



**Channel Four Television Corporation**  
Report and Financial Statements 2024

# ***FEARLESS, FUNNY & FREE\****



*\*Yep, we're fearless, funny and free – free to watch, free to use, and built for the UK public. We don't cost the taxpayer a penny, and with no shareholders to pay, every pound we earn fuels British creativity, new voices, and our Altogether Different remit across the UK.*



# **Channel Four Television Corporation Report and Financial Statements 2024**

**Incorporating the Statement  
of Media Content Policy**

Presented to Parliament pursuant to Paragraph 13(1)  
of Schedule 3 to the Broadcasting Act 1990

# ANNUALREPORT.CHANNEL4.COM ✨

**Please contact us via our website  
([channel4.com/corporate](https://channel4.com/corporate))  
if you'd like this in an alternative format  
such as Braille, large print or audio.**

©Channel Four Television Corporation  
copyright 2025

ISBN: 978-1-0369-1959-7

The text of this document may be reproduced free of charge in any format or medium provided that it is reproduced accurately and not in a misleading context. The material must be acknowledged as Channel Four Television Corporation copyright and the document title specified. Where third-party material has been identified, permission from the respective copyright holder must be sought.

Any enquiries related to this publication should be sent to us at Channel Four Television Corporation, Corporate Brand, 124 Horseferry Road, London SW1P 2TX.

This publication is available at  
**<https://annualreport.channel4.com>**

Our Statement of Media Content Policy ('SMCP') metrics should be read alongside our methodology document which can be found at <https://www.channel4.com/corporate/performance/reporting/reporting-library>

Printed by a Carbon Neutral Operation (certified: CarbonQuota) under the PAS2060 standard.

Printed on material from well-managed, FSC™ certified forests and other controlled sources. This publication was printed by an FSC™ certified printer that holds an ISO 14001 certification.

100% of the inks used are HP Indigo ElectroInk which complies with RoHS legislation and meets the chemical requirements of the Nordic Ecolabel (Nordic Swan) for printing companies, 95% of press chemicals are recycled for further use and, on average 99% of any waste associated with this production will be recycled and the remaining 1% used to generate energy.

The paper is Carbon Balanced with World Land Trust, an international conservation charity, who offset carbon emissions through the purchase and preservation of high conservation value land. Through protecting standing forests under threat of clearance, carbon is locked-in that would otherwise be released.



# CONTENTS

## OVERVIEW

About us	04
Interim Chair's statement	08
Chief Executive's statement	10
Fast Forward	14
2024 highlights	18
Creative forward look	22
Nations and Regions commissioning strategy	26

## STATEMENT OF MEDIA CONTENT POLICY

### Remit performance

Delivering distinctive content at scale	34
Nurturing creativity and British IP	40
Creating impact through trusted news	48
Reaching a digital-first generation	54
Championing representation and building equity	60
Inspiring a more sustainable future	66
SMCP metrics	72
Licence obligations	90
Thank you	91
Awards	92
Independent limited assurance report	94

## FINANCIAL REPORT AND STATEMENTS

### Strategic report

Key performance indicators	100
Financial review and highlights	104
Our principal activities	106
People and corporate social responsibility	108
Sustainability and climate change	110
Risk management	124
Strategic and financial outlook	132
Viability statement	133

### Governance

The Channel 4 Board	134
Report of the Members	142
Corporate governance	146
Audit and Risk Committee report	154
Members' Remuneration report	158

### Consolidated financial statements

Independent auditor's report	168
Primary financial statements	175
Group accounting policies	180
Notes to the consolidated financial statements	186

### Additional information


Channel 4 financial statements	202
Historical metrics 2020-2024	208


## About us


### Introducing Channel 4

Since our **first broadcast** in 1982, Channel 4 has been Altogether Different. We've been at the centre of the national conversation and a catalyst for creating world-beating film, television and digital content in the UK. We've always **led the way**, challenging conventions, championing unheard voices, and reimagining what **public service media** can achieve.

**Navigating this document**

 *Links to a page in this report*

 *QR codes for online content*

 *Nifty 10-second reads*

***STREAM, WATCH LIVE,  
OR JOIN US ON SOCIAL***

Free-to-air across the UK, we're home to an Altogether Different streaming service, a network of six TV channels, and a thriving audience on social platforms.

**CHANNEL 4**

**E4 AND  
E4 EXTRA**

**MORE4**

**FILM4**

**4SEVEN**



**Nations and Regions**

 Page 42

**4Skills**

 Page 44

**Film4 Productions**

 Page 46

**4Studio**

 Page 56

# About us


## From start to finish

---

### Our purpose.

# ***WE'RE HERE TO CREATE CHANGE THROUGH ENTERTAINMENT.***

Channel 4 is Altogether Different. We aim to create positive change in the wider world through all that we do. Owned by the British people, we create bold and distinctive programmes and films that represent and connect with British audiences at scale. Our brands and partnerships guarantee that we reach viewers wherever they want to watch.

 [Read more on page 4](#)

---

### Our vision.

## **REPRESENT UNHEARD VOICES**

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

## **CHALLENGE WITH PURPOSE**

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

## **REINVENT ENTERTAINMENT**


Channel 4's remit encourages us to push boundaries, take risks, and experiment in ways that other broadcasters do not. We challenge ourselves to continuously refresh what we do creatively, finding new ways to reach audiences, deliver our content, and support the creative industries.

---

**Our strategy** will accelerate our transformation.

## FAST FORWARD

Fast Forward is an ambitious strategy to deliver on our purpose and vision, to diversify revenues and accelerate Channel 4's transformation into an agile and digital-first public service streamer.

 [Read more on page 14](#)

---

We measure our **performance** to achieve our goals.

We measure our performance against key indicators that assess progress against Channel 4's objectives and strategy.

 [Read more on page 100](#)

---

We're committed to stay true to our **remit**.

As a public service media provider with a remit to deliver specific kinds of content, we take our accountability very seriously. We work with Ofcom, our regulating body, to ensure that all our activity aligns with our remit, and that audiences are well served by us.

 [Read more on page 32](#)

---

**Effective risk management** strikes the right balance between risk and opportunity.

In line with our purpose and vision, we set out to challenge, innovate, and drive change; so our high appetite for creative risk-taking means our content can be controversial. However, this is balanced by a very low appetite for compliance risk and operational risk.

 [Read more on page 124](#)

## Interim Chair's Statement

Dawn Airey

Channel 4 was established with a clear mission: **to be a catalyst for change.**

Today, as social cohesion feels increasingly under strain, our founding purpose has never mattered more. For viewers to know and trust the provenance of information is critical – **now more than ever.**



“I have absolute confidence in Channel 4’s ability to adapt, innovate and thrive – embracing new digital opportunities without losing sight of our founding public purpose.”

In the rapidly shifting media landscape, Channel 4 is continually adapting – embracing new platforms and technologies while staying true to its core mission: to deliver independent, high-quality, and distinctive content.

The Fast Forward strategy launched by Alex and her team last year, to transform Channel 4 into a public service streamer, will ensure that Channel 4 continues to be a trusted leader of national debate, connecting communities and inspiring conversations across the country.

We take our special duty to our audiences – particularly to younger generations – very seriously, ensuring that viewers have access to credible, trustworthy news and information on all the platforms they use.

#### Championing UK creative industries

Channel 4 was founded explicitly to fund and fuel the UK’s creative industries, and that founding purpose matters more now than ever. Ensuring that Channel 4 continues to take creative risks, nurture new talent, and champion diverse voices is critical – not just to our success, but to our society as a whole.

In 2024, Channel 4 delivered programmes that authentically reflected and challenged contemporary Britain. This report’s Statement of Media Content Policy and metrics highlight how Channel 4 successfully delivered its remit across the year.

Our deep commitment to nurturing new talent and championing diverse voices remains essential – not just to Channel 4, but to the vibrancy of the UK’s creative ecosystem.

#### Thank you to the team

The Board warmly thanks Channel 4’s dedicated and talented employees. Their creativity, passion and hard work have driven the organisation’s success through yet another challenging year.

We also thank Alex Mahon for her exceptional leadership and immense contribution over the past eight years. As Channel 4’s first female CEO, Alex steered the organisation through transformative times with unwavering vision, resilience, and creativity.



Under her guidance, Channel 4 has secured its public ownership, kickstarted its transformation into a digital-first public service streamer, and significantly expanded its cultural and creative impact across the UK. She leaves Channel 4 in robust health, and carries with her our profound gratitude and best wishes.

I could not be more pleased that Jonathan Allan, Channel 4’s Chief Operating Officer, will serve as interim CEO while the Board undertakes a comprehensive recruitment process over the coming months to ensure continued outstanding leadership into the future.

Finally, I want to pay tribute to Sir Ian Cheshire for his stewardship as Chair over the last three years, guiding Channel 4 through a period of significant change and ensuring the organisation is well positioned for future success.

#### Looking forward with confidence

I have absolute confidence in Channel 4’s ability to adapt, innovate and thrive – embracing new digital opportunities without losing sight of our founding public purpose.

The Fast Forward strategy will ensure Channel 4 continues to contribute meaningfully to UK culture, society and the creative industries. This year’s performance confirms that the organisation remains financially robust and sustainable for the long term, positioning it well to confidently deliver its public service remit. The Board is fully committed to protecting this vital public service mission.

Thank you to our creative partners, viewers, advertisers and stakeholders for your ongoing support of Channel 4’s unique mission and contribution to the UK’s vibrant media landscape.

## Chief Executive's Statement

Alex Mahon

We stand at a critical crossroads. The values that bind our society together – **truth, trust, transparency** – are under severe and immediate threat. Young people today are navigating a digital landscape flooded with misinformation, putting our democracy at serious risk. This isn't just an inconvenience; **it's a national crisis.**

Channel 4 was founded precisely for moments like this. To challenge, to question, to disrupt and – above all – to uphold truth. Our mission today is urgent: to ensure that free-to-air, impartial news and trusted public service programming remain front and centre, right where young people consume content.

Because if we lose this now, the UK loses it forever – and we cannot afford to let that happen.

#### Digital growth: cutting through

Doing nothing simply isn't an option. At Channel 4, we were set up to create change. And today, that mission continues. By being *Altogether Different*, we continue to make a positive social impact on the UK.

In 2024, Channel 4 met or exceeded every Ofcom licence requirement and our voluntary commitments. This isn't box-ticking, it's proof that we care about public service media.

Our new commissioning strategy sparked real creative energy this year. Streaming hits like *The Jury*,

*To Catch a Copper*, or *The Push*, alongside returning favourites like *The Piano* and *Love Triangle*, and the unstoppable franchises *Married at First Sight*, *The Great British Bake Off* and *Gogglebox*, showed that Channel 4's unique blend of innovation and creative risk-taking resonates powerfully with viewers.

We significantly outpaced the market digitally, with a 13% rise in streaming views, reaching 1.8 billion this year. This has proved again that trusted, distinctive content cuts through the noise.

Our social channels performed well. YouTube in particular saw strong growth: total UK views increased 26% to 340 million, and long-form 'full episode' views surged by a huge 169% to 110 million.

The Paris 2024 Paralympic Games was a Channel 4 moment at its finest – innovative, inclusive, and impactful. Our multi-platform approach helped us reach 20 million people, setting new benchmarks in accessibility, and showing what's possible when creativity, purpose, and digital savvy come together.

#### Building resilience and investing in our future

But creativity needs resources. Despite ongoing uncertainty in the global markets, we delivered strong financial results. Corporation revenues rose by 1% to £1.04 billion, with 39% now coming from non-linear sources – a clear signal that our future-focused Fast Forward strategy is working.

Digital advertising made up 30% of total revenue – reaching our ambitious 2025 target one year early (and doubling our starting point of 15% in 2019). Even as viewers shift online, linear advertising proved resilient (down just 1%), underpinning our continued investment in creative excellence.

Our focus on operational efficiency saw a major improvement in our pre-tax deficit from -£52 million in 2023 to -£2 million in 2024 (before exceptional items).

Net cash reserves increased by £15 million, to £111 million, giving us the strength and flexibility to keep innovating and investing confidently in our public service remit.



## HIGHLIGHTS

# 30%

digital revenues,  
reaching our ambitious  
target one year early

# £1.04BN

corporation revenues,  
up 1% year on year



## Chief Executive's Statement cont.

"Doing nothing simply isn't an option. At Channel 4, we were set up to create change. And today, that mission continues. By being Altogether Different, we continue to make a vital and positive impact."

↓ The Piano



### **A BIG THANK YOU TO ALL OUR PARTNERS**

My sincere thanks to our remarkable creative partners, our supportive commercial partners and, above all, our brilliant, dedicated colleagues across Channel 4. Together, we are creating change and shaping the national conversation today, tomorrow, and long into the future.

↓ Channel 4's 'Considering What?' Paris 2024 Paralympic Games campaign



### Transforming for lasting impact

Financial strength alone isn't enough – we have to adapt. Our Fast Forward strategy is transforming Channel 4 into a public service streamer fit for the digital age.

Tough decisions were necessary – including difficult staff reductions of around 150 – but the result is a streamlined, future-focused organisation ready to innovate boldly.

Our ongoing challenge is to strike the right balance – accelerating digital while sustaining linear – to ensure our programming remains relevant, trusted and available to everyone in the UK. Competition on linear was intense in 2024, especially given live sports events during the year, and strong competitor schedules in the final quarter.

### Investing boldly in Britain's creativity

At the heart of everything is our commitment to content. Channel 4 continues to invest a higher proportion of its revenue directly into content (62%) than competitors. This underlines our special commitment to the creative sector and indies nationwide.

We invested a total of £643 million into content last year (-3% year on year), including originated spend of £489 million (-6%). Even with a slight reduction reflecting careful strategic prioritisation in a tough economic climate, our priority remained to discover fresh ideas, back creative talent and

producers across the UK, and give a platform to new and diverse voices.

Our Nations and Regions spend increased by 4% to £200 million, reflecting our determination to invest directly into the creative talent across the UK that makes our country's creative industries thrive. Our expanded £10 million 4Skills programme will grow British companies and talent even further.

We understand and sympathise with the pressures facing indies and especially freelancers – and our response remains clear: Channel 4 will continue to back you, championing the diversity and innovation that makes our creative sector world-leading.

### A call to protect public service media

The choices we make now matter profoundly. It's vital that we take action together to protect the precious UK public service media ecosystem – free-to-air, duly impartial, fearless. Lose it from Britain and we won't get it back.

Our new ten-year licence, granted last year, isn't just a mandate; it's a reminder of our duty to the nation and why we were created in the first place: to protect impartial news, invest in genuinely distinctive shows, and nurture the talent that will continue to tell Britain's stories.

This summer, after nearly eight remarkable years, I will step down as CEO of Channel 4. Leading this extraordinary organisation has been the privilege of a lifetime. I am immensely proud of all we've achieved – from securing public ownership and pioneering digital transformation, to elevating diverse voices and creating groundbreaking content that genuinely impacts society. I leave confident that Channel 4 is well positioned to thrive, continuing to inspire, challenge, and change the national conversation long into the future.

But Channel 4 cannot do this alone. We urgently call on Ofcom and policymakers to act decisively, to protect public service media and ensure it remains prominent and easy to find. This is about more than media; it's about safeguarding the democratic foundations of our society.

## Our strategy

**FAST** →  
**FORWARD**

# TRANSFORMING CHANNEL 4 INTO A → **DIGITAL-FIRST** PUBLIC SERVICE STREAMER.

In January 2024 Channel 4 launched Fast Forward, an ambitious strategy to accelerate our transformation into an agile, digital-first public service streamer by 2030. The strategy will ensure we embrace the generational shift in TV viewing and advertising, stand out in a crowded market, and maximise our impact across the UK.

We delivered strong progress in 2024, achieving 1.8 billion streaming views (2023: 1.6 billion), 30% digital advertising revenues (2023: 27%), and 9% non-advertising revenues (2023: 10%).

We are outperforming the competition. Our digital revenues of 30% exceed the 14% average achieved by other UK and international commercial broadcasters.

We have a high and growing share of viewing from streaming, at 18% of our total viewing, compared with an average of 12% for other leading UK commercial public service broadcasters.

Channel 4 remains fully committed to harnessing the power of our regional structure to increase investment and job opportunities across the Nations and Regions. We continue to champion Britain's world-leading independent TV and film production sector, nurturing exceptional talent and ideas from every corner of the UK and empowering the next generation pursuing a career in the creative industries.

**30% DIGITAL  
ADVERTISING  
REVENUE**

More than double the UK and international commercial broadcasters' average (14%)

**9% NON-  
ADVERTISING  
REVENUE**

Bringing our diversified (non-linear) revenue to 39% of the total

**18% TOTAL  
VIEWING VIA  
STREAMING**

Significantly outperforming other main UK commercial public service broadcasters (average of 12%)





## DIGITAL GROWTH AND TRANSFORMATION

Fast Forward will see Channel 4 seize the opportunity to deliver important, distinctive, and disruptive British content to audiences across streaming and social.

This includes:

- Accelerating our move to a digital-first commissioning strategy with a significant shift in investment to types of programming that drive streaming growth alongside remit delivery
- Focusing on cut-through with fewer, stronger new titles to generate more scale and impact, and to underscore our commitment to being the home of new talent and ideas
- Changing how our Commissioning team is organised to make it simpler for suppliers and more focused on content that drives streaming
- Doubling social views through 4Studio, our digital content and social engine room, and increasing the amount of long-form content on YouTube
- Building new distribution partnerships to ensure more visibility of Channel 4 shows



## DIVERSIFIED NEW BUSINESSES

Channel 4 will invest in growth businesses to rapidly scale diversified revenue streams. This will aid our long-term sustainability and increase our impact with viewers.

This includes:

- Exploring the potential of intellectual property ownership
- Growing Channel 4+, our ad-free way to stream our content, to double the number of subscribers by 2030
- Leveraging Free Ad-Supported Streaming TV (FAST) channels to allow viewers access to more of their favourite content online
- Expanding 4Studio's innovative partnership with YouTube, enabling direct advertising sales against Channel 4's UK social media content



## RE-ENGINEERING THE BUSINESS

To stay competitive and invest in digital priorities, Channel 4 will reduce its operational costs, particularly out of linear activities. This will simplify our operations to become leaner, and sustainable for the long term.

This includes:

- Streamlining Channel 4's operational costs as it transforms itself into a public service streamer
- Moving out of Channel 4's London base in the next few years. With less headcount in London overall, and a shift to flexible working, we will find a new fit-for-purpose office space in central London
- Closing small linear channels that no longer deliver revenues or public value at scale, including the Box channels in 2024, and others at the right time
- Transforming Channel 4's streaming platform through outsourced technology that delivers a step-change in the user experience for viewers and advertisers

## Our strategy cont.

↑ Hear Me Out

# OUR FAST FORWARD COMMISSIONING STRATEGY

In 2024, as part of Fast Forward, we launched a new commissioning strategy centred on driving streaming growth, while continuing to serve our linear viewers. It also reflects our remit to represent unheard voices, challenge with purpose, and reinvent entertainment.

With a content landscape that's more competitive than ever, we need bold propositions of scale to achieve cut-through. Tastes are evolving, but we know viewers want distinctiveness. We will therefore launch fewer, but more ambitious, shows that embody Channel 4's DNA: a uniquely British sensibility, a strong sense of purpose, and the irreverent attitude our audiences expect. We are focused on high-impact shows that flourish on streaming – bold, clear, and easily conveyable ideas, with plenty of hooks and often with a narrative arc that ensures viewers are desperate to continue watching the series.

We'll focus on the genres we know work on streaming – doubling down on Scripted, Reality and Premium Factual genres.

We'll also scale back on less-streamable content types, like low-stakes observational documentaries. While our focus is on becoming Britain's first public service streamer, we'll also ensure that we maintain our linear share by commissioning a raft of lifestyle shows that will form the backbone of the schedule.

Viewers want both familiar shows they love and exciting new programmes, so we will continue to balance nurturing long-running hits – like *Taskmaster* and *24 Hours in Police Custody* – with searching for the next big thing.

We are absolutely committed to maintaining our scale: 'virtuous – but tiny' is not enough. The bullseye we aim for is purposeful content with mass appeal, and to work with independent production companies from across the UK in order to represent the whole country on screen.



### The aim

# 1.

Remain a vibrant, distinctive and entertaining voice in British life, delivering our remit to innovate, represent the whole country, and challenge conventional thinking at scale.

# 2.

Transform into a popular public service streamer while we diversify our revenues as a business.

# 3.

Stay a trusted and relatable source of content for young people, on whichever platforms they choose.



# YOUTUBE SUCCESS

YouTube has become a cornerstone of digital viewing, particularly with younger audiences. In the UK, it is now the largest platform for 16-34-year-olds, and 47% of households watch YouTube on their big screen. In the US, it has surpassed Netflix to become the most-viewed streaming platform – one-third larger, in fact.

As a digital-first, youth-focused public service media provider, Channel 4 sees YouTube as a critical channel for reaching the next generation of viewers.

An innovative, first of its kind partnership with YouTube enables Channel 4's Social Sales team to sell its own advertising inventory in the UK directly against a bulk of Channel 4's views.

In 2024, 4Studio – our in-house social engine room (see page 56) – embarked on a major push to grow both audience and commercial opportunities on YouTube.

The results were outstanding:

- **Engagement:** Channel 4 published over 6,400 pieces of content on YouTube alone in 2024 (up 31% year on year) – stacking up to approximately 18 pieces a day. Our total UK organic views on YouTube topped 340 million (up 26% year on year), while long-form 'full episode' content (30-60+ minutes) soared by 169%, exceeding 110 million UK views
- **Diversification:** Much of the increase stemmed from broadening our YouTube portfolio – now standing at 29 channels – and data-led strategies spanning everything from 60-second vertical video to multi-hour livestreams and compilations
- **Growth:** After a year of experimenting, Channel 4's long-form content is up by 67%, total time viewed on YouTube has increased by 105%, and our YouTube revenue has surged by 78%

- **Livestreams:** Notable successes include livestreaming over 1,300 hours of Paralympics coverage on the Channel 4 Sports YouTube channel, alongside live broadcasts of our US and UK election coverage

There is no 'one size fits all' approach. Older viewers gravitate to full episodes of *Location, Location, Location* and *Grand Designs* on the Channel 4 Homes YouTube channel; younger audiences flock to Channel 4.0 for creator-led, anarchic mid-form series like *Minor Issues*; and people of all ages enjoy mobile-friendly vertical content every day.

This dynamic presence on YouTube underlines the impact of our Fast Forward strategy. By meeting viewers where they already watch – and by innovating with data-led and audience-first approaches – Channel 4 is demonstrating how a public service broadcaster can thrive as a digital-first streamer.



## 2024 corporate highlights

See page 100 for year-on-year progress on our key performance indicators, aligned with Channel 4's Fast Forward strategy.

## +13% STREAMING TIME

Streaming time grew significantly by 13% in 2024, reaching 63.4 billion viewer minutes (2023: 55.9 billion). Streaming views also rose by 13%, surpassing 1.8 billion (2023: 1.6 billion)

## 18% OF VIEWING VIA STREAMING

Streaming now makes up 18% of Channel 4's total viewing (2023: 15%), significantly outperforming other main UK commercial public service broadcasters (average of 12%)





## **YOUNGEST STREAMING AUDIENCE**

Channel 4 has the youngest-profiling broadcaster video on demand ('BVOD') service in the UK. 16-34-year-olds represent 24% of total viewing, higher than BBC iPlayer, ITVX, or My5

## **£643M INVESTED IN CONTENT**

Despite economic and geopolitical uncertainty, Channel 4 invested £643 million in content (2023: £663 million), including £489 million in originated British content (2023: £520 million). Notably, investment into content from the Nations and Regions rose 4% to £200 million (2023: £193 million)

## **62% REVENUE REINVESTED INTO UK CONTENT**

Channel 4 continues to prioritise investment into UK content, reinvesting 62% of revenues directly into programmes – higher than key competitors

## **54% CONTENT SPEND IN NATIONS AND REGIONS**

Channel 4 sourced 54% of its first-run originated programmes on the main channel from suppliers based outside of London (2023: 51%), exceeding its voluntary 50% target

## **30% DIGITAL REVENUE MILESTONE**

Digital ad revenue reached a record high of £306 million, up 9% year on year, representing 30% of total revenue (2023: 27%). This figure is more than double the UK and international commercial broadcasters' average (~14%) and hits our ambitious target a full year ahead of schedule

## **39% REVENUE DIVERSIFICATION**

Revenue diversification increased, with digital advertising contributing 30% and non-advertising revenue contributing 9%, making a combined 39% of total revenue (2023: 37%)

## **£1.04BN TOTAL REVENUE AMID VOLATILITY**

Total corporate revenue grew by 1% to £1.04 billion, demonstrating resilience despite continued macroeconomic challenges

## **£50M IMPROVEMENT IN PRE-TAX PERFORMANCE**

Channel 4 reported a pre-tax deficit of £2 million (pre exceptional items), representing a significant £50 million improvement from 2023's £52 million deficit. This improvement was driven by increased revenue performance alongside a sharp focus on non-content costs

## The best of 2024: new and returning hits

### **THE JURY: MURDER TRIAL**

Biggest new series of the year –  
and biggest 9pm non-scripted  
series launch for ten years

### **THE PIANO**

Series 2 reached nearly ten million people  
across the UK, over a million more than  
the very successful first series

↓ The Piano



↑ Paris 2024 Paralympic Games

### **TO CATCH A COPPER**

Top new series of the year  
for 16-34-year-olds

### **THE PUSH: MURDER ON THE CLIFF**

Channel 4's top new title  
across 2024

### **PARIS 2024 PARALYMPIC GAMES**

Reached 19.9 million people across  
the UK, representing one-third  
of the TV population



## THE GATHERING

Channel 4's most streamed new drama series of the year

## MARRIED AT FIRST SIGHT UK

Biggest *MAFS UK* series ever broadcast on E4 – bigger than *Love Island* (including *All Stars*) and *Big Brother* (including *Celebrity*)

## BIG MOOD

Channel 4's highest new comedy launch on streaming since *Derry Girls*



↑ The Great British Bake Off

↓ The Gathering



## SWIPED: THE SCHOOL THAT BANNED SMARTPHONES

Reached almost 3 million viewers, with 86% supporting banning smartphones in schools after watching

## THE GREAT BRITISH BAKE OFF

Remains Channel 4's top title overall – with the latest series achieving its best-ever performance on streaming

## Creative forward look

In a world that frequently feels like it is being turned on its axis, where the boundary between truth and lies is increasingly fuzzy, Channel 4 is **more committed than ever** to holding power to account, telling the stories that affect the lives of our viewers and being **a trusted source** of information and explanation.

“As part of Channel 4’s Fast Forward drive to become Britain’s first public service streamer, we are evolving our commissioning strategy to focus on content that thrives in a digital-first world – programmes that viewers love to stream, with shareable moments, and that have a clear public purpose.”

Through a diverse slate of new commissions, bold investigations, and innovative formats, Channel 4 continues to deliver on its public service mission – championing underrepresented voices, holding power to account, and reflecting the whole of the UK.

That’s why our unrivalled news and factual programming will be at the heart of a slate that ranges from the most provocative series about immigration aired by a British broadcaster to a landmark investigation into the controversial issue of grooming in Northern cities, via a powerful exposé of how Vladimir Putin has systematically tried to assassinate his opponents.

At the same time, as part of Channel 4’s Fast Forward drive to become Britain’s first public service streamer, we are evolving our commissioning strategy to focus on content that thrives in a digital-first world – programmes that viewers love to stream, with shareable moments, and that have a clear public purpose. These range from premium dramas like *Trespasses*, a heartbreaking love story set against the backdrop of the Troubles in Northern Ireland, or fiendish reality shows like *The Inheritance*, which will see a cast of contestants vie to win a lifechanging sum of money from a ‘deceased’ celebrity.

And, as ever, our slate will be threaded through with both innovation and representation. Channel 4 exists to back the new and 2025 will see us invest in a range of new formats from *Virgin Island*, in which a group of men and women who have not had sex receive intensive coaching to overcome their problems with intimacy, to *Worlds Apart*, which explores the gap in attitudes to the world between old and young generations through a hugely entertaining competitive travel show.





# Creative forward look cont.

## Challenging with purpose

Over the last 18 months Channel 4 has cemented its reputation as the standout broadcaster for news and factual content, dominating the awards circuit, receiving widespread critical acclaim, and landing a string of documentary hits.

This year we have already aired *Go Back to Where You Came From*, which triggered a fierce debate by sending a number of Brits with strong views about immigration to retrace the steps of asylum seekers coming to Britain from Syria and Somalia. Alongside this we saw Vicky Pattison leak her own sex tape to highlight the dangers of deepfake pornography, and a searing documentary revealing the shocking reality of grooming and the shameful failure of our institutions to stamp it out. The revealing *Groomed: A National Scandal* was made by award-winning filmmaker Anna Hall, who returned to the subject she first exposed on Channel 4 in the 2004 documentary *Edge of the City*.

Coming up, our slate will grapple with some of the liveliest issues in Britain today, from the rise of ultra-processed food to the ADHD epidemic, from the causes of the summer riots last year to *Isle of Sh\*t* – a factual drama following the British sewage dumping scandal by Joseph Bullman, writer and director of our Royal Television Society ('RTS') Best Single Drama winner *Partygate*.

Of course, our *Channel 4 News* coverage (named Network Daily News Programme at the RTS Journalism Awards for the second year in a row) will continue to provide exceptional, trusted journalism as it tells the vital, urgent and most important stories both in the UK and abroad. *Dispatches* will continue to hold power to account with a number of headline-making investigations and our digital-first youth strand *UNTOLD* will keep diving into stories relevant to Gen Z, digitally native audiences.

## Representing unheard voices

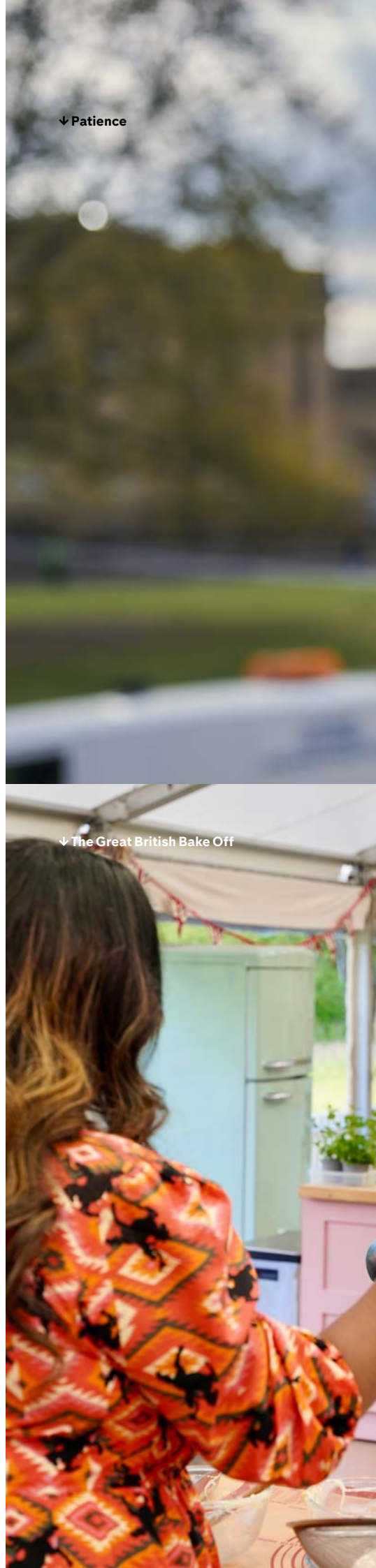
Channel 4 was created to represent the whole of the UK in its widest sense. Our slate this year kicked off with *Patience*, a drama that became one of our biggest streaming hits ever. A crime procedural with neurodiversity at its heart, it provided a nuanced portrayal of autism to a broad audience. *Love My Face* – a format led by disability campaigner Jono Lancaster – saw a range of people with facial differences seek support and advice, and explore transformative treatments to help accept or address their differences. Later in the year, we will explore dyslexia in a yet-to-be-announced documentary, and a new comedy series from Rosie Jones will tell the story of a young disabled woman who sets out to build a drugs empire.

We want to ensure our programmes portray the whole of the UK – whether that's a school community in Dewsbury (*Educating Yorkshire*), a divided town in 1970s Northern Ireland (*Trespasses*), the wonderful West Country (*The Change*) or a small village in North Wales (*Our Welsh Chapel Dream*).

We are proud to weave diversity into our biggest shows, and upcoming series of *The Great British Bake Off*, *Married at First Sight* and *The Inheritance* feature casts who truly represent all aspects of Britain. In factual, *Barristers: Fighting for Justice*, which follows the day-to-day life of a team of dedicated barristers, will turn the old-fashioned image of all barristers looking like 'Rumpole of the Bailey' on its head.

↓ *Patience*

↓ *The Great British Bake Off*





### Reinventing entertainment

Crucially, while many other broadcasters are retreating to remakes of international formats and reboots, Channel 4 continues to invest in big new British ideas.

In 2025, our slate is packed with big new swings in the reality and factual entertainment space, joining new returners *The Jury: Murder Trial* (our biggest new series of the year) and *The Piano*. In the spring, *The Honesty Box* – made by new indie Mettlemouse – allowed us to discover if honesty really is the best policy when it comes to love. Meanwhile *Virgin Island* managed to make us gasp, cry and laugh in equal measure. Like so many of the best Channel 4 shows, *Virgin Island* combined real social purpose with entertainment. It's a format no other broadcaster would dare to make.

In the autumn, we launch brand new strategic reality competition *The Inheritance*. Set in a grand English country estate, 12 ordinary Brits will work together to earn prize money from a glamorous benefactor – but only one of them can walk away with the lion's share. Alongside this are a noisy social survival format and a new spin-off of one of our most popular brands.

Supporting and growing new talent is a core part of our remit and we are delighted that *The Mitchell and Webb Sketch Show*, a bold attempt to revive the lost art of sketch on British TV screens, will showcase the most exciting rising comedy stars in the country. Combined with *8 Out of 10 Cats Does Countdown* and *Taskmaster*, we can ensure that Channel 4 is still the destination for the best up-and-coming comedy talent.

We continue to expand our digital footprint too. Entertainment brand Channel 4.0 goes from strength to strength, hitting one billion views earlier this year.

So I hope you'll agree that the 2025 slate has all the ingredients of Channel 4 at its boisterous best – powerful stories, agenda-setting films, a sprinkling of mad ideas, a dollop of mischief and lashings of joyous fun – all while staying true to our purpose as a public service media organisation, ensuring that creativity and diversity continue to thrive in the UK media landscape.

**“Crucially, while many other broadcasters are retreating to remakes of international formats and reboots, Channel 4 continues to invest in big new British ideas.”**



## Nations and Regions

### Commissioning strategy

In October 2024, we announced the next phase of our **landmark 4 All the UK strategy** – our biggest-ever intervention in the UK's vibrant creative economy, designed to serve and reflect audiences **throughout the UK.** At its heart is a refreshed Nations and Regions commissioning strategy.



The strategy aims to harness the creative power of production companies across the UK: expanding investment, supporting industry growth outside London, and ensuring Channel 4 authentically represents viewers from every Nation. Led by Jo Street, Director of Commissioning, Nations & Regions, and Sinéad Rocks, Managing Director, Nations & Regions, this strategy will strengthen Channel 4's relationships with producers across the UK and build a strong pipeline of commissions across our genres. The strategy has three core pillars, detailed below.



# 1.

## Organisational

*Embed the culture, people and processes to deliver growth across the UK*

- Each Commissioning Genre Head will produce a tailored three-year commissioning plan for each Nation to ensure a bespoke, strategic approach
- In each Commissioning Genre, a dedicated Lead Commissioning Editor for Scotland, Wales, and Northern Ireland is tasked specifically with nurturing stronger relationships with key suppliers. These dedicated editors will provide clearer briefs, quicker decision-making, and greater transparency for indies
- We will deepen our strategic partnerships with Screen Scotland, Creative Wales and Northern Ireland Screen to unlock greater creative potential

# 2.

## Creative

*Build close indie relationships with strong creative potential*

- £35 million ringfenced for content from production companies based in Wales, Northern Ireland and Scotland
- From 2025, £100,000 annual match-funded spend per Nation, aligned to screen agency activity, will turbocharge development
- All new More4 commissions for 2025–2026 are reserved exclusively for Nations and Regions production companies

# 3.

## Skills

*Work with 4Skills to sustainably address talent needs across the UK*

- Our flagship £6 million 4Skills Accelerate scheme will directly fund key roles to fast-track talent in critical shortage areas
- 4Skills' key focus for 2025–2026 is to help address senior skills gaps in the Nations and Regions
- A new 'Business and Leadership' strand will enhance the skills, capabilities and resilience of indies outside London

# Nations and Regions cont.

## Commissioning strategy

### Engaging stakeholders to further develop our approach

The strategic pillars are underpinned by tailored strategies for each Nation, shaped through proactive conversations and engagement with independent producers and stakeholders in early 2025.

Briefing sessions have already taken place in Scotland, Wales, and Northern Ireland to share Channel 4's overarching Nations and Regions commissioning strategy. These were followed by Channel 4 Open Days across all Nations, led by the new dedicated Commissioning Leads. These reached over 150 independent producers in the Nations, with further outreach planned in the English Regions in early summer 2025.

In addition, the heads of each commissioning department, the Director of Streaming and Content Strategy, and the Chief Content Officer will continue regular face-to-face engagement in every UK Nation throughout the year.

### A three-year strategy for the Nations

The strategy supports our ambition to deliver 12% of spend and hours from Scotland, Wales, and Northern Ireland by 2028. Year one will focus on:

- 1) Engaging with the industry** to communicate and refine Channel 4's commissioning approach and deepen relationships with indies.
- 2) Investing in creative partnerships** and ideas to build a strong pipeline of new commissions and returning series.
- 3) Embedding organisational changes** and accountability.

Each year, the strategy will identify target genres for each Nation, leveraging local strengths and addressing untapped potential. Indies will be supported to diversify and transition to higher tariff commissions over time, so that producers in each Nation can secure commissions of scale in Channel 4's priority genres.

For 2025, there is a particular emphasis on responsive genres that commission and deliver in-year, with More4 commissions fully reserved for Nations and Regions indies. Commissioners will also actively build a pipeline for 2026 and beyond.

Drama, a cornerstone of our Fast Forward strategy and essential to capture the diverse spirit and stories of the UK, will be prioritised across all Nations. Our ambition with Drama commissions is to work with local producers where possible, and to ensure that every production has a significant local impact.

