

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 viewing across our services for creative and commercial reasons. For online platforms, total streaming views capture the scale of consumption of our content. On 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?

2025 saw continued audience growth online for Channel 4, while the main channel also increased its viewing share.

Online viewing increased for the third consecutive year, reaching 1.9 billion programme views initiated through our streaming platforms (including PCs, smartphones, tablets, games consoles, and connected TVs). This was a new record: 8% up on 2024's 1.8 billion views and almost double the pre-Covid level of 1.0 billion views (a 91% increase since 2019).

On linear TV, Channel 4's channel portfolio attracted 9.7% of all TV viewing in 2025, dipping 0.2 percentage points below the 9.9% share in 2024 (a 2% relative decline). All the PSMs saw their portfolio shares drop this year, with the declines ranging from 1% (the BBC and ITV) up to 4% (Channel 5).

Viewing on the main channel grew for the first time since 2021, rising by 0.1 points to 5.7% (1% up from 5.6% in 2024). BBC Two was the only other main PSM channel to increase viewing this year (4% up); share fell by 3% for both BBC One and ITV and by 4% for Channel 5.

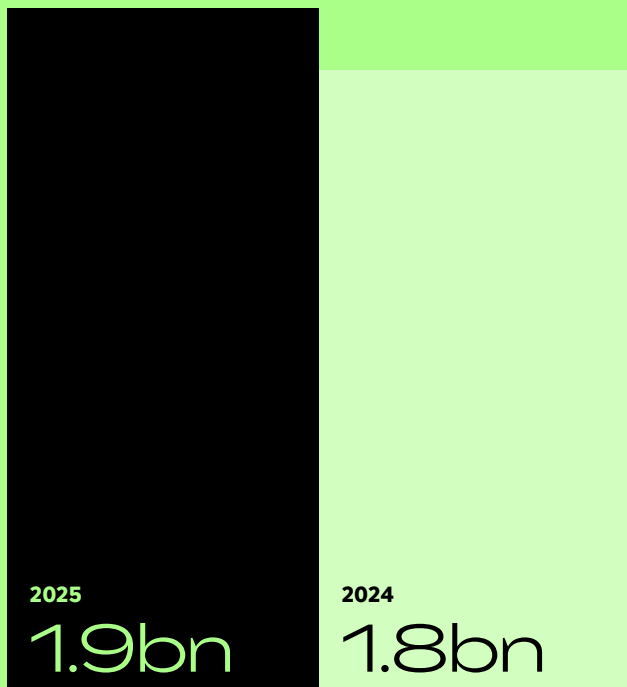
The decline in Channel 4's portfolio share was driven by the digital channels, whose collective viewing share fell by 0.3 points to 4.0%, equivalent to a 6% drop. Looking at the individual channels more closely, the decline was mostly due to More4 and Film4, which both showed more repeats this year, with fewer first-run programmes (More4) and film premieres (Film4). Film4's share fell by 0.13 points, from 1.24% in 2024 to 1.11% in 2025, while More4's share fell by 0.07 points, from 0.96% in 2024 to 0.89% in 2025. In addition, the closure of 4Music in June 2024 meant its 0.07% contribution to viewing share that year fell to zero in 2025. E4, the biggest digital channel, proved resilient, growing its share slightly by 0.01 points, from 2.01% in 2024 to 2.02% in 2025.

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

Total streaming views (billion)

1.9bn ‡

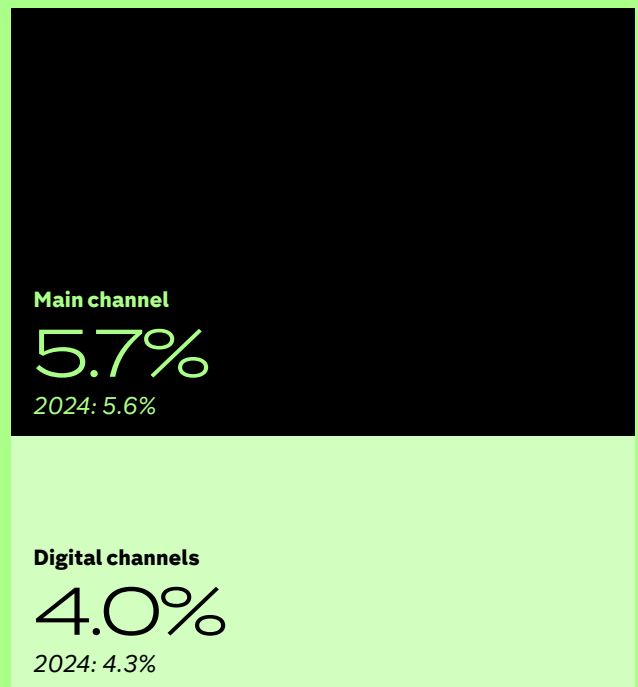
2024: 1.8bn



Linear TV viewing share

9.7% ‡

2024: 9.9%



Viewing of content online

Why is this important?

Channel 4's online offering is much broader than services 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 significant time people spend with our longer-form content. By measuring total time spent viewing Channel 4 content online, this metric differentiates itself from total streaming views (see page 44), which counts each piece of content as a single view regardless of duration.

How did we perform this year?

2025 saw continued strong growth in viewing of Channel 4's content online. Audiences spent a total of 78.5 billion minutes viewing Channel 4 content across its own streaming service (available as a mobile app, a TV app, and via web browsers), YouTube, and Facebook – up 60% in just three years (since 2022).

Reflecting our Fast Forward strategy, the vast majority of this viewing – 72.8 billion minutes, 93% of the total – took place on Channel 4 streaming, which offers a mix of catch-up, archive, exclusive acquired content, and livestreams of our linear TV channels. A further 5.0 billion minutes of viewing

(6% 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 41)). Facebook accounted for the remaining 0.7 billion minutes (1% of the total).

This metric experienced double-digit growth for the third consecutive year. Total viewing minutes rose by 16% from 67.8 billion in 2024, an increase of 10.7 billion minutes. Viewing minutes on Channel 4 streaming grew by 15%, up by 9.4 billion in absolute terms. YouTube was once again the fastest-growing platform: viewing rose by 46%, an additional 1.6 billion minutes. Viewing minutes on Facebook continued to fall, down 26% (0.3 billion minutes), driven by algorithmic changes on the platform.

Note: Channel 4 streaming continues to account for most online viewing minutes for two reasons. First, it is 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.

YouTube
viewing minutes

5.0bn

2024: 3.4bn

Streaming
viewing minutes

72.8bn

2024: 63.4bn

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

78.5bn[‡]

2024: 67.8bn

Facebook
viewing minutes

0.7bn

2024: 1.0bn

Young audiences' viewing of the main PSM channels

Why is this important?

