Ofcom's Children's content review. This audience group has been identified by Ofcom as being underserved by UK originated content. The requirement to provide content for young adults in Channel 4's remit reflects the broadcaster's strong relationship with these audiences.
On-demand	Video on demand (VOD) is a media distribution system that allows users to access videos without a traditional video playback device. Refers to services that enable a range of video content to be accessed at any time. On-demand services are generally delivered through broadband services, to digital TV platforms such as Virgin Media, to applications (such as Apple's iTunes or Channel 4's streaming product) or to websites such as channel4.com. Sky boxes that use broadband to stream will count as a VoD play but those that use a satellite dish do not count as Video On Demand.



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Data source	Description
(Online) page view	Refers to a full-page online view (rather than an element of a page such as an image, movie, or audio file) on a website. Each time a new only web page has loaded this counts as a new page view.
(Online) visit	Refers to an interaction between a visitor and a website. A visit begins when a person first views a page on the relevant website (in the SMCP, this covers channel4.com and E4.com). It continues until that person stops all activity on the site for 30 minutes. Within a visit, someone might access more than one page. A website that is engaging is one that gets many page views per visit. If a user closes the browser and reopens it for any length of time that is counted as a new visit.
Origination / originated	All programmes shown on TV are either commissioned by the broadcaster (originated) or purchased (acquired). The main public service broadcasters (Channel 4, the BBC, ITV and Channel 5) are distinguished from the hundreds of digital TV channel operators by the large volume of programmes that are originated, i.e., commissioned by them, on their channels. These commissions may be made in house by the broadcaster (in the case of the BBC or ITV) or they may be commissioned from external suppliers.
Out of London	Refers to the nations and the English regions other than London (anything outside the M25). As the broadcasting sector tends to be heavily centralised, with most production companies and broadcasters based in London, the degree of activity in other parts of the UK is of concern to Ofcom and the Government. 'London' is classified as inside the M25.
Peak-time	Defined by Ofcom as the evening period between 6pm and 10.30pm.
Percentage point (pt)	Refers to the absolute difference between two percentages.
Portfolio / TV channel portfolio	The TV channels owned by a broadcaster. Channel 4's TV channel portfolio comprises the main channel and its digital TV channels (E4, More4 and Film4).
Programme spend	The cost of programmes transmitted in line with the financial accounts.
Public service media organisation (PSM)	Channel 4 is a public service media organisation, along with the BBC, ITV and Channel 5. These media organisations were traditionally granted analogue TV licences in exchange for commitments to provide a range of high-quality public service programmes (as defined in the Communications Act 2003). The BBC and Channel 4 are publicly-owned and exist primarily to fulfil broad public remits. The BBC is funded by the licence fee. Channel 4 derives its income in the commercial marketplace. ITV and Channel 5, which are privately-owned and commercially-funded, have a range of specific programming obligations.
Public service channel	Refers to all BBC-branded channels, ITV1, Channel 4's main channel and Channel 5. These channels have particular PSM obligations.
Public service network	Refers to the range of TV channels and digital media services provided by Channel 4 that contribute to the delivery of its public role.
Reach (TV)	The number of people or percentage of the target audience who view a programme, series or channel for a minimum specified duration (usually 3 or 15 consecutive minutes).