Digital commissioning also offers vital opportunities for emerging talent and producers in each Nation. This includes a new digital commissioning initiative match-funded by national and regional screen agencies.

Working in partnership with the Nations' screen agencies, we have identified specific genres and slots to focus additional activity on with the intention of finding new, returnable series.

In line with licence requirements, we will publish annual updates on our commissioning strategy for each Nation, detailing previous-year performance and future engagement plans.



"Great ideas surface when there are trusted and creative relationships between suppliers and Commissioners. By strengthening the relationship and understanding between our Commissioning Leads and production companies in the Nations, we'll give producers a better insight into the priorities for each genre, a sharper focus on what really cuts through for us and ultimately a better chance to get their ideas commissioned."

Jo Street, Director of Commissioning, Nations & Regions and Head of Lifestyle

# A TAILORED APPROACH TO EACH NATION

## SCOTLAND

### Commissioning strategy

Building on our legacy of successful Scottish-made programmes, our 2025 strategy for Scotland will initially focus on News & Current Affairs, Lifestyle, Documentaries and Factual Entertainment, building upon longstanding successes like *Location, Location, Location*. In partnership with Screen Scotland, we aim to develop new series with scale and match-fund premium factual documentaries with returning potential.

Working closely with 4Skills, the strategy addresses mid-senior level talent shortages, helping Scottish talent advance their careers locally. In 2025, initiatives include an Accelerate placement on *Game of Wool: Britain's Best Knitter (w/t)*, an ambitious new competition series from a small Scottish indie with strong returning potential. Additionally, Drama series *Summerwater*, a six-part series from Glasgow-based Freedom Scripted (which Channel 4 has invested in via its Growth Fund), showcases local production talent, Scottish IP, and authentic Scottish storytelling.

### Engaging with Scottish producers and stakeholders

Our Creative Hub in Glasgow remains central to how we engage with industry, and is home to senior commissioning figures including the Director of Commissioning, Nations & Regions and Head of Lifestyle, the Head of Indie Relations, Commissioning Editors in Lifestyle and Digital, and 4Studio roles, alongside broader Channel 4 employees. The Glasgow team is very active in engaging with local production companies, as well as educational institutions and political and regulatory stakeholders and this will continue in 2025.

4Schools will further extend its outreach programme to 11-16-year-olds in Scottish schools, particularly targeting those with a high proportion of free school meals, to help open up broadcasting career opportunities.

Throughout 2025, our Director of Commissioning, Nations & Regions and nine dedicated genre leads will engage regularly in person with Scottish indies, beginning with a Glasgow Open Day in March. This engagement will be further supported by our Commissioning leadership attending and engaging at industry events like the Edinburgh TV Festival. Wider Commissioner engagement will also continue through the Emerging Indie Fund and Emerging Indie Fund Extra (which already works with Scottish indie Flabbergast TV).



↑ Trespasses



## NORTHERN IRELAND

### Commissioning strategy

We're deepening our commitment to Northern Ireland, initially targeting News and Current Affairs, Specialist Factual, Documentaries and Factual Entertainment. We'll build upon Channel 4's existing partnership with Northern Ireland Screen, as well as the success of *More4* in Northern Ireland. This includes match-funding a premium Specialist Factual box-set designed for returning potential.

Channel 4 Comedy, alongside 4Skills and Northern Ireland Screen, will continue to collaborate on Comedy Lab, supporting bold, distinctive comedy script development for emerging and established talent.

In partnership with Northern Ireland Screen, Channel 4 Drama will also continue to invest in gripping Northern Irish productions like upcoming *Trespasses* and *In Flight*.

### Engaging with Northern Irish producers

Throughout 2025, the Director of Commissioning, Nations & Regions and nine dedicated genre leads will deliver ongoing face-to-face engagement with Northern Irish indies, beginning with an Open Day in March, and a networking event for Northern Irish comedy writers, directors and talent.

Additional engagement from Commissioners and senior leadership will take place around key industry events such as the Belfast Media Festival. The Emerging Indie Fund Extra will further enhance creative relationships – it currently supports Belfast-based production companies Blair Black Films, Fabel Productions and Walk on Air Films.



↑ New Writers Scheme – Glasgow cohort



# Nations and Regions cont.

## Commissioning strategy

### WALES

#### Commissioning strategy

Following the success of standout Welsh scripted content, such as the comedy-drama *The Change*, our 2025 focus in Wales will initially prioritise Specialist Factual, Lifestyle, Documentaries and Factual Entertainment. In partnership with Creative Wales, this includes match-funding a new lifestyle series with strong returning potential. Scripted content remains a key focus, building on the Nation's drama expertise. Upcoming highlights include the trailblazing and genre-defying Welsh language opera *One Moonlit Night* (Afanti), series two of *The Change* (Expectation Entertainment), a new drama series from Clerkenwell Films, and an as-yet-unannounced Entertainment commission, among others.

We will also further develop Cardiff's Cymru Broadcast Centre, established initially for the Paris 2024 Paralympic Games. This state-of-the-art, accessible production hub will become the home of Channel 4's F1 coverage in 2025, and it plays a significant role in our long-term support of Welsh talent through our 4Skills Accelerate programme.

#### Engaging with Welsh producers

Regular face-to-face engagement with Welsh indies will be led by the Director of Commissioning, Nations & Regions and nine dedicated genre leads throughout 2025, beginning with the Cardiff Open Day in April.

Engagement will also be supported through our involvement in key industry events such as the Wales Screen Summit. Additionally, the Emerging Indie Fund will continue to help local indies secure Channel 4 commissions, while the new Emerging Indie Fund Extra will provide focused support to Cardiff-based companies – currently it works with Welsh indies Kailash Films and Postcard Productions.



↓ *The Change*



↑ *Hollyoaks*



### ENGLAND

#### Commissioning strategy

Building on our proven English regions-made hits – such as *Hollyoaks* (Lime Pictures) filmed in Childwall, Liverpool; *The Great Pottery Throw Down* (Love Productions) from Stoke-on-Trent; *Love Triangle* (Workerbee) from Manchester; or *The Dog House* (Five Mile Films) from Bristol – we aim to replicate and expand this success in 2025 by bringing back *Educating Yorkshire* and introducing a major new reality format outside London, among other key commissions.

Drama continues as a central focus, with productions such as Leeds-based *Dreamers*, from Indie Growth Fund company Duck Soup, hitting screens in March; Russell T Davies's drama *Tip Toe*, from Quay Street Productions in Manchester; and a fresh adaptation of *A Woman of Substance* in Yorkshire, from The Forge.

4Skills further supports this growth by nurturing new writing talent, working with 20 up-and-coming writers through its UK-wide New Writers Scheme. It has also agreed a new three-year partnership with New Writing North to support talented writers based in the North of England, and it provides placements for production talent on flagship series (such as *Hollyoaks* and *Educating Yorkshire*) through the Accelerate programme.

High-end documentaries and factual content remain key priorities in 2025, with upcoming productions including *Groomed: A National Scandal* from Leeds-based Candour; a second series of *Top Guns: Inside the RAF*, made in Lincolnshire by fellow Leeds-based indie True North; and returning series *The Jury: Murder Trial*, from Brighton-based Screendog.

Channel 4's partnerships with North East Screen, Create Central, Norfolk Screen and the National Film and Television School will also continue to deepen, delivering targeted support for regional production clusters in the English Regions in 2025.

#### Engaging with producers in the English Regions

Engaging with producers across the UK is a strategic priority for all Commissioners, regardless of their location. Our National HQ in Leeds and Creative Hub in Bristol are key to giving regular Commissioner access to producers and stakeholders in the English Regions. These two offices are home to Commissioners across several genres, as well as to our digital content and social engine room 4Studio and 4Skills, Channel 4's nationwide training and development programme.

As we deliver our refreshed 4 All the UK strategy, we'll also continue to actively engage producers through key events such as the Creative Cities Conference in Bradford. And our Emerging Indie Fund Extra will also continue to work with regional indies: currently, it supports seven companies across the English regions, including in Loughborough, Bedfordshire, Birmingham, and Frome.

## Engaging audiences across all four Nations

We actively measure our engagement with viewers nationwide through comprehensive research, including brand trackers, viewing data, public value surveys and other key reputational measures – many of which are broken down by Nation.

As part of our Statement of Media Content Policy ('SMCP') metrics (see page 72), we track the statement "Channel 4 shows different kinds of cultures and opinions across the UK" by UK Nation and Region. In 2024, Channel 4 performed slightly below the UK-wide average in Scotland and Wales, but we recorded a year-on-year improvement in Northern Ireland, which was 4 percentage points higher than the UK sentiment overall.

Our partnership with Media Cymru is helping us to enhance regional on-screen representation – this is starting with a pilot in Wales, to gather audience insights on how communities are portrayed. We've also been tracking representation of regional accents through our 'Mirror On The Industry' annual advertising audit, to better understand regional representation in TV advertising and identify areas for improvement.

Insights gained from our audience research have directly influenced our genre priorities and commissioning choices for 2025, particularly to strengthen representation in areas where our performance was below the UK average.

Feedback gathered from the 2024 Open Days and stakeholder sessions have also directly informed our 2025 commissioning approach, ensuring our strategy genuinely reflects both producer ambitions and audience perspectives.

"This strategy brings together our commissioning strength, skills investment, and powerful partnerships to maximise Channel 4's positive impact in every Nation across the UK."

**Sinéad Rocks, Managing Director, Nations & Regions**



### ↓ Top Guns: Inside the RAF



# Statement of Media Content Policy

## 2024

The primary purpose of this **Statement of Media Content Policy** is to demonstrate how Channel 4 successfully delivered its remit in 2024. Through key metrics and case studies, it shows the positive impact our shows and initiatives have on viewers, creators, and society.



## Chapter 1

 Page 34

# DELIVERING ***DISTINCTIVE*** CONTENT AT SCALE

## Chapter 2

 Page 40

# NURTURING ***CREATIVITY*** & BRITISH IP

## Chapter 3

 Page 48

# CREATING IMPACT THROUGH ***TRUSTED*** NEWS

## Chapter 4

 Page 54

# REACHING A ***DIGITAL-FIRST*** GENERATION

## Chapter 5

 Page 60

# CHAMPIONING ***REPRESENTATION*** AND BUILDING ***EQUITY***

## Chapter 6

 Page 66

# INSPIRING A ***MORE SUSTAINABLE*** FUTURE

Channel 4's impactful British content resonates with viewers. We provide a vibrant, distinctive, and entertaining voice that challenges conventional thinking, and reflects modern British values.

In 2024, we launched distinctive new shows including *The Jury: Murder Trial*, *To Catch a Copper* and *The Push: Murder on the Cliff*, while nurturing popular returners such as *The Piano* and *Love Triangle*.

Meanwhile, hit entertainment shows such as *Gogglebox*, *The Great British Bake Off*, *Married at First Sight*, and *Taskmaster* continued to connect with audiences across the UK, with *Married at First Sight* topping our streaming charts for the fourth consecutive year. Our coverage of the Paris 2024 Paralympic Games set a new standard for accessibility, elevating the Paralympics to new heights.

Whether through our award-winning news and current affairs – offering unflinching reports on major conflicts – or our altogether different election coverage, we strive to challenge viewers and spark debate. Our thought-provoking content both entertains and encourages our audiences to explore new perspectives.

*Hollyoaks* became the first established UK soap on the main PSM channels to transition fully into a digital-first model. And we continue to evolve our digital strategy, exemplified by 4Studio's success with younger audiences. We also initiated important national conversations through impactful programmes that tackled challenging subjects. These included *Defiance: Fighting the Far Right* – which aired amid growing far-right extremism and racist violence in summer 2024 – and our widely acclaimed Israel-Gaza coverage, including the powerful documentaries *Kill Zone: Inside Gaza*, *One Day in October* and *State of Rage*.

Film4 enjoyed critical and commercial success, championing distinctive, diverse, and innovative British and international filmmakers. Notable titles included Oscar-winning hits *Poor Things* (Yorgos Lanthimos) and *The Zone of Interest* (Jonathan Glazer), alongside popular productions like Thea Sharrock's *Wicked Little Letters* and Andrew Haigh's *All of Us Strangers*.





# DELIVERING *DISTINCTIVE* CONTENT AT SCALE

Throughout 2024, Channel 4 offered a distinctive mix of compelling content, ranging from agenda-setting factual series and gripping drama to reality shows that kept the nation on the edge of their seats and captured the essence of Britain today.

Highlights of the year ranged from trusted crowd-pleasers like *The Great British Bake Off*, *The Piano*, and *Married at First Sight* to new cutting-edge formats such as *The Jury: Murder Trial*, and distinctive documentaries including *The Push: Murder on the Cliff* and *To Catch a Copper*.

Strong performances from shows such as these on both linear and streaming indicated the success of our Fast Forward strategy to transform Channel 4 into Britain's first public service streamer. We reached more viewers on streaming than ever before in 2024, with streaming minutes surging to 63.4 billion, while total views hit 1.8 billion. Our streaming service expanded onto additional third-party platforms, such as Google TV and Sky Q. It was also part of the launch offer on Freely, the new streaming platform for free TV, which launched in April this year. Freely is the result of a collaboration between the main public service broadcasters, including Channel 4, and reinforces our commitment to free, accessible public service media.

## 1.8BN VIEWS

Total streaming views  
(up 13% from 1.6 billion in 2023)

## 13% YOY GROWTH

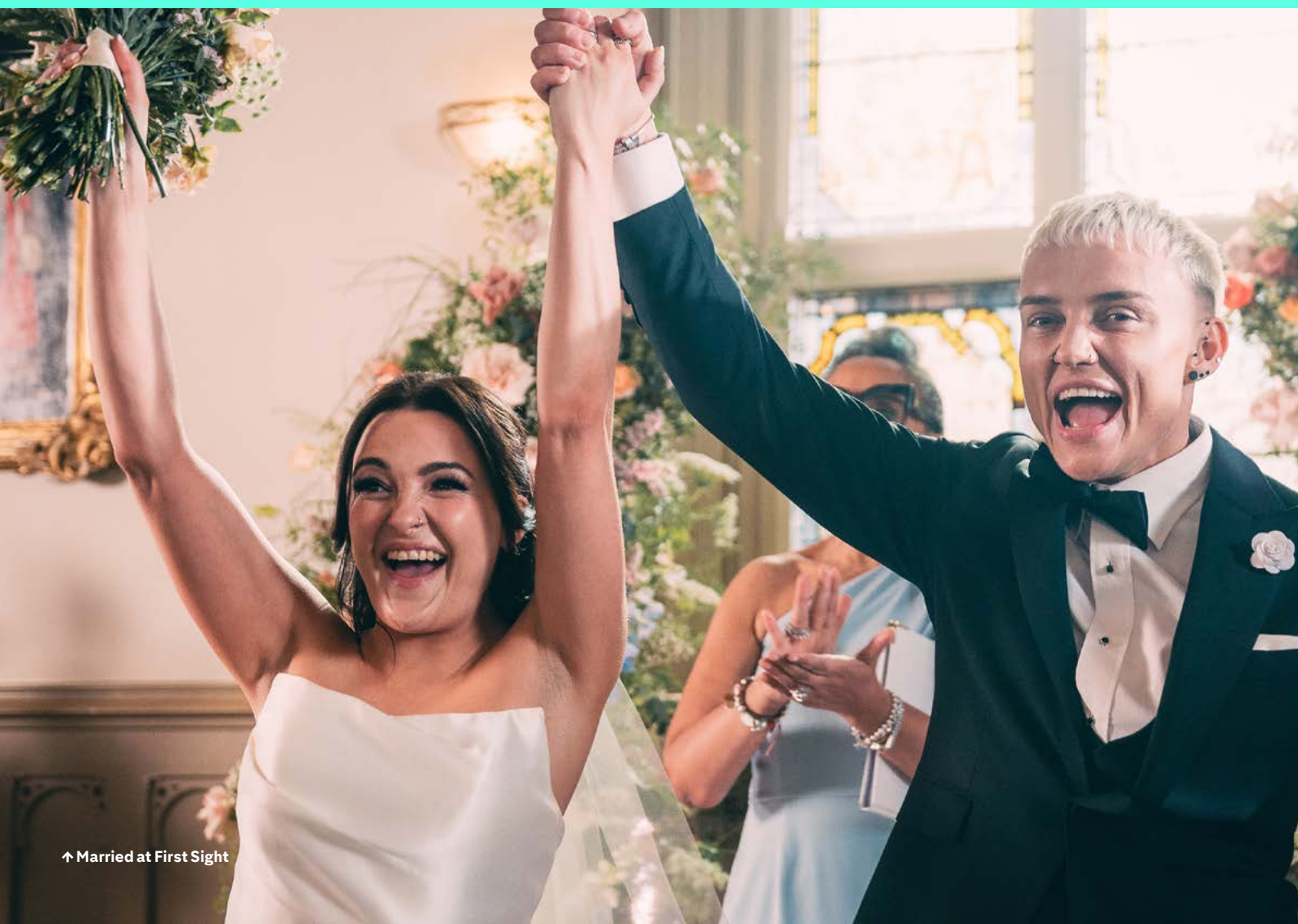
Year on year growth in total  
viewing minutes to 63.4 billion

# DELIVERING BIG STREAMING-FIRST SHOWS



## 10-SECOND READ

Our Fast Forward strategy drove significant streaming gains, fuelled by returning favourites and noisy new shows across all genres, from drama and documentaries to reality and more. This contributed to a 13% increase in streaming minutes (to 63.4 billion), and a 13% rise in views (to 1.8 billion).







## HIGHLIGHTS

**13%  
GROWTH**

in streaming minutes  
to 63.4bn minutes

**13%  
INCREASE**

in total views to 1.8 billion



↑ *The Jury: Murder Trial*

Our Fast Forward strategy powered significant gains in streaming, fuelled by a blend of returning favourites and noisy new shows across a wide range of genres that included drama, comedy, documentaries, and reality. Together, they contributed to a 13% growth in streaming minutes to 63.4 billion in 2024. Total views also increased by 13% to 1.8 billion.

Flagship reality series *Married at First Sight* continued to go from strength to strength, topping our streaming charts this year, while gripping crime series such as *The Jury: Murder Trial*, *The Push: Murder on the Cliff*, *To Catch a Copper* (see page 38 case study), and *Merseyside Detectives: The Murders of Ashley and Olivia* also drew huge audiences and contributed to a record-breaking year.

*The Great British Bake Off* served up another showstopping stint. The latest series (its 8th on Channel 4) averaged an audience of 7.1 million on linear and streaming, while the 52.8% share of 16-34-year-olds was up 3% year on year. On streaming, it averaged an impressive 1.6 million views per episode – our biggest *Bake Off* series average to date.

Another major streaming success, *After the Party* – a tense, six-part, female-centric drama from New Zealand – dominated our streaming platform viewing for five consecutive days after its launch. Critics raved about the show, calling it “hands down the best acting on TV all year” (The Guardian) and “the best TV performance of the year” (The Telegraph).

In a British TV first, social experiment *The Jury: Murder Trial* broke new ground by restaging a real-life trial with two randomly selected juries – raising urgent questions about how verdicts are reached. It attracted 6.3 million viewers across streaming and linear.

A Channel 4 survey of viewers found that 69% of respondents agreed that the programme was “thought-provoking”, with 90% agreeing that it showed just how subjective jury decision making can be, and 82% claiming they gained new insights into Britain’s jury system.

*The Push: Murder on the Cliff* was a two-part feature documentary following the inside story of a murder trial in Edinburgh, in which a man stood accused of pushing his wife from a hillside to her death. Part intimate portrait of a grieving family, part real-life courtroom drama, the series sensitively examined domestic abuse and the judicial process, allowing viewers to watch the evidence as if they were on the jury bench themselves. The documentary engaged 4.9 million viewers across streaming and linear and won critical acclaim, including a Grierson Award for Best Documentary Series. Jurors praised its “exceptional access and sensitive approach”.

A Channel 4 survey found that 94% of viewers felt the series portrayed the victim’s story in a sensitive and honest way, and 78% said it challenged stereotypes by emphasising that anyone can be a victim of domestic abuse. One-third of respondents said they had been motivated to talk to someone else about the issues raised in the programme.

Our commitment to investing in ambitious, boundary-pushing ideas – whether in documentary, drama, or reality – continues to attract a vibrant, engaged viewership across multiple platforms, reinforcing our position as the go-to broadcaster for original, thought-provoking, and daring content.





## NOISY AND HIGH-IMPACT MOMENTS

Our ambition is to spark meaningful, sometimes uncomfortable, conversations that challenge viewers and highlight underreported issues. By investing in shows that delve into social, cultural, and ethical dilemmas, we create 'noisy' television moments that reverberate into the wider discourse.

*To Catch a Copper* exemplifies this approach. Over four years in the making, the programme ventured behind the closed doors of Avon and Somerset's 'Professional Standards Department' – the unit that polices the police – exposing a side of policing rarely seen by the public, including the bad behaviour and misconduct of some, and how they are held to account.

The three-part series reached 6.2 million viewers across streaming and linear, plus 2.5 million on Channel 4 Documentaries' YouTube channel – impressive figures for a serious documentary that underscores its resonance.

Described as "police as you've never seen them before" (The Observer) and winning Best Documentary Series at the Broadcast Awards, *To Catch a Copper* ignited a national conversation about accountability in law enforcement. The Independent Scrutiny of Police Powers Panel (ISOPP) called for reform, underscoring the real-world impact of spotlighting hidden processes. Police conduct complaints rose by 13% following the broadcast of the series.

Meanwhile, *Spacey Unmasked* offered a forensic look at actor and former artistic director of the Old Vic Kevin Spacey's rise and fall amid allegations of inappropriate sexual behaviour.

With 2.4 million viewers across streaming and linear, the Grierson-nominated documentary became a focal point for debates around celebrity culture, power dynamics, and justice, with one critic describing it as "a devastating portrayal of the power dynamics of fame" (The i).

A Channel 4 survey showed that 87% of viewers appreciated Channel 4 not shying away from making controversial programmes like this, while 86% felt that it was important to see issues related to the abuse of celebrity power discussed on a mainstream platform.

## SUCCESSFUL RETURNING FORMATS

Returning formats provide audiences with a sense of familiarity and connection, while allowing us to build on proven successes and evolve storytelling in fresh and innovative ways.

One of Channel 4's stand-out returners this year was *The Piano*. Following a heartwarming first series, it returned in 2024 for a second series alongside a Christmas special and documentary celebrating series 1 winner, Lucy – with a third series already commissioned for 2025.

**"The simplicity of the format is where the magic of this show lies and, having won the UK's heart, it is now conquering the international market."**

### Broadcast Awards

*The Piano* has become one of Britain's most cherished TV shows, earning a BAFTA nomination for Most Memorable Moment, and two consecutive wins at the Broadcast Awards (Best Original Programme in 2024, and Best Popular Factual Programme in 2025 for the second series). The show has also had real-life impact, with one-quarter of surveyed viewers inspired to learn (or revisit) playing the piano off the back of watching the first series of *The Piano*.

Series 2 reached 9.9 million viewers on streaming and linear, over a million more than the very successful first series.

Critics praised its simple yet enchanting format, calling it "the most joyful show on TV" (The Radio Times) and "Pure, wholesome TV" (The Times).

Meanwhile on E4, new relationship format *Love Triangle* challenged six singles to forgo dating apps and choose between two expertly matched suitors – sight unseen – before moving in together. The first UK series attracted 6.4 million views, setting the stage for a 2025 return packed with new twists.

Finally, off the back of its success, *To Catch a Copper* was also recommissioned for a second series, promising deeper investigations into police misconduct, and the challenges of maintaining trust in British law enforcement.

↑ Defiance: Fighting the Far Right

**"We're often made to think that different is what divides us, but at Channel 4 we think different is brilliant, that it's our weird bits and odd bobs – our shared uniqueness – that brings us all together."**

**Altogether Different trailer**

## INITIATING IMPORTANT NATIONAL CONVERSATIONS

In an era of deep geopolitical division and growing uncertainty, the role that public service media plays has never been more crucial. Channel 4 is committed to bringing hidden truths to light, tackling difficult subjects with nuance and integrity, and ensuring that the stories shaping Britain today are told with depth, honesty, and impact.

Against a backdrop of far-right extremism and racist violence in the summer of 2024, Channel 4 re-aired *Defiance: Fighting the Far Right*, first shown earlier in the year. This three-part documentary underscores our mission to confront and challenge racism, and to seek to understand its underlying causes. Chronicling the brave stand taken by Britain's Asian community against far-right violence in the years from 1976 to 1981, the series carries powerful lessons for today, when news headlines often highlight scenes of hate and intolerance. Critics recognised its urgency, calling it "necessary viewing" (Evening Standard), and "powerful" (The Times). The series reached 2.9 million viewers across streaming and linear.

Alongside the series, Channel 4 created a bespoke Altogether Different marketing campaign to reflect Channel 4's commitment to anti-racism and serve as an important reminder of the power of inclusion.

Following the same theme, *Undercover: Exposing the Far Right* documented hidden-camera investigations by anti-fascist group Hope Not Hate. Called "the bravest documentary of the year so far" (The Guardian), the feature-length documentary exposed the lengths far-right activists will go to in order to infiltrate mainstream politics. As a result of the information uncovered in the programme a US donor ceased his funding and cut ties with the Human Diversity Foundation ('HDF').

Other impactful highlights this year included *Swiped: The School That Banned Smartphones*, which tackled the growing concern about young people's relationship with digital devices. The pioneering social experiment challenged a group of Year 8 pupils – and presenters Emma and Matt Willis – to give up their phones for 21 days.

The result? A huge 93% of surveyed viewers acknowledged the potential harm smartphones can pose to children's mental health and wellbeing, and 86% supported banning smartphones in schools. A further 39% said the show made them consider a personal "digital detox".

Viewed by 2.9 million across streaming and linear, critics called it "a wake-up call for all of us with children in the digital age" (The i).

↓ Love Triangle









# NURTURING *CREATIVITY* & BRITISH IP

Channel 4 underpins the creative industries through direct investment in TV, film and digital media. From Film4 to 4Skills, our content commissioning strategies and targeted industry initiatives support talent in independent production companies across all four Nations.

By backing home-grown IP, we help production partners grow and export their ideas worldwide – driving revenues for our creative economy, promoting UK culture and values abroad, and reinforcing the UK's global reputation.

Through a focus on out-of-London commissioning and targeted investment, Channel 4 is helping to rebalance the creative economy – boosting production, creating jobs and developing the next generation of diverse TV professionals. As a public service media organisation, we're committed to representing and championing the whole of the UK, both on and off screen.

Additionally, funds such as the Indie Growth Fund, Emerging Indie Fund and Channel 4 Ventures reinforce our economic impact while supporting our strategy to diversify revenue and transition to a digital-first public service streamer.

## **£489M**

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

## **189 INDEPENDENT PRODUCERS**

The number of independent production companies that Channel 4 worked with, out of a total 313 content suppliers



# BOOSTING IMPACT ACROSS THE NATIONS AND REGIONS



## 10-SECOND READ

We launched the next phase of our 4 All the UK in 2024, including measures to double our 4Skills investment and increasing our production commitments. Our out-of-London content spend reached £200 million (a 4% year-on-year rise), underscoring our commitment to production hubs and diverse voices across the UK.



Our mission is to reflect voices, talent and stories from across the UK. Five years ago, we expanded our operations with new bases in Leeds, Glasgow, and Bristol, transforming both our internal make-up and the range of stories we bring to viewers. This year, we unveiled the next phase of our 4 All the UK plan, focusing on Skills, Content and People to ensure Channel 4 continues to serve and represent the whole of the UK.

Key measures include: doubling 4Skills investment to £10 million per year; launching a new two-year Accelerate programme for career progression (see page 44); creating a Director of Commissioning, Nations and Regions role to increase commissioning outside of London; and increasing our production commitments by one-third in Northern Ireland, Scotland and Wales by 2028.

In 2024, our out-of-London spend on originated content reached £200 million, including £37 million on content made in the devolved Nations. Sixty-three per cent of first-run hours on our main channel, and 54% of first-run spend, came from the Nations and Regions – above Ofcom's 35% quota and aligned with our voluntary 50% commitment.

We continued to tell stories rooted in local communities and to drive growth across the UK's creative economy.

*Late Night Lycett* returned to Birmingham for a second successful series; *The Gathering*, filmed in Liverpool, delivered gripping drama; *Channel 4 News* continued to co-anchor broadcasts from our Leeds studio; and *The Paris 2024 Paralympic Games*, produced at the Cymru Broadcast Centre in Cardiff, became the largest sports production ever made in Wales.

The Cymru Broadcast Centre has unlocked new training possibilities and attracted support from key leaders including the First Minister of Wales and the Welsh Government's Minister for the Creative Industries. Jack Sargeant, Welsh Minister for the Creative Industries, praised it as a "state-of-the-art facility bringing substantial investment and new opportunities to Cardiff, further strengthening our capital's reputation as a leader in the film and television industry".

Other standout regional productions included *Our Tiny Islands*, exploring the UK's distinct coastal landscapes (made in Northern Ireland), *All Aboard! Scotland's Poshest Train* with Alan Cumming, and a new series of *PopMaster TV* featuring Ken Bruce (both made in Scotland).

Read more about our Nations and Regions commissioning strategy on page 26.



## MEASURING OUR IMPACT

**Since opening its new bases in 2019, Channel 4 has grown investment, volume and the number of titles made in the Nations and Regions.**

# £1.2BN

Amount invested by Channel 4 in Nations and Regions content since 2019

# 5 OFFICES

Channel 4 now has hundreds of roles across the Nations and Regions and aims to reach 600 roles outside London

# 125,000+

4Skills has provided over 125,000 training and development opportunities since 2020

# 63% OF SCHEDULE

63% of hours of first-run originated programmes on the main channel came from suppliers outside London

# ONE-THIRD INCREASE

By 2028, at least 12% of Channel 4's main channel content will come from Northern Ireland, Wales and Scotland – a one-third increase from our current 9% quota





# 4SKILLS – ACCELERATING CAREERS IN THE INDUSTRY

Leeds-based 4Skills offers training and career development opportunities to people across the UK, with a focus on young, lower socioeconomic and diverse backgrounds, as well as for the UK freelance community. In 2024, the programme’s budget was £5 million – a figure that will double to £10 million per year from 2025 to further strengthen regional production clusters.

At its core is Accelerate, a new two-year, £6 million scheme that fully funds mid- and senior-level roles to build skills and retain existing off-screen talent in the Nations and Regions. During its pilot, seven roles were secured on shows such as *Educating Yorkshire* and *Hollyoaks*.

Building on our longstanding partnership with the National Film and Television School (‘NFTS’), 4Skills broadened its mid- to senior-level training in the film and TV community to support retention in the industry across the Nations and Regions. This included a ‘pathways’ programme delivered by the NFTS in Scotland, Wales and Leeds; a collaboration with Norfolk Screen for free online sessions; and online courses with NFTS Scotland on building a healthy workplace.

Overall, 4Skills provided more than 35,300 training, development and learning opportunities in 2024.

Its largest scheme, 4Schools, aims to open up the creative and digital

industries to 11-16-year-olds – including in Northern Ireland for the first time this year. Overall, it reached 22,632 students across 68 schools, with an average of 43% of them receiving free school meals, as we focus on areas that could benefit the most from social mobility.

In the lead-up to the Paris 2024 Paralympic Games, our Paralympics Production Training Scheme provided 12-month placements across the UK for 16 disabled trainees. Nine moved on to Channel 4’s Paralympics coverage in Paris and in the Cardiff-based Cymru Broadcast Centre. We also piloted an Access Services internship with our Content Management team and external partner Red Bee, offering three internships in sign language, audio description and subtitling. We also recruited a further 12 new Production Training Scheme trainees in 2024.

Other initiatives included the New Writers Scheme, now running in Bristol, Glasgow and Leeds, which nurtured 20 underrepresented emerging drama writers over nine months. Meanwhile, the Content Creatives programme, focusing on digital career paths for those from lower economic backgrounds, provided 19 six-month placements in West Yorkshire and Greater Manchester. We also hired 36 apprentices across all Channel 4 locations, setting the stage for our next intake in 2025.



## HIGHLIGHTS

**35,300+**

training, development and learning opportunities provided by 4Skills

**£5M**

budget – doubling to £10 million per year from 2025

**16**

disabled trainees recruited for 12-month placements across the UK in the lead-up to the Paris 2024 Paralympic Games





## THE UK'S LEADING MEDIA FOR EQUITY FUND

Channel 4 Ventures – a UK pioneer of media-for-equity investment – launched 'Untapped' in 2024, inviting over 100 companies to pitch for investment. The initiative targets overlooked founders – based on factors including gender, education, socioeconomic history, ethnicity, location and employment history – and aims to diversify the profiles of those securing significant investment. The strategy is expected to generate meaningful value for Channel 4, building on Channel 4's public service brand credentials while empowering more diverse entrepreneurship that solves different problems for UK consumers.

Early results are promising, though some opportunities need further development. We anticipate completing at least three to five investments in 2025 from the current cohort and identified themes.

With 26 active investments at year end, Channel 4 Ventures remains the UK's biggest media-for-equity fund, playing a vital role as a source of capital to the UK consumer business ecosystem. In 2024, we executed five new and two follow-on investments, welcoming: Vinterior (second-hand furniture marketplace); Fy! (AI-driven wall art); TRIP (functional drinks brand); Layered Reality (immersive tech entertainment); and Bartsian (high-end cocktail hardware/capsules).

## SUPPORTING AND INVESTING IN NEW VOICES


Channel 4 helps creative businesses to nurture the next generation of production talent.

Our Indie Growth Fund ('IGF') portfolio spans both scripted and unscripted companies – from start-ups to more established indies, all with ambitious growth plans – with profits from the fund invested back into Channel 4's remit delivery. Now in its tenth year, the IGF has invested in 29 companies to date, with 14 exits and 15 still active. Eleven of these are based outside London; two have ethnically diverse founders; seven have female founders; and one founder is disabled.

There were no new investments during 2024. In October, *Eagle Eye* was successfully sold to ITV Studios generating a good commercial return for Channel 4.

Our Emerging Indie Fund ('EIF') and new initiative 'EIF Extra' further nurture emerging indie talent from the Nations and Regions. Since 2020, the EIF has supported 61 companies through main and discretionary awards, helping them secure more than £25 million in commissions and developments. In 2024, EIF Extra – which was open to all previous EIF alumni – provided £10,000 to 13 indies for creative development. All EIF participants also join the 4Producers Network, a platform connecting them with peers in the Indie Growth Fund and Indie Accelerator.





↑ Love Lies Bleeding

# FILM4: A YEAR OF CRITICAL AND COMMERCIAL SUCCESS



## 10-SECOND READ

Film4 champions distinctive British and international filmmakers, showcasing British-made content worldwide. In 2024, we enjoyed critical and commercial triumphs, led by Yorgos Lanthimos's *Poor Things* and Jonathan Glazer's *The Zone of Interest*, collectively winning six Oscars®.



2024 delivered a year of critical and commercial success for Film4, exemplified by Yorgos Lanthimos's *Poor Things* and Jonathan Glazer's *The Zone of Interest* garnering six Oscars® collectively. Alongside Savannah Leaf's debut *Earth Mama*, these titles also took home nine BAFTAs, and *How To Have Sex's* Mia McKenna-Bruce won the EE BAFTA Rising Star Award.

Five Film4 productions featured in the top 10 UK independent films at the worldwide box office: Jonathan Glazer's *The Zone of Interest*, John Crowley's *We Live in Time*, Thea Sharrock's *Wicked Little Letters*, Andrew Haigh's *All of Us Strangers* and Rose Glass's *Love Lies Bleeding*. *Wicked Little Letters* also took an impressive £9.6 million at the UK box office, establishing itself as a break-out hit with audiences, while *All of Us Strangers* was deemed by the likes of *The Guardian* and *Empire* to be the best film of 2024. Other Film4 releases included: *The Kitchen*, *Poor Things*, *Kinds of Kindness*, *Sky Peals*, *A Beautiful Game*, *Nezouh* and *Layla*.

Premieres of Film4 productions spanned major festivals: Sundance (Rose Glass's *Love Lies Bleeding* and Amrou Al-Kadhi's *Layla*), Cannes (Lanthimos's *Kinds of Kindness* and Karan Kandhari's debut *Sister Midnight*), Venice (Asif Kapadia's *2073*), TIFF (Mike Leigh's *Hard Truths* and John Crowley's *We Live in Time*), and the BFI London Film Festival (*2073*, *Sister Midnight*, *Layla* and Eloise King's *The Shadow Scholars*, along with Rory Fleck Byrne's short *In Heat*, supported by the BFI and Film4 Future Takes).

Fourteen Film4 feature films and eight shorts entered production in 2024, including: *The History of Sound*, *Midwinter Break*, *The Man in my Basement*, *Sacrifice*, *H is for Hawk*, *The Thing with Feathers*, *Extra Geography*, *Rose of Nevada*, *Lady*, *Bulk* and *Filipinana*.

The 2025 awards season secured Film4 three BIFAs: Best Lead Performance (Marianne Jean-Baptiste, *Hard Truths*), Best Ensemble Cast (*Wicked Little Letters*) and Best Cinematography (*Love Lies Bleeding*).

### Championing talent and global reach

Film4 champions distinctive and innovative British and international filmmakers. This year we built on established relationships with the likes of Mike Leigh, Rose Glass, Yorgos Lanthimos, Asif Kapadia, Andrew Haigh and Molly Manning Walker. And we worked with some exciting emerging directors, such as Eloise King (*The Shadow Scholars*), Olive Nwoso (*Lady*), Molly Manners (*Extra Geography*) and Rebecca Lenkiewicz (*Hot Milk*).

Its films connect with global audiences via studio and independent distribution, showcasing British-made content all over the world.







# CREATING IMPACT THROUGH **TRUSTED** **NEWS**

As a public service media organisation, Channel 4 fulfils a crucial role by providing credible, balanced, and reliable information to audiences across the UK.

This can be seen in our news and current affairs coverage, including our longstanding flagship nightly *Channel 4 News*, which continues to win awards for its bold, fearless and in-depth reporting from around the world. This year we continued to extend the *Channel 4 News* brand across social media, embracing new forms of digital storytelling and engaging with growing online audiences.

Recent investigation *The King, The Prince & Their Secret Millions: Dispatches* unearthed troubling financial revelations, and attracted substantial media coverage. Meanwhile, Channel 4 stepped up its ambitions with its UK and US election broadcasts, with the coverage of the UK General Election drawing high praise and attracting twice as many viewers as our coverage of the previous election in 2019. Our award-winning coverage of the Israel-Hamas war throughout the year and the powerful storytelling of *Unreported World* continue to exemplify Channel 4's dedication to providing factual, engaging, and transformative reporting.