Young audiences are at the heart of Channel 4's remit, making it important to capture their viewing across our services. This metric captures the proportion of 16-34-year-olds' viewing to the main PSM channels (BBC One, BBC Two, ITV, Channel 4, and Channel 5) that is accounted for by Channel 4, helping assess our ongoing ability to attract young audiences to our main linear channel. During this transition period, as viewers shift 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 2025, Channel 4's main channel accounted for 13% of viewing by 16-34-year-olds to the main PSM channels, compared with 10% among all audiences. This represents a 25% uplift compared with the all-audience figure.

Channel 4's main channel was one of only two channels with an uplift for 16-34-year-olds, the other being ITV, whose viewing share among this young demographic was 17% higher than its all-audience share – a smaller uplift than Channel 4's 25%. By contrast, BBC One, BBC Two, and Channel 5 each had smaller proportions of 16-34-year-olds viewing to the main

PSM channels than their respective all-audience viewing shares.

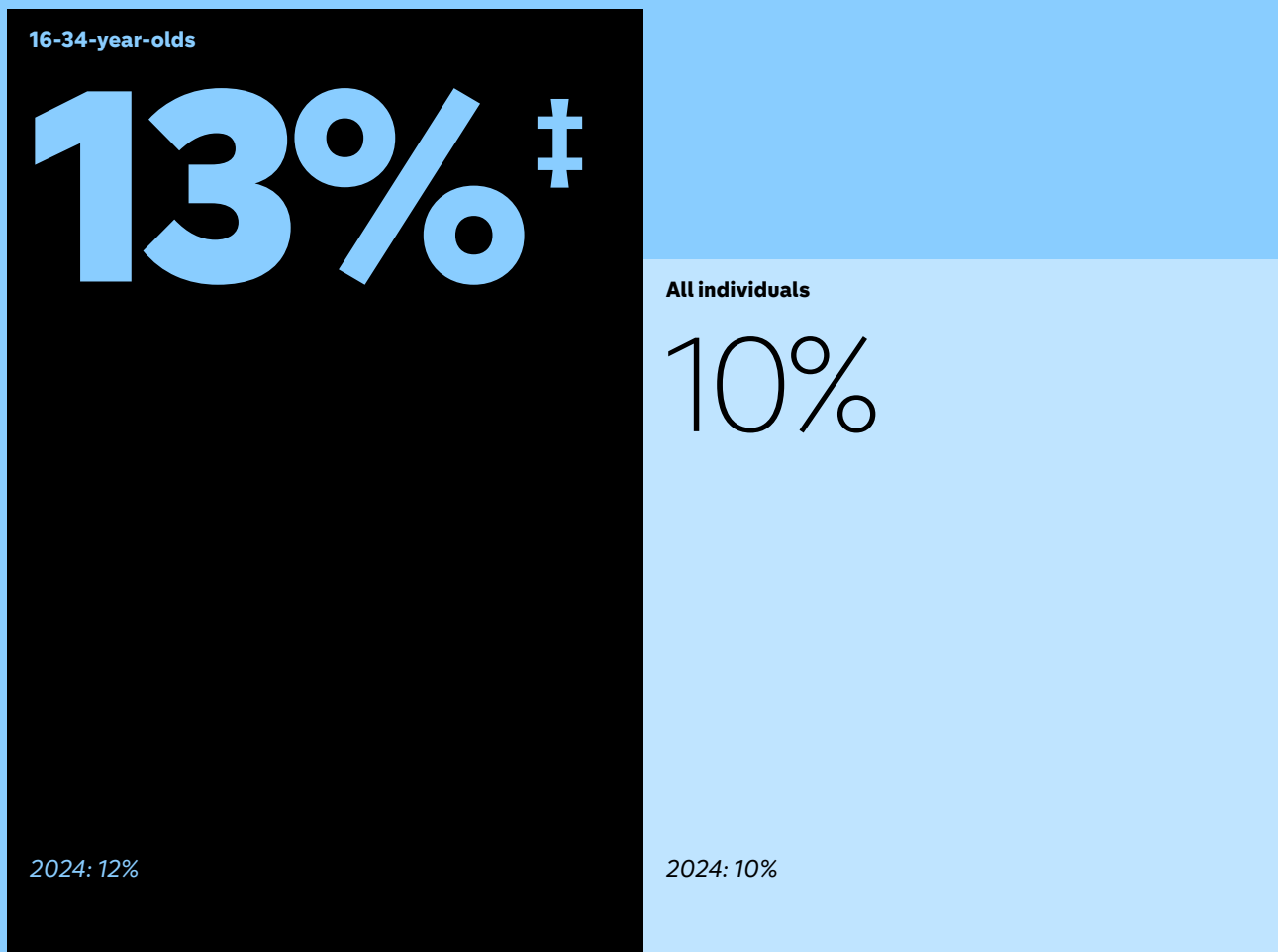
Channel 4's share of viewing by 16-34-year-olds to the main PSM channels increased by 1 percentage point, from 12% in 2024, while its uplift for 16-34-year-olds rose by 6 points year on year (from 19%). These increases were due to strong viewing by young audiences for new shows such as *Virgin Island* and for our coverage of the *UEFA European Under-21 Men's Championship 2025*.

In absolute terms, Channel 4 ranked third among the main PSM channels for viewing by 16-34-year-olds in 2025. BBC One and ITV attracted the largest shares of this demographic (38% and 34% of viewing to the main PSM channels, respectively). Channel 4's 13% share of viewing to the main PSM channels exceeded that of BBC Two (9%) 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 higher levels of box-setting or launching programmes on Channel 4 streaming before linear transmission). 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 41).

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

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



Content investment: Originations

Why is this important?

One of the principal ways Channel 4 fulfils its public remit and media content duties – and fuels the UK creative economy – is through investment in new originated content (TV shows, films, and digital media). Unlike acquisitions, where broadcasters typically buy completed programmes, 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. This metric represents the cost of programming broadcast during the year.

How did we perform this year?

Originated content forms the largest component of Channel 4’s total content spend (see page 49), which also includes acquired programming.

In 2025, Channel 4 invested £480 million in originated content (covering both first-run programmes and repeats broadcast during the year) across its TV channels and online platforms. This comprised £421 million for the main channel (88% of the total), plus £49 million for the digital TV channels and £10 million for digital media content (including websites and cross-platform content).