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Data source	Description
Remit	The formal articulation of Channel 4’s public role, as set out in legislation (most recently, in the Digital Economy Act 2010). The remit is described in Chapter 1 of this document in more detail.
Repeat	A programme that has been transmitted by a broadcaster previously on the same channel (as opposed to a first-run transmission).
Share	The percentage of viewers (all people or those from a particular demographic group) watching TV at a certain time who watch a particular channel/programme. E.g if 1 million 16-34s were watching TV at 9-10pm, and 200k were watching Channel 4, Channel 4 would have a 20% 16-34 share at 9pm.
Slot	Part of a TV schedule occupied by a single programme or episode.
Slot duration	Defined for any given programme as the difference between the programme’s start time and the start time of the following programme. It therefore includes advertising minutage around the relevant programmes.
Talent	Refers to the people who appear in, or who make, TV programmes: writers, performers, presenters, directors, etc.
TRP (Television Research Partnership)	TRP Research is an independent company used by all major broadcasters for reporting on BARB data. They extract the data from BARB on our behalf for the key metrics i.e. Portfolio viewing share and 16-34 viewing minutes by PSM channel.
TV channel portfolio	See portfolio.
Unique viewers	Number of television viewers who watch at least 3 consecutive minutes of any programme in a season.
(Video) view	Occurs when a clip or full-length programme is accessed on-demand. It is common to report the number of video views initiated, as it is difficult, if not impossible, to monitor whether user have watched videos in their entirety. For VoD a view is counted as soon as pre roll has finished or the video starts whereas, for syndicated platforms, a view is a fragment greater than or equal to three minutes of programme play.
Viewing share	See Share.
YouTube Full Episodes	YouTube Full Episodes (or Full-Length Episodes) are a type of long-form content format. They are a more comprehensive video format compared to short-form content i.e. YouTube Shorts (or Clips).
4Music	One of Channel 4’s digital TV channels. It is part of the portfolio of music channels jointly owned by Channel 4 and Box Plus Network.
4seven	One of Channel 4’s digital TV channels.
Box	Six Box music channels were acquired by Channel 4 in December 2018 and added to its digital TV portfolio, and subsequently closed in June 2024.



# Appendix C – Channel 4’s remit in the Digital Economy Act

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## **1. Channel 4 Corporation (C4C) must participate in—**

- a. the making of a broad range of relevant media content of high quality that, taken as a whole, appeals to the tastes and interests of a culturally diverse society,
- b. the making of high quality films intended to be shown to the general public at the cinema in the United Kingdom, and
- c. the broadcasting and distribution of such content and films.

## **2. C4C must, in particular, participate in—**

- a. the making of relevant media content that consists of news and current affairs,
- b. the making of relevant media content that appeals to the tastes and interests of older children and young adults,
- c. the broadcasting or distribution by means of electronic communications networks of feature films that reflect cultural activity in the United Kingdom (including third party films), and
- d. the broadcasting or distribution of relevant media content by means of a range of different types of electronic communications networks.

## **3. In performing their duties under subsections (1) and (2) C4C must—**

- a. promote measures intended to secure that people are well-informed and motivated to participate in society in a variety of ways, and
- b. contribute towards the fulfilment of the public service objectives (as defined in section 264A).

## **4. In performing their duties under subsections (1) to (3) C4C must—**

- a. support the development of people with creative talent, in particular—
  - i. people at the beginning of their careers in relevant media content or films, and
  - ii. people involved in the making of innovative content and films,
- b. support and stimulate well-informed debate on a wide range of issues, including by providing access to information and views from around the world and by challenging established views,
- c. promote alternative views and new perspectives, and
- d. provide access to material that is intended to inspire people to make changes in their lives.

## **5. In performing those duties C4C must have regard to the desirability of—**

- a. working with cultural organisations,
- b. encouraging innovation in the means by which relevant media content is broadcast or distributed, and
- c. promoting access to and awareness of services provided in digital form.



# Appendix D – Statement of Media Content Policy

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## **1. C4C must prepare a statement of media content policy—**

- a. at the same time as they prepare the first statement of programme policy that is prepared under section 266 after this section comes into force, and
- b. subsequently at annual intervals.

## **2. C4C must monitor their performance in carrying out the proposals contained in their statements of media content policy.**

### **3. A statement of media content policy must—**

- a. set out C4C's proposals for securing that, during the following year, they will discharge their duties under section 198A, and
- b. include a report on their performance in carrying out the proposals contained in the previous statement.

### **4. In preparing the statement, C4C must—**

- a. have regard to guidance given by OFCOM, and
- b. consult OFCOM.

### **5. C4C must publish each statement of media content policy—**

- a. as soon as practicable after its preparation is complete, and
- b. in such manner as they consider appropriate, having regard to any guidance given by OFCOM.

### **6. OFCOM must—**

- a. from time to time review the guidance for the time being in force for the purposes of this section, and
- b. revise that guidance as they think fit.