## **1.8BN**

Number of global views of *Channel 4 News* content, a rise of 49% year on year

## **MOST TRUSTED BRAND**

*Channel 4 News* is Britain's joint most-trusted TV news brand, according to the Reuters Institute Digital News Report 2024 – ahead of BBC News

# GROUNDBREAKING ORIGINAL JOURNALISM



## 10-SECOND READ

Named News Provider of the Year, *Channel 4 News* strengthened its position as one of the UK's leading news brands with authoritative, independent, and fearless coverage. 2024 saw record digital growth, hitting 1.8 billion global views – a 49% increase year on year.

*Channel 4 News* reinforced its position as one of the UK's most trusted news brands in 2024. The Reuters Institute ranked *Channel 4 News* as the joint most-trusted TV news service (with ITV News, both scoring 44% net), ahead of BBC News (40%) and Sky News (34%), highlighting its commitment to accurate and duly impartial journalism. The programme was also named 'Daily News Programme of the Year' at the Royal Television Society Awards, and secured both an International Emmy and a BAFTA for its news coverage.

At home and abroad its coverage continued to be authoritative, independent, bold and fearless – at a time when news organisations around the world are under growing commercial and political pressure to pull their punches. Undercover reporting on Reform UK's Clacton campaign was one of the standout political stories of the year, while its investigation into historic abuse in the Church of England was highly impactful, dominating the UK news agenda for days and leading to the resignation of the Archbishop of Canterbury.

*Channel 4 News* was innovative in the way it approached major global conflicts in its overseas coverage this year, as exemplified by its coverage of the Israel-Hamas war. As well as its day-to-day reporting, *Channel 4 News* produced *This is Gaza*, a documentary released on Channel 4's streaming service at the onset of the Israel-Hamas ceasefire in January 2025, which offered a deeply human perspective (see page 52 case study).





# NEWS PROVIDER OF THE YEAR

Channel 4 News was named News Provider of the Year at the 2024 British Journalism Awards

↑ Channel 4 News

## Record-breaking digital growth

2024 was a record year of digital growth for *Channel 4 News*, with 1.8 billion views of its digital content globally – an impressive 49% year-on-year increase.

*Channel 4 News* attracted 14.2 million social followers during a year marked by escalating violence in Gaza that spread into Lebanon and Yemen, continued conflict in Ukraine, and the final days of the Assad regime in Syria.

Coverage of US politics, including the month of the Presidential Election, yielded 86 million video views globally across digital channels, including clips showing *Channel 4 News* reporters doorstepping Donald Trump and Nancy Pelosi, which resulted in exclusive footage that resonated strongly.

UK political coverage, including the General Election and the Reform UK investigation, generated 92 million views. And a single story, the Archbishop of Canterbury exposé leading to his resignation, achieved 5.7 million views on social and over 110,000 on streaming.

TikTok was the fastest-growing platform for *Channel 4 News*, surpassing a remarkable 1 billion total views globally in 2024 – more than double the previous year. Follower growth increased 1.5 times, and 67% of TikTok viewers this year were under 35, drawn in particular by topics such as climate change, UK politics, and world news.

Meanwhile, YouTube – which provides a space for longer pieces of content – remained the top platform for watch time, exceeding 875 million minutes globally in 2024. Coverage of the Israel-Hamas conflict in Gaza alone accrued over 31 million views and attracted 76,000 new subscribers. Streaming exclusives, which were also posted on YouTube, also achieved significant success. *Trump: The Comeback King* gained half a million views with a high average watch time of over 12.5 minutes.

## Linear audience

*Channel 4 News* remains a peak-time fixture on our main public service media channel, with an hour-long format that allows for depth and different angles on major stories.

In 2024, it was named Network Daily News Programme of the Year at the RTS Television Journalism Awards. The weekday evening bulletin drew an average of 462,000 viewers on Channel 4 and 43,000 viewers on Channel 4+1, for a total average audience of 505,000 viewers per episode.

Trust levels are high in *Channel 4 News*, with 88% of viewers agreeing that they trust it to report news accurately and fairly. This trust score was the joint-highest among the news programmes, and is one point higher than in 2023 (see page 86 for further details).

## Extending the brand in the political podcast market

*Channel 4 News*' spin-off podcasts went from strength to strength in 2024, finding new ways to engage audiences with public-interest journalism. *The Political Fourcast* became one of the most-watched political podcasts during the UK General Election, blending expert commentary with accessible analysis. Krishnan Guru-Murthy's award-winning *Ways to Change the World* continued to draw a diverse range of high-profile guests such as Nate Silver, US presidential candidate Cornel West, comedian Bassem Youseff, Brianna Ghey's mother Esther Ghey, Blur's Alex James, and the economist Joseph Stiglitz.

**"From searing eye-witness journalism in Gaza to breaking new ground in coverage of the Post Office scandal, *Channel 4 News* has led the way providing public interest journalism which raises the reputation of our whole industry."**

**British Journalism Awards judges**



## SHAKING UP ELECTION COVERAGE

2024 saw Channel 4's most ambitious ever overnight coverage of the UK and US elections, taking a fresh, lively approach that set it apart from the staid offerings on the other main PSM channels. The results were very impressive, exemplifying Channel 4's knack for engaging with young audiences.

On the night of the UK General Election, Channel 4 offered 11 hours and 15 minutes of advertising-free coverage with *Britain Decides with The Rest Is Politics and Gogglebox*, presented by Krishnan Guru-Murthy and Emily Maitlis. During the live show, *The Rest Is Politics* podcast hosts Alastair Campbell and Rory Stewart provided sharp analysis, while mathematics professor Hannah Fry helped to make sense of the numbers. Guests included former Conservative Culture Secretary Nadine Dorries and Labour's former Deputy Leader Harriet Harman, sparking at times fiery debates amongst the participants.

**"Channel 4 ripped up the rule book of what election night coverage should look like – and we reached a significant young audience by being serious and analytical."**

**Louisa Compton, Head of News & Current Affairs, Specialist Factual, and Sport, Channel 4**

The night reached 3.8 million viewers (peaking at just over 1 million) with a 16-34 share of 15.2%. On social platforms, the YouTube livestream garnered over 680,000 individual views, and over 300,000 hours of watch time across YouTube and TikTok. Ahead of the UK Election, Channel 4's marketing campaign 'Be Lazy. Just Vote.' encouraged people – especially first-time voters – to cast their ballots.

In November, Channel 4 covered the US Presidential Election through the night, our first such coverage since 1992. Anchored by Krishnan Guru-Murthy, Matt Frei, Emily Maitlis, and Jeremy Vine, *America Decides: US Presidential Election* was produced in partnership with CNN, bringing exclusive guest voices from across the political spectrum. Former UK Prime Minister Boris Johnson appeared alongside Stormy Daniels, Michael Cohen, and *Succession*'s Brian Cox among others, offering viewers a compelling mix of entertainment and political insight.

## REPORTING ON ISRAEL-GAZA

In a continuing effort to bring viewers closer to the world's most complex stories, Channel 4 commissioned a series of urgent documentary films following the events of 7 October 2023. Each film featured unparalleled access to areas largely off-limits to most international media, shedding light on the scale and horror of the war between Israel and Hamas-controlled Gaza.

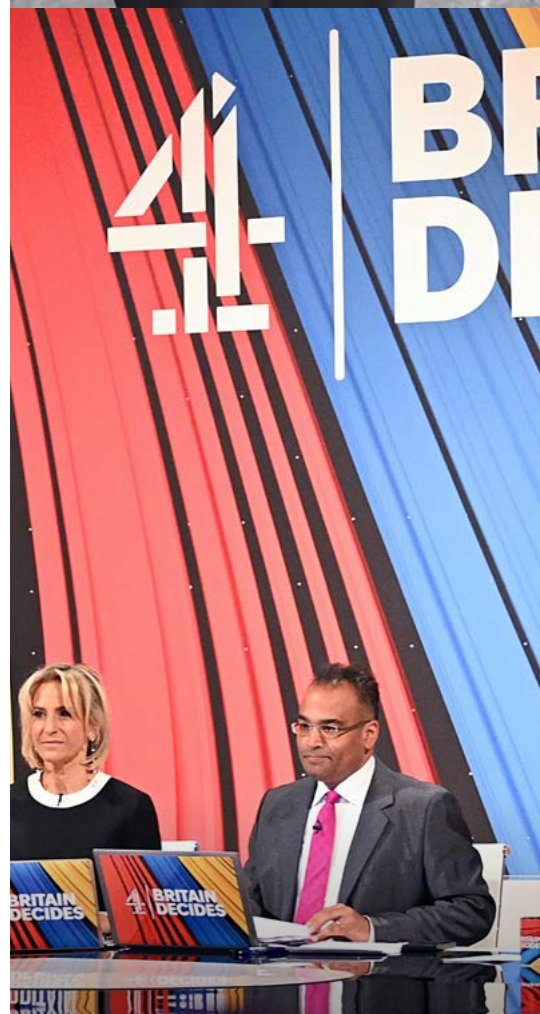
*Inside Gaza: Israel and Hamas at War* earned an International Emmy for News, following recognition by BAFTA and the RTS, showcasing firsthand accounts from Gazan filmmaker Yousef Hammash. *Kill Zone: Inside Gaza – Dispatches*, filmed over 200 days, tells the story of the devastating impact the war is having on life in Gaza, and won the Foreign Affairs Journalism Award at the British Journalism Awards, a Broadcast Award for Best Current Affairs, and the Impact Award for Current Affairs at the Rory Peck Awards. *State of Rage* captured the conflict from the vantage point of young Palestinian refugees and young Jewish settlers, while *One Day in October* was an unflinching look at the Kibbutz Be'eri atrocity one year after the 7 October terror attacks. Collectively, these documentaries reached 1.7 million viewers across streaming and linear.

With highly polarised attitudes towards the conflict evident on social media, one of the greatest challenges was to present the range of perspectives in an accurate and balanced way. A Channel 4 survey found that 97% of viewers believed it was important to see such programming on a mainstream platform. More than 50% of respondents agreed that the programmes they watched were "important", "informative", "harrowing", and "thought-provoking". And these programmes had further tangible impacts: 56% of viewers felt more comfortable asking questions about the conflict after watching, and 22% said they had donated to a charity assisting those affected. These are substantial figures for such a challenging subject and demonstrate the value of such programming.

Alongside these single documentaries, *Channel 4 News* reported on the conflict on an almost daily basis throughout the year. In addition, it made *This is Gaza*, a documentary released direct to Channel 4 streaming at the onset of the Israel-Hamas ceasefire in January 2025. Featuring footage by Emmy- and RTS-winning filmmaker Yousef Hammash, mostly shot over the course of 2024, it revealed life in Gaza before, during, and after the pivotal events of 7 October 2023. Audiences – especially young viewers – were highly engaged in the Israel-Hamas-related coverage, resulting in 394 million views globally.



↑ Kill Zone: Inside Gaza



## DISPATCHES

*Dispatches*, Channel 4's flagship investigative current affairs series, continued to hold power to account and spark national debate. The show earned multiple accolades in 2024, including winning Current Affairs – Home Award and Scoop of the Year at the RTS Journalism Awards for *Russell Brand: In Plain Sight*.

**"As we know, Channel 4 chooses to do things differently, especially with their documentary work on the *Dispatches* strand. This was an outstanding example."**

**The Express on *The King, The Prince & Their Secret Millions***

Across 13 episodes this year, *Dispatches* tackled topics ranging from the Royal Family's secret millions to the benefits system, Britain's shoplifting gangs, and unsolved crime waves.

*Britain's Shoplifting Gangs Exposed* – our most-watched *Dispatches* of the year with 2.1 million views on streaming and linear – unveiled an organised crime network behind the recent surge in retail theft, while *Britain's Benefits Scandal* exposed systemic issues driving an increase in sickness benefits. *Undercover A&E: NHS in Crisis*, filmed secretly over three months, revealed the strain faced by medical staff and patients in a major NHS A&E department.

*The King, The Prince & Their Secret Millions* was the year's third most-watched *Dispatches*, drawing 1.8 million views on streaming and linear. In a joint investigation with The Times, the investigation revealed how King Charles and Prince William earn millions of pounds from taxpayers, uncovering lucrative deals with the armed forces, schools, and the NHS.

## UNREPORTED WORLD

*Unreported World* remains a flagship for distinctive, international reportage. Reaching its 47th series this year, it has a dedicated YouTube channel boasting a global audience of 1.5 million subscribers.

The strand continues to explore stories outside the mainstream agenda, from a homelessness crisis in Las Vegas and drug wars in Mexico, to young female rappers advocating for empowerment in Pakistan and communist activists seizing land in Brazil.

This year, *Haiti: Pregnant and on the Run* examined pregnant women fleeing a war-torn Haiti, only to encounter harsh immigration crackdowns in the Dominican Republic. *Campus Wars USA* followed two students at Columbia University locked in conflict over freedom of speech amid the Israel-Gaza crisis, highlighting how campuses have become microcosms of larger societal divisions.

Critics praised *Unreported World* as "remarkable but harrowing", underscoring its role in shedding light on complex stories less covered by mainstream outlets.

**"This remarkable but harrowing documentary strand continues to shine a light into the world's darkest corners."**

**The Guardian**

BRITAIN  
DECIDES







# REACHING A *DIGITAL-FIRST* GENERATION

Young audiences have always been central to Channel 4's mission. As the youngest-skewing PSM streamer, we need to meet young people where they are – across streaming, TV and social – with trustworthy, innovative content that holds their interest, and reflects their lives.

Gen Z are the future but they need a Britain that they can trust in. They want reliable information, but have grown up in a non-stop news cycle where it is hard to distinguish fact from fiction.

Young audiences are the most difficult to engage with public service content. Although methods of reaching young viewers are always evolving, our purpose remains unchanged: to represent young voices, inform them on issues that matter, and spark meaningful debate.

During 2024, we delivered award-winning shows across our TV and online portfolio while experimenting with different modes of delivery – ranging from *Hollyoaks*' innovative transition to a data-driven digital-first model, and bold documentaries in the streaming-first *UNTOLD* strand to Channel 4.0, our dedicated content destination on YouTube. Returning favourites such as *Gogglebox* and *Taskmaster*, alongside programmes aimed more directly at teens and older children such as the new *Junior Taskmaster* and *Junior Bake Off*, continued to attract substantial young viewership.

## 6BN+

Global views of social content produced and published by 4Studio, up 5.8% year on year

## 42%

Proportion of total Channel 4 viewing by 16-34-year-olds that was streamed in 2024 – more than any other commercial PSM channel

# 4STUDIO: CHANNEL 4'S SOCIAL MEDIA ENGINE ROOM



## 10-SECOND READ

Leeds-based 4Studio creates content for the largest social platforms, producing over 21,700 pieces of digital content in 2024. We reach young audiences where they spend their time, generating over 6 billion global views – including around 2.3 billion views in the UK, of which UK 13-34-year-olds accounted for 1.2 billion (up 3.4% year on year).



Based in Leeds, 4Studio creates content for the largest social platforms – YouTube, TikTok, Instagram, Facebook, Snapchat, Threads and X – to meet young audiences in the digital spaces where they spend their time. In 2024, 4Studio cemented its position as Channel 4's digital engine, combining UK audience and revenue growth with innovative, industry-leading strategies.

Over the course of the year, 4Studio produced and published over 21,700 pieces of digital content, generating over 6 billion global views including an estimated 2.3 billion views in the UK (up 5.5% year on year). British 13-34-year-olds accounted for 1.2 billion of these views (up 3.4% year on year).

Vertical short-form video played a major role in this success, with significant growth on TikTok and Instagram, demonstrating just how rapidly viewer behaviour continues to shift.

YouTube also recorded transformative growth, as audience behaviours shift to watching YouTube at scale on connected televisions. Within the UK, YouTube views grew by 26% year on year, driving over 340 million views. Views of longer-form full episodes (spanning 30-60 minutes) rose by 169% to more than 110 million in the UK. An innovative global partnership with YouTube also enables Channel 4's Social Sales team to sell its own advertising inventory in the

UK directly against a bulk of Channel 4's views. Total global views on YouTube surpassed 1 billion.

Channel 4.0, a youth-focused channel with mid-form content on YouTube (see page 58), saw UK views double year on year, while the Channel 4 Documentaries YouTube account grew by 55%. In 2024 we also livestreamed over 1,300 hours of Paralympic Games content, as well as providing extensive coverage of the UK and US elections (see page 52).

4Studio's Social Branded Entertainment teams had their best ever year, powered in part by the debut of a new short-form social-first 'Shorts' commercial proposition, produced and delivered by our in-house production arm 4Studio Productions.

4Studio Productions generated almost 85 million global views across all platforms in 2024.

Growth in viewing was accompanied by awards success. Channel 4.0 series *When Harry Met... The Far Right Rally* won the Broadcast Digital Award for 'Best Short-Form Documentary', 4Studio Productions-produced series *Me, My Stuff and I* won a Webby and a Lovie, and *Get Ready with Me* won an award at The Drum Awards for Content.



## HIGHLIGHTS

# YOUNGEST PSM STREAMING SERVICE

Channel 4 has the UK's youngest-profiling BVOD service, with 16-34-year-olds accounting for 24% of our viewing

## 2.3BN VIEWS

Over the course of the year, Channel 4 produced and published over 21,700 pieces of digital content, generating an estimated 2.3 billion views in the UK, up 5.5% year on year



## CHANNEL 4.0

Channel 4.0, our digital-first youth brand, serves original digital content across YouTube and social platforms. Across all platforms, Channel 4.0 reached 733 million global views in 2024, up 220% year on year. The biggest platform for views was TikTok (493 million, up 231% year-on-year), while growth was highest on Instagram, increasing almost seven-fold to 123 million views.

But it is YouTube that is the most important platform for Channel 4.0, as a platform for mid-form content. Given Channel 4's longstanding commitment to representing diverse voices, YouTube is also an ideal platform for us to engage with young audiences with content that truly resonates. By investing in expert storytelling from young talent who fluently speak the language of YouTube, Channel 4.0 has firmly established itself as a cornerstone of British youth culture, delivering laughter and mischief in abundance from a trusted brand. Total views of Channel 4.0 content on YouTube in 2024 reached 116 million globally, up 85% year on year. The longer average duration of YouTube content means that in terms of watch time, YouTube represented 56% of the total across all platforms.

By collaborating with over 150 emerging on-screen talents – most of them new to Channel 4 – Channel 4.0 has fostered a genuine sense of community among its ensemble casts. The channel has commissioned 46 shows in total, and more than 83% of its audience is under 34 – an indication of how effectively Channel 4.0 speaks to its target demographic of younger viewers.

Popular series such as *Minor Issues*, *Tapped Out*, *Worst in Class*, *Hear Me Out*, and *Baddest in the World* achieved viral success, attracting millions of views each and securing a place in youth culture discourse.

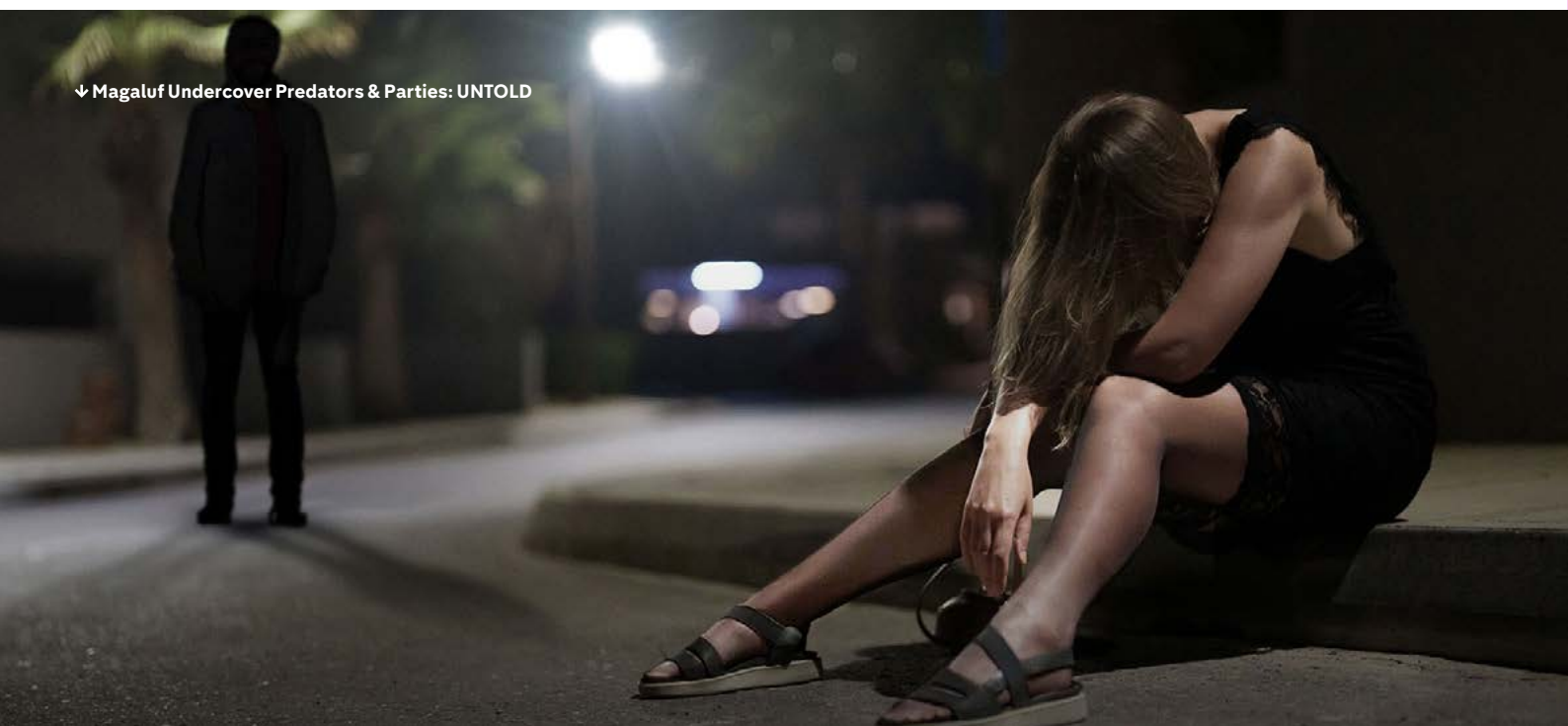
## UNTOLD: YOUTH-ORIENTATED NEWS AND CURRENT AFFAIRS

Channel 4's youth-orientated news and current affairs strand, *UNTOLD*, returned in 2024 with a suite of new, digital-first investigations aimed at viewers aged 16-34.

Spanning ten episodes in 2024, the series tackled topics ranging from the housing market, as seen in *Can I Own a Home in My Twenties?*, to the clandestine world of dog fighting in *Inside Britain's Dog Fighting Gang*. Other highlights included *Dangerous Diet Drugs – Exposed*, which uncovered how social media is driving a dangerous and deadly market for illegal weight-loss drugs, and *The Toxic World of Perfect Looks*, where Ben Zand explored the escalating 'looksmaxxing' subculture where young men go to extremes to improve their appearance.

Ellie Flynn's *Magaluf Undercover: Predators and Parties* was the best-performing *UNTOLD* episode on streaming and YouTube this year. The investigation revealed disturbing levels of sexual abuse on party holidays. A Channel 4 survey of 500 men and women between 18 and 35 found that almost one-quarter had experienced sexual assault, and nearly one in ten women reported a non-consensual sex act – findings that underscore the urgent nature of *UNTOLD*'s storytelling. Overall, the strand brought in 5.5 million UK views on YouTube for full episodes, an impressive growth of 32% over last year's figure.

↓ *Magaluf Undercover Predators & Parties: UNTOLD*



↓ Big Boys



## REACHING YOUNG PEOPLE

Channel 4 remains the UK's youngest-skewing public service streamer, in terms of the proportion of 16-34-year-olds' viewing on the main channel, as well as being the most advanced in migrating young audiences to digital services.

A standout example of our evolving digital strategy is *Hollyoaks*, which became the first of the established UK soaps on the main PSM channels to transition fully into a digital-first model. By reducing the number of broadcast episodes from five to three per week (in response to what viewers told us they wanted in terms of the amount of new weekly content) and making them available on streaming, E4 and YouTube, the show saw ratings climb by 28% year on year.

Across the whole year, *Hollyoaks* saw 983 million global views across social platforms – a 74% increase year on year, with growth across all platforms, including TikTok which was up 196% year on year and Snapchat up 167%. Longer-form video on YouTube reached 32 million views in 2024, with the *Hollyoaks* YouTube page seeing growth of 34% year on year.

*Hollyoaks* is critically acclaimed for tackling subject matters that are seen as taboo or not told in other programming. In 2024 a groundbreaking storyline shone a light on sibling sexual abuse 'SSA'. A launch video featuring the cast was published online to address the storyline. *Hollyoaks* also worked with the charity SARSAS, which led to a substantial increase of views on their website. Its digital influence was further recognised when it won 'Best Digital Support for a Programme' at the Broadcast Digital Awards for the third year in a row.

Our acclaimed comedy *Big Boys* – in which unlikely best friends navigate life at university whilst exploring grief, sexuality, and mental health – returned for a second series in 2024. Viewing levels were up 6% over Series 1, testament to Channel 4's commitment to invest in talent and give series time to grow. It earned 'Best Comedy' at the Edinburgh TV Awards 2024, with critics describing it as "one of the most joyous, heartfelt shows out there" (The Telegraph, 5 stars). A final third series was commissioned and aired in early 2025.

### "British TV doesn't get much better than this."

#### Digital Spy

Meanwhile, *The Gathering* became the most-streamed new launch drama series for 16-34-year-olds in 2024, and the third most streamed drama series since 2022 on Channel 4. Set and filmed in Merseyside, it follows a group of teenagers navigating school, sex, social media and surveillance parenting. Reviewers praised its "pulsating drama" (The Telegraph) and noted how it underscores the complexities of modern adolescence.

## APPEALING TO OLDER CHILDREN

Part of our remit includes serving older children, with a focus on those aged between 10 and 14, bridging the gap between children's programming and content for adults. It is a particular challenge to engage this demographic with original UK content that appeals specifically to them, or content that they will happily watch with their families.

One of the year's most notable programmes in this space was *Junior Taskmaster*, aimed at (and featuring) children aged 9-11, with Rose Matafeo taking on hosting duties as the *Junior Taskmaster* alongside assistant Mike Wozniak. Across its eight episodes, 25 children took on creative, quirky and inventive tasks in a quest to win Rose's golden head.

The series was widely applauded by critics, with the Radio Times commending the "new kind of magic" conjured by the young participants' creativity and wit, and The Guardian going even further, deeming the *Junior* spin-off "a triumph", while the Daily Mail said that: "The wisdom – and wit – the contestants spout is, quite frankly, astounding".

Other popular family-friendly titles continued to draw older children and parents alike. *Junior Bake Off* featured aspiring young bakers testing their culinary talents, while peak-time staples, such as *The Great British Bake Off* and *Gogglebox*, also drew significant engagement from this age group.







# CHAMPIONING *REPRESENTATION* AND BUILDING *EQUITY*

At the Paris 2024 Paralympic Games, we delivered the most accessible coverage ever, broadcasting every moment of the events and featuring a broadcasting world-first: our coverage featured Rose Ayling-Ellis as the first deaf presenter to host a live TV sports programme. This proud moment for Rose exemplifies how we innovate continuously to enable audiences to see themselves represented on screen.

We amplify underrepresented voices across all walks of life – including some of the most relevant contemporary issues such as modern masculinity, mental health and identity.

To ensure Channel 4's off-screen reality matches our on-screen ambitions, we launched 'Equity by Design', our first equity strategy, and we continue to invest in creative equity to improve diversity behind the camera and support underrepresented talent in key roles.

## ***EQUITY BY DESIGN***

Launch of our first equity strategy – an ambitious framework to create fair outcomes for everyone and accelerate industry-wide change

## ***20-PT LEAD***

Channel 4's lead over the average score of its competitor brands (other PSMs and streamers) when viewers were asked to what extent they associate each one with "showing different kinds of cultures and opinions in the UK"

# DRIVING CHANGE: THE PARIS 2024 PARALYMPIC GAMES



## 10-SECOND READ

Channel 4 delivered its most extensive and accessible Paralympics coverage yet for Paris 2024, featuring 1,300+ hours of live sport, 91% disabled on-screen talent, and groundbreaking representation. Viewer engagement soared with 7.3 billion minutes watched and 65 million social views.



All the way back in 2010, Channel 4 originally won the broadcasting rights for the *London 2012 Paralympic Games* – beating much larger bidders – due to our ambition to redefine disability sport on the global stage. Over the last 15 years, we have retained the rights to all subsequent Paralympic Games and expanded our Para sport coverage to embrace other major competitions. Throughout this period, we have constantly developed and evolved our approach to covering Para sport, in the process becoming recognised as a global leader in Paralympic broadcasting, setting new benchmarks for accessibility and representation.

For Paris 2024, we aimed to make our Paralympic Games coverage the most extensive and accessible yet – and we delivered. We showcased more back-to-back Paralympic action than ever before, with over 1,300 hours of live sport on two linear television channels and 18 concurrent online streams.

Ninety-one per cent of on-screen talent and 23% of our production crews were disabled, underscoring our commitment to authentic representation. Live subtitles were available across all content, with audio description and live signing in peak-time slots. Advertisers helped us ensure that more than 60% of all ads shown within our Paris 2024 TV programmes carried subtitles.

Our bold ‘Considering What?’ campaign challenged viewers to see Paralympians as elite, world-class athletes and not just as competitors ‘overcoming’ their disabilities.

Presenters including Rose Ayling-Ellis (the first-ever deaf live sports presenter) and Libby Clegg (Channel 4’s first registered-blind pundit) showcased groundbreaking on-screen representation.

Critics strongly welcomed our approach. The Sun wrote, “This isn’t tokenism for tokenism’s sake. It’s about breaking down perceptions of those with disabilities,” while The Guardian said, “C4 Paralympic coverage shows us the amazing power of sport.”

With the backing of production partners Whisper and Open Mike, plus sponsors Allianz and Toyota, we brought inclusion and sporting excellence to millions of people.

Through our Nations and Regions commitments to encourage production outside of London, we also left a lasting legacy in Wales. The Games were produced from the Cymru Broadcast Centre in Cardiff – a new, state-of-the-art production facility designed for large-scale global remote production. This new centre has brought increased opportunity to the region: future productions include Formula One and the Women’s Super League.

### Engagement and impact

In total, Channel 4’s coverage of the Games reached 19.9 million people, equivalent to 33% of the UK TV population. Across streaming and linear, Channel 4’s coverage achieved 7.3 billion viewer minutes, up from 4.9 billion in Tokyo 2020 (an increase of almost 50%) – making it our most engaged Games since London 2012.

Livestreams on Channel 4 Sport’s dedicated Paralympics YouTube channel reached 2.5 million views, extending our coverage to a global audience. We fuelled global interest in the Games on our social platforms, with over 65 million views across Facebook, Instagram, TikTok and YouTube.

Channel 4’s coverage made a meaningful impact on viewers’ attitudes to disability and Para sport. 76% of viewers said that watching the Games gave them a new perspective on the challenges that disabled people face. Almost half – 46% – felt their own prejudices challenged, and 94% agreed that the Paralympics was an important event for improving society’s perceptions of disabled people.

In terms of sheer entertainment value, our coverage also delivered. Seventy-nine per cent of viewers said the Paralympics are as exciting as the Olympics, and 77% want there to be more Para sport shown on TV.

Beyond shifting perceptions, our partnership with ParalympicsGB on the Toyota-sponsored ‘Every Body Moves’ campaign broke down barriers to encourage more disabled people to take up sport themselves. ‘Every Body Moves’ is a website that allows users to search for accessible sports clubs and sessions in their local area.

Every day throughout the Games, a QR code featured prominently on TV screens guiding viewers to the website, where they can search for accessible sport. The campaign drove significant engagement. During the Games, the ‘Every Body Moves’ site welcomed 83,000 new users – an impressive figure given the size of the target community – and saw a more than 20-fold increase in traffic compared to the pre-Games period. The number of club listings on the site also tripled to 45,000, making it easier than ever for individuals to find activities near them.

Channel 4’s commitment to creating more on- and off-screen opportunities for disabled people will continue beyond Paris, setting the stage for the next cycle of Para sport competitions leading up to the LA 2028 Paralympic Games.



## HIGHLIGHTS

# BIGGEST SHARE

in 12 years

# 19.9M

people reached

# 7.3BN

viewer minutes

# 91%

disabled talent

“Channel 4 has consistently led the way with its broadcast coverage of the Paralympics, and this year they have delivered the most accessible Games yet.”

**Andrew Parsons, President,  
International Paralympic Committee**





↑ We Are Lady Parts

## CHAMPIONING UNDERREPRESENTED GROUPS

Channel 4 has a longstanding legacy of championing inclusion and equitable representation across all genres – it is a key part of our public service remit. In 2024, a broad slate of programmes spotlighted underrepresented voices, tackling themes of disability, gender identity, sexuality, ethnicity and diversity of thought.

*Me and the Voice in My Head* showcased Joe Tracini's journey with Borderline Personality Disorder. Hailed by The Guardian as "a portrait of vulnerability and pain, delivered with disarming honesty", it won 'Best Single Documentary' as well as 'Best Documentary Presenter' for Joe at the Grierson Awards.

Three-part series *Defiance: Fighting the Far Right* told the story of how – from 1976 to 1981 – Britain's Asian community stood tall against far-right extremism and a rising tide of violence (see page 39), while *Miriam: Death of a Reality Star* explored the tragic story of model Miriam Rivera, reality TV's first trans star, achieving an impressive 2.7 million viewers across streaming and linear.

*Queenie*, a sharp eight-part drama based on Candice Carty-Williams's bestselling novel of the same name, tackled race, identity, culture and community. Described by The i as a "joyful love letter to south London", it reached 2.1 million viewers across streaming and linear.

In a Channel 4 survey, 85% of viewers felt the drama reflected the UK's diversity, and 67% praised its Black female lead. One viewer remarked, "I loved the portrayal of a strong Black female lead away from stereotypes". Twenty-four per cent of viewers said the series prompted conversations about its sensitive themes (which included miscarriage, sexual relationships and mental health).

*We Are Lady Parts*, our triple-BAFTA-winning anarchic music comedy, returned for a second series with its all-female Muslim punk band. Creator Nida Manzoor pushed the show – as she put it – "bolder, sillier, darker, and deeper", drawing acclaim for its authentic, spirited representation. The Hollywood Reporter noted how characters' conversations about community and representation felt natural and unforced: "On another show, conversations about community or representation might come across as self-important or heavy-handed. Here, it's just the organic output of characters who are curious enough to ask, bold enough to act, humble enough to listen and witty enough to make it fun for the rest of us watching as they figure it out."

These programmes embody Channel 4's commitment to telling authentic, diverse stories, and to challenging stereotypes and sparking meaningful debate.

"On another show, conversations about community or representation might come across as self-important or heavy-handed. Here, it's just the organic output of characters who are curious enough to ask, bold enough to act, humble enough to listen and witty enough to make it fun for the rest of us watching as they figure it out."

**The Hollywood Reporter**

# LEADERSHIP IN EQUITY

In 2024, Channel 4 launched ‘Equity by Design’, our first equity strategy: an ambitious framework integrating diversity and inclusion considerations into every decision that we take across the organisation, ensuring fair outcomes for all.

Built on six strategic principles – make informed choices, design for inclusion, choose inclusive partners, treat people right, create opportunity and lead on social impact – the strategy underpins organisation-wide actions.

After surpassing the diversity targets that we set for the organisation in 2023, we introduced a new approach to workforce representation beginning in 2024, pledging to stay ahead of general population statistics (as defined by the 2021 Census) by setting baseline figures that we aim to exceed for women (51%) and for ethnically diverse (20%), disabled (18%) and LGBTQ+ (6%) employees. We also set a goal for socioeconomic background representation and began monitoring representation of those with care responsibilities or care experience.

We exceeded all of our diversity baselines in 2024 and Ofcom’s EDI in Broadcasting Report for 2023-2024 highlighted our leadership in the broadcasting sector in areas including disability in the workforce, LGB+ staff, women in leadership roles and ethnically diverse representation in senior management.

Activities outlined in the equity strategy included Safe Space (an informal, peer-led support route for anyone experiencing poor behaviour at work), a progressive class inclusion training programme, and the Channel 4 Ventures ‘Untapped’ scheme, which has brought more investments from underrepresented founders to our attention (see page 45).

We also aligned our £1 million Diversity in Advertising Award initiative to the equity strategy, calling for adverts shown on our channels to also be inclusive by design. The winning campaign, from Currys and AMV BBDO, embedded inclusive practices at the heart of the creative concept, showcasing the relief that disabled customers feel when they have their needs understood in safe spaces.

## Creative equity

Channel 4 encourages all its productions to prioritise diversity, equity and inclusion. As content makers and leaders, we have a pivotal role to shape and reflect the cultural standards and beliefs of our audiences.

Channel 4’s Creative Equity team continued to provide support to production partners to help them meet the Commissioning Diversity Guidelines. In 2024, Channel 4 expanded Momentum, a mentoring programme for 60 Black filmmakers and content creators.

We also rolled out the second iteration of our Rise mentoring programme for mid-to-senior-level disabled talent. And we published a mandatory race fluency module for senior leaders and independent producers, delivering four in-person sessions to 36 production companies in Bristol, London, Leeds, and Glasgow.