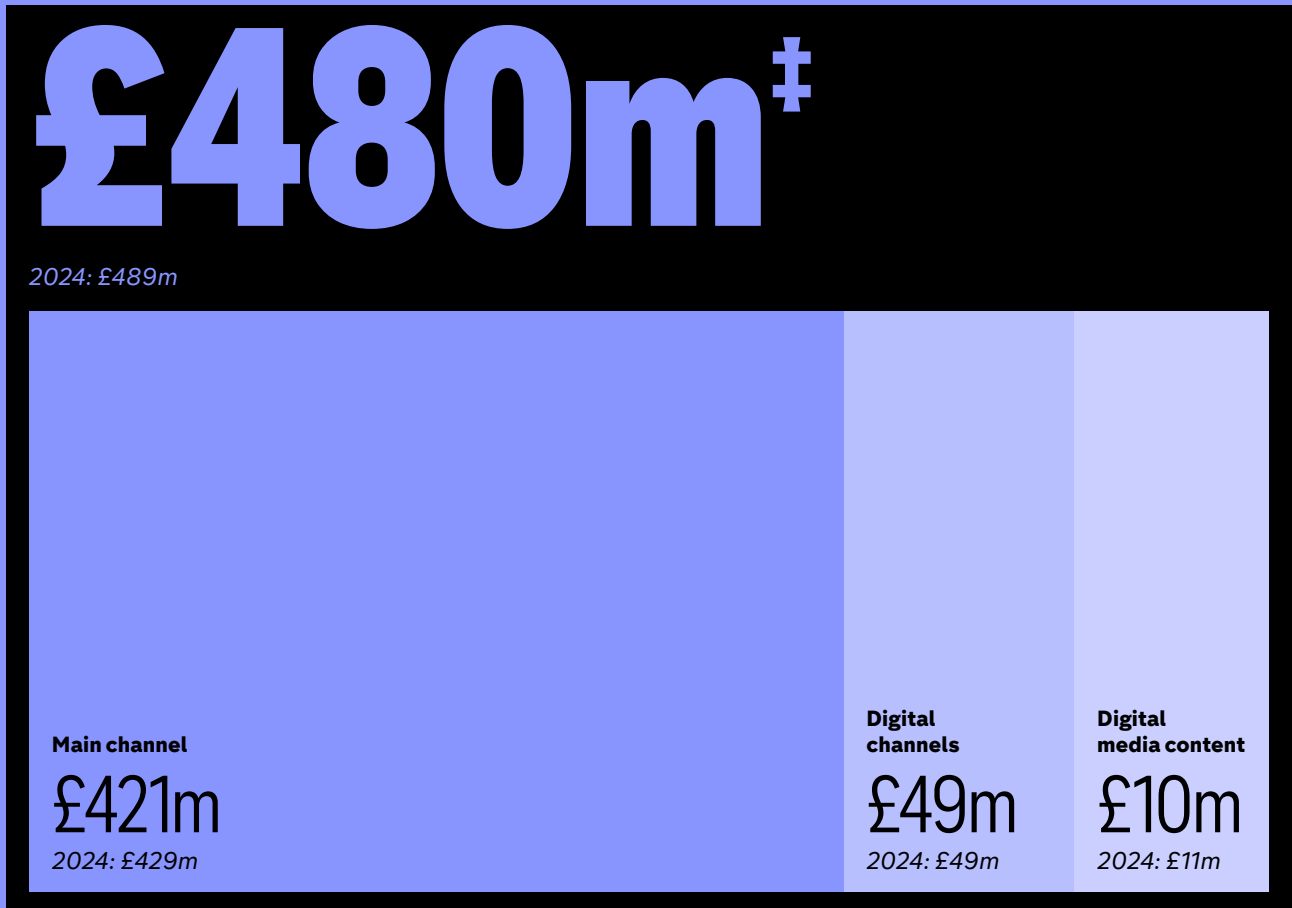
Investment in originations dipped by 2% this year (a £9 million drop). Looking across the portfolio, investment on the

main channel also fell by 2% (down £8 million, accounting for the large majority of the overall originations decline). Investment on the digital channels held steady year on year, while there was an 8% decline in spend on digital media content (down £1 million).

Channel 4 has rebalanced its portfolio over recent years, and 2025’s main channel spend was £20 million below the pre-Covid average of £441 million across 2018 and 2019. Meanwhile, spending on the digital channels and digital media content exceeded their pre-pandemic levels: the digital channels were £4 million above the 2018-2019 average of £45 million and digital media content saw the biggest percentage increase, rising £6 million above its 2018-2019 average of £4 million – a 121% increase).

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

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



Content investment: Originations spend in the Nations and Regions

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 opportunities for people from all backgrounds to build 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 proportion of Channel 4's originated content investment spent outside London, and track separately the spending in each Nation and English Region. This metric represents the cost of programming broadcast during the year.

How did we perform this year?

In 2025, Channel 4 invested £185 million across its TV portfolio in content commissioned from production companies based in the Nations and Regions, a 7% decrease from the £200 million invested in 2024.

Investment in originated content in the Nations increased by 7% in 2025, to £40 million (from £37 million in 2024), reflecting Channel 4's new strategy announced in late 2024 to boost the proportion of spend on the main channel from Scotland, Wales, and Northern

Ireland. Expenditure in Scotland was £17.2 million, representing 43% of the total Nations spend. Wales followed with £16.3 million (41%), followed by Northern Ireland with £6.1 million (15%). For the second successive year, spend rose in both Wales and Northern Ireland, but fell in Scotland, partly due to drama series *Generation Z* not returning in 2025.

The biggest change was in Northern Ireland: investment more than tripled to its highest-ever level, from £2.0 million in 2024, with acclaimed four-part drama *Trespases* shot there. This resulted in the most balanced distribution of Nations spending since reporting began in this format in 2017.

Turning to the English Regions, Channel 4's TV portfolio spend on commissions fell by 11% to £145 million (from £163 million in 2024). The North of England accounted for £70.2 million of that total (48%), followed by the South of England at £59.8 million (41%), and the Midlands at £5.4 million (4%). An additional £9.9 million (7%) was spent on programmes made in more than one Region. The overall fall in the English Regions was driven primarily by a £16.4 million reduction in the North of England, where *Hollyoaks* reduced output from five to three episodes a week, reflecting changes in the long-running series' production profile.

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

Total investment in originated content in the Nations and Regions

£185m[‡]

2024: £200m

Total spend: English Regions (£m)

£145m

2024: £163m

Total spend: Nations (£m)

£40m

2024: £37m

Content investment: Total spend

Why is this important?

Channel 4 achieves impact as a public service media organisation by reaching large audiences. TV production benefits from economies of scale: 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 across our TV channels and online services is therefore a key indicator of our programming scale. This metric represents the cost of programming broadcast during the year.

less than 1%. Conversely, investment in digital media content rose marginally to £46 million, a 0.4% rise. Modest as this increase was (£1 million in absolute terms), it still represented a new record for Channel 4’s spend on this category.

While changes were small this year, they reflected a continued shift in spending towards digital media content, consistent with Channel 4’s Fast Forward strategy. Since 2019, digital media’s share of Channel 4’s total content spend has risen steadily, year by year, from 1.4% in 2019 to 7.1% in 2025. This year’s rate of increase was lower than in previous years; with linear content performing strongly online, additional digital media programming was a lower priority.

How did we perform this year?

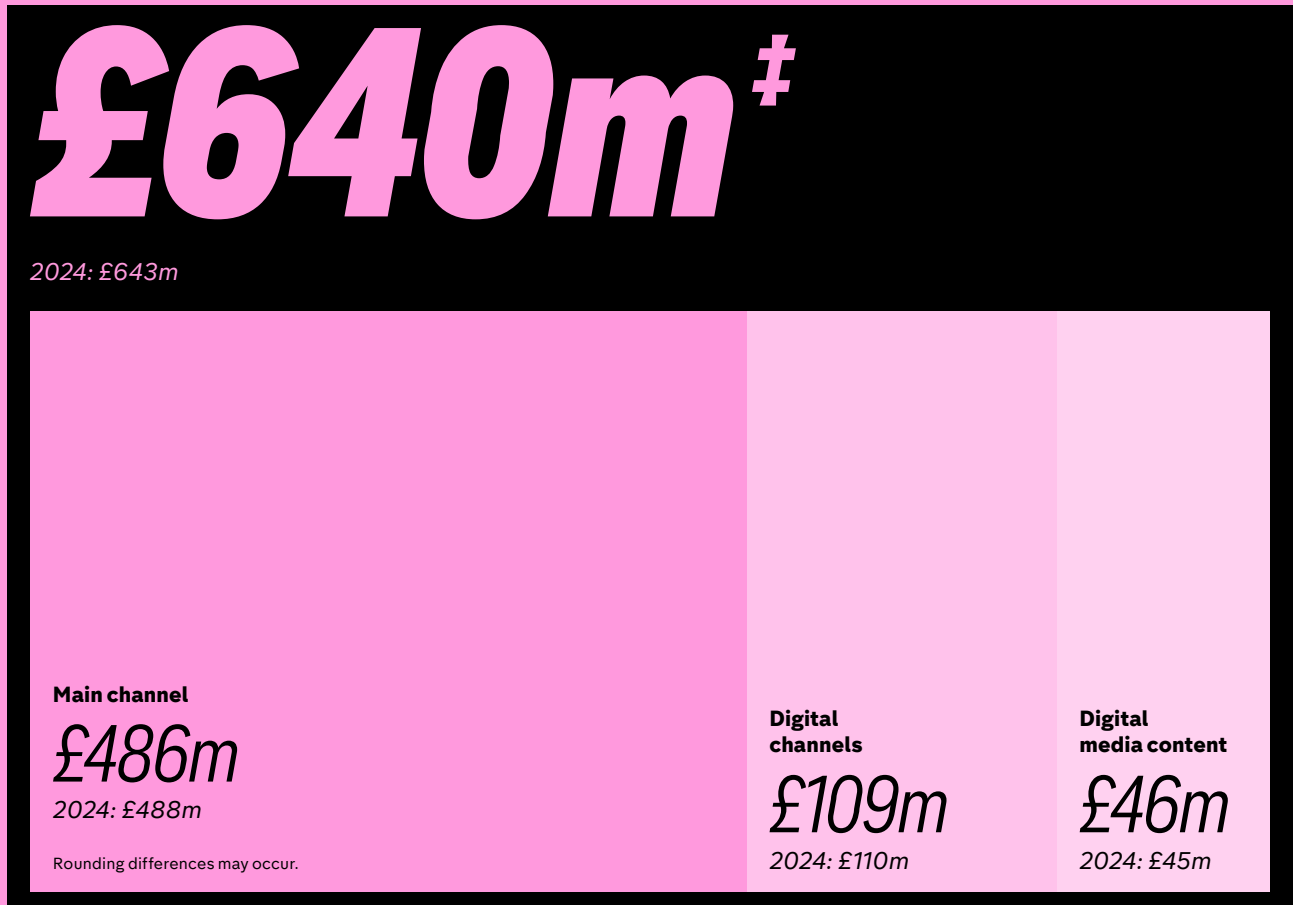
Total content spend comprises investment in both originated content (set out on page 47) and acquired programming across Channel 4’s TV channels and online services.

In 2025, Channel 4 spent £640 million on content overall across its services. This was down marginally, by just 0.5%, from £643 million in 2024.

This metric was very stable year on year, and changes at the individual service level were also minimal. Content spend was £486 million on the main channel and £109 million on the digital TV channels – both figures down by

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

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



Main channel

£486m

2024: £488m

Rounding differences may occur.

Digital channels

£109m

2024: £110m

Digital media content

£46m

2024: £45m

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 reflecting 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", 53% of British viewers agreed that Channel 4 performed strongly in 2025* – the highest of all brands surveyed.

Competitors' scores ranged from 22% (Disney+) up to 51% (the BBC), placing Channel 4 2 percentage points ahead of the next-highest brand, the BBC. Channel 4's score was 19 points above the 34% average for the other surveyed brands, and 13 points ahead of the 40% average achieved by the other PSMs (the BBC, ITV, and Channel 5).

In a year when no brands increased their scores relative to 2024, Channel 4's own score declined by 2 points from

55%, while its leads over other brands narrowed slightly. With the BBC's score falling by 1 point (from 52% in 2024), Channel 4's lead over the next-highest brand also fell by 1 point. Similarly, the average score for the other brands fell by 1 point (from 35%), and Channel 4's lead over the average for the other brands also fell by 1 point.

* 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.

Proportion of respondents that believe that Channel 4 "shows different kinds of cultures and opinions in the UK"

53%‡

2024: 55%

Channel 4

51%

2024: 52%

34%

2024: 35%

Average for other services

51%

2024: 52%

Next-highest score

Next-highest PSM owner

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 2025, Channel 4 worked with 184 independent production companies (2024: 189), out of a total of 299 suppliers (2024: 313).

Of these companies, 25 (14% of all suppliers) were classed as ethnically diverse, meaning that the main shareholders, leading decision makers or creative leaders are from Black, Asian, or minority ethnic backgrounds. As a benchmark this proportion is 4 percentage points less than the 18% of people in England and Wales who belong to a Black, Asian, Mixed, or Other ethnic group (2021 Census data)¹.

The most significant suppliers, in terms of the value of their non-Sports commissions from Channel 4, were Roughcut (whose commissions

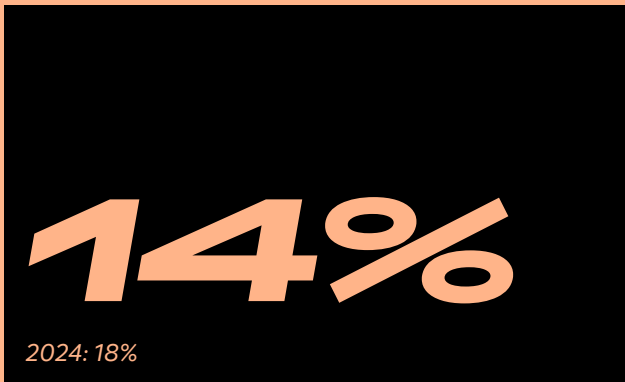
included *Wrong Move*), Voltage TV (*Tempting Fortune*) and 72 Films (*Handcuffed: Last Pair Standing*). The proportion of ethnically diverse suppliers fell by 4 percentage points year on year (down from 18% in 2024). This corresponded to just two fewer suppliers in absolute terms, and the total of 25 remained at the upper end of the range of 19–27 suppliers since 2022.

Of the 184 suppliers, 70 were based in the Nations and Regions in 2025, comprising 38% of the total – the highest figure since this metric was first reported in 2022.