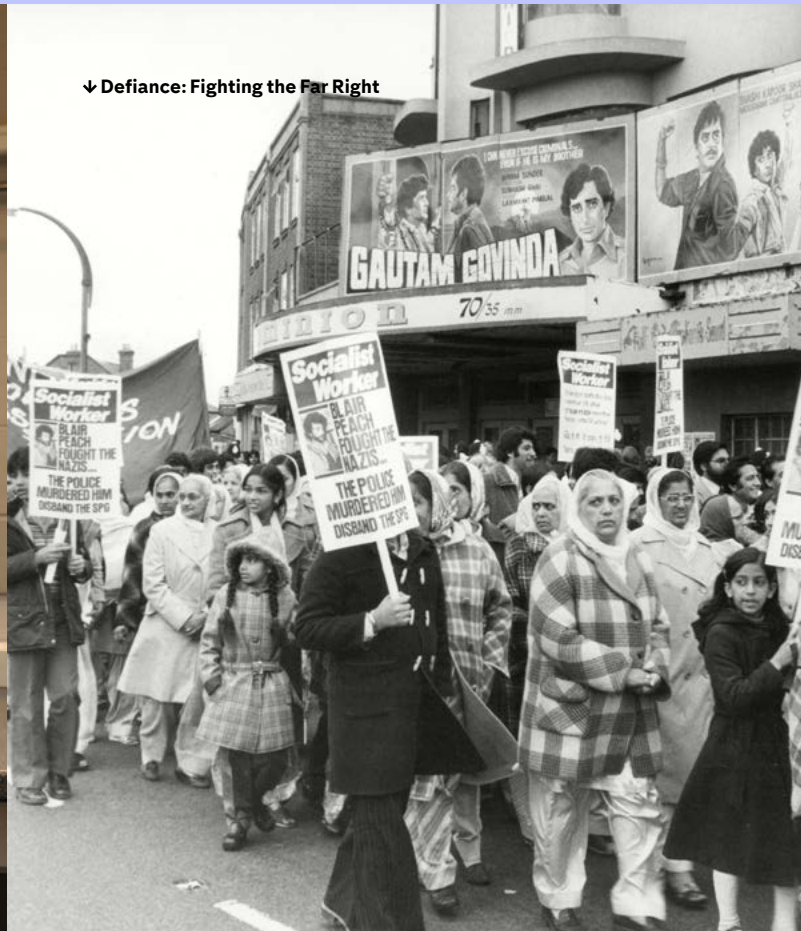
As one of the UK’s ten largest broadcasters and streamers, we are committed to driving lasting structural change for disabled talent via the industry’s TV Access Project (‘TAP’). Channel 4 remains dedicated to integrating outcomes and initiatives from TAP into our programming. In addition to embedding these efforts within our content, we actively participate in TAP and lead one of its key workstreams.

Additional off-screen support includes 4Engage, an updated intervention process for all commissions, step-by-step briefings for production companies on our Commissioning Diversity Guidelines, and 4Connect virtual networking sessions linking underrepresented talent to independent production companies.

↓ Me and the Voice in My Head



↓ Defiance: Fighting the Far Right









# INSPIRING A *MORE SUSTAINABLE* FUTURE

Channel 4 harnesses the power of storytelling to drive meaningful change.

In 2024, Channel 4 found new ways to empower viewers to take positive actions towards a sustainable future and raise awareness of the climate emergency. A range of programmes demonstrated what being more sustainable and tackling climate change could mean in everyday life.

Key highlights included an investigative special from Joe Lycett interrogating the environmental issue of untreated sewage in UK waterways, and the launch of a new weekly 'Climate Watch' strand as part of *Channel 4 News* – a strong example of the role of public service media in delivering timely, factual and accurate reporting on matters of significant public interest.

We also leveraged innovative brand partnerships and social content to connect with younger audiences.

Off screen, we introduced 10 Sustainable Production Principles for our independent production partners, while reviewing our internal processes and supplier relationships to help us to curb emissions across our entire value chain.

## **CLIMATE IMPACT AWARD**

*The Great Climate Fight* – starring Kevin McCloud, Mary Portas and Hugh Fearnley-Whittingstall – claimed this year's Climate Impact Award at the Edinburgh TV Festival, marking Channel 4's third consecutive win in the category

## **SUSTAINABLE PRODUCTION PRINCIPLES**

Channel 4 introduced 10 Sustainable Production Principles – a clear framework for driving down emissions and reducing environmental impact across every production, available as a resource for producers on our website



↑ The Great British Bake Off

## CHANNEL 4 NEWS' 'CLIMATE WATCH'

For decades, *Channel 4 News* has led the industry in award-winning environmental reporting, from groundbreaking investigations of the oil and gas industries to on-the-ground eyewitness reporting from communities grappling with climate change.

Building on this legacy, *Channel 4 News* launched 'Climate Watch' in 2024 – a new weekly evening segment that contextualises extreme weather events within the framework of climate science, through an additional part of the daily weather forecast (expanding its allocated running time by 20%).

Delivered by weather presenter Liam Dutton and carrying clear 'Climate Watch' branding, these updates help viewers to understand the impact of climate change on daily life.

'Climate Watch' focuses on a particular weather event, explaining its connection to climate change through dynamic graphics and storytelling. In 2024, there were ten 'Climate Watch' segments, including analysis of October's flooding in Spain and November's typhoon in the Philippines.

Liam Dutton said: "With Earth on course for its warmest year on record and extreme weather events regularly making headlines around the world, 'Climate Watch' informs audiences about the climate change connection in a way that is engaging, accessible and easy to understand."

This new strand underscores the commitment of *Channel 4 News* to objective, factual and timely climate reporting, bolstering Channel 4's proud tradition of pushing environmental stories to the forefront of public discourse.

## EMBEDDING SUSTAINABILITY IN OUR STORYTELLING

Channel 4 continued to weave sustainability and climate-change-focused themes into popular shows and genres. *Our Tiny Islands* highlighted green energy, sustainable farming and the fight against rising sea levels, while *Renovation Nation* promoted reusing and recycling over buying new. *Aldi's Next Big Thing* tackled food waste and plastic packaging, and *The Great British Bake Off* explored the use of natural, local and seasonal ingredients.

Current Affairs strand *Dispatches* delivered multiple investigations focused on climate and sustainability. *Rubbish Tip Britain* exposed the lucrative world of waste crime, uncovering how illegally dumped materials pose risks to human health. *The War on Britain's Motorists* explored whether the nation is ready for an electric vehicle future. And *Coca-Cola's Dirty Secret* questioned the company's recycled plastic claims.

One of the most impactful stories of the year was *The Truth About Temu*, which examined the environmental costs of bargain online prices on the Chinese shopping app. The investigation revealed that some products contained dangerous levels of toxic chemicals, leading Temu to carry out its own toxicology tests on the products, which confirmed that "some items exceeded acceptable limits for heavy metals". Following our programme and the resulting investigation, those items were permanently removed by Temu.



↑ Second-Hand Showdown with Vicky Pattison



## CONTENT CREATION WITH SUSTAINABILITY IN MIND

Channel 4 seeks to drive meaningful change in the TV and film industry by minimising emissions and reducing environmental impact across its productions.

In 2024, we launched 10 Sustainable Production Principles, setting clear expectations for our independent production partners to drive down emissions and reduce the negative environmental impacts of TV production processes.

Introduced at our 'Cutting Carbon: Sustainable Production' event, these principles were demonstrated through panels covering dedicated sustainability support, the impact of sustainability on unscripted production (especially in the travel and energy spaces), and how to embrace nature-based solutions, the latter featuring Liz Bonnin, Kevin McCloud and Lucy Shepherd.

The Production Principles cover renewable energy, phasing out diesel use, and planning for end-of-life for sets, costumes and props. An emphasis on accurate carbon data and the involvement of cast, crew and other parts of production teams from the outset further ensures that climate-friendly decisions are woven into every stage of production.

Alongside these guidelines, Channel 4 also ran several 'Greener Homes' TV Briefings for Daytime Commissioners and producers, spotlighting home decarbonisation storylines. We also delivered bespoke climate training for our Reality and Entertainment teams. Our 'Green On Screen' initiative continues to require every production to report on how they integrate environmental sustainability on screen, backed by the Channel 4 Climate Content Guide. Through these actions, we aim to create outstanding content while safeguarding the planet for future generations.

## SHOWCASING GREENER SOLUTIONS THROUGH INNOVATIVE PARTNERSHIPS

Beyond our traditional programming, some of Channel 4's social-first branded entertainment content also has sustainability at its core. These digital formats resonate with younger and online audiences, and foster climate awareness on the platforms where young people spend most of their time. This helps to inspire positive action across all ages and viewing habits.

In its second year, Channel 4's partnership with Vinted included the digital series *Second-Hand Showdown with Vicky Pattison*, promoting sustainable fashion and encouraging eco-conscious choices. Building on the success of 2023's *Second-Hand Style-Up*, the new series extended across streaming and gained a weekly slot on linear TV, garnering over 3.6 million minutes streamed, 12 million social views and 50,000 engagements on digital platforms.

Other innovative partnerships included *The Secret Life of 5-Year-Olds*, in partnership with E.ON Next, which tackled eco-anxiety and climate awareness among children, empowering them to adopt energy-saving habits from an early age, and reached 22 million views across all social channels. A third-party research study on the campaign revealed the positive impact of the series, highlighting that 89% of children liked the episodes they saw, with many saying they taught them that they can make a difference, and that 83% of viewers believed that campaigns like this can drive positive societal change.





# JOE LYCETT VS SEWAGE



## 10-SECOND READ

This provocative, Broadcast Awards 2025-nominated investigation followed Joe Lycett as he exposed how water companies are polluting a vital natural resource. The upshot? Over 44,000 people wrote to their water company, urging them to halt shareholder dividends and invest in sewerage infrastructure.



↑ Joe Lycett vs Sewage

"I spilled fake sewage because I wanted to get people talking about the billions of litres of real sewage that are released every year by our water companies."

**Joe Lycett**



↑ Joe Lycett vs Sewage

*Joe Lycett vs Sewage* was a provocative and revealing investigation into untreated sewage in UK waterways. Having previously challenged the oil industry in *Joe Lycett vs the Oil Giant*, Joe Lycett turned his attention to how water companies have been allowed to pollute one of our most vital resources.

This Broadcast Awards 2025-nominated special featured an attention-grabbing stunt: in quintessential form, Lycett launched a fake podcast project called *Turdcast*, complete with a giant inflatable toilet that 'leaked' fake sewage into Liverpool Docks. (In reality, the spillage was marine mud, posing no environmental harm.) Lycett then called on viewers to write to their water companies and demand real change.

The documentary reached 1.8 million viewers overall across streaming and linear. Crucially, due to Lycett's exhortation to viewers to act through his 'Poo Promise' campaign – including the fake podcast and the documentary itself – more than 44,000 people wrote to their water company, calling on them to halt shareholder dividends in favour of improving sewerage infrastructure.

"I spilled fake sewage because I wanted to get people talking about the billions of litres of real sewage that are released every year by our water companies," said Lycett. "[In 2022], according to one analysis, the water companies paid shareholders £1.4 billion in dividends. That's a lot of money that could have been used to improve the sewer network and reduce spills."

"We're asking the water companies to stop paying dividends and instead invest the money in solving this problem. So please write to your water company asking them to sign up to what I'm calling Joe's Poo Promise."

Critics praised the documentary's blend of humour and hard-hitting facts. The Independent wrote: "It's hard not to nod in agreement with Lycett's bigger point: that water companies should invest in better infrastructure, rather than focusing on paying dividends to their investors." The Telegraph added: "Rarely has toilet humour been so stunningly deployed. The comedian-activist takes on the greedy companies polluting our waters in this entertaining, yet always informative, documentary."

A spokesperson for the trade association Water UK was forced to respond, issuing a statement that said: "More should have been done to address the issue of sewage spillages sooner and the public is right to be upset about the current quality of our rivers and beaches. We have listened and have an unprecedented plan to put it right. Companies have set out proposals for a record £96 billion of investment, to ensure the security of our water supply in the future and reduce spills into rivers and seas as fast as possible."

"This problem cannot be fixed overnight, but we are determined to do everything we can to transform our rivers and seas in the way we all want to see."

## SMCP metrics

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







# LINEAR AND ONLINE VIEWS

**Why is this important?**

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

**How did we perform this year?**

2024 was a strong year for Channel 4, with audience growth both online and on linear TV.

We reached record levels of online viewing for the second consecutive year, with 1.8 billion programme views initiated through our streaming platforms (including PCs, smartphones, tablets, games consoles, and connected TVs). This total was 13% higher than 2023’s previous record of 1.6 billion.

Channel 4 has now experienced a full decade of steady growth since it began measuring this metric in 2014, with increases every year except 2022 (when the previous year’s Covid-19 lockdown-related boost to viewing meant comparisons were atypical). Over the last five years, total views have risen by almost 80%, from the pre-Covid-19 level of 1.0 billion in 2019.

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

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

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

Total streaming views (billion)

1.8BN‡

2023: 1.6bn

Linear TV viewing share (%)

9.9%‡

2023: 9.8%

Main channel

5.6%

2023: 5.7%

Digital channels

4.3%

2023: 4.1%

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

# VIEWING OF CONTENT ONLINE

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

67.8BN<sup>‡</sup>

2023: 59.3bn

Streaming

63.4BN

2023: 55.9bn

YouTube

3.4BN

2023: 1.9bn

Facebook

1BN

2023: 1.4bn

**Why is this important?**

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

**How did we perform this year?**

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

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

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

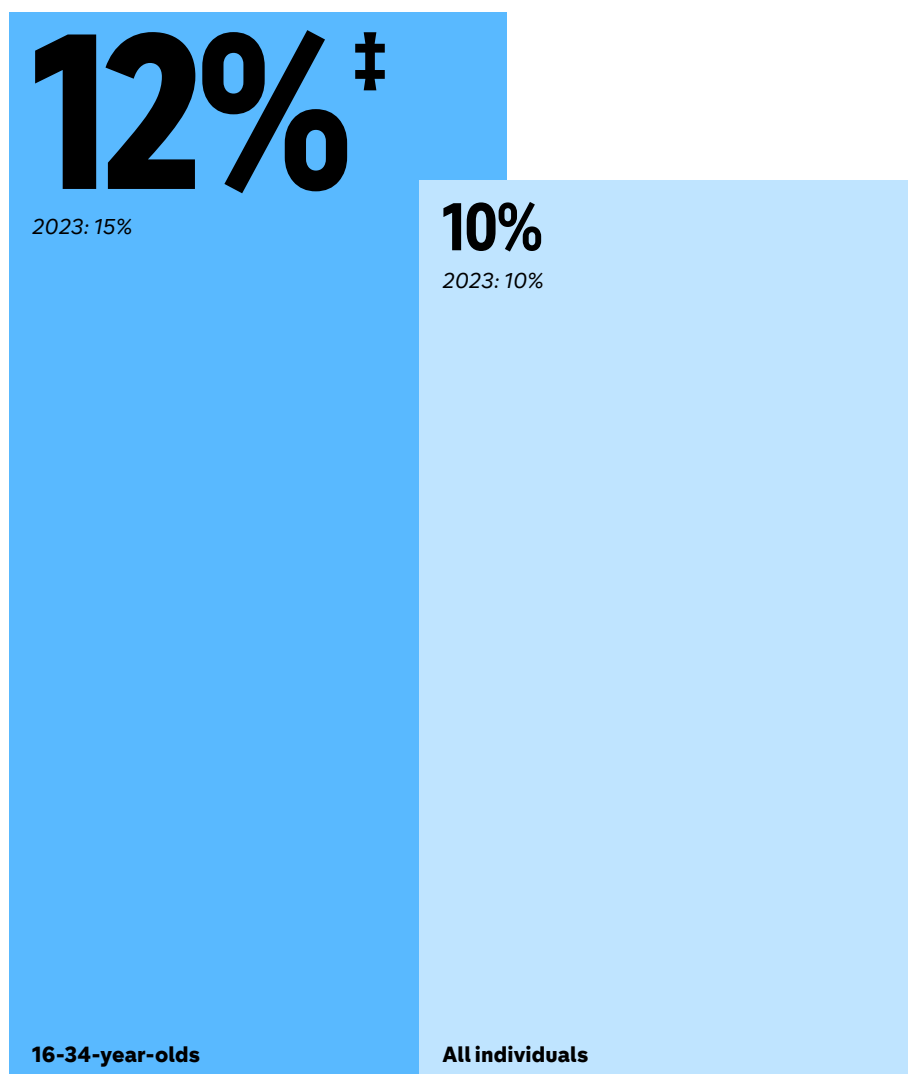
Note: Channel 4 streaming continues to account for most online viewing minutes for two reasons. First, it is an established service widely available across mobile and smart TV platforms. Second, most viewing on Channel 4 streaming is of full-length TV programmes, which are typically longer than the digital-first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

<sup>‡</sup> Selected metrics were subject to independent limited assurance by Deloitte LLP.



# YOUNG AUDIENCES' VIEWING OF THE MAIN PSM CHANNELS

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



## Why is this important?

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

## How did we perform this year?

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

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

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

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

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

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

<sup>‡</sup> Selected metrics were subject to independent limited assurance by Deloitte LLP.

# CONTENT INVESTMENT: ORIGINATIONS

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

# £489M<sup>‡</sup>

2023: £520m

Main channel

## £429M

2023: £458m

Digital channels

## £49M

2023: £53m

Digital media

## £11M

2023: £9m

### Why is this important?

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

### How did we perform this year?

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

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

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

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

<sup>‡</sup> Selected metrics were subject to independent limited assurance by Deloitte LLP.

# CONTENT INVESTMENT: ORIGINATIONS SPEND IN THE NATIONS AND REGIONS

Total investment in originated  
content in the Nations and Regions

# £200M<sup>‡</sup>

2023: £193m

Total spend  
English Regions (£m)

# £163M

2023: £151m

Total spend  
Nations (£m)

# £37M

2023: £42m

## Why is this important?

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

## How did we perform this year?

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

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

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

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

*Rounding differences may occur.*

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



# CONTENT INVESTMENT: TOTAL SPEND

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

# £643M<sup>‡</sup>

2023: £663m

Main channel

## £488M

2023: £509m

Digital channels

## £110M

2023: £119m

Digital media

## £45M

2023: £36m

### Why is this important?

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

### How did we perform this year?

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

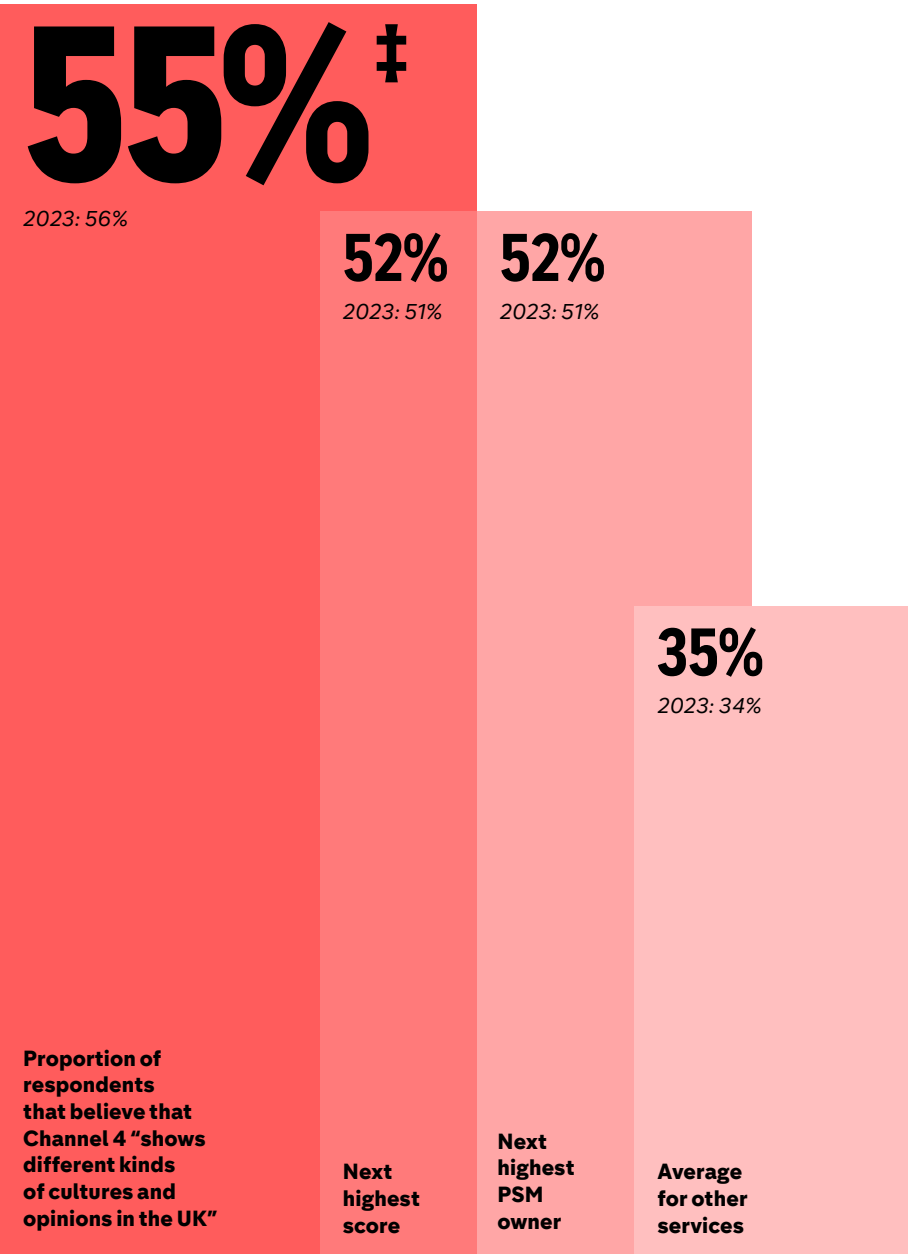
This year saw a continued shift in spending towards digital media content, consistent with Channel 4's Future4 and Fast Forward strategies. Consequently, investment in both the main channel and digital channels declined, while investment in digital media content increased.

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

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

<sup>‡</sup> Selected metrics were subject to independent limited assurance by Deloitte LLP.

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



**Why is this important?**

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

**How did we perform this year?**

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

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

# DIVERSITY OF SUPPLIERS

## Why is this important?

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

## How did we perform this year?

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

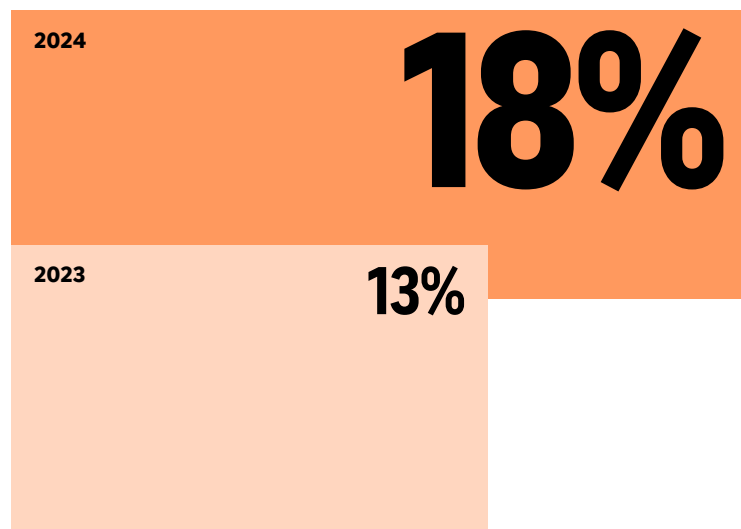
Among these suppliers, 18% – 27 companies – were classed as **ethnically diverse**, meaning that the main shareholders, leading decision makers or creative leaders are from Black, Asian or minority ethnic backgrounds. This is an equal level to the national population estimate of 18%<sup>1</sup>.

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

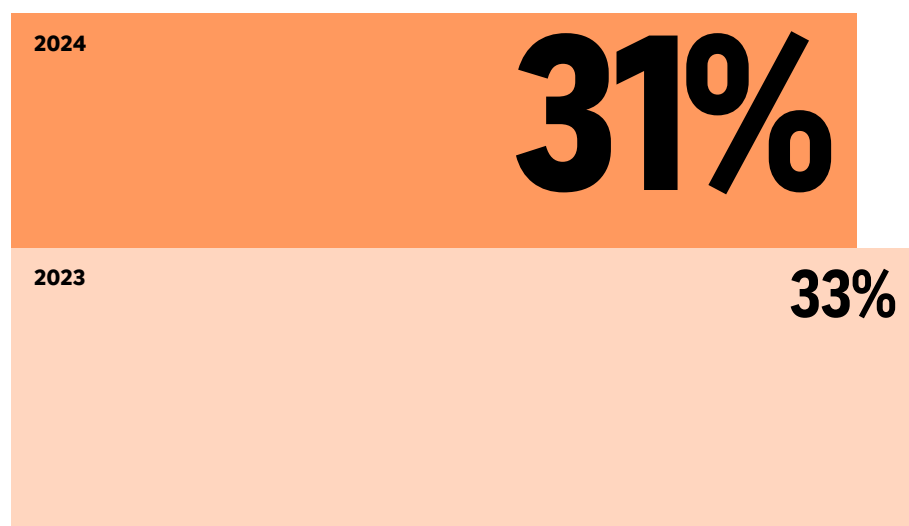
Companies based in the **Nations and Regions** comprised 31% of Channel 4's supplier base in 2024 – 47 out of 150 companies.

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

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



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

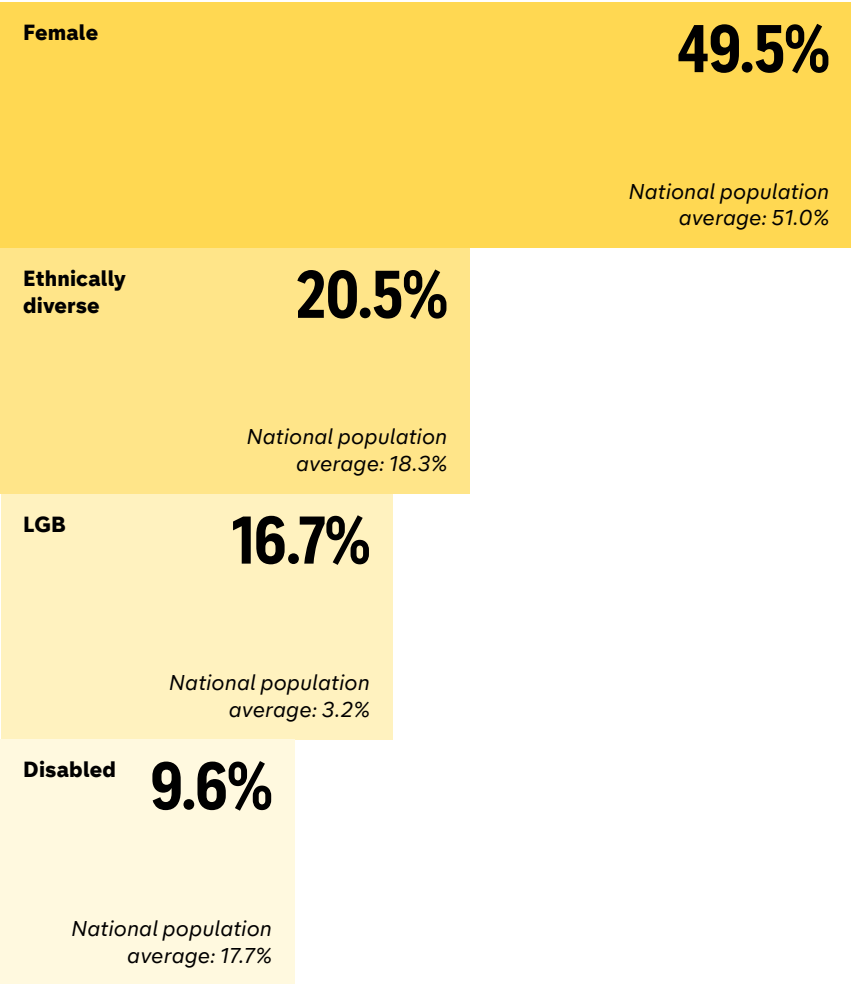


<sup>1</sup> The national population estimate is taken from the 2021 Census for England and Wales.



# DIVERSITY OF ON-SCREEN CONTRIBUTIONS‡

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



Why is this important?

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

How did we perform this year?

In 2024, Diamond recorded nearly 100,000 on-screen contributions for Channel 4 programmes, at a 32% completion rate<sup>1</sup>. The data indicates that Channel 4’s on-screen figures were close to national population statistics<sup>2</sup> for two of four diversity characteristics:

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

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

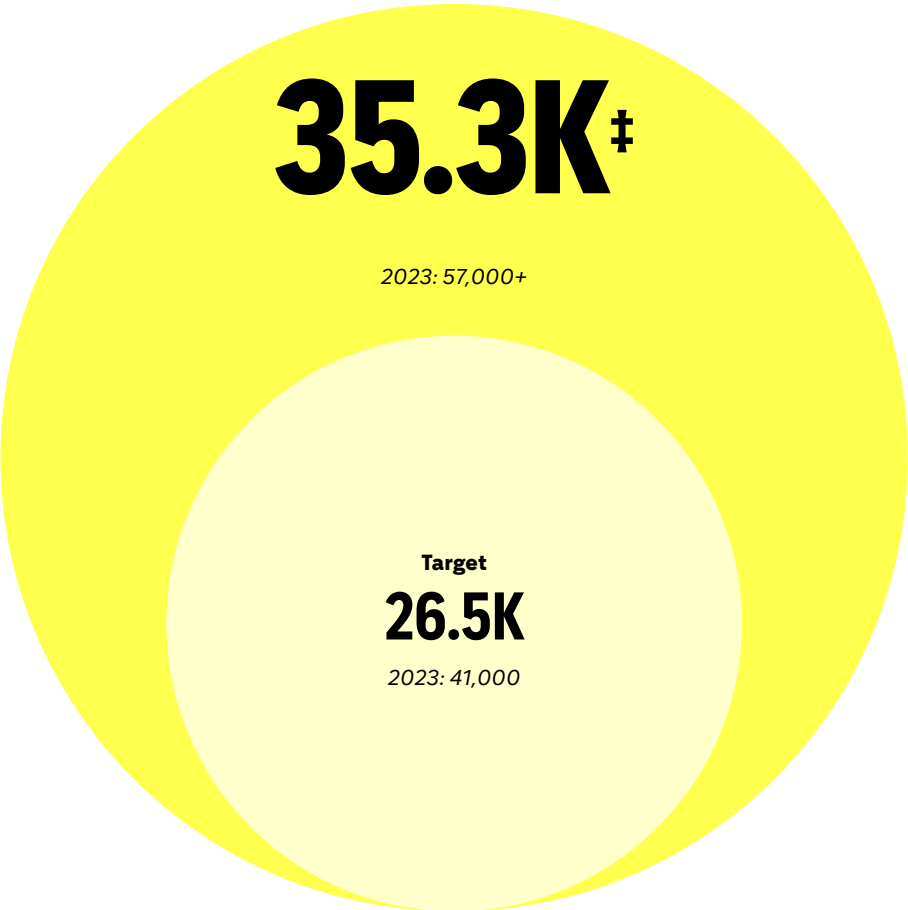
**Disabled people** accounted for 9.6% of on-screen contributions, 8.1 percentage points below the 17.8% national estimate. Diamond does not include Sports programmes, meaning that Channel 4’s Paralympic Games coverage – with numerous disabled contributors – was excluded. Nonetheless, we view this figure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

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

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

# OPPORTUNITIES PROVIDED BY 4SKILLS

Actual and target number of opportunities provided by 4Skills



**Why is this important?**

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

**How did we perform this year?**

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

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

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

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

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

<sup>‡</sup> Selected metrics were subject to independent limited assurance by Deloitte LLP.

# BRAND REPUTATION: PUSHING BOUNDARIES

**Why is this important?**

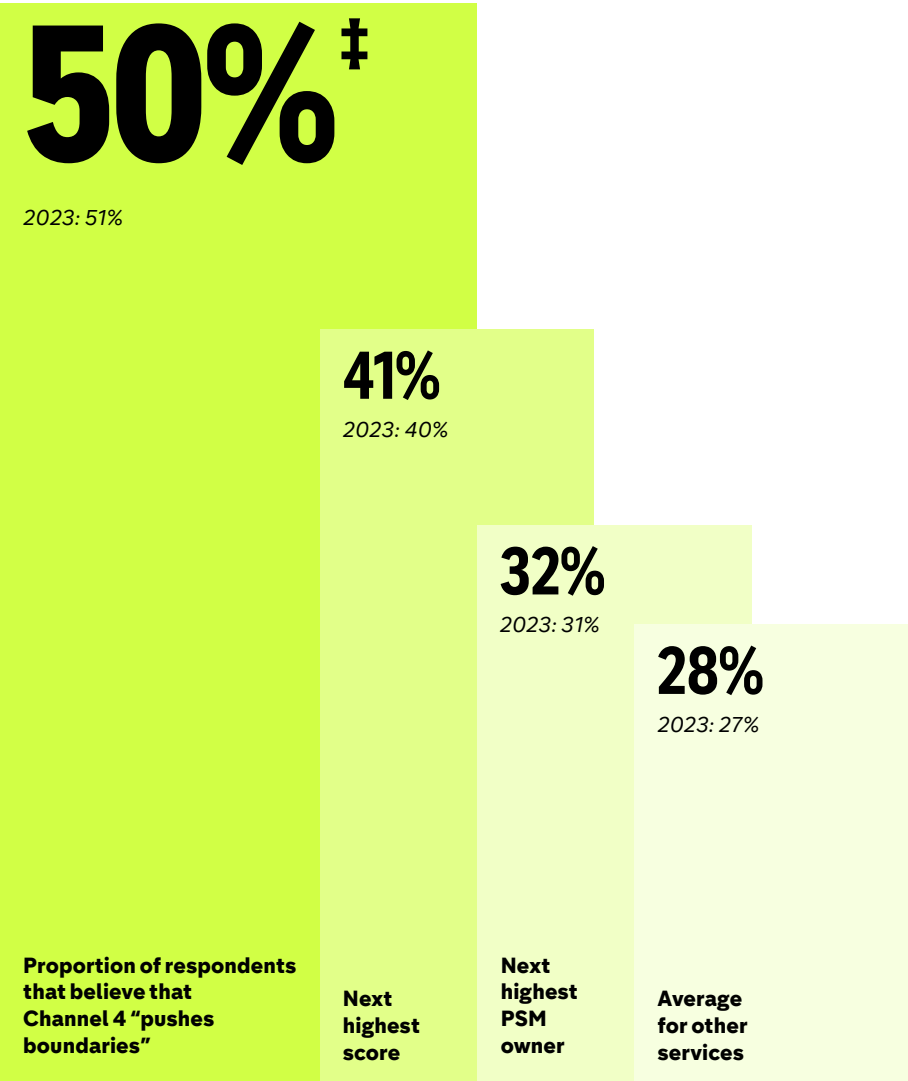
Channel 4 has a distinctive role in British broadcasting. Our remit to be disruptive and challenging stands out – and is one of our most consistently appealing traits. This metric captures the extent to which audiences believe Channel 4 pushes boundaries with purpose. It is one of our brand reputation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

**How did we perform this year?**

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

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

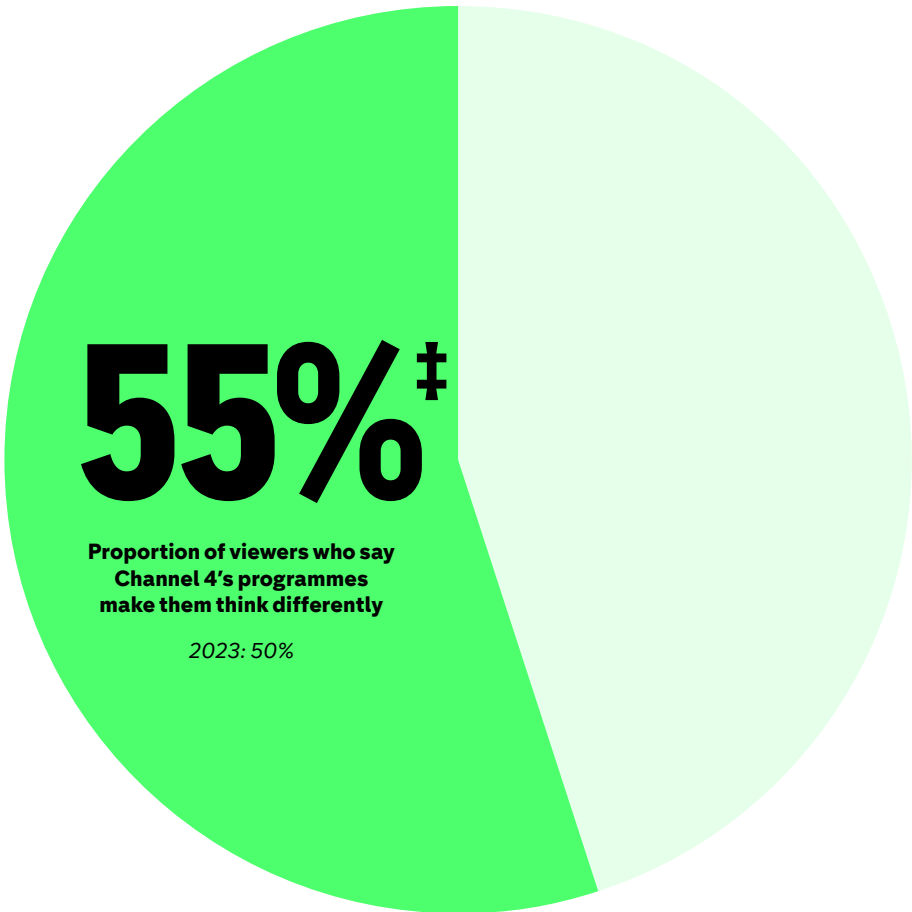
Channel 4’s lead narrowed slightly this year. Its score dipped by 1 percentage point (from 51% in 2023), while Netflix’s rose by 1 point (from 40%), resulting in a 2-point reduction in Channel 4’s margin over the next-leading brand. The average score for the other brands also increased by one point (from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



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



# INSPIRING VIEWERS TO THINK DIFFERENTLY



**Why is this important?**

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

**How did we perform this year?**

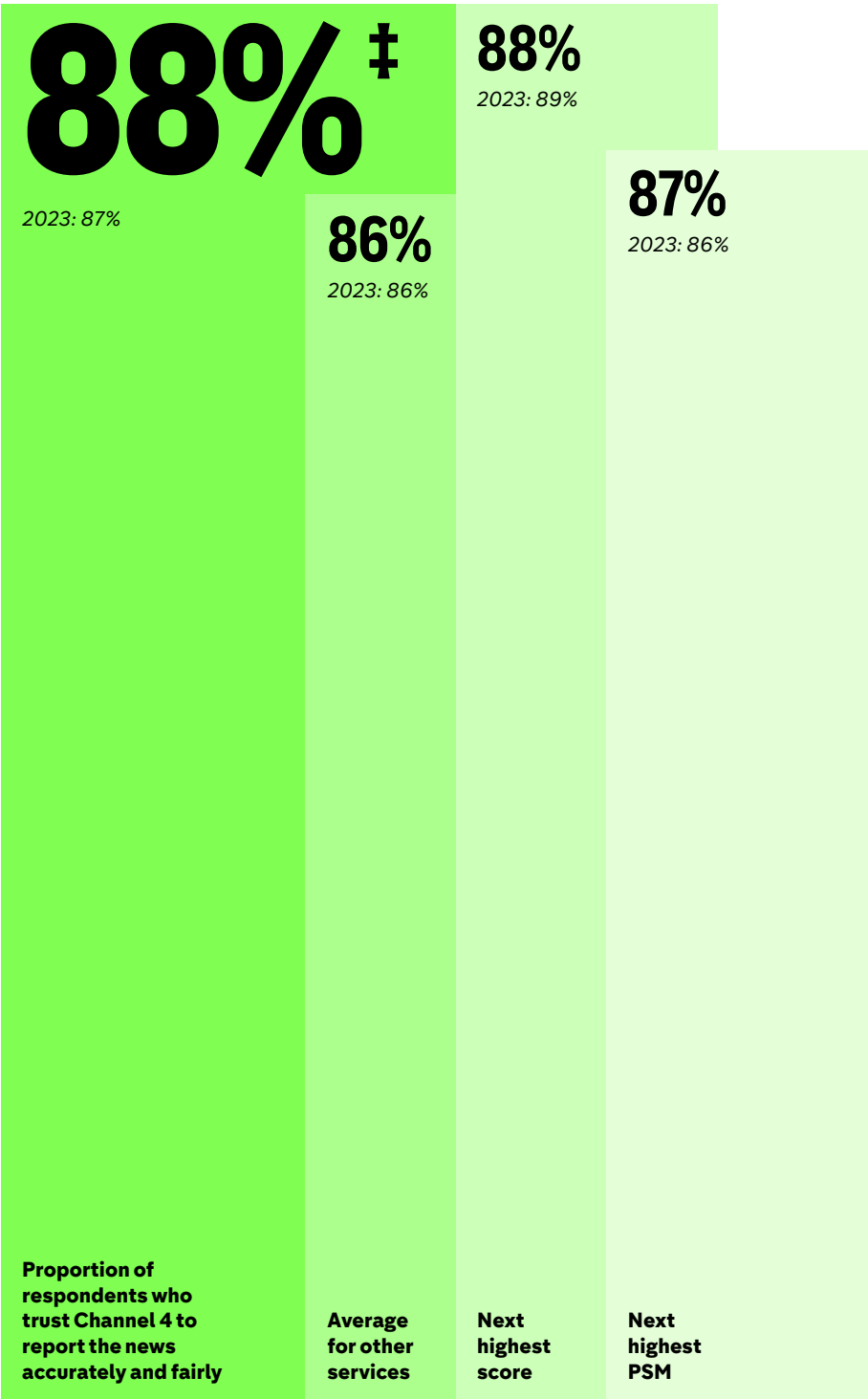
Across the 84 most-viewed first-run programmes on the main channel in 2024 (excluding Film and Sports), 55% of viewers said that Channel 4's programming inspired them in at least one way. This is 5 percentage points higher than the 50% recorded for each of the past two years.