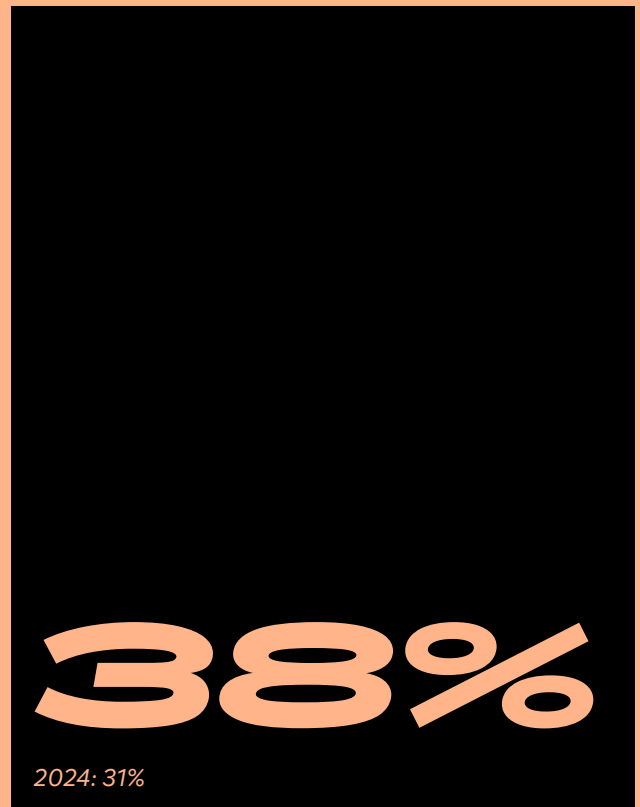
The suppliers with the highest value of (non-Sports) commissions in this category were True North (producers of *Help! We Bought a Village*), Five Mile Films (*The Dog House*) and ScreenDog Productions (*The Jury: Murder Trial*). There was a big rise in the proportion of Nations and Regions companies, up by 7 percentage points (from 31% in 2024). Driven in part by a boost in digital commissions, the number rose in absolute terms by 23.

¹ The 18% national population estimate is the proportion of people who belong to a Black, Asian, Mixed, or Other ethnic group, according to the Office for National Statistics' 2021 Census for England and Wales.

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



Diversity of on-screen contributions[‡]

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 pan-broadcaster diversity monitoring system, which gathers anonymised, voluntarily submitted data 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 benchmark against national population averages.

How did we perform this year?

In 2025, Diamond recorded more than 100,000 on-screen contributions for Channel 4 programmes, at a 32% completion rate (the same rate as in 2024)¹.

The data for Channel 4's on-screen representation exceeded the national population statistics² for two diversity characteristics:

- Ethnically diverse people accounted for 21.0% of contributions, 2.7 percentage points above the national population estimate of 18.3%
- Those identifying as lesbian, gay, or bisexual ('LGB') represented 17.0% of contributions, a substantial 13.8 points above the 3.2% national population estimate

Channel 4's on-screen gender split closely reflected the population statistics: women represented 48.6% of contributions, 2.4 points below the national figure of 51.0%.

Disabled people accounted for 11.4% of on-screen contributions, 6.4 points below the 17.8% national estimate, but an increase of 1.8 points year on year (2024: 9.6%). Although a gap remains, disability representation has shown some of the strongest multi-year progress, increasing consistently over the past three years. We continue to work to improve the quality and quantity of disability representation on screen, including through the Disability Code of Portrayal, the TV Access Project, and various off-screen initiatives, such as resources and support for productions. There has been some progress in this area: Channel 4's representation of disabled people has increased in each of the last three years, rising by 3.4 points from 8.0% of contributions in 2022 to its current level.

Channel 4's on-screen performance improved year on year for two other diversity characteristics: the proportion of contributions from ethnically diverse people increased by 0.5 points (from 20.5% in 2024), while LGB representation rose by 0.3 points (from 16.7%). The only decline was the proportion of women, which dipped by 0.9 points (from 49.5%).

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.

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

48.6%[‡]

National population average: 51.0%

Female

21.0%[‡]

National population average: 18.3%

Ethnically diverse

17.0%[‡]

National population average: 3.2%

LGB

11.4%[‡]

National population average: 17.8%

Disabled

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 underrepresented talent pools. This metric captures the total number of opportunities 4Skills creates through its various programmes.

How did we perform this year?

Channel 4's 4Skills programme, launched in 2020, helps to nurture and grow the next generation of creative talent, creating opportunities across the UK. It engages underrepresented groups who may never have considered careers in the creative industries. Based in Leeds, its budget doubled in 2025 to £10 million (up from £5 million in 2024).

In 2025, 4Skills provided 51,600 training, development, and learning opportunities, primarily focusing on young people and those from underrepresented backgrounds. The biggest area of growth this year was in high-impact opportunities (through job creation programmes such as Accelerate, see page 19). Total opportunities across all 4Skills

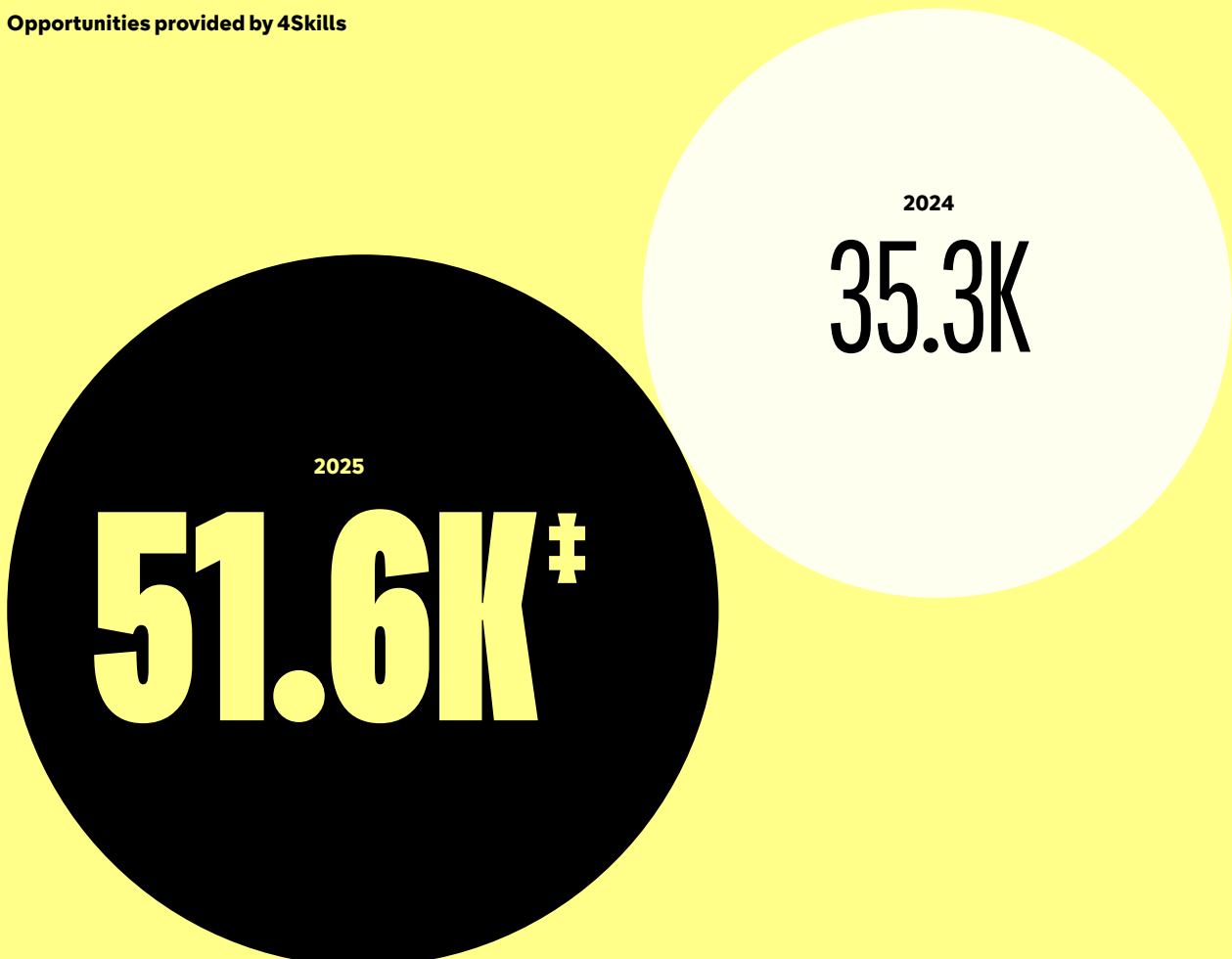
programmes increased substantially, by 46% year on year. Because high-impact engagements are more expensive to deliver, total opportunity numbers did not rise in line with the doubled budget.