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

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

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

# REPORTING THE NEWS ACCURATELY AND FAIRLY



**Why is this important?**

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

**How did we perform this year?**

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

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

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

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

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

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

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

# INNOVATION IN CONTENT

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

**35%**

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

**32%**

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

## **Why is this important?**

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

## **How did we perform this year?**

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

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

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

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



# BRAND REPUTATION: ALWAYS TRYING SOMETHING NEW

**47%<sup>‡</sup>**

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

2023: 48%

**51%**

Next highest score

2023: 50%

**35%**

Next highest  
PSM owner

2023: 35%

**34%**

Average for  
other services

2023: 34%

## Why is this important?

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

## How did we perform this year?

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

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

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

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

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

# 'FRESH FACES OF 4': DEVELOPING NEW TALENT

## Why is this important?

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

## How did we perform this year?

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

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

## New faces

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

## Channel 4.0

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

## Highlights included:

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

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

## Single documentaries

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

## Emerging faces

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

## Entertainment:

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

## Emerging comedy talent:

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

## Factual:

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

## Scripted:

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

## Sport:

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

## Established faces

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

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



↑ Late Night Lycett

## Meeting Channel 4's licence obligations

	Measure	Daypart	Quota	2024 Actuals
News	Average hours per week	Peak (6-10.30pm)	4	4
Current Affairs	Average hours per week	All day	4	5
	Average hours per week	Peak (6-10.30pm)	2	3
Schools	Hours per year	All day	0.5	6
Origination production	% of hours	All day	56	57
	% of hours	Peak (6-10.30pm)	70	79
Independent production	% of first-run origination	All day	25	46
European independent productions	% of origination hours	All day	10	26
European origin	% of origination hours	All day	50	59
Subtitling for the deaf and hard of hearing	% of hours	All day	90	100
Audio Description	% of hours	All day	10	59
Signing	% of hours	All day	5	11
Regional production	% of first-run origination	All day	35	54
Regional hours	% of first-run origination	All day	35	63
Production in the Nations	% of first-run origination	All day	9	10
Nations hours	% of first-run origination	All day	9	15



# Thank you

Thank you to our suppliers across the UK. In a challenging economic climate, your ingenuity and creativity have enabled us to continue to deliver exceptional content for our viewers. Your commitment and adaptability are deeply appreciated.

This list includes all our suppliers of originated television programmes that transmitted across the portfolio in 2024, plus film and digital companies that received project funding from us. We also provided development funding to a range of other companies. While every effort has been made to identify and name all of the relevant companies for this list, we apologise if there are any accidental omissions. We would also like to thank all of our advertising and commercial partners.



For our full list of thank yous go to  
[annualreport.channel4.com](https://annualreport.channel4.com)



## Awards

Channel 4's content attracted considerable critical acclaim in 2024. Our programming garnered 106 TV awards, including two BAFTA Television Awards, an International Emmy®, five Grierson Awards, and four Edinburgh TV Awards, and Film4 took home six Oscars® for *Poor Things* and *The Zone of Interest*, and nine BAFTA Film Awards.

OSCARS

BAFTA with P&O CRUISES  
TELEVISION AWARDS

EE BAFTA EE  
FILM AWARDS



For our full list of awards go to  
[annualreport.channel4.com](https://annualreport.channel4.com)

ROYAL  
TELEVISION  
SOCIETY

↓ *Poor Things*









# Independent limited assurance report

To the Members of Channel Four Television Corporation ("Channel 4")

**Independent limited Assurance Report by Deloitte LLP to the Members of Channel Four Television Corporation on selected Statement of Media Content Policy ("SMCP") metrics (the "Selected Information") within the Annual Report for the reporting year ended 31 December 2024.**

## **Our assurance conclusion**

Based on our procedures described in this report, and evidence we have obtained, nothing has come to our attention that causes us to believe that the Selected Information included in the Annual Report for the year ended 31 December 2024, and as listed below, has not been prepared, in all material respects, in accordance with the Basis of Reporting defined by the Members as set out in the "SMCP Methodology Document", available on the Channel 4 website at:

<https://www.channel4.com/corporate/performance/reporting/reporting-library>

## **Scope of our work**

Channel Four Television Corporation has engaged us to perform an independent limited assurance engagement in accordance with International Standard on Assurance Engagements 3000 (Revised) Assurance Engagements Other than Audits or Reviews of Historical Financial Information ("ISAE 3000 (Revised)"), issued by the International Auditing and Assurance Standards Board ("IAASB"), and our agreed terms of engagement.

The Selected Information in scope of our engagement for the year ended 31 December 2024, as in the Annual Report, is as follows:

Metric	Assured Figure
Proportion of viewers who agree with the statement "Channel 4 pushes boundaries"	50%
Proportion of viewers who say that Channel 4's programmes make them think differently	55%
Proportion of viewers who trust Channel 4 to report the news accurately and fairly	88%
Proportion of viewers who agree with the statement "Channel 4 shows different kinds of cultures and opinions in the UK"	55%
Proportion of on-screen contributors who are female, ethnically diverse, disabled or LGB:	(Metric in four parts, see below:)
% of On-screen contributions which are female	49.5%
% of On-screen contributions which are ethnically diverse	20.5%
% of On-screen contributions which are disabled	9.6%
% of On-screen contributions which are LGB	16.7%
Corporate Measures: Streaming / All4 views	1.8bn
Corporate Measures: Linear share (portfolio)	9.9%
Total time with Channel 4 on streaming and social channels	67.8 bn/mins
Channel 4's linear share of total PSB viewing by 16-34s	12%
Proportion of viewers who agree with the statement "Channel 4 is always trying something new"	47%
Spend on originated content outside of London	£200m
Investment in originated content	£489m
Investment in all content	£643m
Opportunities provided by 4Skills	35,300

# Independent limited assurance report cont.

## Inherent limitations of the Selected Information

We obtained limited assurance over the preparation of the Selected Information in accordance with the Basis of Reporting. Inherent limitations exist in all assurance engagements.

Any internal control structure, no matter how effective, cannot eliminate the possibility that fraud, errors or irregularities may occur and remain undetected and because we use selective testing in our engagement, we cannot guarantee that errors or irregularities, if present, will be detected.

The self-defined Applicable Criteria, the nature of the Selected Information, and the absence of consistent external standards allow for different, but acceptable, measurement methodologies to be adopted which may result in variances between entities. The adopted measurement methodologies may also impact comparability of the Selected Information reported by different organisations and from year to year within an organisation as methodologies develop.

Our work did not include:

- testing to determine the reasonableness of broadcast classifications used within the methodology (originations or acquisitions; first run or repeat; genre; broadcast time, duration, or channel; regional or national production; and language)
- procedures to test the robustness of source data provided by third parties (BARB and TRP, YouGov, Ipsos, Diamond, YouTube, Facebook or externally provided syndicated platform data), their management of data including assumptions, consolidation, normalisation, and reporting.

The Selected Information as listed in the above table needs to be read and understood together with the Basis of Reporting set out in the SMCP Methodology Document available on Channel 4's website at: <https://www.channel4.com/corporate/performance/reporting/reporting-library>

## Members' responsibilities

The Members are responsible for preparing an Annual Report which complies with the requirements of the Companies Act 2006 and for being satisfied that the Annual Report, taken as a whole, is fair, balanced and understandable. The Members are also responsible for:

- Selecting and establishing the Applicable Criteria
- Preparing the Statement of Media Content Policy and accompanying methodology in line with section 198B of the Communications Act 2023
- Preparing, measuring, presenting, and reporting the Selected Information in accordance with the Basis of Reporting
- Publishing the Basis of Reporting publicly in advance of, or at the same time as, the publication of the Selected Information
- Designing, implementing, and maintaining internal processes and controls over information relevant to the preparation of the Selected Information to ensure that they are free from material misstatement, including whether due to fraud or error
- Providing sufficient access and making available all necessary records, correspondence, information and explanations to allow the successful completion of our limited assurance engagement

## Our responsibilities

We are responsible for:

- Planning and performing procedures to obtain sufficient appropriate evidence in order to express an independent limited assurance conclusion on the Selected Information
- Communicating matters that may be relevant to the Selected Information to the appropriate party including identified or suspected non-compliance with laws and regulations, fraud or suspected fraud, and bias in the preparation of the Selected Information
- Reporting our conclusion in the form of an independent limited Assurance Report to the Members

## Our independence and competence

In conducting our engagement, we complied with the independence requirements of the FRC's Ethical Standard and the ICAEW Code of Ethics. The ICAEW Code is founded on fundamental principles of integrity, objectivity, professional competence and due care, confidentiality and professional behaviour.

We applied the International Standard on Quality Management 1 ("ISQM 1") issued by the International Auditing and Assurance Standards Board. Accordingly, we maintained a comprehensive system of quality management including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.



## Key procedures performed

We are required to plan and perform our work to address the areas where we have identified that a material misstatement in respect of the Selected Information is likely to arise. The procedures we performed were based on our professional judgment. In carrying out our limited assurance engagement in respect of the Selected Information, we performed the following procedures:

- Through inquiries of management, obtained an understanding of the Corporation, its environment, processes, and information systems relevant to the preparation of the Selected Information.
- Through inquiries of management, obtained an understanding of internal controls relevant to the Selected Information, the quantification process and data used in preparing the Selected Information, the methodology for gathering qualitative information, and the process for preparing and reporting the Selected Information. We did not evaluate the design of internal control activities, obtain evidence about their implementation, or test their operating effectiveness.
- Performed analytical review procedures and considered the risks of material misstatement of the Selected Information.
- Through inquiries of management, documented whether an external expert was used in the preparation of the Selected Information, then evaluated the competence, capabilities, and objectivity of that expert in the context of the work performed and the appropriateness of that work as evidence.
- Performed substantive procedures to respond to assessed risks and to obtain limited assurance to support a conclusion.
- Performed procedures over the Selected Information, including recalculation of relevant formulae used in manual calculations and assessment of whether the data was appropriately consolidated.
- Performed procedures over underlying data on a statistical sample basis to assess whether the data has been collected and reported in accordance with the Basis of Reporting, including verifying to source documentation.
- Performed procedures over the Selected Information including assessing management's assumptions and estimates.
- Accumulated misstatements and control deficiencies identified, assessing whether material.
- Read the narrative accompanying the Selected Information about the Basis of Reporting for consistency with our findings.

The procedures performed in a limited assurance engagement vary in nature and timing from, and are less in extent than for, a reasonable assurance engagement. Consequently, the level of assurance obtained in a limited assurance engagement is substantially lower than the assurance that would have been obtained had a reasonable assurance engagement been performed.

## Use of our report

This report is made solely to the Members of Channel Four Television Corporation in accordance with ISAE 3000 (Revised) and our agreed terms of engagement. Our work has been undertaken so that we might state to the Members of Channel Four Television Corporation those matters we have agreed to state to them in this report and for no other purpose.

Without assuming or accepting any responsibility or liability in respect of this report to any party other than Channel Four Television Corporation and the Members of Channel Four Television Corporation, we acknowledge that the Members of Channel Four Television Corporation may choose to make this report publicly available for others wishing to have access to it, which does not and will not affect or extend for any purpose or on any basis our responsibilities. The SMCP Basis of Reporting is designed for a specific purpose, and, as a result, the Selected Information may not be suitable for another purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than Channel Four Television Corporation and the Members of Channel Four Television Corporation as a body, for our work, for this report, or for the conclusions we have formed.

## Deloitte LLP

London, United Kingdom  
1 May 2025





# FINANCIAL REPORT AND STATEMENTS

## STRATEGIC REPORT

Key performance indicators	100
Financial review and highlights	104
Our principal activities	106
People and corporate social responsibility	108
Sustainability and climate change	110
Risk management	124
Strategic and financial outlook	132
Viability statement	133

## GOVERNANCE

The Channel 4 Board	134
Report of the Members	142
Corporate governance	146
Audit and Risk Committee report	154
Members' Remuneration report	158

## CONSOLIDATED FINANCIAL STATEMENTS

Independent auditor's report	168
Primary financial statements	175
Group accounting policies	180
Notes to the consolidated financial statements	186

## ADDITIONAL INFORMATION

Channel 4 financial statements	202
Historical metrics 2020-2024	208



# Financial key performance indicators

Significant progress against our Fast Forward strategy as we navigate the transition from linear to digital, while delivering near breakeven result for 2024 before exceptional items

- **Streaming views** grew by 13%, outpacing the market average of 8%
- **Digital advertising revenue** at 30% of total, hitting the 2025 target one year early
- **Operating costs** tightly controlled, with difficult but necessary choices made

## CORPORATION REVENUES

£1.04BN

Up 1% on 2023 despite macroeconomic headwinds



**Description and significance**  
Corporation revenues represent Channel 4’s total trading income for the year across all revenue sources, from traditional advertising to diversified revenue sources. While Channel 4 transacts advertising sales on behalf of our partners UKTV and Warner Bros. Discovery, we only recognise our commission on these sales within Corporation revenues.

**Analysis**

- 2024 saw positive revenue growth achieved despite macroeconomic, budgetary and political uncertainty continuing to impact the overall size of the TV advertising market
- Linear advertising revenues remained resilient (down 1% year on year at £635 million; 2023: £642 million)
- The challenging trading environment underlines the importance of diversifying Channel 4’s revenues, with 39% of revenue now generated from non-linear streams (2023: 37%)

## CONTENT SPEND

£643M

Investing in British IP, whilst increasing our Nations & Regions spend by 4%



**Description and significance**  
Channel 4’s unique creative remit is funded solely from commercial revenues, and we seek to optimise returns from our commercial activities and minimise our overheads in order to maximise our spend on screen. Our headline content spend metric quantifies creative investment making its way on screen during the financial year, with cash investment throughout the commissioning pipeline captured on the Group’s balance sheet during the lead time to broadcast.

**Analysis**

- We continued to prioritise investment in homegrown content and genres that drive streaming growth: we channelled more of our commissioning spend into the Nations and Regions (up by 4% on 2023), supporting another strong year of remit delivery and ensuring all Ofcom quotas were met or exceeded
- Reflecting our strategic focus on streaming-friendly genres and optimising our linear schedule (including scaling back daytime spend), overall content spend was 3% lower year on year (2023: £663 million) – albeit, at 62% of our revenues, a higher proportion invested than our key competitors

## PRE-TAX DEFICIT BEFORE EXCEPTIONAL ITEMS

# -£2M

**Sharp focus on non-content costs has delivered a near breakeven result on an adjusted basis**

2024	£(2)m
2023	£(52)m

### Description and significance

As a not-for-profit public service media organisation, our aim is to be commercially self-sufficient in the long term, generating surpluses and maintaining a strong balance sheet. This model allows us to ensure that surpluses are appropriately reinvested as they arise, planning deficits in certain years (for example, to make upfront investment in digital transformation via our Fast Forward strategy). Clear decision making parameters are in place to ensure a surplus/cash-positive position over the financial planning cycle as a whole. Adjusting for exceptional items where these arise provides stakeholders with additional relevant information to ensure transparency around the underlying performance of the business.

### Analysis

- Channel 4 achieved strong financial and operational results in 2024, increasing revenue and reducing the deficit by £50 million before exceptional items (2023: £52 million deficit, with no exceptional items)
- This performance was underpinned by another year of strong digital revenue growth, combined with a sharp focus on controlling non-content costs
- As we transform into a digital-first public service streamer, we streamlined the business, resulting in around 150 employees leaving Channel 4. We incurred a £10 million one-off exceptional item relating to our transformation programme, with these costs highlighting our commitment to ensuring a sustainable, agile operating model – and resulting in a £12 million final pre-tax deficit

## NET CASH RESERVES

# £111M

**Up £15 million on 2023, providing a firm foundation for the future**

2024	£111m
2023	£96m

### Description and significance

Net cash reserves reflect the sum of the Group's cash and cash equivalents and other financial assets, net of any cash borrowings if these exist at the balance sheet date. Net cash reserves are presented as an alternative performance measure ('APM') with further details provided on page 181. Channel 4's net cash reserves are representative of our capacity for investment in our strategy and resilience in the event of future economic shocks.

### Analysis

- Our improved closing cash position of £111 million (2023: £96 million), plus a £150 million revolving credit facility ('RCF'), provides a strong base for future investment and resilience amid continued economic headwinds
- Year-on-year cash improvement was created as a result of playing out content from an already well-stocked balance sheet position at the end of 2023 (+£50 million), offset by the 2024 deficit (-£12 million after exceptional items), pension contributions (-£10 million) and capital expenditure (-£5 million)
- While Channel 4 utilised its RCF in the course of 2024 to manage planned in-year working capital fluctuations, the facility was not drawn as at the year end

## NET ASSETS

# £472M

**External economic factors resulted in moderate reduction in net assets**

2024	£472m
2023	£491m

### Description and significance

Channel 4's net assets indicate the value the organisation has generated over time and underpin its long-term sustainability, ensuring we continue to deliver on our remit well into the future.

### Analysis

- Horseferry Road was valued at £76 million at the end of the year, £7 million lower than 2023, due to property market pressures. We remain committed to our long-term plan to exit Horseferry Road, with no firm announcements on next steps to make at this stage
- We also recognised a £7 million net loss on revaluation of certain Channel 4 Ventures investments, given the challenging trading environment
- We saw a £50 million net reduction in programme and film rights and their associated creditors as these titles were played out during 2024, partially offset by our improved closing cash position for the year

# Strategic key performance indicators

## DIGITAL ADVERTISING REVENUE

£306M (30%)

Up £26 million, achieving target of 30% of overall revenue one year early



### Description and significance

Digital advertising revenue reflects revenues generated from advertising on Channel 4’s own and third-party streaming platforms. This is monitored both in absolute terms and as a percentage of total Corporation revenues. Diversifying our advertising revenues is a key pillar of our strategy, reflecting the changing viewing environment that Channel 4 operates in, and is aimed at ensuring future sustainability. In 2020 we set a clear commercial target: digital advertising revenue to be at least 30% of total revenue by 2025, with Fast Forward going further to target 50% by 2030.

### Analysis

- Channel 4’s strategic focus on accelerating digital success has continued to pay dividends, resulting in another year of strong streaming growth despite intense competition
- This included nearly doubling our revenues from YouTube, a key element of our Fast Forward strategy

## NON-ADVERTISING REVENUE

£95M (9%)

Down 1% versus a more resilient advertising base than anticipated



### Description and significance

Non-advertising revenue includes all revenues not generated directly through either linear or digital advertising – including (but not limited to) rights income, distribution, and theatrical revenues. This metric also reflects new revenue streams developed as part of our Future4 strategy and continuing under Fast Forward. Non-advertising revenue is monitored both in absolute terms and as a percentage of total Corporation revenues. Diversifying our revenues, and developing new revenue streams outside of our advertising business, are key pillars of our strategy, aimed at ensuring future sustainability. In 2020 we set a clear commercial target: non-advertising revenues to be at least 10% of total revenue by 2025.

### Analysis

- As Channel 4’s advertising base remained more resilient during 2024 than initially anticipated, non-advertising revenues made up 9% of total revenue, falling slightly short of the 2025 target of 10% and down year on year (2023: 10%)
- 2024 saw slower returns from some existing sources including film and partnerships, while we make next steps via the Fast Forward strategy on diversifying our revenue base

## PROGRAMME STREAMING VIEWS

1.8BN

Outpacing BVoD market growth, up 13% on 2023



### Description and significance

A streaming view occurs when a full-length programme or clip is accessed on our Channel 4 on-demand platform (as well as long-form views on our Channel 4 YouTube platform). Doubling streaming viewing by 2025 (versus our baseline of 995 million views in 2019) has been a central goal of our strategy, to ensure that Channel 4 remains relevant in an increasingly digital viewing landscape. Streaming views measure our success in attracting viewing to our on-demand platforms in the face of competition, both from traditional broadcasters and global giants.

### Analysis

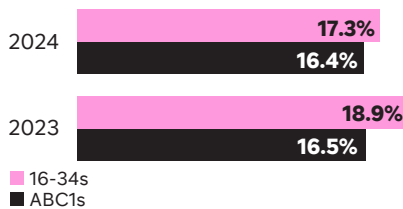
- A digital-first focus across the organisation continues to drive results and another strong year of growth, with 1.8 billion views reached for the year (2023: 1.6 billion). This represents 18% of Channel 4’s overall viewing, up 13% from 2023 and demonstrating the success of our pivot to digital



## SHARE OF COMMERCIAL IMPACTS

**17.3%** (16-34s)  
**16.4%** (ABC1s)

**Down year on year as younger viewers migrate to streaming**



### Description and significance

Share of commercial impacts ('SOCi') measures our share of the commercial linear viewing audience, and specifically of commercial impacts (one member of a target audience viewing one advert). Channel 4 focuses on its portfolio SOCi across the two target audiences that make up its key demographic – 16-34-year-olds and ABC1s. SOCi is a clear indicator of linear viewing performance, and additionally (unlike a broader general share of viewing metric) acts as an indicator of how viewing translates to revenue generation through the advertising we sell.

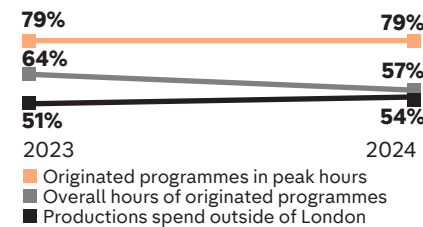
### Analysis

- While the linear-to-digital tipping point is still on the horizon for the overall market, it has already arrived for younger audiences, meaning declines in portfolio SOCi across 16-34s were anticipated, and this closed 2024 at 17.3% (2023: 18.9%). Part of this decrease was expected as we took the strategic decision to close the Box channels, resulting in linear cost savings. Competition was also intense for this declining audience, especially given live events during the year and strong competitor schedules in the final part of 2024
- We also saw a slight reduction in portfolio SOCi for ABC1s, from 16.5% to 16.4% for the year

## OFCOM REQUIREMENTS

**EXCEEDED**

**Another year of over-delivery against our commitments**



### Description and significance

As a public service media organisation, the Channel 4 main service is set various licence obligations by Ofcom. Targets are set for a range of production and transmission measures; our delivery against these targets is set out on page 90.

### Analysis

- In 2024, we met or exceeded all of our licence requirements, with key quotas achieved shown above. During 2024, the main channel achieved 57% of overall hours of originated programmes (target: 56%) and 79% in peak-time hours (target: 70%). As shown on page 90, we also achieved 54% of programme production spend outside London (target: 50%) and 10% of programme production spend in the Nations (target: 9%)

# Financial review and highlights

## Income statement highlights

	2024 £m	2023 £m
Sales House revenues <sup>1</sup>	1,158	1,140
Corporation revenues	1,036	1,023
Content spend <sup>2</sup>	643	663
Originated content spend <sup>3</sup>	489	520
Pre-tax deficit before exceptional items <sup>4</sup>	(2)	(52)
Pre-tax deficit	(12)	(52)

1 Sales House revenues includes Channel 4’s advertising revenues as well as those collected on behalf of our partners UKTV and Warner Bros. Discovery. As Channel 4 acts as agency in these relationships, we only recognise our commission on these sales within Corporation revenues.

2 Please refer to further detail on how content spend is defined on page 100.

3 Please refer to further detail provided on the originated content spend metric and how this compares to overall content spend on pages 77 and 79.

4 This alternative performance measure is defined on pages 180 to 181.

Following the launch of our Fast Forward strategy in January 2024, Channel 4 has achieved meaningful progress in its transformation into a digital-first public service streamer, and delivered this alongside a robust set of financial and operational results for the year. We have increased revenues year on year and significantly reduced our deficit, down by £50 million (before exceptionals) versus 2023 despite a macroeconomic climate that remains challenging. This strong performance was underpinned by two key drivers – another year of momentum in our digital growth, combined with a sharp focus on costs, ensuring investment is concentrated on delivering our remit and strategic priorities.

Digital advertising revenues grew by 9% against 2023 to £306 million (2023: £280 million), despite market headwinds. This performance achieved our 2025 target of 30% of revenues generated from digital advertising a year ahead of schedule (2023: 27%). Streaming views grew by 13% to 1.8 billion (2023: 1.6 billion), with this increase significantly ahead of the market average of 8%.

2024 also saw positive growth in terms of Channel 4’s total revenues, up 1% year on year to £1,036 million (2023: £1,023 million). Given the strength of our digital performance, we achieved this growth despite a backdrop of economic and geopolitical uncertainty, including the UK and US elections, and stubbornly high inflation and interest rates, which continued to impact the overall size of the TV advertising market. Channel 4’s overall revenues from advertising (across linear and digital) grew by 2%, ahead of the market as a whole which finished the year up 1%.

Linear advertising revenues remained more resilient than originally anticipated (down 1% year on year at £635 million; 2023: £642 million). Non-advertising revenues finished down slightly year on year (£95 million; 2023: £101 million), reflecting slower returns from some existing sources including film and partnerships while we make next steps via the Fast Forward strategy on diversifying our revenue base. However, given 2024’s strong performance on digital, overall 39% of Channel 4’s revenues are now generated from diversified (non-linear) revenue streams, up from 37% in 2023.

On-screen, we reinvested 62% of our revenues in content, continuing to prioritise investment in homegrown content and genres that drive streaming growth. As we optimised our linear schedule – dialling up streaming-friendly genres, and scaling back daytime – our total content spend in 2024 was £643 million (3% lower than 2023). Despite an overall £31 million decrease in originated spend (£489 million; 2023: £520 million) we safeguarded our out-of-London commitments. As a result, we achieved a 4% increase in Nations and Regions spend, reinforcing our dedication to supporting production hubs across the UK.

Offscreen, we kept our emphasis on controlling non-content costs and rationalising legacy operations, including the closedown of the Box channels in mid-2024. This focus has underpinned a near breakeven result for the year, with a reduced deficit (before exceptional items) of £2 million down £50 million year on year. As we accelerate Channel 4’s pivot towards a digital-first world, we responded to the need to re-engineer and streamline the business, incurring a £10 million one-off exceptional item relating to our transformation programme. This included a significant reduction in headcount of 150 people. While these measures were difficult, they underscore the challenging environment across the industry, and better position Channel 4 for a more sustainable operating model.

Channel 4’s 2024 results and a rigorous focus on operational efficiency ensure we are well positioned, going into 2025 and beyond, to continue investing in Fast Forward, focusing on building British IP and further diversifying Channel 4’s revenue base.

## Balance sheet highlights

	2024 £m	2023 £m
Net assets	472	491
Freehold land and buildings	76	83
Growth Fund investments	70	60
Programme stock and film rights	355	472
Net cash reserves <sup>1</sup>	111	96
Pension asset	24	13

1 This alternative performance measure reflects the sum of the Group’s cash and cash equivalents and other financial assets net of cash borrowings at the balance sheet date; further details are provided on page 181.

The Group’s net assets finished 2024 down £19 million year on year at £472 million; ongoing economic challenges have been reflected in some of our key asset valuations on the balance sheet, amplified by the post-tax deficit for the year. Our closing balance sheet position remains healthy and in line with levels seen pre-Covid, although inevitably below levels reached in recent years during the post-Covid advertising boom.

The Horseferry Road building was valued at £76 million at the end of the year, £7 million lower than 2023, in light of continuing volatility in the commercial property market, with investors staying cautious as interest rates remain high. As part of Fast Forward, Channel 4 announced in January 2024 the intention to move out of Horseferry Road over the next few years, given the shift towards hybrid working and more roles based in the Nations and Regions; we remain committed to our long-term plan to exit Horseferry Road, with no firm announcements on next steps to make at this stage.

We also recognised downward revaluations on certain Channel 4 Ventures investments during the course of 2024 given the challenging trading environment, resulting in a £7 million net decrease in the fair value of our investment funds; however, this has been offset by new additions in the year, with Channel 4's overall investment portfolio standing at £70 million at December 2024 (2023: £60 million).

Our defined benefit pension surplus has increased to £24 million, following an actuarial revaluation at the year end (2023: £13 million). This increase was due to £10 million contributions to the scheme made by Channel 4 during the year, with the value of the scheme's investment portfolio remaining otherwise stable versus the previous year. A triennial valuation of the scheme is due as at 31 December 2024 and will be carried out during 2025.

Our programme and film rights balance at the end of 2024 was £355 million on the Group's balance sheet, down from £472 million in December 2023. With the lead time between cash committed and content making its way on-screen often spanning multiple years, this reduction has been driven by unwinding a 'concertina effect' where we were already well stocked at the end of 2023 (with these titles making their way on screen during 2024), along with the impact of cost actions necessitated during 2023 on our current commissioning pipeline.

#### Cash flow

Channel 4 closed 2024 with net cash reserves of £111 million, up £15 million on 2023. Our improved closing cash position, in addition to a £150 million revolving credit facility, provides a strong base for future investment and resilience amid continued economic uncertainty.

Year-on-year improvement in our cash reserves was due to unwinding a significant portion of the working capital position relating to our commissioning pipeline (as explained above – with a net improvement of £50 million across programme and film rights and their associated creditors), offset by the impact of the 2024 overall deficit (-£12 million), contributions to the defined benefit pension scheme (-£10 million) and capital expenditure during the year (-£5 million).

Channel 4 drew down a portion of its credit facility during Q1 2024, with this additional liquidity used to manage expected structural in-year working capital fluctuations; the facility was not drawn as at the year end.

Our revolving credit facility was also extended in early 2024 (to £150 million, from £75 million previously), providing additional flexibility to withstand a further market shock or other economic downturn; while we have not drawn down on this further facility during 2024, and do not expect to do so in the foreseeable future, the additional headroom provided reinforces Channel 4's financial sustainability in an uncertain climate.

#### Our remit and business model

Channel 4's business model is unique: a public service media organisation with a distinctive creative remit, funded solely from commercial revenues, existing to provide a range of distinctive, challenging, and provocative content. In order to fulfil our public service remit (which is set out in the Statement of Media Content Policy) we seek to optimise returns from our commercial activities and minimise our overheads in order to maximise our spend on screen, marketing, and investment in our digital strategy.

As a public and not-for-profit organisation, our aim is to be commercially self-sufficient in the long term, generating surpluses and maintaining a strong balance sheet. A key element of our long-term financial strategy is the way we cross-fund commercially challenging genres with profitable programming. We invest our surpluses (when financially prudent to do so) back into original content and digital innovation to evolve our commercial business model and to maintain the relevance and reach of our remit.

The delivery of Channel 4's unique remit has always relied on a unique funding model, which requires an agile, pioneering, and well-executed commercial strategy. The Members' view is that this is one of the organisation's strengths, incentivising Channel 4 to remain at the sharp end of innovation.

Following confirmation of the Channel's future public ownership in early 2023, the Government's new Media Act passed in May 2024, with its provisions expected to apply in a staggered approach between 2025 and 2027. The Act has major implications for Channel 4's remit and its previous publisher-broadcaster model, most notably in permitting the organisation to produce and monetise its own intellectual property for the first time. Exploring these opportunities forms part of our broader ambitions to diversify Channel 4's revenue base, and will play a contributing role in determining the most appropriate and sustainable future direction for the organisation, as well as in ensuring the longer-term impact of our remit with viewers. However, we continue to review these changes very carefully, with any moves into future IP ownership expected to be gradual and considered.

The Section 172(1) Statement made on page 149 sets out how the Members promote Channel 4's success in line with our remit and the business model described above.

#### Our strategy

In January 2024, Channel 4 launched Fast Forward, an ambitious strategy to drive our evolution towards becoming a genuinely digital-first public service media organisation by 2030.

This strategy represents a continuation and acceleration of our previous Future4 strategy introduced in 2020, which shifted our focus from traditional broadcasting to digital. Fast Forward remains centred on the same clearly articulated view of Channel 4's purpose that formed the basis for Future4: to create change through entertainment. Our vision is unchanged: to represent unheard voices, challenge with purpose, and reinvent entertainment.

Fast Forward presents three key strategic pillars to deliver on this vision and support Channel 4's transformation into a truly digital-first organisation, getting us into the right shape for the 2030s and enhancing our core public service values:

- Digital growth and transformation
- Diversified new businesses
- Re-engineering the business for a digital-first world

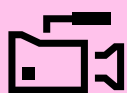
Fast Forward is outlined in greater detail on pages 14 and 15, including an overview of the current corporate and financial priorities that these key pillars translate to.

The key performance indicators identified to align with these strategic priorities, and used to monitor the business's performance and progress over time, are considered on pages 100 to 103. Our assessment of our key business risks on pages 124 to 131 notes the hurdles faced in implementing Fast Forward in practice, and the mitigations in place to ensure we perform against our strategic ambitions.



## Our principal activities

Our digital-first Future4 strategy sees our principal activities centred on creating a seamless and distinctive viewing experience for audiences wherever they access content. Channel 4 also maintains its unique role in the broadcast ecosystem through our investments in film and independent production. Our Leeds-based 4Skills initiative is also creating new opportunities in the industry, supporting careers and partnering with indies to grow across the Nations and Regions.



## CHANNEL 4

Channel 4 is our Masterbrand. In a pioneering move in early 2023, we became the first UK public service media organisation to blur the lines between 'linear' and 'VoD', so viewers experience the same Channel 4 however they access our content.

The Channel 4 Masterbrand establishes a single brand identity for audiences whether they're streaming content online or watching live on our main linear channel, to help viewers find their favourite Channel 4 shows wherever and whenever they choose. Channel 4's core focus is on the values of innovation, creativity, and diversity through original UK-commissioned programming.

### Streaming

Channel 4's streaming proposition enables us to package together the widest possible variety of content: live TV, catch-up, box-sets, and an increasing volume of online-specific content, making the platform a standalone destination with a clear editorial tone of voice. We are maintaining investment in technology to ensure a reliable user experience which keeps pace with heightened competition and consumer expectations.

### Watch live on linear

Channel 4 is also the name of our primary linear television channel. Channel 4 is available in standard and high-definition on the main broadcast platforms and also encompasses our delayed transmission services Channel 4+1 and 4seven. 4seven provides another opportunity to watch Channel 4 programmes from the past week that have generated public, media, and social media attention.

## E4

E4 focuses on comedy, drama, and entertainment, including original commissions and US acquisitions. E4 is the second most popular digital channel for 16-34-year-olds and the second most popular digital channel in the UK.

## E4 EXTRA

Our youth-facing sibling channel to E4, E4 Extra is the home of the best comedy, entertainment, and US hits.

## FILM4

The UK's leading dedicated film channel, Film4 offers a mix of the best British, European, US, and international cinema.

## MORE4

More4 offers lifestyle-based content to help viewers get the most out of their everyday lives. The channel focuses on popular factual and features programming including homes, property, food, health, and fashion.

## CHANNEL 4.0

Our new digital-first brand, Channel 4.0, is a dedicated content destination on YouTube and across social media for 13-24-year-olds. Channel 4.0 is home to the freshest and most joyful creator collaborations on the internet, showcasing Britain's greatest, funniest, and upcoming creators.

## OTHER

Our channels are available on all the main broadcast platforms and offer both delayed transmission and high-definition services. Channel 4 previously broadcast a suite of entertainment and music channels, including 4Music, The Box, Kiss, Magic, and Kerrang!; as part of the Fast Forward strategy; these channels closed in mid-2024.

## FILM4 PRODUCTIONS

Film4 Productions develops and co-finances films and is known for working with the most distinctive and innovative talent in UK and international filmmaking, whether new or established.

## 4STUDIO

4Studio is our in-house digital content studio, at the heart of our digital acceleration strategy leading on all aspects of short-form content publication across social media platforms and on delivering Channel 4's strategy to serve young audiences in the spaces where they like to consume and interact with content.

## INVESTMENT FUNDS

The Indie Growth Fund helps to nurture the independent production sector by providing access to finance for a broad portfolio of small and medium-sized creative companies based in the UK to help them grow and develop their business.

Channel 4 Ventures attracts new advertisers to TV and helps stimulate existing advertising sectors. The fund exchanges advertising airtime for minority stakeholdings in fast-growing companies.