4Schools is the largest single programme, comprising 75% of all 4Skills opportunities (including regional initiatives in schools). It collaborates with schools to raise awareness of careers in television and the creative and digital industries among 11-16-year-olds. In 2025, over 35,000 students in 139 schools benefited from direct, in-person engagement through face-to-face workshops, and assemblies, along with 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. In 2025, a range of online training projects each provided more than 1,000 opportunities, including a Work Experience programme and several programmes developed in partnership with the National Film and Television School.

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

Opportunities provided by 4Skills



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 appreciated traits. This metric captures the extent to which audiences believe Channel 4 pushes boundaries with purpose. 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?

Channel 4 remains the highest-scoring brand on this measure, with a 7 percentage point lead over the next highest score when British viewers are asked to what extent each one is associated with “pushing boundaries”. In 2025, 49% of respondents agreed that Channel 4 performed strongly* on this measure.

Channel 4’s score was 21 points above both the overall brand average and the average for the other PSMs (both 28%). The other brands’ scores ranged from 18% (Disney+) up to 42% (Netflix), giving Channel 4 a lead of 7 points over the next-highest-scoring brand and of 17 points over the next-highest-scoring PSM, the BBC (32%).

Year-on-year changes were minimal: Channel 4’s score fell by 1 point (from 50% in 2024) while Netflix was the only brand to increase its score, by 1 point (from 41%). This reduced Channel 4’s lead over the next-leading brand by 2 points, while its lead over the average for the other brands – which held steady at 28% – was down by 1 point.

* 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.

Proportion of respondents that believe that Channel 4 “pushes boundaries”

49%[‡]

2024: 50%

Channel 4

42%

2024: 41%

Next-highest score

28%

2024: 28%

Average for other services

32%

2024: 32%

Next-highest PSM owner

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 think about making changes in their lives and – at our most engaging – to actually try something new or different. We typically do this by weaving information about important issues into stories and formats in an entertaining way. 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 72 most-viewed first-run programmes on the main channel in 2025 (excluding Film and Sports)*, 53% of viewers said that Channel 4's programming inspired them in at least one way. While this is 2 percentage points below the 2024 figure (55% of viewers), it remains 3 points above the 50% recorded in each of the previous two years (2022 and 2023) – and continues to demonstrate strong audience impact.

Reflecting Channel 4's approach of weaving of educational content into mainstream programming, the five highest-scoring shows were from the Hobbies & Leisure and Entertainment genres. *Batch From Scratch: Cooking*

For Less (Hobbies & Leisure) was the top-scoring show of the year, inspiring a record 80.8% of viewers – the highest score for any programme since this metric began in 2022. In third place overall, the top Entertainment show was *School Swap: UK to USA* (67.6% of viewers). The highest-scoring documentary of the year came in sixth place: *Queen Victoria: Secret Marriage, Secret Child?* (63.7% of viewers). The best performing titles in the other two genres were *After The Party* (61.3% of viewers, in Drama) and *Britain's Shoplifting Gangs Exposed: Dispatches* (52.2% of viewers, in Current Affairs).

* 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).

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

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

53%‡

2024: 55%

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 2025, a record 91% of *Channel 4 News* viewers agreed that they trust it to report news accurately and fairly. After rising 3 percentage points year on year (from 88% in 2024), this score reached its highest-ever level recorded since measurement began in 2016.

Channel 4's trust score was the highest among the news programmes, 3 points above Sky News, in second place, and 5 points ahead of the next-highest-scoring PSMs – the BBC and ITV (both 86%). Channel 4 was also 5 points above the average for the other services (also 86%). All three of these leads increased year on year (the average for the other services and next-highest score held steady, while the next-highest PSM's score

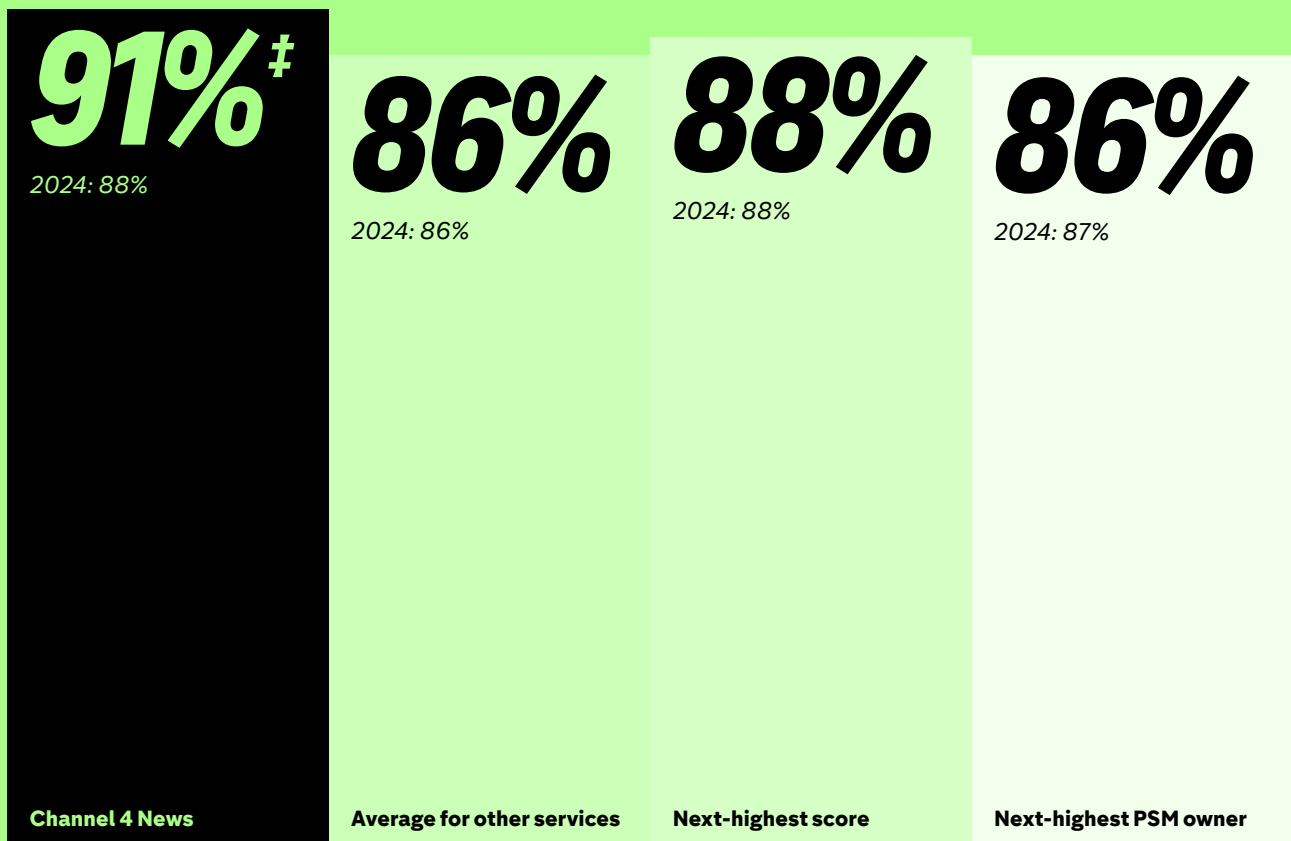
dropped by 1 point) and were bigger than in any year going back to 2016.

This year we continued to trial a more extensive data set 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. The trial results were similar to those from 2024: Channel 4 was the third-most-trusted news source, with a 68% score, just behind the BBC and ITV (both 70%). Reflecting the high levels of trust enjoyed by Channel 4 and other PSMs, there was a material gap before the next cluster of news sources – in order, starting with the highest-scoring: the Financial Times, Sky News, The Guardian, The Times, and Channel 5 News – which scored between 54% and 58%. At the bottom end, some social media services (X, Facebook, and TikTok) and The Sun newspaper scored as low as 19% to 25% – significantly lower than all regulated broadcasters.

Finally, in Reuters Institute's 2025 Digital News Report, *Channel 4 News* achieved the second-highest net trust score among all UK news brands, and the highest score of any TV news brand (38%), outperforming ITV News (37%) and BBC News (36%), the next-highest brands, and behind only the Financial Times (43%).

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

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



Innovation in content

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 (listed below) by which a programme can be innovative, whether by pushing the boundaries of storytelling or by experimenting with technology and distribution. We then evaluate each title to see which criteria it meets. The metric counts how many new programmes are deemed innovative under at least one criterion.

How did we perform this year?

We assess innovation in Channel 4's programming through the following six criteria:

- New filmmaking techniques
- New formats
- Subject matter (topics not typically featured on TV)
- New or surprising talent
- Technology
- Scheduling or distribution

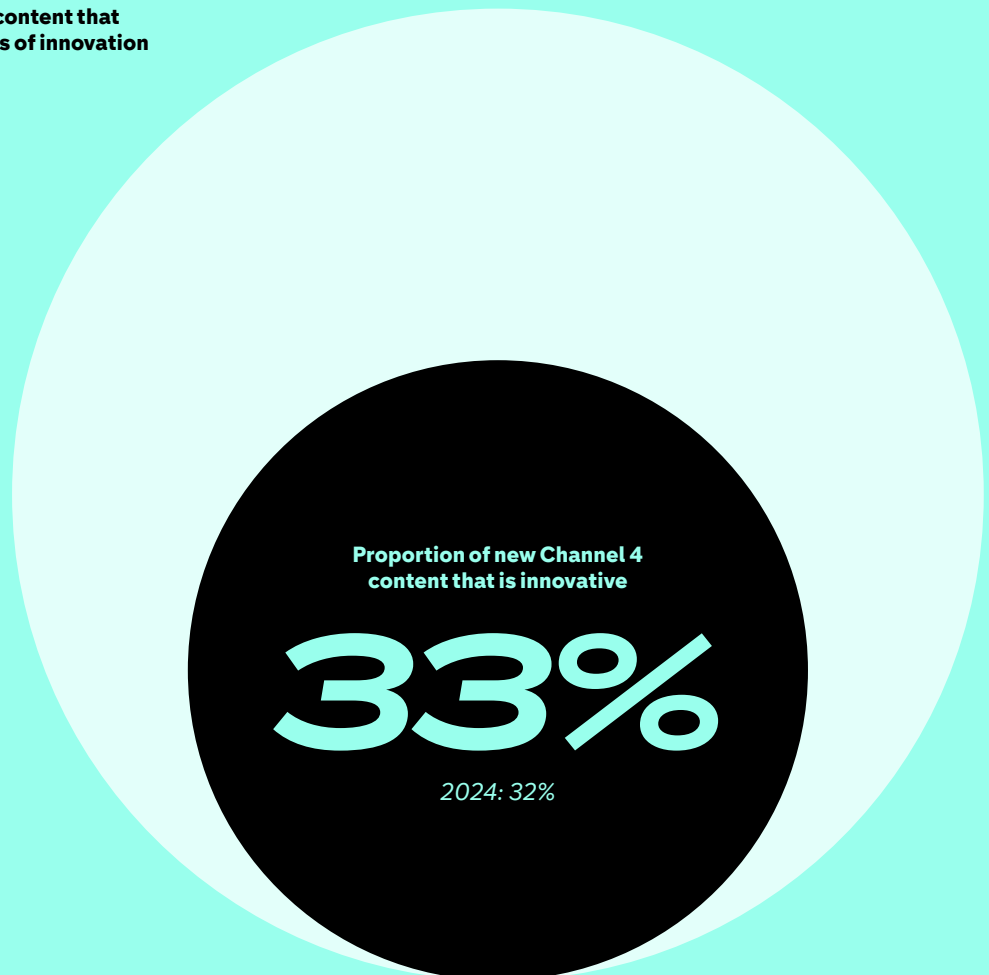
In 2025, 33% of new long-form programmes across Channel 4's TV channels and streaming were judged to be innovative in at least one way (40 out of 121 new titles). This is 1 percentage point above the 32% recorded in 2024. This metric remains stable within its expected

30-35% range, reflecting Channel 4's consistent commitment to innovation across its commissioning portfolio.