## RIGHTS

Our UK secondary rights business generates income through the distribution of programmes and other associated products.

# People and corporate social responsibility

## People

Following the launch of our Fast Forward strategy in January 2024 we embarked on a redundancy consultation process to support the delivery of the third pillar of the strategy – Linear Rationalisation and Operating Costs.

The programme saw 150 people leaving the organisation during 2024, with our headcount returning close to 2021 levels, but with the organisation in the right shape to deliver further digital growth and lead public service media into the future.

To support this organisational change, we led our new people managers through our Manager Fundamental Development programme, and our internal coaching team were on hand to guide employees on their personal development and how to deal with job changes.

In 2024, 198 roles were filled internally, representing 61% of our recruitment activity, which created opportunities for our employees to progress their career at Channel 4.

Our leadership development programme, ‘Inclusive Leaders’ continued during 2024. The programme aims to develop our leaders in the areas of managing change and ambiguity, as well as becoming more inclusive of all team members. To date we have trained over 200 leaders.

The welfare of our employees remains a priority for us. As well as offering mental wellness seminars, emotional and financial counselling, and support services through our Employee Assistance Programme and ‘Thrive’ app, our Mental Health First Aiders have also been available to support our employees.

In 2024 our employees continued to work in a hybrid way, requested to come into the office 60% of their working week to balance flexibility in working patterns with the need for coming together for maximum creativity.

Our regular employee survey gives us the opportunity to regularly listen and act on feedback from our people. During the year we continued to hold monthly all-staff sessions and leadership sessions, as well as quarterly people manager sessions to make sure all areas of the business are clear on their priorities and kept updated on our strategy and content.

Having successfully achieved our diversity targets in 2023, we used these to establish diversity baselines in 2024, which we will always aim to stay above. We exceeded all baselines in 2024. We also introduced a new target looking at professional background, and ended 2024 ahead of this target.

### Equity and inclusion

We’re proud to have led our industry in diversity and inclusion as a broadcaster and employer, but there’s always more we can do, especially as we transform into a digital-first streamer. So in March 2024 we launched our ambitious new strategy, ‘Equity by Design’. The strategy aims to improve how we design diversity and inclusion into our decision making from the outset to ensure fair outcomes for all. It outlines six principles to guide how we do things at Channel 4, which are: ‘make informed decisions’, ‘design for inclusion’, ‘choose inclusive partners’, ‘treat people right’, ‘create opportunity’ and ‘lead on social impact’. And it includes a number of 2024 activities such as ‘Safe Space’, a peer-led initiative to help tackle unacceptable behaviour at work; religion and belief awareness activities open to all employees; and a progressive class inclusion training programme.

	December 2024	December 2023	2024 floor level (staff)
Female			
Total	58%	58%	51%
In top 100 paid employees	57%	54%	51%
Ethnically diverse			
Total	23%	21%	20%
In top 100 paid employees	22%	20%	20%
Disabled	25%	21%	18%
LGBTQ+	15%	13%	6%

Our employees choose whether to voluntarily share their diversity information (as summarised above) with us.

### Employee breakdown and gender balance

The average number of employees for the year, on a full-time equivalent basis, was 1,284 in 2024 (2023: 1,351). The average number of people employed by the Group within each group of employees was as follows:

2024	Male	Female	Non-binary/ do not wish to disclose
Executive team	5	11	–
Senior leaders	19	22	–
Employees	502	692	22
<b>Total employees</b>	<b>526</b>	<b>725</b>	<b>22</b>
Non-Executive Members	6	5	–
<b>Total incl. Non-Executive Members</b>	<b>532</b>	<b>730</b>	<b>22</b>

Our employee resource groups (‘ERGs’), listed below, played a huge role in supporting our employees and the business throughout 2024 and the Channel 4 Executive team offer their thanks for this hard work and dedication during the year. The ERGs have organised and held regular virtual meetings and support sessions throughout the year, continuing to raise awareness of difference and fostering an inclusive culture.

- The Collective (cultural and ethnic diversity)
- 4Earth (environment)
- 4Mind (mental health)
- 4Parents & Carers (parents and carers)
- 4Pride (LGBTQ+)
- 4Purple (disability)
- 4Reps (employee representatives)
- 4Womxn (women)
- The Shed (men)



### Attracting diverse talent

We monitor recruitment activity each month by asking all candidates to share their diversity data with us if they wish to do so. As a 'Disability Confident Leader' we aim to offer a guaranteed interview to all candidates with a disability who meet the essential criteria for a role. We also work alongside Evenbreak, a specialist disability recruitment portal.

As a 'Care Leaver Friendly Employer' we also aim to offer an interview to any care-experienced candidate who meets the essential criteria for a role.

We also run mandatory 'Inclusive Recruitment' training for any hiring manager before they start interviewing. In 2024, 94 employees completed the training session, which provides information on how to be an inclusive interviewer and introduces bias theory and how it can play out in selection processes.

In 2024, Channel 4 received 23,846 applications for jobs. We recruited for 324 roles, with the following breakdown:

	Applications	Employed
Ethnically diverse	35%	25%
Disabled	14%	17%
Female	52%	63%
LGBTQ+	17%	22%

### Apprenticeships in 2024

As part of our 4Skills strategy, our apprenticeship programme plays a key role in opening up our industry and enabling people to take their first steps in a career at Channel 4. The programme is tailored specifically to address underrepresented groups, and we are currently supporting a greater number of apprentices than ever before.

Across 2024 we had 41 apprentices in the business. More recently we welcomed 36 new apprentices at the start of the year across all office locations. These include the 4Studio and Policy and Public Affairs teams in Leeds, 4Creative and Product in London, Sales Operations in Manchester, Commissioning in Glasgow, and Creative Diversity in Bristol.

Across a period of 12-24 months, apprentices actively contribute to a variety of in-depth projects crucial to their Level 2 and 3 qualifications. To feel fully supported from day one, apprentices are matched with a 'Buddy' and are able to access an internal coach when they are ready to undertake coaching.

They all receive training and skills building sessions throughout their time at Channel 4 to equip them for the next steps in their careers, and over half of our apprentices remain at Channel 4 after completing their apprenticeships.

We also recruit for higher level positions, and will support eight 18-to-24-month higher-level apprentices from September 2025.

### Virtual work experience programme

We introduced our virtual work experience programme in 2023 in an effort to enhance accessibility and engage with a larger audience. Since its launch, the programme has engaged with 4,000+ students.

The programme is geared towards 14-to-24-year-olds (though there is no upper age limit) and delves into the critical stages of bringing a TV show to fruition – from concept development to securing sponsors, determining broadcast schedules, and evaluating success. The self-paced programme is free and can be completed on a phone, tablet, or laptop.

The programme involves participation from teams across Channel 4 including Commissioning, Legal and Compliance, 4Sales, 4Studio, Consumer Insight, Continuity and Production. Upon completion, participants can undertake virtual Q&A panels with Channel 4 employees to learn more about careers in these areas.

The programme relaunched for its third year in February 2025.

### Investing in people

In 2024, we continued to drive education through our learning management system, the Learning Hive, which integrates a vast array of e-learning, including LinkedIn Learning, and of course our own Channel-4-created material. In 2024, there were a total of 2,173 course completions in the Learning Hive.

We continue to offer a robust programme of leadership development, including our flagship programme 'Inclusive Leaders'. The target group in 2024 was our Leader and Senior Leader grades, level leaders, with 112 attending the programme over the course of the year.

In 2025 we will be launching a new people manager programme called 'Better Manager', which aims to raise the capability of all people managers at Channel 4. Other support available includes key learning initiatives to support people managers such as our People Manager 101 e-learning and knowledge bank available on the Learning Hive, and face-to-face sessions on career development.

We have also put in place career development programmes for more junior colleagues, such as 'Fast Track to Fearless' and 'Creating your Career'. We also offer targeted career development courses for diverse groups: in 2024, in total, we had over 1,368 attendances in instructor-led career development programmes.

A variety of short courses was made available during Learning at Work Week, which we put on twice, driving a further 838 course attendances. We also consolidated our coaching approach: we now have almost 30 trained and qualified internal coaches as part of our internal coaching practice, delivering a robust, ethical, and cost-effective coaching solution to our people.

### Accountability for corporate conduct

Our Board and Executive team have committed to promoting the highest standards of responsible corporate behaviour and are ultimately accountable for this. Channel 4 has a Corporate Code of Conduct and procedures providing a framework for accountability, and a whistleblowing facility in place to ensure concerns can be raised by both Channel 4 employees and third parties within our supply chain.

Channel 4 takes seriously its obligation to ensure that there is no modern slavery or human trafficking in its supply chains or in any part of its business. Our annual Modern Slavery Statement (available on our corporate website) reflects this commitment to acting ethically and with integrity in all our business relationships and to implementing and enforcing effective systems and controls to ensure slavery and human trafficking are not taking place anywhere in our supply chains.

### Corporate and social responsibility

We are committed to playing a responsible role in our communities. The aim of our corporate responsibility strategy is to fulfil our public service remit in a responsible manner through inspiring and challenging the behaviour of our people and audience to promote social, environmental, and personal change.

# Sustainability and climate change

## Our climate strategy at a glance

Channel 4 recognises the scale of the climate emergency and tackling this challenge head-on is a key priority.

For 40 years, Channel 4 has been using the power of its programming to create a conversation on important societal and behavioural issues. As part of Channel 4’s strategic purpose, of creating change through entertainment, we believe that film and TV have an important role and responsibility in inspiring debate on the need for systemic change to tackle the climate emergency, and we invest on screen to pursue this.

We are also committed to ensuring that our off-screen actions mirror our on-screen commitment to addressing the climate emergency, with ambitious but achievable emissions reductions targets set and published in 2023, reinforcing our longstanding commitment to net zero.



Channel 4 is committed to:

## EMISSIONS REDUCTIONS TARGETS

### Near-term targets – by 2030

Reducing our absolute Scope 1 and 2 greenhouse gas (‘GHG’) emissions by 42%

Reducing our absolute Scope 3 emissions by 25%

### Long-term targets – by 2050

Reducing absolute Scope 1, 2 and 3 emissions by 90%, with remaining emissions neutralised by credible carbon offsets

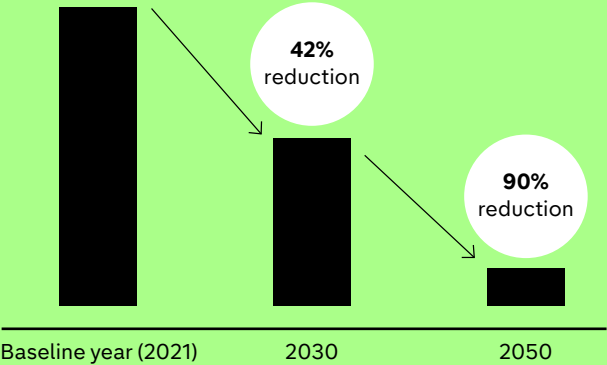
## ON SCREEN

Reaching more of our audiences with content that helps everyone understand and navigate the path to net zero, and inspires them to consider greener choices

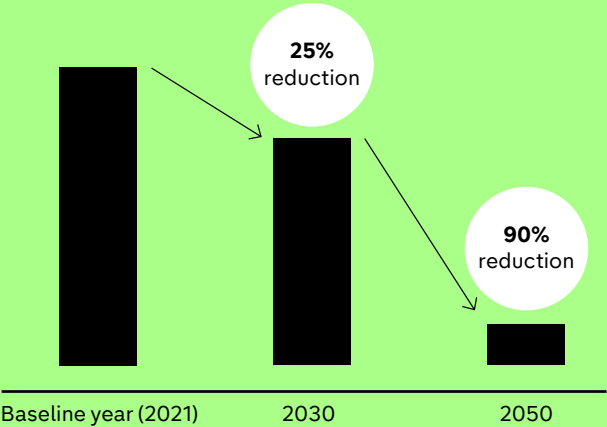
 See details of our on-screen approach to sustainability on pages 69 to 73

## Our targets

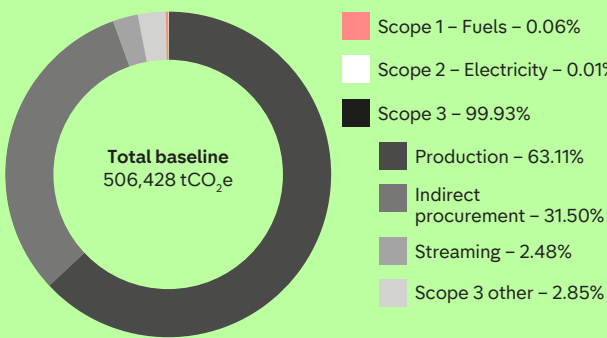
### Emissions we control (Scopes 1 and 2)



### Emissions we influence (Scope 3)



## Our emissions baseline



Looking at 2021 as the baseline year for our emissions reduction targets, more than 99% of Channel 4’s carbon footprint falls under Scope 3, relating to emissions from our supply chain. Of this, 95% reflects upstream emissions from purchased goods and services, with commissioning activity with our production partners by far the biggest contributor at 63%. Channel 4’s Scope 1 and 2 emissions make up a minimal proportion of our emissions, with market-based methods used to calculate our baseline and reduction targets reflecting Channel 4’s renewable energy choices. The make-up of our emissions for 2024 and movement versus this baseline is set out in detail on page 119.

## Our climate roadmap

2020

- Channel 4's original **sustainability roadmap launched**
- Founded 4Earth, our employee resource group for climate and sustainability

2021

- Embarked on **cross-broadcaster collaboration for COP26**, including signing up to the **Climate Content Pledge**
- Dedicated **Sustainability team** put in place

2022

- Mandated **albert Carbon Action Plans** for all productions
- Established carbon emissions baseline across all Scopes
- First year of alignment with **TCFD framework**

2023

- **Science Based Targets** verified
- **Change Climate** season aired
- **Suppliers engaged** via albert and CDP
- CEO hosted event featuring Bill Gates

2024

- Launched four **new cross-broadcaster albert taskforces**
- **Leveraging carbon data** to forecast emissions and drive future reductions
- Strengthened **governance structure and working groups**

2025-30

- **Energy-efficiency measures** across our workspace
- **Engagement with production sector and indirect suppliers** to reduce emissions

2030

- **Deadline for near-term emissions targets**

## Key responses to the climate emergency in 2024

### On-screen commitments

- Embedding climate content into programming, tracking progress and sharing successes with industry
- Providing bespoke training to increase knowledge and awareness of the albert tools and the asks of production companies
- Winning Campaign Ad Net Zero award for 'Carbon Skidmarks' marketing campaign for 'Change Climate' season

### Reducing production emissions

- Appointing an in-house Sustainable Production Executive to share expertise on what sustainable productions involve and how the channel can best support producers to achieve this
- Delivering an industry-first sustainable production event to better engage the indie community
- Launching Channel 4's 10 Sustainable Production Principles

### Driving action through data

- Leveraging carbon data across productions, enabling Commissioners to better understand the content impact of programmes and creating a carbon forecast to understand pathways to emission reductions on production
- Improving processes to provide Commissioners with the opportunity to understand the emission intensity of our programmes and take action where needed

### Industry collaboration

- Launching four new albert taskforces in 2024, in which Channel 4 plays an active role in setting the direction of cross-broadcaster initiatives
- Actively participating in the Ad Net Zero Steering Group, contributing funding and expertise to reduce the carbon impact of advertising
- Taking a leading role in Thinkbox's TV Climate Action Group for commercial TV in the UK
- Working with DIMPACT (see page 115) to set future strategy

### Partnerships

- Establishing sustainability-led commercial relationships with Vinted and Eon Next
- Partnering via investment to support businesses with strong green credentials such as Oddbox

### Supplier engagement

- Driving engagement with 44% of top suppliers to collate essential carbon data
- Creating a sustainability two-pager to showcase our sustainability ambitions and plans to Sales and Marketing suppliers

### Governance structure

- Establishing a formal steering group to track progress against our emission reduction targets
- Setting up working groups to propose, pilot, and implement initiatives, fostering innovation
- Collaborating with employees across departments to build ownership, commitment and accountability for sustainability goals

### Internal engagement

- Connecting with staff via our internal employee resource group, 4Earth, with a series of sustainable talks and events that help over 200 members to understand greener themes in their personal lives
- Providing staff (via 4Earth) with a range of climate-friendly benefits including sustainable drinks, a thrift swap, talks from Chris Packham and a new second-hand library

### Energy-efficiency actions in our offices

- Continuing to centre the impact of climate-related risk on our offices in defining our future workspace needs and financial planning for key capital improvements, to ensure we meet our emissions reductions targets
- Ensuring energy-efficient alternatives are selected as ageing plant and equipment is replaced across our property portfolio, alongside an ongoing commitment to achieving operational efficiencies from existing plant and equipment to reduce unnecessary energy consumption



# Sustainability and climate change cont.












## Climate-related financial disclosures



In tandem with our commitment to tackling the climate emergency and to bringing down our own GHG emissions, we remain mindful of the risk that climate change poses to all businesses, including our own, and the need to integrate mitigating actions into all areas of our operations.

The reporting across the following pages has been prepared to align with the requirements of the (now disbanded) Task Force on Climate-related Financial Disclosures ('TCFD'), in addition to broadly equivalent Climate-Related Financial Disclosure ('CFD') requirements set by the UK Government under the Companies Act. We have complied in full with the mandatory requirements of CFD as outlined in the table below. TCFD-aligned reporting has also been presented reflecting Channel 4's decision to voluntarily report in line with the Financial Conduct Authority's ('FCA') Listing Rules where applicable as a Statutory Corporation and to disclose departures from this approach (as stated on page 146).

Our assessment is that, on the 'comply or explain' approach required by the FCA, the disclosures made below ensure that we are voluntarily compliant with the Listing Rules for the 2024 financial year; the table below indicates our current status in aligning with the recommendations of TCFD. As we progress further along our sustainability roadmap, we will look to expand this reporting, including more detailed, quantitative, and longer-term financial modelling of the impacts of climate-related risk and opportunity on our business and our capacity to withstand and/or leverage these scenarios, thereby ensuring that our future disclosures align fully with the recommendations of TCFD, and/or upcoming disclosure standards.

While new sustainability disclosure standards under IFRS (IFRS S1 and S2) became effective from 1 January 2024, these are yet to be endorsed for use by UK reporters and have not been applied in Channel 4's disclosures for 2024. We will apply these standards at the point they become applicable in UK-adopted IFRS; as this guidance is designed to align with and build upon the recommendations of TCFD, we anticipate that this would make for an evolution rather than a step-change in the disclosures Channel 4 presents.

TCFD recommendations	CFD requirements	TCFD progress	Page
<b>Governance</b>			
a. Describe the Board's oversight of climate-related risks and opportunities	a. Describe the Company's governance arrangements in relation to assessing and managing climate-related risks and opportunities		113
b. Describe management's role in assessing and managing climate-related risks and opportunities			113
<b>Strategy</b>			
a. Describe the climate-related risks and opportunities the organisation has identified over the short, medium, and long term	d. Describe: <ul style="list-style-type: none"> <li>the principal climate-related risks and opportunities arising in connection with the operations of the business, and</li> <li>the time periods by reference to which those risks and opportunities are assessed</li> </ul>		114-117
b. Describe the impact of climate-related risks and opportunities on the organisation's businesses, strategy, and financial planning	e. Describe the actual and potential impacts of the principal climate-related risks and opportunities on the business model and strategy of the business		114-117
c. Describe the resilience of the organisation's strategy, taking into consideration different climate-related scenarios, including a 2°C or lower scenario	f. Analyse the resilience of the business model and strategy, taking into consideration different climate-related scenarios		117
<b>Risk Management</b>			
a. Describe the organisation's processes for identifying and assessing climate-related risks	b. Describe how the business identifies, assesses, and manages climate-related risks and opportunities		118
b. Describe the organisation's processes for managing climate-related risks			118
c. Describe how processes for identifying, assessing and managing climate-related risks are integrated into the organisation's overall risk management	c. Describe how processes for identifying, assessing, and managing climate-related risks are integrated into the overall risk management process in the business		118
<b>Metrics and Targets</b>			
a. Disclose the metrics used by the organisation to assess climate-related risks and opportunities in line with its strategy and risk management process	h. Describe the key performance indicators used to assess progress against targets to manage climate-related risks and realise climate-related opportunities, and a description of the calculations on which those key performance indicators are based		118
b. Disclose Scope 1, Scope 2, and, if appropriate, Scope 3 GHG emissions, and the related risks	n/a		119
c. Describe the targets used by the organisation to manage climate-related risks and opportunities and performance against targets	g. Describe the targets used by the business to manage climate-related risks and to realise climate-related opportunities, and of performance against those targets		118

 Compliant     Partial disclosures made on the 'explain' basis for 2024 – pages referenced above set out further detail on the nature of and rationale for partial disclosures

## Governance

### Board oversight

The Channel 4 Board and Executive team oversee the organisation's progress against its sustainability roadmap and agree upcoming priorities and overall strategy on climate change. The Board receives an annual dedicated update on climate and broader sustainability matters, presented by the Managing Director, Nations & Regions and our dedicated Senior Sustainability Manager (see 'Executive responsibility for climate related risks and opportunities', right). The Board also receives further updates on key workstreams throughout the year as appropriate; in 2024 the Board (including several new Members) were provided with an overview of the Channel's successes to date and progress towards emission reduction targets, and signed off the focuses for the year across governance, strategy, data, and internal and external engagement. Our Chief Operating Officer, Jonathan Allan, is the named Executive sponsor for climate and sustainability at Board level, ensuring this area achieves appropriate prominence on the Board agenda. As outlined on page 147, the Channel 4 Board delegates monitoring of risk management, including risks relating to sustainability and climate change, to the Audit and Risk Committee. Our Business Assurance function reviews the effectiveness of risk management across the business (including around climate-related risk) and provides regular risk updates to the Committee (as well as an annual update directly to the Board), noting any emerging or developing risks.

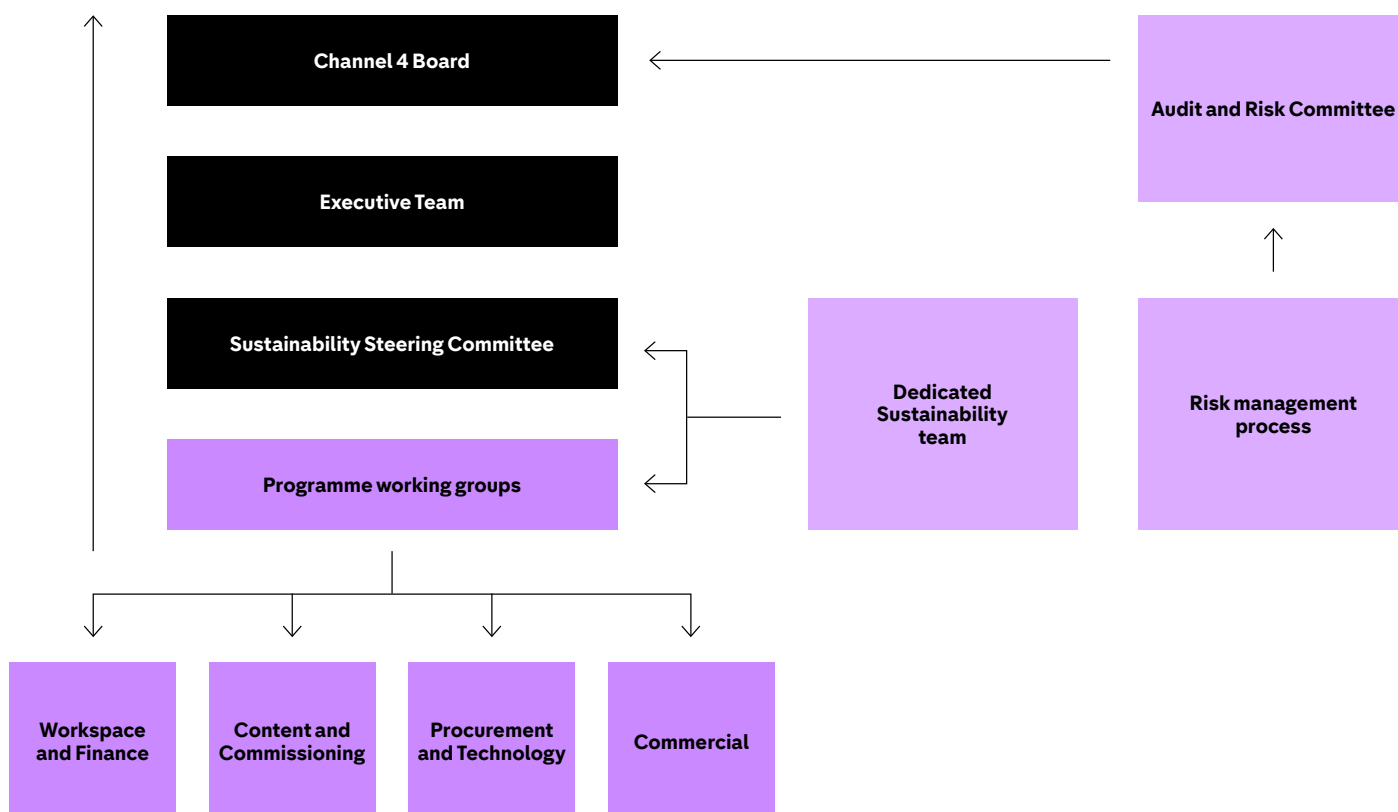
### Executive responsibility for climate-related risks and opportunities

The Board Executive sponsor for climate chairs a monthly steering group on climate and sustainability, attended by relevant Executives from across the business; this group oversees delivery of key climate-related actions both on and off screen. Channel 4's Managing Director, Nations & Regions has day-to-day responsibility for overseeing Channel 4's sustainability work (including climate change) at Executive level; the Senior Sustainability Manager and Senior Project Manager are responsible for tracking progress across four programme working groups and providing updates to the wider Executive Team.

Accountability for sustainability workstreams has been delegated to Executives in the relevant business areas; in 2024, refreshed working groups (sponsored by these Executives) were established for key initiatives to accelerate delivery of the highest-priority actions and ensure accountability for their progress.

Staff engagement in sustainability is supported by our dedicated employee resource group 4Earth, whose members provide feedback on the sustainability strategy, support initiatives, and promote positive climate action for individuals.

### Overview of sustainability governance



# Sustainability and climate change cont.

## Strategy

### Climate-related risks and opportunities and how we are responding

In order to move towards a sustainable future, it is vital that our impact on emissions becomes a part of every decision and process we undertake, from the content we showcase to our office operations and the partnerships we enter. Embedding our strategy to deliver on our 2030 and 2050 emissions commitments has the potential to impact every facet of the day-to-day operations of the business, both in terms of the risks it may present and the opportunities it provides.

Our key risk identified around climate change is that we fail to achieve key milestones in our net zero (or broader climate-related) commitments. Channel 4 is more exposed to transition risk than physical risk, given the nature and geography of our business, and in particular the high proportion of Channel 4’s carbon footprint relating to Scope 3 emissions in our supply chain.

Working from this enterprise-level risk, and then drilling down to a more granular level, we have outlined across pages 115 to 116 our assessment of the categories of risk noted within the implementation guidance issued by TCFD – policy and legal, technology, market, reputation (all transition risks), together with acute and chronic physical risks. These risks are taken into consideration across the full range of decision making within the organisation – including (although not limited to) our capital and operational decisions, commissioning strategy, investment decisions, and approach to financing. Channel 4’s resilience to climate-related risks has also been considered by management as part of our wider assessment of longer-term viability.

Our focus during 2024 has been to identify the biggest challenges to delivering on our commitments and the key reduction initiatives needed to address these. Relevant strategic responses by area are set out in relation to our risks on the following pages, with an overview of key actions during 2024 provided on page 111. A reinforced governance framework (see page 113) is ensuring that we prioritise action and implementation to achieve the greatest impact, informed by the potential financial impact of our climate-related risks as well as by a range of other factors.




The tables on the following pages outline the climate-related financial risks identified in our assessment as having the potential to become material to Channel 4’s future strategy and financial outlook in the absence of mitigation/appropriate strategic consideration. Our analysis gives consideration to the potential qualitative and/or quantitative impact of each material risk on the business, the nature of these risks, and the time horizon over which the risk may be expected to crystallise. While our risk management process covers a wider range of climate-related risks, including those whose impact to the Group is expected to be predominantly reputational/operational, our consideration here is focused on risks with a potentially material financial impact only, assessed in line with our audit materiality.

As outlined in more detail below, Channel 4’s climate-related risks are individually expected to have only a minor impact on Channel 4’s financial outlook over the short term; in aggregate and in the worst-case scenario envisaged by management, these risks may crystallise in a moderate financial impact at most.

### Considerations for risk assessment

Time horizon	Short term	Medium term	Long term
Year	2025-2027	2028-2030	2031-2050
Explanation	Aligned with our current financial planning cycle and the horizon used for our viability assessment	Aligned with our near-term emissions commitments	Aligned with our long-term net zero commitments

Nature of risks	Physical	Transition
Explanation	Risks associated with physical impacts of climate change, e.g. extreme weather events or chronic changes in mean temperatures and sea level	Risks associated with mitigating the impact of climate change and transitioning to a low-carbon economy, e.g. new regulations or reporting requirements, disruptive technology, changing costs of production

 Minor – <£10 million over three years       Moderate – <£10 million per year       Major – >£10 million per year

### Financial impact

Over our short-term financial planning horizon, the potential impact of climate-related risks has been assessed using a combination of internal data on the affected revenue or cost streams themselves, historical analysis to provide proxy data where applicable, and third-party climate and financial analysis. This impact is considered in terms of its materiality to the financial statements over our financial planning horizon, previous decisions to mitigate, transfer, accept, or control those risks, and available financial mitigation over the residual element of risk.

As an organisation we are still to carry out quantitative analysis over the mid- to long-term horizon; this work has previously been paused while we established our new emissions targets, allowing us to ensure analysis aligns with our revised long-term climate ambitions and resulting developments in our strategy. Since our targets were approved by the Science Based Targets initiative (‘SBTi’) in late 2023, our intention remains to quantify this assessment in due course. Based on our existing qualitative view, our assessment is that appropriate strategic action over the coming years will mitigate the potential for the financial impact on the organisation to become material, especially when considered in conjunction with the existing mitigations identified (see page 132) to ensure the Group’s long-term financial sustainability.



## Transition risks

Internal delays or costs to deliver climate transition	
<i>Internal objectives aren't delivered to time, the required standard and/or within budget.</i>	
Category	Time horizon
Market/technology	Short term onwards
Potential financial impact	
Expenditures – investment in new technologies and consultancy, costs to adopt new policies/processes	
<b>Strategic response:</b> <ul style="list-style-type: none"> <li>Governance structure put in place to support delivery against our commitments</li> <li>Dedicated sustainability lead and programme manager in place to support these developments and third-party expertise sought to ensure we are aligned with good practice</li> <li>Executive sponsor for climate and sustainability at Board level</li> <li>Plans in place to set interim targets to monitor progress and ensure we remain on track towards our goals</li> <li>Ongoing focus on improving the depth and quality of our carbon data and highlight emissions hot spots</li> <li>Workstreams underway to embed sustainability into our indirect procurement processes (alongside the action around our commissioning cycle outlined below)</li> <li>Plans to strengthen engagement with suppliers via improved data gathering process</li> <li>Internal sustainability inductions and training</li> <li>Carbon considerations incorporated into our travel policy</li> <li>Climate-related risk treated as a central consideration in assessing our future workspace needs and financial planning for key capital improvements, mitigating the risk of impairments to our balance sheet assets in the longer term</li> </ul>	
<b>Residual financial risk (short term only)</b>	Minor impact
Higher cost of doing business due to climate transition	
<i>Channel 4 has set a mandate for all production companies to apply for albert sustainable production certification. Increased costs as a result, along with other potential transition costs, may be passed on to Channel 4 in final production budgets.</i>	
Category	Time horizon
Market	Short term onwards
Potential financial impact	
Expenditures – increased cost of production due to transition costs passed on by suppliers	
<b>Strategic response:</b> <ul style="list-style-type: none"> <li>Early engagement with albert</li> <li>Mandated use of albert calculator and Carbon Action Plan on all productions: as at the date of this report, 73%<sup>Δ</sup> of our 2024 productions had already completed their Carbon Action Plans</li> <li>Active member of the albert Directorate, Consortium and working groups, with four new cross-broadcaster taskforces launched in 2024</li> <li>Sustainable Production Executive recruited in 2024 to lead work on reducing our emissions from production, sharing best practice and ensuring Channel 4 supports our production partners</li> <li>Plans to strengthen engagement with our highest-emitting suppliers within streaming to understand their roadmaps to net zero, and what technical changes can be made to our services</li> <li>Use of DIMPACT tool (an online tool calculating the carbon emissions of the downstream value chain of digital media content) to measure carbon emitted through online streaming, allowing us to gather a fuller data picture and contribute to industry working groups to lower our contribution to emissions through viewer devices</li> </ul>	
<b>Residual financial risk (short term only)</b>	Minor impact
Meeting viewer expectations	
<i>Channel 4's approach to sustainability (on and off screen) fails to meet the expectations of audiences.</i>	
Category	Time horizon
Market	Medium term
Potential financial impact	
Revenues – loss of key partnerships, or viewing eroded over time	
<b>Strategic response:</b> <ul style="list-style-type: none"> <li>Climate Content Pledge – committed to using our content to help audiences understand what tackling climate change might mean for them, as well as inspire and inform sustainable choices</li> <li>Bold programming, embedding climate considerations into our content across a range of genres</li> <li>Ambitious emissions reductions targets accredited by the SBTi (see page 110) to ensure that our off-screen actions mirror our on-screen commitment to addressing the climate emergency</li> <li>Reporting on all relevant Scope 1, 2 and 3 emissions categories, providing visibility and accountability</li> <li>Targets embedded into our day-to-day operations via a business-wide sustainability programme and associated governance structures</li> <li>Dedicated sustainability lead and programme manager in place to support these developments, and third-party expertise sought to ensure we are aligned with best practice</li> <li>Values and commitments integrated into our wider financial activities, including Channel 4 Ventures, the Indie Growth Fund and our own pension funds, mitigating reputational risk</li> </ul>	
<b>Residual financial risk (short term only)</b>	N/A – risk not yet quantified over the medium to long term

Note: <sup>Δ</sup> indicates where metrics have been assured (limited assurance) under ISAE (UK) 3000 and ISAE 3410 by our independent assurance provider, KPMG, and reflects the position for the year ending 31 December 2024; see limited assurance opinion on page 122.

## Sustainability and climate change cont.

### Restrictions on advertising

Revenues from high-carbon sectors may be lost in future either as a result of external regulation (although no proposals have been put forward in this area to date) or internal policies to mitigate reputational risk.

Category	Time horizon
Market	Medium term
<b>Potential financial impact</b> Revenues – loss of revenue streams from certain services Expenditures – fines or other financial penalties	
<b>Strategic response:</b> <ul style="list-style-type: none"> <li>▪ Broader strategic focus on diversifying revenues (highlighted first as part of our previous Future4 strategy, and remaining a key pillar of our Fast Forward ambitions unveiled in early 2024) puts us at lower risk if the regulatory landscape were to change in future</li> <li>▪ Proactive engagement with regulators, ensuring that we are able to adapt to any future developments and identify new opportunities to offset any impact to our revenues</li> <li>▪ Climate commitments already reflected in our existing strategy around partnerships and investments to ensure these relationships reflect our climate commitments</li> <li>▪ Active member of the Ad Net Zero Steering Group, providing a further forum for engagement with any future changes in advertising regulation</li> </ul>	
<b>Residual financial risk (short term only)</b>	N/A – risk not yet quantified over the medium to long term

### Physical risks

#### Disruption to media infrastructure and/or services

Industry-wide broadcasting infrastructure may be severely damaged and/or service significantly disrupted as a result of an extreme weather event.

Category	Time horizon
Acute physical	Short term onwards
<b>Potential financial impact</b> Expenditures – costs of one-off service disruption events	
<b>Strategic response</b> <ul style="list-style-type: none"> <li>▪ Proven crisis management framework in place in the event of disruption; key suppliers have well-established business continuity processes in place to cut over to backup facilities if required</li> <li>▪ Residual risk transferred via corporate insurance framework</li> </ul>	
<b>Residual financial risk (short term only)</b>	● Minor impact

#### Delays in content production due to extreme weather event

While Channel 4 does not produce its own content, if filming by an independent production company were to be disrupted by extreme weather, this cost may be passed on to Channel 4 in final production budgets.

Category	Time horizon
Acute physical	Short term onwards
<b>Potential financial impact</b> Expenditures – increased costs due to one-off delays to production	
<b>Strategic response:</b> <ul style="list-style-type: none"> <li>▪ Likelihood of disruption considered low given the nature of our commissioning, although may increase in future as climate change leads to more severe and unpredictable weather events</li> <li>▪ Risk assessments and monitoring are carried out on our productions</li> <li>▪ Residual risk transferred via insurance put in place</li> </ul>	
<b>Residual financial risk (short term only)</b>	● Minor impact

In addition to our assessment of key financial risks, we have identified initial climate-related opportunities and have made good progress in implementing our strategic response to these. Key areas of opportunity include:

- Demand for new services and content, and capacity to influence audience behaviour – for example, by signing up to the Content Climate Pledge and through the positive impact on remit delivery seen as a result of embedding climate into our programming (see pages 69 to 73)
- Green partnerships – for example, through our investment funds and membership of the Ad Net Zero Steering Group
- Capacity to influence supply chain – for example, by mandating use of the albert calculator and completion of the Carbon Action Plan
- Adapting the business to allow energy savings and improve medium- to long-term energy efficiency in our workspaces

While we continue to build on these opportunities with teams around the business, in 2024 we have not disclosed a financial assessment here for risks, with the intention to provide expanded detail in future years at the point these opportunities are more readily quantifiable.

### Resilience to climate-related scenarios

In assessing Channel 4's resilience to different climate scenarios, we have considered climate-related risks both individually, and aggregated into scenarios deemed plausible but beyond management's current expectations. Initial analysis in 2022 provided high-level quantitative modelling of the potential financial impact of climate-related risk over the short term, in line with Channel 4's existing financial planning cycle. This analysis was presented to the Board to accompany the normal financial planning cycle in 2022; this has subsequently been re-reviewed by management alongside broader consideration of the Group's viability for the 2024 year end, and will be refreshed as part of our regular financial planning cycle alongside our programme of work to deliver on our revised net zero targets.

Channel 4 has not yet performed quantitative analysis over the medium- to long-term horizon, with work paused given significant transformation elsewhere in the organisation, to ensure meaningful modelling can be produced aligned with the future state of the business. In the interim, our initial qualitative assessment is that the Group is sufficiently resilient to climate-related risks given the sustainability of our business model (as discussed in further detail on pages 132 to 133), our ability to dynamically manage our spend and cash flows, and access to additional liquidity if required to manage any significant unforeseen financial impacts. Our intention remains to quantify this assessment in due course, the timing of which will allow us to ensure analysis aligns with our future commercial strategy, as well as our net zero ambitions and resulting developments in our climate strategy.

Scenario	Hothouse world (global warming >3 degrees)	Disorderly transition (global warming <2 degrees)
Explanation	This scenario assumes governments fail to address climate change and global temperatures rise unabated, with businesses abandoning their climate commitments as a result. Physical risks here are higher although transition risk is low.	This assumes that Channel 4 and others continue our progress towards net zero commitments, but with unforeseen costs, and more severe action is needed due to early delays in policy response.
<i>These scenarios have been selected based on recognised industry models (provided by the Network for Greening the Financial System) and to align with the TCFD recommendation to include an &lt;2 degrees scenario. The disorderly transition scenario selected reflects the fact that the majority of the risks identified by Channel 4 and the greatest impacts to the business relate to transition rather than physical risk (particularly given the make-up of the Group's emissions baseline is concentrated in Scope 3, and given the Group is based in the UK).</i>		
Associated risks	<ul style="list-style-type: none"> <li>▪ Disruption to media infrastructure and/or service</li> <li>▪ Delays in content production due to extreme weather event</li> <li>▪ Impact of extreme weather event on day-to-day operations</li> </ul>	<ul style="list-style-type: none"> <li>▪ Internal costs or delays to deliver transition plan</li> <li>▪ Higher cost of doing business due to climate transition</li> <li>▪ Meeting viewer expectations</li> <li>▪ Restrictions on advertising</li> <li>▪ Regulatory/reporting requirements</li> </ul>
Financial impact (short term)	<ul style="list-style-type: none"> <li>▪ Expenditures               <ul style="list-style-type: none"> <li>– costs of one-off service disruption events</li> <li>– increased costs due to one-off delays to production</li> </ul> </li> </ul> <p><i>Minor overall impact across the short-term planning horizon</i></p>	<ul style="list-style-type: none"> <li>▪ Expenditures               <ul style="list-style-type: none"> <li>– investment in new technologies and consultancy</li> <li>– costs to adopt new policies/processes</li> <li>– increased costs of production due to transition costs passed on by suppliers</li> <li>– fines or other financial penalties</li> </ul> </li> </ul> <p><i>Moderate overall impact across the short-term planning horizon (no material impact on the Group's resilience given mitigations and opportunities available)</i></p>
Financial impact (medium to long term)	<ul style="list-style-type: none"> <li>▪ Expenditures – as above, plus cost of business interruption or damage</li> <li>▪ Assets               <ul style="list-style-type: none"> <li>– asset impairment</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Expenditures – as above</li> <li>▪ Revenues               <ul style="list-style-type: none"> <li>– loss of key partnerships or viewing eroded over time</li> <li>– loss of revenue streams from certain services</li> </ul> </li> </ul>



# Sustainability and climate change cont.

## Risk management

### Identifying, assessing, and managing climate-related risks

The identification, assessment, management, monitoring, and reporting of climate-related risk forms part of Channel 4’s overall risk management process, as described on page 124. The process is pragmatic, principally considering material and emerging risks to our business. Environmental sustainability was first identified as an emerging risk to Channel 4 in 2019 and it has been monitored as a principal risk since 2020. We reported last year that our science-based targets were verified by SBTi in 2023, which was a key milestone in our response to the climate emergency. During 2024, we continued to mature our approach to climate-related risk management, considering risks related to the delivery of our science-based targets and strengthening our understanding of the specific climate-related risks we face at a business area level, including the relationship between risks and the intrinsic opportunities we may be able to leverage. Our more detailed analysis of climate-related risks is reviewed periodically with the Sustainability Steering Committee.

As noted on page 124, risks are assessed against a set of agreed criteria, considering the likelihood of the event occurring and the financial, operational, and/or reputational (including regulatory) impact should they occur. This approach allows us to assess the size and scope of each risk using agreed thresholds, prioritising them accordingly, and informs decision making around mitigating, accepting, or transferring risk. The potential financial impact of relevant risks is further assessed using a combination of internal data on the affected revenue or cost streams themselves, historical analysis to provide proxy data where applicable, and third-party climate and financial analysis. The impact is considered in terms of both its materiality to the financial statements over our planning horizon and available financial mitigation.

This more detailed understanding of climate-related risk is enabling more targeted and impactful actions to be taken. Going forward, we intend to develop existing Executive responsibility for delivering climate action plans into broader accountability for managing and mitigating climate-related risks and exploring climate-related opportunities. As we improve the depth and quality of our carbon data and progress work to deliver on our science-based targets, this will also help direct our mitigation efforts and management of climate-related risks to achieve the greatest impact.

## Metrics and targets

As noted on page 110, in 2023 Channel 4 set and published new near-term and net zero emissions targets verified by the SBTi, reinforcing the organisation’s longstanding commitment to net zero, and bringing our ambitions into line with SBTi’s best practice to drive future delivery of our climate ambitions. Channel 4’s climate ambition (as articulated through these targets) has been validated by SBTi as aligning with a 1.5 degree global climate warming trajectory. These near- and long-term targets will be developed into a set of interim targets to measure progress in due course.

Channel 4 discloses Scope 1, 2 and 3 emissions across all relevant categories, ensuring that our reporting aligns with the disclosure standards encouraged by TCFD. The metrics used to assess Channel 4’s climate risk and progress towards its net zero ambitions are outlined in our Streamlined Energy and Carbon Report (‘SECR’) below. Channel 4 has not currently adopted further cross-industry metrics such as those presented for consideration under the TCFD recommendations; as we embed plans to deliver and track progress towards our new targets this will remain a matter for future consideration.

### Scope 1, Scope 2 and Scope 3 GHG emissions

#### Streamlined Energy and Carbon Report

Channel Four Television Corporation is a ‘large unquoted company’ under the SECR regulations, so must report annually on GHG emissions from Scope 1 and 2 Electricity, Gas, and Transport.

#### Methodology

This statement has been prepared in accordance with our regulatory obligation to report greenhouse gas (‘GHG’) emissions pursuant to the Companies (Directors’ Report) and Limited Liability Partnerships (Energy and Carbon Report) Regulations 2018 which implement the government’s policy on Streamlined Energy and Carbon Reporting.

The reporting period is the most recent financial year 01/01/2024 to 31/12/2024. We quantify and report our organisational GHG emissions in alignment with the World Resources Institute’s Greenhouse Gas Protocol Corporate Accounting and Reporting Standard (revised version) and in alignment with the Scope 2 Guidance. We consolidate our organisational boundary according to the financial control approach. The GHG sources that constituted our operational boundary for the year are:

- Scope 1: Natural Gas, Propane, Diesel, and Refrigerants
- Scope 2: Electricity
- Scope 3: Purchased Goods and Services, Capital Goods, Fuel and Energy Related Activities, Upstream Transportation & Distribution, Waste, Business Travel, Employee Commuting, Upstream Leased Assets, Use of Sold Products, Downstream Leased Assets and Investments.

In some cases, where data is missing, values have been estimated using either extrapolation of available data or data from the previous year(s) as a proxy.

The Scope 2 Guidance requires that we quantify and report Scope 2 emissions according to two different methodologies (‘dual reporting’): (i) the location-based method, using average emissions factors for the country in which the reported operations take place; and (ii) the market-based method, which uses the actual emissions factors of the energy procured.

The carbon emissions for Scope 1&2 have been calculated using the Department for Energy Security and Net Zero (formerly BEIS) 2024 carbon conversion factors for all fuels and electricity, other than market-based electricity which have been taken from EDF, Ecotricity, Opus Energy, and F&S Energy. Specific Reporting Criteria for the metrics assured under ISAE (UK) 3000 (see below) are available at <https://www.channel4.com/corporate/performance/reporting/reporting-library> – these are consistent with the methodology presented here and provide further context for the assurance obtained.

Note: The 2021 figures presented on the following page were restated in the 2023 Annual Report versus previous reporting, to provide a consistent baseline for future reporting, and therefore the 2021, 2023 and 2024 figures presented on the following page are presented on a consistent basis in line with the Reporting Criteria. Full details of these restatements were disclosed in the 2023 Annual Report.

## UK carbon footprint data

Scope/Category	Emissions category	Unit	Baseline year – 2021	Previous year – 2023	Reporting year – 2024
<b>1 Direct emissions</b>	<b>Total Scope 1</b>	tCO <sub>2</sub> e	<b>306</b>	<b>346</b>	<b>637<sup>Δ</sup></b>
	Stationary Combustion		306	346	387
	1.1 Fuel		306	346	328
	1.1 Diesel and Propane		0	0	59
	Fugitive Emissions		0	0	250
	1.3 Refrigerants		0	0	250
<b>2 Indirect emissions</b>	<b>Total Scope 2 (Location-Based)</b>	tCO <sub>2</sub> e	<b>930</b>	<b>1,013</b>	<b>794<sup>Δ</sup></b>
	2.1 Purchased Electricity		930	1,013	794
	<b>Total Scope 2 (Market-Based)</b>		<b>32</b>	<b>0</b>	<b>0<sup>Δ</sup></b>
	2.1 Purchased Electricity		32	0	0
<b>1 and 2 Total direct and indirect emissions</b>	Location-based	tCO <sub>2</sub> e	1,236	1,358	1,431
	Market-based		338	346	638
<b>Intensity ratio</b>	Market-based	tCO <sub>2</sub> e/£1m turnover	0.291	0.338	0.616
<b>Energy usage</b>	Total kWh consumed	kWh	<b>6,066,817</b>	<b>6,834,469</b>	<b>5,876,599</b>
	Fuel		1,667,851	1,885,747	1,795,272
	Electricity		4,378,584	4,890,504	3,832,441
	Other (Diesel, Propane, Vehicles)		20,382	58,218	248,886
<b>3 Other indirect emissions</b>	<b>Total Scope 3 Upstream</b>		<b>506,089</b>	<b>419,818</b>	<b>379,741</b>
	3.1 Purchased Goods and Services		484,357	405,208	357,702
			479,381	390,051	354,451
		Production	319,587	278,739	281,278
		Procurement	159,501	111,001	72,792
		Expenses	292	309	379
		Water Supply	1	2	2
	3.2 Capital Goods		3,267	12,417	1,442
	3.3 Fuel-and-Energy-Related Activities ('FERA') (Not Included in Scope 1 or 2)		166	163	154
		FERA Fuels	52	57	69
		FERA Electricity	114	106	85
	3.4 Upstream		10	12	7
		Transportation and Distribution			
	3.5 Waste Generated in Operations		2	3	1
		Water Treatment	2	2	2
	3.6 Business Travel	tCO <sub>2</sub> e	266	775	607
		Flights	140	525	397
		Rail	69	174	119
		Vehicles	5	15	18
		Taxis	12	57	67
		Miscellaneous	40	4	6
		Hotels	18	53	84
	3.7 Employee Commuting		382	910	521
		Homeworking	862	819	429
	3.8 Upstream Leased Assets		1	3	4
	<b>Downstream</b>		<b>21,732</b>	<b>14,610</b>	<b>22,039</b>
	3.11 Use of Sold Products		12,544	11,059	18,798
	3.12 End of Life Treatment of Sold Products		0	0	0
	3.13 Downstream Leased Assets		29	28	26
	3.15 Investments		9,159	3,523	3,215

Δ indicates where metrics have been assured (limited assurance) under ISAE (UK) 3000 and ISAE 3410 by our independent assurance provider, KPMG, and reflects the position for the year ending 31st December 2024; see limited assurance opinion on page 122 to 123.

## Sustainability and climate change cont.

### Year-on-year emissions changes

As noted on page 110, we have used 2021 as our baseline year for emissions reporting and targets; however, the impact of Covid-19 on factors such as building occupancy has contributed to trends seen since our baseline. We therefore provide further information below to give context to the year-on-year changes and clarify the drivers behind these. As data quality continues to improve, understanding these drivers will enable us to pinpoint emissions hotspots and areas for targeted reduction. In 2024 we also identified certain one-off factors behind year-on-year emissions movements; additional commentary is provided below to isolate these from ongoing patterns.

Scope	Description	Unit	Movement versus 2023	Movement versus 2021 baseline	Commentary
Scope 1	Direct emissions – natural gas, diesel, F-gas, propane	tCO <sub>2</sub> e	+84%	+108%	The increase in Scope 1 emissions versus prior year and our 2021 baseline has been driven in large part by fugitive emissions of refrigerant gas from equipment at our Horseferry Road office during 2024 (emissions from refrigerants in 2023 and baseline data were nil). Overall emissions from fuels, diesel and propane increased by 12% versus 2023, due to the use of temporary boilers for two months at the end of 2024; outside of this period, consumption appears to have been steady. Fuel emissions have increased slightly versus the 2021 baseline driven by increased building occupancy as we returned to hybrid working following Covid-19.
Scope 2 (market-based)	Indirect emissions – electricity consumption	tCO <sub>2</sub> e	0%	-100%	We have seen a 100% decrease in Scope 2 market-based emissions since our 2021 baseline, as a result of Channel 4 now opting to procure 100% renewable energy across all of its sites. Actual electricity consumption has decreased year on year, although this may be attributed to the underlying methodology behind this calculation (see 'Energy usage' below).
Scope 3	Upstream and downstream value chain emissions – predominantly production, indirect procurement and streaming	tCO <sub>2</sub> e	-10%	-25%	Scope 3 emissions have seen a 25% reduction from our baseline year in 2021, effectively drawing level with our 2030 targets. While actions are underway to reduce emissions from our supply chain through engagement with production companies and other key suppliers, the decrease to date is predominantly a reflection of reduced expenditure, as well as better data quality (through engagement with key suppliers) allowing for wider use of supplier-specific emissions factors. These are generally lower than the spend-based averages on which we are otherwise reliant; as part of our continued focus on data quality, we will seek to move away further from such methodologies over time.
Energy usage	Total Scope 1 and 2	kWh	-14%	-3%	<p>Overall energy usage has decreased by 3% versus our baseline year in 2021, with lower electricity usage (reflecting energy efficiency actions taken) offsetting the impact of increasing fuel consumption (driven by building occupancy, as well as the use of temporary boilers – see Scope 1 above).</p> <p>Actual electricity consumption in 2024 decreased by over 20% versus 2023, which we attribute to prudent estimates applied in calculating 2023 consumption to ensure completeness of data due to meter faults identified. This consumption represents a 12% decrease versus the 2021 baseline.</p> <p>Although our emissions reduction targets have a market-based baseline (reflecting the impact of choosing renewable energy in our offices), reducing actual consumption remains a focus for our sustainability roadmap, and is treated as a key consideration in defining our future workspace requirements and planning capital expenditure.</p>



### Energy efficiency actions taken

In 2024, all offices continued to be open five days a week, but we have had a flexible working pattern in place for our people since 2022. Our London headquarters saw an increase in staff and visitors utilising the office compared to 2023, up 4.5% and 17% respectively. Our people are required to work from one of our office locations 60% of their time.

Notwithstanding the increase in occupancy of the London office, we have continued to make energy efficiencies where possible, adjusting plant and equipment to align with the operational needs of the business and buildings. Following the investment in our gas boilers and calorifiers in the London office towards the end of 2023, works continued in 2024 to further enable adjustments times and thereby reduce gas and electricity consumption. Temperature set points of our technical areas were also reviewed and increased by 1 or 2 degrees to achieve energy reductions without affecting their operational performance and business resilience. Legacy lighting was replaced with LEDs in the catering facility in December 2024, the energy reduction benefits of which will be realised in the coming year.

In our regional offices, operational energy efficiencies were also achieved through temperature set point adjustments in technical and office areas, and aligning heating and cooling system settings.

As a result of the long-term planning strategy for our London headquarters and our public announcement that we will be leaving the Horseferry Road building in the next few years, and as our regional offices are relatively new, capital investment has been based on essential maintenance/upgrades, with attention being focused on ensuring operational efficiencies are achieved where possible, and that our future office requirements meet our 2030 and 2050 environmental strategy requirements.

### Non-carbon-related metrics – waste and water

Channel 4 works with waste management companies to ensure that all waste is diverted from landfill wherever possible. Dry recyclables are sent to a material recovery facility; general non-recyclable waste is converted into energy (refuse-derived fuel). Channel 4 has also committed to reducing paper usage across the business, including newspapers, magazines and catering disposables.

Channel 4 produced a total of 107.19 tonnes of general office waste in 2024, a decrease on the 113.21 tonnes produced in 2023. Overall, 48% of the waste generated in 2024 across all offices was recycled (2023: 63%), with the remainder converted to produce energy. Zero per cent went to landfill (2023: 0%). In 2024, project-related waste across all offices was 12.48 tonnes, 100% of which was recycled.

We continue to monitor our water consumption; in 2024, water consumption increased 21% on 2023 figures. This was mainly due to a mechanical plant failure which occurred at our London office. Channel 4 is committed to ensuring water consumption is kept to a minimum and will continue to ensure our use of water remains as efficient as possible.

## Sustainability and climate change cont.

### Independent Practitioner's Limited Assurance Report to Channel Four Television Corporation

#### Report on selected environmental and social metrics for the year ended 31 December 2024

##### Conclusion

We have performed a limited assurance engagement on whether selected information in Channel Four Television Corporation's ('Channel 4') 'Sustainability and Climate Change' section of the Annual Report and Financial Statements ('the Report') for the year ended 31 December 2024 has been properly prepared in accordance with Channel's 4 Reporting Criteria as set out at <https://www.channel4.com/corporate/performance/reporting/reporting-library> (the 'Reporting Criteria'). The information within the Report that was subject to assurance is indicated with the symbol 'Δ' (the 'Selected Information') (and is also listed in Appendix A).

Based on the procedures performed and evidence obtained, nothing has come to our attention that causes us to believe that the Selected Information has not been properly prepared, in all material respects, in accordance with the Reporting Criteria.

Our conclusion is to be read in the context of the remainder of this report, in particular the 'Inherent limitations' and 'Intended use of our report' sections below.

Our conclusion on the Selected Information does not extend to any other information that accompanies or contains the Selected Information and our assurance report (hereafter referred to as 'Other Information'). We have not performed any procedures with respect to the Other information.

##### Basis for conclusion

We conducted our engagement in accordance with International Standard on Assurance Engagements (UK) 3000 Assurance Engagements Other Than Audits or Reviews of Historical Financial Information ('ISAE (UK) 3000') issued by the Financial Reporting Council ('FRC') and, in respect of the greenhouse gas emissions information included within the Selected Information in accordance with International Standard on Assurance Engagements 3410 Assurance Engagements on Greenhouse Gas Statements ('ISAE 3410') issued by the International Auditing and Assurance Standards Board ('IAASB'). Our responsibilities under those standards are further described in the 'Our responsibilities' section of our report.

We have complied with the Institute of Chartered Accountants in England and Wales ('ICAEW') Code of Ethics, which includes independence, and other requirements founded on fundamental principles of integrity, objectivity, professional competence and due care, confidentiality and professional behaviour, that are at least as demanding as the applicable provisions of the International Ethics Standards Board for Accountants ('IESBA') International Code of Ethics for Professional Accountants (including International Independence Standards).

Our firm applies International Standard on Quality Management (UK) 1 Quality Management for Firms that Perform Audits or Reviews of Financial Statements, or Other Assurance or Related Services Engagements ('ISQM (UK) 1'), issued by the FRC, which requires the firm to design, implement and operate a system of quality management, including policies or procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

We believe that the evidence we have obtained is sufficient and appropriate to provide a basis for our conclusion.

### Inherent limitations in preparing the Selected Information

The nature of non-financial information; the absence of a significant body of established practice on which to draw; and the methods and precision used to determine non-financial information, allow for different, but acceptable, evaluation and measurement techniques and can result in materially different measurements, affecting comparability between entities and over time.

As described in the Reporting Criteria, the greenhouse gas ('GHG') emission quantification process is subject to: scientific uncertainty, which arises because of incomplete scientific knowledge about the measurement of GHGs; and estimation (or measurement) uncertainty resulting from the measurement and calculation processes used to quantify emissions within the bounds of existing scientific knowledge.

The Reporting Criteria has been developed to assist Channel 4 in preparing the Selected Information, which have been identified by Channel 4 as key metrics to measure performance against their ESG strategy. As a result, the Selected Information may not be suitable for another purpose.

### Directors' responsibilities

The Directors of Channel 4 are responsible for:

- designing, implementing and maintaining internal controls relevant to the preparation and presentation of the Selected Information that is free from material misstatement, whether due to fraud or error;
- developing suitable criteria for preparing the Selected Information;
- properly preparing the Selected Information in accordance with the Reporting criteria; and
- the contents and statements contained within the Report and the Reporting criteria.

### Our responsibilities

We are responsible for:

- planning and performing the engagement to obtain limited assurance about whether the Selected Information is free from material misstatement, whether due to fraud or error;
- forming an independent limited assurance conclusion, based on the procedures we have performed and the evidence we have obtained; and
- reporting our conclusion to Channel 4.

### Summary of the work we performed as the basis for our conclusion

We exercised professional judgment and maintained professional scepticism throughout the engagement. We planned and performed our procedures to obtain evidence that is sufficient and appropriate to obtain a meaningful level of assurance over the Selected information to provide a basis for our limited assurance conclusion. Planning the engagement involves assessing whether Channel 4's Reporting Criteria are suitable for the purposes of our limited assurance engagement. Our procedures selected depended on our judgement, on our understanding of the Selected Information and other engagement circumstances, and our consideration of areas where material misstatements are likely to arise.

In carrying out our engagement, we performed procedures which included:

- obtaining an understanding through inquiry of Channel 4's control environment, processes and information systems relevant to the preparation of the Selected Information, but did not include evaluating the design of particular control activities, obtaining evidence about their implementation or testing their operating effectiveness;

- evaluating whether Channel 4's methods for developing key estimates were appropriate and had been consistently applied, but did not include separately developing our own estimates against which to evaluate Channel 4's estimates;
- performing risk assessment procedures over the aggregated Selected Information, including a comparison to the prior periods' amounts having due regard to changes in business volume and the business portfolio;
- performing limited substantive testing, including agreeing a selection of the GHG Selected Information to corresponding supporting information including meter reports and invoices, but did not include testing the calibration of meters, reperforming meter readings, or physicals visits to the sites which provided the source data for the GHG Selected Information;
- performing limited substantive testing, including agreeing a selection of the Albert Certified Selected Information to corresponding supporting information including third party Albert portal reports;
- considering the appropriateness of the carbon conversion factor calculations and other unit conversion factor calculations used by reference to widely recognised and established conversion factors;
- re-performing a selection of the carbon conversion factor calculations and other unit conversion factor calculations;
- re-performing the mathematical calculation of the Selected Information in accordance with the Reporting Criteria; and
- reading the Report with regard to the Reporting Criteria and for consistency with our findings over the Selected Information.

The procedures performed in a limited assurance engagement vary in nature and timing from, and are less in extent than for, a reasonable assurance engagement. Consequently, the level of assurance obtained in a limited assurance engagement is substantially lower than the assurance that would have been obtained had a reasonable assurance engagement been performed.

#### **Intended use of our report**

Our report has been prepared for Channel 4 solely in accordance with the terms of our engagement. We have consented to the publication of our report on Channel 4's website for the purpose of Channel 4 showing that it has obtained an independent assurance report in connection with the Selected Information.

Our report was designed to meet the agreed requirements of Channel 4 determined by Channel 4's needs at the time. Our report should not therefore be regarded as suitable to be used or relied on by any party wishing to acquire rights against us other than Channel 4 for any purpose or in any context. Any party other than Channel 4 who obtains access to our report or a copy and chooses to rely on our report (or any part of it) will do so at its own risk. To the fullest extent permitted by law, KPMG LLP will accept no responsibility or liability in respect of our report to any other party.

#### **KPMG LLP**

Chartered Accountants  
15 Canada Square  
London  
E14 5GL  
1 May 2025

The maintenance and integrity of Channel 4's website is the responsibility of the Directors of Channel 4; the work carried out by us does not involve consideration of these matters and, accordingly, we accept no responsibility for any changes that may have occurred to the reported Selected Information, Reporting Criteria or Report presented on Channel 4's website since the date of our report.

#### **Appendix A: Selected Information**

Metric	Amount
<b>GHG Selected Information</b>	
Scope 1 GHG emissions for the year ending 31 December 2024	637 tCO <sub>2</sub> e
Scope 2 GHG emissions (location-based) for the year ending 31 December 2024	794 tCO <sub>2</sub> e
Scope 2 GHG emissions (market-based) for the year ending 31 December 2024	0 tCO <sub>2</sub> e
<b>Albert Certified Selected Information</b>	
% Albert-certified productions	73%



# Risk management

## How we manage risk

The Board is accountable for carrying out a robust assessment of the principal and emerging risks facing the Corporation, including those with the potential to impact the execution of our strategy, performance of day-to-day operations, the delivery of our remit, the maintenance of our brand and reputation and our long-term sustainability. On behalf of the Board, the Audit and Risk Committee monitors the effectiveness of the risk management process and systems of internal control, as illustrated on page 126.

The pursuit of new opportunities is essential to the delivery of our strategic objectives and to fulfilling our remit. Effective risk management is about striking the right balance between risk and opportunity; making risk-informed decisions is something we do every day to ensure that risk is managed to a level that the business can tolerate. In line with our purpose and vision, we set out to challenge, innovate, and drive change. Our high appetite for creative risk-taking means our content can be controversial. However, this is balanced by a very low appetite for compliance risk, and low appetite for operational risk. This is reflected in our governance framework, which comprises policies, procedures, defined roles and responsibilities, and monitoring.



## Our approach to risk management

To drive maximum benefit and insight, our approach to risk management is pragmatic. The material risks to our business, including those that are emerging, are identified through discussions with Executive management and senior leaders, and monitoring of news and developments both within our industry and beyond.

We continue to mature the risk management process at Channel 4, strengthening engagement at the most senior levels of the organisation, and deepening our analysis of emerging risks, including their potential to impact our risk profile. Emerging risks discussed during the year included our strategic focus on driving digital revenues and the need to manage the tension between this and maintaining linear revenue through transition. We considered how 2023’s unprecedented decline in the UK advertising market could increase the likelihood of a number of other risks crystallising, and the risk management activities required to prevent a circular decline in revenue. 2024 saw a sharp focus on reducing our operational costs, with difficult decisions required; we reviewed how operational circumstances could impact morale and the potential consequences of this. We revisited a number of these emerging risks over the course of the year to provide senior leaders with further insight into how these risks, and their potential impact on the business, were evolving, along with the mitigations in place to address them.

We continue to support the oversight and management of risk at a business area level through the development and management of operational risk registers and by thinking about risks not only in isolation, but also in connection with one another, bringing risk conversations to life. We assess risks against a set of agreed criteria, considering the likelihood of the event occurring and the financial, operational, and/or reputational impact should it occur. Management of the risks faced by Channel 4 is the responsibility of senior leadership; further detail on the actions being taken can be found in the ‘Risks and uncertainties’ table on pages 127 to 131. The principal risks to our business are monitored by our Executive management team and relevant topics are included on the agenda of Board and Committee meetings throughout the year. The Business Assurance function reports to the Audit and Risk Committee at each meeting and annually to the Board. Through these monitoring and reporting activities, consideration is given to whether the management activities in place are sufficient to manage the risks within Channel 4’s risk tolerance. The governance framework that surrounds our risk management process is shown on page 126.

## Overview of risk activity during the year

### Our strategy and financial outlook

In early 2024 Channel 4 launched its Fast Forward strategy, designed to accelerate our transformation into an agile, digital-first public service streamer, supported by rapid scaling of diversified revenue streams and re-engineering of the business for a digital-first world. Extensive work was undertaken during the year to lay the groundwork for delivery against this strategy. We streamlined parts of our business (including reducing legacy activity as we begin to shift our centre of gravity from linear to digital), completed the first stage of our streaming transformation programme and developed detailed operational plans to help our people align business area activities to the Fast Forward strategy. Throughout, decision making had consideration of risk at its core, balancing the achievement of our strategic aims with the financial resources available to us, the impact on our people and the ongoing need to meet our obligations as a public service broadcaster. During 2024, the business continued to closely monitor and manage its financial position, as both the UK economy and the UK advertising market remained suppressed. We mitigated these external headwinds through a disciplined focus on operating costs and investment decisions.

### Our public service media obligations

The industry slowdown that first crystallised in 2023 endured, impacting both independent production companies and the freelancer community. We continued to support our production partners throughout 2024, delivering on our licence requirements and remit obligations against a backdrop of significant stakeholder interest in Nations and Regions investment, which has received greater political focus following the appointment of a new Government in July 2024. As part of our Ofcom licence renewal, our Nations quota will increase by one third from 2030, which we aim to meet two years ahead of Ofcom's requirement.

In addition to the licence renewal process and change in Government, the year saw a number of other legal and regulatory developments. The Media Act became law in May 2024. Provisions are expected to come into force over a number of years, with Ofcom publishing a roadmap setting out a proposed timetable for consulting on and drafting new codes of practice. We will continue to play an active role in the implementation of the Act, considering both the opportunities it presents and potential risks that our business may need to manage. Ofcom also published its five-yearly Review of Public Service Media during 2024, focusing on the challenges and opportunities facing public service broadcasters. These include attracting audiences, the ongoing financial challenges of delivering wide-ranging content across multiple services, and ensuring that high-quality, trustworthy and impartial news and information can be easily found in a crowded environment. These are topics that our business monitors and manages on an ongoing basis.

### Governance, risk and compliance

Continuous improvement of the internal governance and control environment was a key priority for Channel 4 in 2024, as we focus on the delivery of our Fast Forward strategy and on securing the long-term sustainability of our business. Examples include embedding an environmental sustainability governance framework and strengthening our programme of regular business continuity scenario exercises. These scenarios cover a variety of situations with the potential for operational, reputational, and financial impacts.

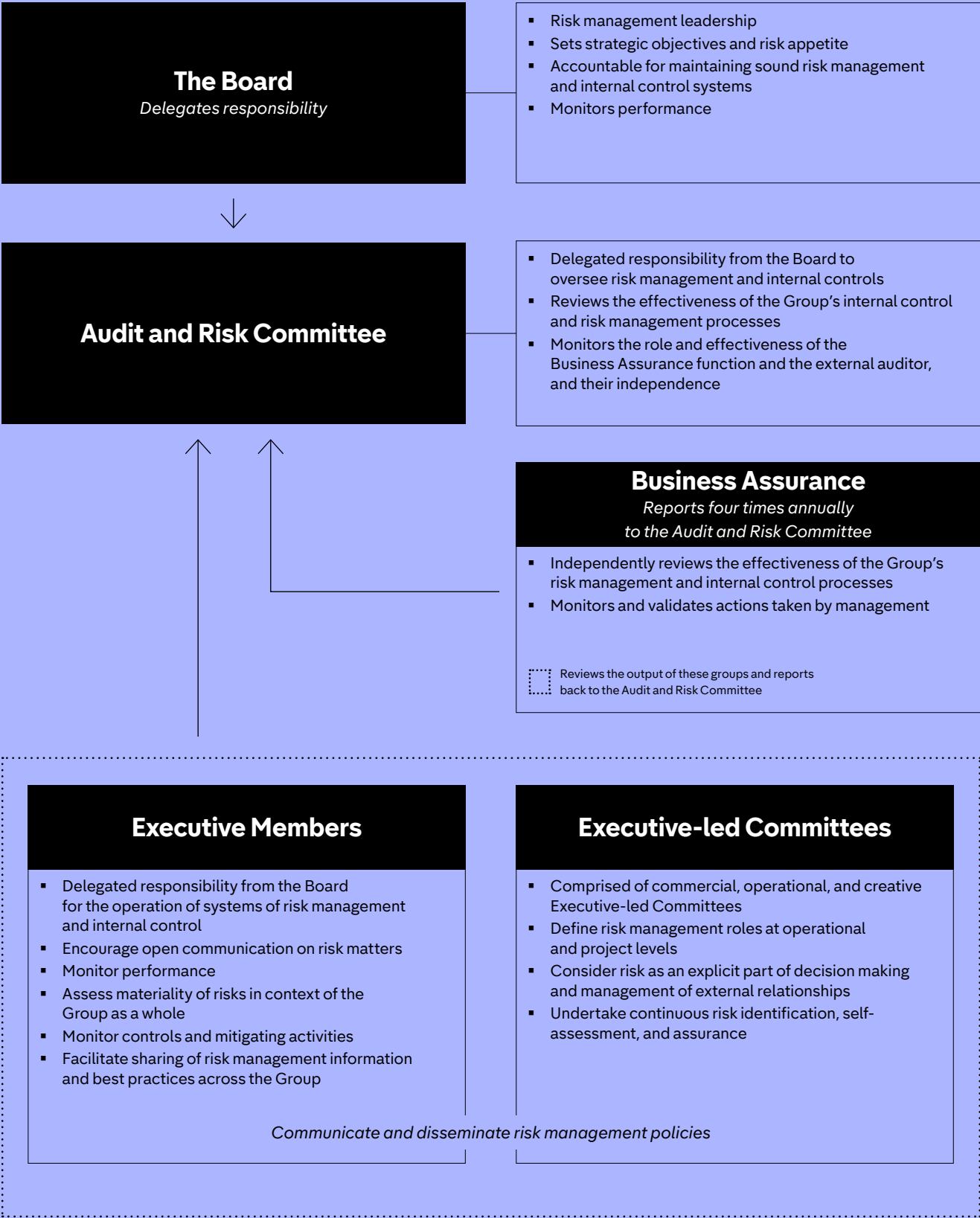
Given the ever-changing landscape in which Channel 4 operates, we continued to closely monitor our risk profile throughout 2024. During the year, our Enterprise Risk function carried out a refresh of our material risks; not only is this good practice, but it ensured that our understanding of our risks is aligned with our Fast Forward strategy and reflective of the internal and external environment. While this didn't result in any significant changes, we updated the articulation of certain risks, for example to broaden their scope or refine their nature.

The refresh also gave us the opportunity to reflect on our risk management and internal control framework in the context of the updated UK Corporate Governance Code. From our 2026 Annual Report, the Board's risk management disclosure will need to explain how it has monitored and reviewed the effectiveness of this framework, focusing on 'material controls' (under Provision 29). Our current risk management process provides a strong base upon which to build, as we embark on an exercise to map from our 'refreshed' material risks to the material financial, operational, reporting (financial and non-financial) and compliance controls in place, and to the assurance that is and will be provided to the Audit and Risk Committee and/or the Board to ultimately support this enhanced disclosure. This will continue to be an important area of focus throughout 2025.

Beyond our core risk management process, our Enterprise Risk team continued to drive engagement across the business, progressing work on business area risk registers to support effective risk management by senior leaders, and remaining a trusted voice to help identify potential risk factors. This included ongoing participation in a working group at which AI ideas, concepts, and opportunities are reviewed in the context of agreed principles, designed to support the activities of Channel 4's main AI Steering Group. Assessing the use of emerging technologies in this holistic, thoughtful way, and giving due consideration to both risks and opportunities, helps ensure that Channel 4's use of AI remains responsible and in line with agreed values, whilst keeping pace with digital developments and opportunities for collaboration.





Changes to our risk profile have been reviewed and approved by Executive management, the Audit and Risk Committee, and the Board.

Risk management cont.





## Risks and uncertainties

Risk and potential impact	Mitigating activities
<b>Strategic risks</b>	
<h3>1. Content and audiences</h3> <p>There is a risk that we don't deliver to audiences the relevant, engaging, and diverse film and TV content they want to watch, in the places they want to watch it, and where we can drive revenue.</p> <p>Competition for high-quality content and talent that is representative of the whole of the UK remains high, from both traditional broadcasters and streamers. There is a risk that price inflation impacts our ability to secure the best content, or that we don't understand our audiences sufficiently to ensure that our content remains relevant.</p> <p>Against the backdrop of digital disruption, there is a risk that we don't deliver our digital, social, and distribution strategic ambitions at the pace and scale required to adequately respond to significant online competition and compensate for the market decline in linear viewing. This includes the transformation of our streaming platform, and our consideration of content strategy and mix. If this were to occur, we might fail to become a digital-first public service streamer that stands out in a crowded market, especially for younger audiences.</p> <p>In an increasingly competitive environment, failure to market our content and brand in a way that creates impact could result in the underperformance of our content and/or a decline in brand awareness or appeal. There is a risk that we don't use our marketing budgets in the most effective way to connect with audiences, or that we don't maintain prominence (including for our streaming service).</p>	<ul style="list-style-type: none"> <li>• Cohesive content commissioning and scheduling strategy to drive streaming growth while optimising investment in linear, with a focus on big shows and high impact</li> <li>• Commissioned landmark study, <i>Gen Z: Trends, Truth and Trust</i>, the outcome of which recognises that public service media has a responsibility to lead and act to restore bonds between young people and reliable sources of information</li> <li>• Transformation of our streaming platform to deliver brand distinctiveness and a step-change in user experience, for both audiences and advertisers</li> <li>• 'Streaming first' digital marketing model with innovative initiatives to expand brand appeal, highlight key shows and maximise return on investment</li> <li>• Continue to grow and develop 4Studio, with the aim of growing social views and increasing the amount of long-form content on YouTube</li> <li>• Focus on engagement with online and younger-skewing audiences through digital-first output such as Channel 4.0 and focused content propositions</li> <li>• Quarterly business reviews against the operational plan that underpins our ambitious Fast Forward strategy, designed to accelerate our transformation into an agile, digital-first public service streamer by 2030</li> <li>• Focus on distribution partnerships to drive visibility of Channel 4 content</li> </ul>
<p><b>Link to purpose, vision, and strategic pillars</b></p> 	<p><b>Risk movement</b></p> 
<h3>2. Maintaining editorial standards</h3> <p>While challenging with purpose, innovation, and risk-taking are central to our vision, culture, and values, we take very seriously the need to uphold our editorial standards (in line with our very low risk appetite in this area), especially as mis- and disinformation become increasingly prevalent in society. A breakdown in those standards, for example relating to impartiality in news, a failure of contributor care or a breach of viewer trust, could be severely damaging to Channel 4's reputation and could result in significant penalties. As we accelerate our transformation into a digital-first public service streamer, it is important that our compliance framework adapts and keeps pace.</p>	<ul style="list-style-type: none"> <li>• Established legal and compliance framework in place supported by clear and transparent lines of communication, including policies, procedures, training, and monitoring, with an online training module accessible to independent producers and freelancers</li> <li>• 'Referral up' process in place to manage decisions in relation to editorial standards</li> <li>• Proactive engagement with consultations by independent bodies relating to editorial standards and codes of practice</li> <li>• Production companies required to adhere to our robust contributor care standards on all relevant productions</li> <li>• Ongoing review and adaptation of compliance framework to keep pace with content strategy and decision making, as well as distribution strategies</li> </ul>
<p><b>Link to purpose, vision, and strategic pillars</b></p> 	<p><b>Risk movement</b></p> 

## Key<sup>1</sup>

### Purpose



To create change through entertainment

### Vision pillars



Represent unheard voices  
Challenge with purpose



Reinvent entertainment

### Strategic pillars



Diversification



Operational efficiency













Digital transformation

<sup>1</sup> The purpose, vision pillars, and strategic pillars set out in our strategy are outlined on pages 06 to 07 and 14 to 15.