The most common type of innovation – found in 55% of Channel 4's innovative programmes – was in new or significantly redeveloped formats. This was followed by new or surprising talent (28% of innovative programmes) and topics not typically featured on TV (20%).

Six of this year's new titles exhibited multiple forms of innovation, including two that showcased three different types: *Will AI Take My Job?* – a *Dispatches* episode whose presenter was revealed at the end to be AI generated – and *No Strings Attached* (E4).

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



Brand reputation: Always trying something new

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 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?

In 2025, Channel 4 remained one of the two brands most strongly associated by British viewers with "always trying something new". 44% of respondents agreed Channel 4 performed strongly* on this measure, 7 percentage points behind Netflix (51%). Channel 4's lead over the third-placed brand, Amazon Prime (38%), was 6 points. Channel 4 outperformed the other PSMs, with a 10-point lead over the next-highest scoring PSM, the BBC (34%).

Channel 4's score was 10 points above the average for the other brands surveyed (34%). Aside from Netflix, the other brands scored between 25% (Channel 5) and 38% (Amazon Prime).

The average score for the other PSMs (the BBC, ITV and Channel 5) was 30%, 14 points behind Channel 4.

Channel 4's score fell by 3 points this year (from 47% in 2024), partly due to the absence of brand-defining moments on the scale of the Paralympic Games coverage the previous year. Netflix, the highest-scoring brand, held its score steady at 51%, increasing its lead over Channel 4 by 3 points. The average for the other services also held steady, at 34%, resulting in a 3-point fall in Channel 4's lead over the average.

* 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.

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

44%[‡]

2024: 47%

Channel 4

51%

2024: 51%

Next-highest score

34%

2024: 34%

Average for other services

34%

2024: 35%

Next-highest PSM owner

'Fresh Faces of 4': Developing new talent

Why is this important?

Our 'Fresh Faces of 4' strategy brings together Channel 4's commitment to innovation and talent development. By identifying 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 the breadth and depth of support we provide, there is no single quantitative measure. This metric therefore differs from others, instead highlighting examples of the individuals and groups supported through our schemes and illustrating how they have developed.

How did we perform this year?

'Fresh Faces of 4' operates across three core strands, 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 as they 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 platforms in 2025, giving fresh voices meaningful exposure and helping shape the future of British TV.

Channel 4.0

In 2025, Channel 4.0, our youth-focused YouTube channel, worked with over 80 creators, 32 of them new to Channel 4.0. A key focus was pairing creators who had not collaborated before – including Nella Rose, Vikkstar, and Angry Ginge – to spark fresh creative chemistry.

Highlights included:

- Darkest Man became a first-time host with *Family Face Off*, a quiz format featuring well-known creators' families
- Global creators Deji and Vikkstar made their Channel 4 debuts in *Hear Me Out* and *Don't Get Catfished*
- TikTok talent Ava Hirons and Shelen joined new formats including *The Snake*, *Guess the Height* and *Hear Me Out*
- A new panel of Unruly Aunties broadened the channel's age representation across formats such as *Dilemmas* and *Trust Issues*
- *The Intern* offered aspiring creators the chance to compete for a real production internship with some of the UK's biggest digital talent

- TV crossover moments for Channel 4.0 talent included Chloe Burrows appearing on *Celebrity SAS: Who Dares Wins*

Create Your Legacy:

Channel 4 hosted its second and third Create Your Legacy events in London and Manchester – masterclasses led by established Channel 4 talent to inspire the next generation. Sessions included keynotes from Jon Richardson and Josh Widdicombe, attended by over 200 creators, agents, and industry partners. A total of £25,000 in funding was awarded to three creators following competitive live pitches to Commissioners, leading to pilots for Channel 4 socials and *UNTOLD*.

Factual:

- Channel 4 introduced and supported a broad range of new factual voices:
- David Navarro, former prisoner turned journalist, provided unprecedented insight into life behind bars in *UNTOLD's UK Prisons: Sex, Drugs & Corruption* and *The Secrets of UK Prisons*
 - Daisy Maskell, a 30 to Watch Journalism Awards winner, presented *UNTOLD's Controlled: Can I Trust My Partner?*
 - Harleen Nottay investigated large-scale rental scams in *UNTOLD's The £12 Million Rental Scam*, earning an Edinburgh TV Festival New Voice Awards nomination
 - Jordan Stephens made a powerful factual debut with *UNTOLD's Hunting My Sextortion Scammer*, shining a light on an overlooked issue facing young men
 - Influencer Mariam Musa explored the rise of TikTok Shop in her first *UNTOLD*
 - Disability campaigner Jono Lancaster fronted *Love My Face*, following people with visible facial differences navigating treatment, advice, and acceptance
 - Matt Shea strengthened his presence as a regular face in News and Current Affairs with multiple *Dispatches* films

Entertainment:

- Comedian Ania Magliano became *Taskmaster's* youngest-ever contestant
- Channel 4 launched *A Comedy Thing*, a digital channel showcasing new unscripted comedy formats and exciting talent like Dan Tiernan and Olga Koch

Emerging faces

Channel 4 worked with emerging talent across both scripted and non-scripted genres in 2025, often encouraging individuals to broaden their range.

Entertainment:

- Former *Married At First Sight* contributor Lucinda Light made her hosting debut in *The Honesty Box* and also fronted the official *MAFS* podcast

Emerging comedy talent:

- *Taskmaster* and *8 Out of 10 Cats Does Countdown* continued to offer platforms to rising comedians including Maisie Adam, Fatiha El-Ghorri and Mathew Baynton

Factual:

- Oobah Butler returned with innovative documentary *How I Made £1 Million in 90 Days* tackling wealth
- Gabriel Gatehouse investigated the identity of Satoshi Nakamoto in *Mystery of the Bitcoin Billionaire*
- Vicky Pattison explored the rise of AI-generated porn in *My Deepfake Sex Tape*

Scripted:

- Rosie Jones wrote and starred in *Pushers*, her first sitcom, about a disabled young woman who starts a drug empire after being denied benefits
- Kiell Smith-Bynoe, Lara Ricote and Stevie Martin shined in *Mitchell and Webb Are Not Helping*
- Ella Maisy Purvis starred in *Patience*, Channel 4's biggest drama launch since *It's a Sin*
- Lenny Rush joined Channel 4 for the drama *Finding Father Christmas*

Established faces

Channel 4 gave well-known personalities opportunities to launch new shows or expand their creative range.

- Jamie Oliver advocated for better support for children with dyslexia in *Jamie's Dyslexia Revolution*
- David Mitchell and Robert Webb reunited for their first TV sketch show in more than a decade in *Mitchell and Webb Are Not Helping*
- Elizabeth Hurley played a glamorous dead benefactor in reality series *The Inheritance*, alongside Rob Rinder