# Risk management cont.

Risk and potential impact	Mitigating activities
<p><b>3. Our relationship with the independent production community</b></p> <p>There is a risk that we don't strike the right balance between remit delivery and commerciality and that, due to the limited financial resources available to us, we can't fund everything we would want to or move fast enough in support of the creative community.</p> <p>In line with our remit, we provide high-quality programming that is innovative, experimental, and creative, that appeals to the tastes and interests of a culturally diverse society, and that exhibits a distinctive character. In supporting creative talent, we remain committed to our Nations and Regions agenda, with commitments going beyond our licence obligations. This includes achieving 600 roles outside London, doubling our 4Skills budget, and meeting our voluntary commitment to spend 50% of our commissioning budget outside London.</p> <p>The removal of the publisher-broadcaster restriction previously imposed on Channel 4 opens up the potential for intellectual property ownership (see also Risk 5). There is a risk, however, that our relationship with the independent production community may be impacted by this.</p> <p>We work with a significant number of production companies, each of whom is responsible for ensuring minimum standards of behaviour from their employees and the talent and freelancers they work with. There is a risk that in the making of content for Channel 4, these minimum standards fail or that the welfare of our employees and/or people from the independent production community is not properly considered and supported.</p>	<ul style="list-style-type: none"><li>▪ Nations quotas increased by one-third, with a voluntary stretch commitment to deliver this two years ahead of Ofcom's 2030 target</li><li>▪ Refreshed Nations and Regions commissioning strategy to harness the creative power of production companies across the UK, expanding investment, supporting industry growth outside London, and ensuring Channel 4 authentically represents viewers from every nation (see pages 26 to 31)</li><li>▪ Tailored three-year commissioning plan for each Nation, supported by a dedicated Lead Commissioning Editor tasked with nurturing stronger relationships with key suppliers</li><li>▪ £35 million ringfenced for content from production companies based in the Nations, £100,000 annual match-funded spend per Nation from 2025, aligned to screen agency activity, and all new More4 commissioning for 2025/2026 reserved for Nations and Regions production companies</li><li>▪ Flagship £6 million 4Skills Accelerate scheme, directly funding key roles to fast-track talent in critical shortage areas, plus a 4Skills focus for 2025/2026 on helping to address the senior skills gaps in the Nations and Regions, and a new 'Business and Leadership' strand to enhance the skills, capabilities and resilience of indies outside London</li><li>▪ Ringfenced commissioning funds available to support diverse production companies through the Diverse Indies Fund</li><li>▪ Channel 4's in-house production operation will be established with clear operational separation and processes to ensure fair competition for commissions</li><li>▪ Investment in indies with growth potential through the Indie Growth Fund (focused on companies in the Nations and Regions as well as digital and diverse businesses across the UK), with further support for indies who have been part of previous development projects provided through the 4Producers Network</li><li>▪ Annual Indie Survey undertaken, with feedback analysed and shared with Commissioning teams to take forward as learnings</li><li>▪ Companies working with Channel 4 required to comply with all applicable legislation and our Supplier Code of Conduct. Channel 4's 'Speak Up' facility is available to suppliers, and the contact details (or an equivalent) must be included by production companies on daily call sheets</li></ul>

Link to purpose, vision, and strategic pillars	Risk movement
<div></div>	<div></div>
<p><b>4. Financial outlook, including revenue, costs and working capital</b></p> <p>With the majority of our income generated from advertising sales, any changes to the advertising market may impact our ability to sustain revenues.</p> <p>Economic uncertainty impacts consumer and business confidence and may lead to a reduction in advertising spend. Such uncertainty may be caused by geopolitical turbulence and/or lack of domestic economic growth. Our financial outlook is also influenced by inflation in the UK economy, which drives higher costs to our business in areas such as salaries, content, and other operating expenses. Our business is heavily reliant on our effective management of working capital and on ensuring that we efficiently manage our cost base to maximise our investment in content. There is a risk that ongoing economic uncertainty makes this challenging and that our cash position comes under pressure as a result.</p> <p>Looking beyond macroeconomic factors, structural change in the advertising market continues, driven by changing audience habits from linear to digital (particularly among young audiences) and an increasingly competitive landscape developing for digital advertising products. There is a risk that we don't innovate or evolve our advertising products at the pace and scale required to compete and to effectively manage anticipated linear revenue declines, or that we don't scale diversified revenue streams with the pace required to support our long-term sustainability. There is also a risk that future regulatory change could impact the total value of the digital and linear TV advertising market. We continue to monitor the potential risks and opportunities related to regulation, including the impact of restrictions on advertisements for 'less healthy' foods (high in fat, salt, or sugar) due to come into force later this year.</p>	<ul style="list-style-type: none"><li>▪ Continued focus on our growth ambitions for digital advertising, achieving our 2025 target one year early, and on growing our non-advertising revenue see page 102</li><li>▪ Investment in growth businesses to rapidly scale diversified revenue streams, including exploration of intellectual property ownership, targeted growth of Channel 4+ (our ad-free streaming proposition), and creation of an e-commerce business</li><li>▪ Continue to innovate our advertising proposition and provide innovative creative opportunities for clients</li><li>▪ Ongoing focus on our Indie Growth Fund and Channel 4 Ventures, leveraging opportunities as they arise</li><li>▪ Three-year planning, annual budget, forecasting, and routine financial monitoring processes and controls in place, including rigorous prioritisation of spend and targeted reduction in operating costs, to ensure optimal management of profit and loss, balance sheet, and cash position throughout the year</li><li>▪ Cash forecasting and day-to-day management processes allow agile response to fluctuations in market conditions</li><li>▪ £150 million revolving credit facility in place</li><li>▪ Quarterly business reviews against the operational plan, allowing agile response and timely course correction if needed</li><li>▪ Continue to engage in industry forums and relevant consultations on the evolution of advertising regulation</li></ul> <p>See also our Viability Statement on page 133.</p>

Link to purpose, vision, and strategic pillars	Risk movement
<div></div>	<div></div>

5. Government policy, media regulation, and business environment

Our public service remit is agreed by Parliament and enshrined in legislation. Changes to government policy and media regulation can present both risks and opportunities to Channel 4. As a public service broadcaster, Channel 4 must meet its licence obligations and the expectations of key stakeholders. Channel 4 may at times choose to go beyond specific requirements; for example, aiming to deliver the increase in Nations quota ahead of the 2030 licence requirement. Ensuring the integrity of our financial and non-financial reporting, including tracking against our licence obligations, is critical to the effective running of our business, and to meeting stakeholder expectations. The Media Act passed into law in May 2024, largely presenting opportunities for public service media organisations. There remains a risk that the Act does not do enough to adapt to the trend in digital media consumption and significant work continues on implementation. We remain committed to complying with our obligations including new provisions coming into force, such as the Corporation's new sustainability duty. As we explore the potential to produce and monetise our own content, we must manage the risks associated with this in line with our risk appetite, and ensure that these new opportunities don't detract from the delivery of our core purpose.

- Continue to maintain effective relations and communications with government officials, parliamentarians, and other policy-makers across the whole of the UK to understand legislative drafting and make the case for changes where necessary
- Governance frameworks in place to monitor and support compliance with legal and regulatory obligations, and to monitor progress towards achieving wider commitments
- Fully engage with the Department for Culture, Media and Sport ('DCMS'), Ofcom, and the independent production sector regarding the potential for intellectual property ownership and Channel 4's gradual and considered move into this area
- Proactively engage with relevant consultations on media policy and regulation

Link to purpose, vision, and strategic pillars



Risk movement



6. People, inclusion, and organisational capability

The environment within which we operate is competitive and continually evolving. There is a risk that we don't continually adapt the skills profile of our workforce to reflect the priorities set out in our Fast Forward strategy (particularly digital capabilities), or that our skills profile doesn't keep pace as strategic delivery progresses over time. If our employer brand loses appeal or we fail to invest in and develop the right people at the right time, we may struggle to attract and/or retain talent in an increasingly competitive marketplace that includes global digital players. To successfully deliver on our remit to ensure that diverse voices are portrayed on screen, and in an authentic manner, we need diversity of thought within the organisation. If we fail to build an inclusive culture, ensuring equity for all, we may fail to attract, motivate, and retain a workforce that represents different types of lived experience and that will best support Channel 4 in its creative ambitions. We set ourselves high standards on equity and inclusion and are committed to promoting the highest standards of responsible corporate behaviour. There is a risk that we fall short of meeting these standards, which could negatively impact our people, external partners and stakeholders, and our reputation.

- Streamlined, future focused organisation ready to support the delivery of our strategic objectives
- Ongoing consideration of organisational capability with a focus on inspirational leadership and digital skills, supported by a performance management process aligned to our strategy and behavioural competencies
- Continued focus on internal progression, providing talent and career development opportunities for our workforce, supported by detailed succession plans for key roles
- Continued commitment to an inclusive culture by further expanding our efforts, including the launch of upstander training and a progressive class inclusion training programme, as well as the introduction of the Safe Space programme – a peer-support initiative designed to address and challenge poor behaviour in the workplace
- Ongoing commitment to our diversity ambitions, to ensure that Channel 4 remains industry-leading, including increased focus on characteristics such as socioeconomic status and those with care experience
- Development and implementation of a business-wide equity strategy to create inclusive and equitable outcomes for everyone who works with us or is impacted by our work
- Representation of diverse voices both on and off screen, including leveraging our leadership in disability sport programming and marketing through our Paralympics coverage
- Employee Code of Conduct in place, supported by mandatory training, as well as our Speak Up facility and other routes through which to escalate any concerns related to inappropriate behaviour

Link to purpose, vision, and strategic pillars








Risk movement





# Risk management cont.

Risk and potential impact		Mitigating activities	
<h2>7. Business transformation</h2> <p>To realise our Fast Forward strategy, we continue to deliver against our multi-year business transformation programme, which is complex, interdependent, and incorporates significant technology and business change, such as our streaming transformation programme. As with any large-scale transformation programme, there is execution risk. We may underestimate the complexity or cost of the work required, we may lack the capability required to deliver the programme, or we may fail to adequately determine requirements and/or adapt our ways of working to support desired outcomes. As a result, the programme may fail to deliver the anticipated benefits within the planned timeframe, or the cost of doing so may exceed our expectations. This could impact our ability to compete in the digital space and to drive new revenues which, in turn, may impact the sustainability of our business.</p> <p>Our Fast Forward strategy also necessitates a shift away from legacy activities. There is a risk that this does not happen with the pace and scale required to put Channel 4 in the right shape for the 2030s and beyond as a digital-first public service streamer.</p>		<ul style="list-style-type: none"><li>• Programme governance framework in place, facilitated through our Enterprise Portfolio Management Office, including regular review of progress, costs, and dependencies, and identification and management of risks at a portfolio level</li><li>• Investment Review Board meets monthly to identify and scope initiatives, enabling allocation of appropriate resource and support</li><li>• Investment in specific skillsets to support delivery of our streaming transformation programme</li><li>• Established tools and processes in place to facilitate wider business transformation, including focus on continuous improvement in areas such as portfolio governance, oversight of risk and change management, and outcome and benefits realisation monitoring</li><li>• Quarterly business reviews against the operational plan that underpins our ambitious Fast Forward strategy, allowing agile response and timely course correction if needed</li></ul>	
<b>Link to purpose, vision, and strategic pillars</b> <div></div>		<b>Risk movement</b> <div></div>	
Operational risks			
<h2>8. Environmental sustainability</h2> <p>The Government has committed that the UK will be net zero on carbon emissions by 2050, and there is a responsibility on all businesses to reduce their carbon footprint in support of this. Channel 4 has agreed a set of science-based targets, with commitments on the absolute reduction of Scope 1, 2 and 3 Greenhouse Gas emissions by 2030, and further reductions by 2050. The great majority of our environmental impact is through content production, via the hundreds of independent producers we work with.</p> <p>Climate-related financial reporting regulations require complex and detailed disclosures to improve the consistency and clarity of environmental sustainability disclosures across the UK economy.</p> <p>There is a risk that we don't deliver on our net zero and/or broader climate change commitments, that we lag behind other public service media organisations and UK broadcasters and filmmakers, and/or that insufficient (actual or perceived) allocation of time, resource, or financial investment means that Channel 4 does not meet wider stakeholder expectations.</p>		<ul style="list-style-type: none"><li>• Governance framework in place to monitor environmental sustainability initiatives and support delivery against our science-based targets (verified by the Science Based Targets initiative), including a dedicated Steering Committee, project management resource and an agreed sustainability programme</li><li>• Under the industry-wide Climate Content Pledge, we will use our content to help audiences better understand climate change and to highlight sustainable choices in a fair and balanced way, alongside continued focus on putting climate at the forefront of content decision making</li><li>• All our TV, film, 4Studio, and 4Creative productions are required to use the albert sustainability calculator, with editorial guidance provided to producers on how to make productions more sustainable. All production companies are required to complete albert's Carbon Action Plan to reduce and offset emissions, working towards sustainable production certification</li><li>• Project underway to track emissions from productions, with the aim of measuring the environmental footprint and driving improvements over time</li><li>• Environmental sustainability criteria considered as part of our procurement processes for non-content suppliers and service providers, and project underway to collect carbon data from key non-content suppliers, including on their climate change strategy, carbon reduction targets and emissions</li><li>• DIMPACT tool used to measure carbon emitted through online streaming</li><li>• Mandatory carbon literacy training for all employees</li><li>• Measures in place to reduce direct emissions, including purchasing renewable energy and adjusting plant and equipment to align with operational needs of the business and buildings</li><li>• Sustainability credentials considered as part of investment decisions for our Indie Growth Fund and Channel 4 Ventures</li><li>• Working with the advertising industry to develop environmental sustainability opportunities, including participation in the Advertising Association's Ad Net Zero initiative</li></ul>	
<b>Link to purpose, vision, and strategic pillars</b> <div>N/A</div>		<b>Risk movement</b> <div></div>	

Risk and potential impact	Mitigating activities
<p><b>9. Significant disruption to critical business processes</b></p> <p>Our critical business processes are supported by complex technology chains, involving multiple third parties and legacy systems. There is a risk that our key IT systems lack resilience, that a major supplier suffers a serious failure, and/or that IT disaster recovery plans do not meet our business needs or are not adequately tested to provide assurance that they would function as expected if invoked. There is also a risk that operational business continuity plans are not effective for critical business processes, or that they are not adequately tested. Without robust plans in place, our ability to maintain business operations within our risk tolerance could be compromised in the event of a significant incident. This could include our ability to distribute our streaming platform content, broadcast linear TV, generate advertising revenue, and pay suppliers. In turn, this could impact our reputation and our ability to deliver against our remit. It could also result in penalties and significant remediation costs.</p>	<ul style="list-style-type: none"> <li>• Technology governance framework in place, including continuous monitoring and incident escalation protocols</li> <li>• Ongoing investment in our technology applications and infrastructure, including a focus on resilience, particularly for content distribution, transmission, playout, and streaming</li> <li>• Dedicated Business Resilience Steering Committee and business continuity policy and framework in place</li> <li>• Significant refresh of business continuity plans completed for critical processes, and now extending to wider business processes, linked to technology disaster recovery capabilities, which are subject to cyclical testing</li> <li>• Business Continuity Management Team in place, supported by education sessions, documented guidelines and periodic business continuity exercises</li> <li>• Business interruption insurance cover reviewed annually</li> </ul>
<p><b>Link to purpose, vision, and strategic pillars</b> N/A</p>	<p><b>Risk movement</b> →</p>
<p><b>10. Cyber-attack or data breach</b></p> <p>With the growth of the digital economy, as well as ongoing geopolitical uncertainty, the number of cyber-attacks continues to rise globally and their sophistication continues to evolve. Ransomware attacks now represent the biggest threat to online security for most UK businesses, with global incidents soaring in recent years.</p> <p>At Channel 4 a significant cyber-attack could impact the availability and integrity of our systems and data, or the confidentiality of our data assets. This could include disruption to our customer-facing streaming platform or linear TV broadcast, as well as the operating systems used within the business. The delivery of our Fast Forward strategy (which will see our digital footprint grow) coupled with the industry in which we operate and Channel 4's high profile, underline the importance of cyber security at Channel 4.</p> <p>There is a risk that we fail to manage personal data in accordance with UK GDPR and other data protection legislation.</p> <p>In the event of a cyber-attack or other form of data breach, there is a risk of regulatory penalties including fines and other potentially costly enforcement actions, especially in the event of a personal data breach. Such an event could also result in reputational damage, including a breach of trust from stakeholders such as DCMS, viewers, and/or employees.</p>	<ul style="list-style-type: none"> <li>• Established in-house Information Security function, supported by third-party specialists</li> <li>• Dedicated Cyber Incident Response team in place</li> <li>• Cyber security governance framework in place including policies, data management, and security standards, and monitoring procedures that are regularly reviewed and updated to prevent and detect threats</li> <li>• Monitoring of cyber risk intelligence, including liaison with the National Cyber Security Centre</li> <li>• Mandatory cyber security training for all staff and increased investment in continuous cyber training and awareness, including communications to raise awareness of phishing attacks, payment fraud, and other cyber risks</li> <li>• Data Governance Forum and Data Strategy Group in place (with Executive representation), as well as principles governing the use of data across Channel 4 (with a focus on viewer data)</li> <li>• Continued focus on our cyber defences and our preparedness to manage a significant cyber incident, including conducting periodic simulation exercises</li> </ul>
<p><b>Link to purpose, vision, and strategic pillars</b> N/A</p>	<p><b>Risk movement</b> ↗</p>
<p><b>11. Health, safety, and security</b></p> <p>In producing and delivering our content, people working with or for Channel 4 sometimes work in high-risk locations, particularly in relation to news and current affairs. While significant protective measures are in place, there is a risk that their safety and well-being could be compromised due to the volatility and unpredictability of the environments in which they are working. A significant physical security or health and safety incident could also occur in our offices, including the risk of a serious accident or an act of terrorism resulting in injury or loss of life of employees, suppliers, and/or visitors. This could result in business interruption, significant remediation costs, and reputational damage.</p>	<ul style="list-style-type: none"> <li>• Health and safety policies and procedures in place, including dedicated third-party specialist support as required; risk assessments for high-risk deployments; and insurance cover reviewed annually</li> <li>• Ongoing security reviews conducted and monitoring of security intelligence</li> <li>• Business continuity management framework and up-to-date business continuity plans in place and regularly reviewed and updated</li> </ul>
<p><b>Link to purpose, vision, and strategic pillars</b> N/A</p>	<p><b>Risk movement</b> →</p>

The risks listed above do not comprise all those associated with Channel 4 and they are not presented in any order of priority. Additional risks and uncertainties not presently known to management, or currently assessed as less material, may also adversely affect the Corporation.

# Strategic and financial outlook and Viability Statement

## Strategic and financial outlook for 2025

### Corporate and commercial strategy

Our ambitious Fast Forward strategy, launched in January 2024, is designed to accelerate Channel 4's transformation into a genuinely digital-first public service streamer for the 2030s, transforming our business with the tipping point from linear to digital viewing on the horizon, and ensuring that Channel 4 can double down on delivering its public service remit for a new generation.

### Financial strategy and business model

The Fast Forward strategy is underpinned by a financial strategy focused on ensuring the business's resilience and long-term commercial sustainability: scaling diversified revenue streams to drive growth and reduce our reliance on traditional forms of advertising, and reviewing our legacy activities to ensure we are as efficient and agile as possible. This financial strategy, in conjunction with Fast Forward, demonstrates that the Corporation is able to discharge its duty (under section 29 of the Media Act 2024) to carry on its activities in the way most likely to both support Channel 4's continued delivery of its remit and primary functions, and to secure its ability to meet the costs of these functions over time. Delivering Fast Forward will require a level of upfront financial commitment in order to bolster longer-term sustainability, while remaining mindful of the balance between appropriate strategic reinvestment, continuing to deliver on our remit, and preserving the resilience of the business in the interim to withstand a further or more prolonged economic downturn, or a combination of significant risks materialising.

As a not-for-profit public service media organisation, our aim is to be commercially self-sufficient in the long term, generating surpluses and maintaining a strong balance sheet. Clear decision making parameters are in place to ensure a cash-positive position over the planning cycle as a whole, and ensure that surpluses are appropriately reinvested as they arise.

### Current outlook

Channel 4's strong financial and operational results for 2024, and our ongoing emphasis on operational efficiency, ensure we are well positioned going into 2025 and beyond to continue investing in Fast Forward, focusing on exploring new opportunities (including those opened up by the Media Act 2024 – please see further details under 'Regulatory environment' below) and further diversifying Channel 4's revenue base. Delivering these results following a challenging 2023 evidences the resilience of Channel 4's financial model, and our ability to dynamically manage spend and cash flows in response to challenging economic headwinds.

As revenues improved during 2024, we kept tight control of operational costs while carefully reinvesting into content-driving streaming views and following our strategic priorities. This approach resulted a near breakeven result for the year, with a deficit of £2 million (before exceptional items).

During 2024, we incurred a £10 million one-off cost in relation to our transformation programme, with 150 people leaving the organisation as we re-engineered the business for a digital-first future. While these measures were difficult, incurring these costs as we embark on Fast Forward highlights our commitment to ensuring a sustainable operating model for the future.

### Liquidity and financing

While the challenges Channel 4 saw during the previous year underscored the constraints on managing liquidity posed by our ongoing content commitments and commissioning pipeline (with cost mitigations benefitting the income statement in-year slower to translate to improvements in our cash position), in 2024 these targeted cost reduction initiatives started to crystallise as improvement in our £111 million closing cash position, up £15 million year on year. Access to financing also ensures that we can preserve investment in content and strategic objectives in the event of a downturn.

Channel 4 drew down a portion of its credit facility during Q1 2024, with this additional liquidity used to manage expected structural in-year working capital fluctuations; the facility was not drawn as at the year end.

Our revolving credit facility was also extended in early 2024 (to £150 million, from £75 million previously); this facility runs until March 2027, providing additional flexibility to withstand a market shock or economic downturn; while we have not drawn down on this further facility during 2024 and do not expect to do so in the foreseeable future, the additional headroom provided reinforces Channel 4's financial sustainability in an uncertain climate, underpinning our assessment of the Group's position as a going concern.

### Regulatory environment

Following confirmation of the Channel's future public ownership in early 2023, the Government's new Media Act passed into law in May 2024, with its provisions expected to come into effect in a staggered approach between 2024 and 2027. The Act has major implications for Channel 4's remit and its previous publisher-broadcaster model, most notably in permitting the organisation to produce and monetise its own intellectual property for the first time. Exploring these opportunities forms part of our broader ambition to diversify Channel 4's revenue base, and will play a contributing role in determining the most appropriate and sustainable future direction for the organisation, as well as in ensuring the longer-term impact of our remit with viewers.

During 2024, Ofcom renewed Channel 4's broadcast licence for a ten-year period to 2034; as well as securing its role as a key part of the UK's linear broadcasting landscape for the foreseeable future, the terms of the new licence are designed to support Channel 4's digital-first strategy, while safeguarding its investment in distinctive UK content.



### Scenario analysis

As part of our 2025 budget and three-year plan, we have considered the potential impact of several downside scenarios. These include a market shock similar to that experienced during Covid-19, a more severe impact from new advertising restrictions versus our current base-case projections, or lower-than-targeted savings achieved as a result of rationalising our operations. Even in the most severe case considered (deemed plausible but outside the range of scenarios currently anticipated by management), analysis shows that we remain within our covenants and retain sufficient liquidity within our existing facilities, with a further range of contingency plans remaining available to mitigate any further impacts if required. A range of management actions remains available to control spend and cash flows, including a further drawdown of our extended revolving credit facility to increase our available liquidity if required.

### Going concern

This scenario analysis and the resources available to Channel 4 (as well as the review of the Group's business activities, future strategy, and other factors likely to affect its future financial performance, position and cash flows throughout this Strategic report) indicate that the Group will be able to continue to operate for at least 12 months from the date that this Annual Report is approved.

Accordingly, the Group continues to adopt the going concern basis in preparing its financial statements – please see further detail on page 181. Further to this, the analysis indicates that the Group will be able to continue to operate over the horizon covered by the current three-year plan to the end of 2027. After a first year of meaningful progress on Fast Forward, the Members are confident that the next steps as we continue to embed this strategy over the coming years will get us into the right shape and place for the 2030s, embracing the generational shift in TV viewing while enhancing our core public service values, and ensuring that Channel 4 can continue to represent unheard voices, challenge with purpose, and continually reinvent entertainment.

### Viability Statement

The Members have assessed the prospects of the Group over the three-year period to December 2027 in order to form their assessment of the Group's viability. This period was selected in line with the normal planning horizon in our strategic planning process. The Members' assessment is made as a reflection of the Group's voluntary compliance with the UK Corporate Governance Code, and specifically in accordance with provision 31 of those regulations.

The Members review the three-year strategy and financial plan annually, taking account of the Board's agreed risk appetite, the Corporation strategy, the remit as mandated by legislation, and the Ofcom broadcast licence awarded in October 2024. The plan makes certain assumptions, including TV advertising market movement and our share of that market, and is stress-tested annually for adverse market impacts and other principal risks to assess their impact on long-term revenues, profitability and cash flows.

These principal risks include regulation in the TV advertising market, plus the risk inherent in delivering ambitious rationalisation of the Group's operations.

In their overall assessment of the viability of the Group, the Members have:

- reviewed the Group's strategic objectives and other key performance metrics;
- considered revenue, cost, and cash flow forecasts and liquidity and financing requirements for the next three years, as well as the Group's current financial position and cash resources;
- considered each of the principal risks and uncertainties set out on pages 124 to 131 and how they are managed;
- through the Audit and Risk Committee, assessed the Group's risk management framework and considered reports summarising Business Assurance work during the year;
- discussed the sensitivity of the Group's three-year plan to a combination of severe but plausible risks materialising, and considered the range of mitigations available;
- reviewed performance updates in the normal course of business that underpin the long-term strategy; and
- confirmed that the Group's strategy provides reasonable grounds to consider the Corporation's duty of sustainability under section 29 of the Media Act as satisfactorily discharged.

Although this assessment does not consider all of the risks the Group may face, the Members confirm that their assessment of the principal risks facing the Group was robust. Based on the results of their activities around principal risks and viability, the Members have a reasonable expectation that the Group will be able to continue to operate and meet its liabilities, as they fall due, over the three-year period of their assessment.

This report was approved by the Board on 1 May 2025 and signed on its behalf by

**Dawn Airey**  
Interim Chair  
1 May 2025

# The Channel 4 Board

## EXECUTIVE




**Alex Mahon**  
Chief Executive

 [Bio on page 136](#)




**Jonathan Allen**  
Chief Operating Officer

 [Bio on page 136](#)



**Ian Katz**  
Chief Content Officer

 [Bio on page 136](#)

## NON-EXECUTIVE



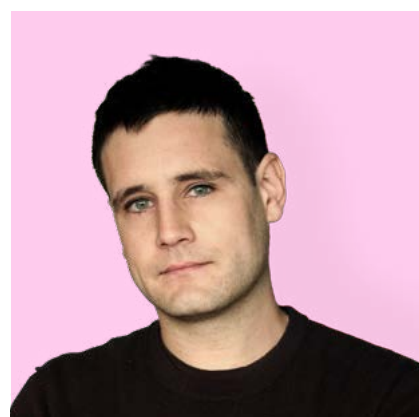
**Andrew Miller**  
Director

 [Bio on page 137](#)



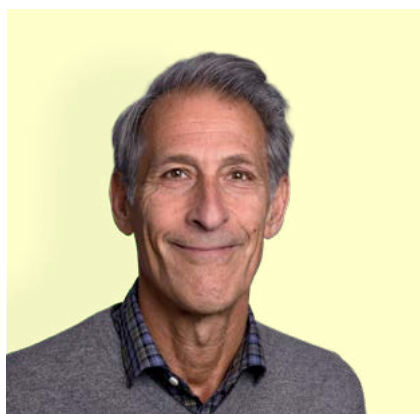
**Dame Annette King**  
Director

 [Bio on page 137](#)



**Alex Burford**  
Director

 [Bio on page 138](#)



**Michael Lynton**  
Director

 [Bio on page 138](#)



**Sarah Sands**  
Director

 [Bio on page 139](#)



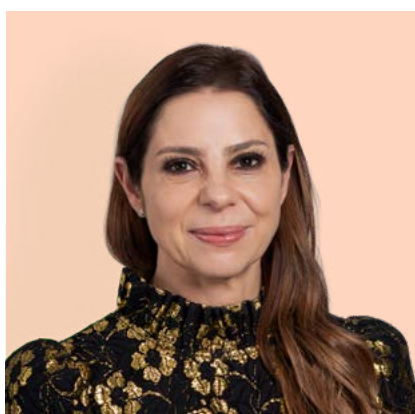
**Sebastian James**  
Director

 [Bio on page 139](#)



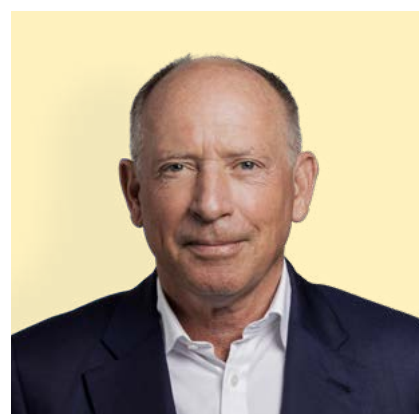
**Dawn Airey CBE**  
Interim Chair

 [Bio on page 137](#)



**Debbie Wosskow OBE**  
Director

 [Bio on page 138](#)



**Sir Ian Cheshire**  
Former Chair

 [Bio on page 141](#)



**Tess Alps**  
Director

 [Bio on page 139](#)



**Tom Adeyoola**  
Director

 [Bio on page 140](#)



## The Channel 4 Board cont.

### Alex Mahon

Chief Executive

#### Responsibilities and skills:

Alex Mahon is the Chief Executive of Channel 4, a publicly owned and commercially funded public service media organisation that creates change through entertainment. Under Alex's leadership, Channel 4 has transformed into a digital-first public media company with the UK's biggest free streaming service and one of the largest social media brands for young people in the UK. During this period, Channel 4's public ownership has been secured, its impact across the Nations and Regions has grown, and its investment in skills has opened up the sector to those aspiring to a career in television and film. Alex is a passionate supporter of equitable representation and is committed to championing women's health at work. Prior to Channel 4, she was CEO of Foundry and before that of Shine Group. She has also worked at Talkback Thames, Fremantle Media Group, and RTL Group. Alex started her career as a PhD Physicist before moving into launching internet businesses. Alex is currently a member of the UK Creative Industries Council and an ambassador for London Tech Week. She is a Non-Executive Board Member of Chanel Inc. and has been on the Advisory Board of Salesforce.

#### Appointment to the Board:

30 October 2017

#### Term completion:

N/A

#### Committee membership:

Ethics Committee

Attends Remuneration and Audit and Risk Committee meetings but is not a member

#### Current external appointments:

Non-Executive Director, Chanel Inc.  
Member, Creative Industries Council

#### Previous roles:

*Executive*

CEO, **Foundry**

CEO, **Shine Group**

COO, **Talkback Thames**

Director of Commercial & Strategy,  
**FremantleMedia**

*Non-executive*

Deputy Chairman, **Foundry**

Senior Independent Director, **Ocado plc**

Chair, **RTS Programme Awards**

Appeal Chair, **Scar Free Foundation**

Chair, **Bandstand**

Non-Executive Director, **Edinburgh International Television Festival**

### Jonathan Allan

Chief Operating Officer

#### Responsibilities and skills:

Since becoming Channel 4's Chief Operating Officer, Jonathan was a key contributor to Channel 4 successfully navigating the Covid crisis and also led the organisation's successful public policy response to the proposed privatisation of Channel 4. Subsequently he launched the five-year Future4 strategy underpinning the broadcaster's digital transformation, and now leads on the execution of increasing the streaming and social distribution of Channel 4 content and new revenues. In his previous role as Chief Commercial Officer, Jonathan transformed Channel 4 Sales into an industry leader in delivering commercial innovation by working with brands and agencies to adapt and evolve in the face of unprecedented technological advances. Jonathan established Channel 4's Diversity in Advertising Award in which the broadcaster committed to give away £1 million of commercial airtime every year to improve diverse and inclusive representation in TV advertising, and also lead its landmark 4 All the UK Nations and Regions strategy.

#### Appointment to the Board:

13 September 2011

#### Term completion:

N/A

#### Committee membership:

Attends Remuneration and Audit and Risk Committee meetings but is not a member

#### Current external appointments:

Vice Chair, **Advertising Association**

Panel Member, **ASA Industry**

**Advisory Panel**

Non-Executive Director, **Surfing England**

#### Previous roles:

*Executive*

Managing Director, **OMD UK**

TV Director, **OMD UK**

### Ian Katz

Chief Content Officer

#### Responsibilities and skills:

Ian has overall responsibility for all Channel 4's creative output across linear and digital platforms. He leads the creative commissioning team to ensure delivery of Channel 4's unique remit to represent unheard voices, challenge conventional thinking and foster creative innovation.

Under his leadership, the channel has led the UK market in digital growth, been named as Channel of the Year at the Edinburgh TV Festival, and earned a slew of awards for shows including *It's a Sin*, *The Piano*, *The Jury*, *Big Boys* and *For Sama*.

Ian has a background in both broadcast and newspaper journalism and digital innovation. He was editor of the BBC's flagship daily news and current affairs programme *Newsnight* from 2013 to 2017.

Previously, he worked in a wide range of writing and editing roles at The Guardian, where as Deputy Editor and Head of News (2008-2013), he oversaw the groundbreaking WikiLeaks and phone-hacking investigations, as well as leading The Guardian's strategy to become a global leader on environment coverage. Ian was responsible for developing The Guardian's first website and played a central role in The Guardian's digital development over the subsequent 15 years.

#### Appointment to the Board:

8 January 2018

#### Term completion:

N/A

#### Committee membership:

None

#### Current external appointments:

None

#### Previous roles:

*Executive*

Editor, **BBC Newsnight**

Deputy Editor and Head of News, **The Guardian**

## Dawn Airey CBE

Interim and Deputy Chair

### Responsibilities and skills:

Dawn's career includes roles as Chair and CEO of Channel 5, Managing Director of Channels and Services for BSkyB, Managing Director of Global Content at ITV, Senior Vice-President of Europe, Middle East and Africa at Yahoo and CEO of Getty Images. She is currently Chair of the National Youth Theatre, Barclays FA Women's Super League and FA Women's Professional Football Leagues (WPLL), and the Digital Theatre Group. Dawn has acted as Channel 4's interim Chair from April 2025 onwards, having previously acted in this role from January to April 2022. Dawn was awarded a CBE in the 2024 King's Birthday Honours for services to theatre and charity.

### Appointment to the Board:

6 December 2021

### Term completion:

5 December 2027

### Committee membership:

Ethics Committee  
Remuneration Committee

### Current external appointments:

Chancellor, **Edgehill University**  
Chair, **National Youth Theatre**  
Chair, **FA Women's Professional Football Leagues Ltd (WPLL)**  
Chair, **Digital Theatre Group Limited**  
Director, **Grosvenor Limited**  
Vice President, **Royal Television Society**

### Previous roles:

*Executive*  
Director, **Moon&Back Media**  
Director, **Blackbird plc.**  
*Non-executive*  
Interim Chair, **Channel 4**  
Chair, **Channel 5**  
Non-Executive Director, **Thomas Cook plc**  
Non-Executive Director, **EasyJet plc**

## Andrew Miller

Non-Executive

### Responsibilities and skills:

Andrew was appointed Chief Executive of Motability in December 2020. He brings over 25 years of senior leadership experience across a range of well-established multinational consumer and media organisations.

Before joining Motability, Andrew held executive positions at McDonald's, where he was responsible for licensed operations across the Nordic region, as well as at Guardian Media Group, Auto Trader, and Procter & Gamble. He has a strong background in leading strategic and digital transformation, large-scale organisational change, and driving cultural alignment within complex and multi-geographical businesses.

Andrew is known for his focus on building high-performing teams and placing customer needs at the centre of business planning and delivery.

Alongside his executive roles, he has served as a Non-Executive Director, including as Audit Committee Chair at AA plc and Ocean Outdoor Media plc. He also has a long-standing interest in mentoring, particularly in supporting the development of individuals in leadership roles.

### Appointment to the Board:

1 June 2020

### Term completion:

30 September 2026

### Committee membership:

Audit Committee (Chair)

### Current external appointments:

Chief Executive, **Motability Operations plc**  
Non-Executive Director, **Auction Technology Group**

### Previous roles:

*Executive*  
Director, **Guardian Media Group plc**  
Director, **Auto Trader Holding Limited**  
Director, **Food Folk Group Holdings AS**  
Director, **Top Right Group (Ascential plc)**

### Non-executive

Audit Chair, **AA plc**  
Audit Chair, **Ocean Outdoor Media**

## Dame Annette King

Non-Executive

### Responsibilities and skills:

Annette has worked in the advertising industry for 35 years and until February 2025 was the Global Marketing Practice Lead at Accenture Song. Previously she was the CEO of Publicis Groupe UK, where she was responsible for the transformation and growth of multiple media, creative, PR, design, health, and B2B businesses. Until 2017, Annette was CEO of Ogilvy Group UK having previously been CEO and Chair of OgilvyOne, joining the agency after eight years at Wunderman. She chairs the Advertising Association and was a member of the UK Investment Council, representing the creative industries from its inception in April 2021 until its closure in 2024. Between 2018 and 2021 she chaired the Creative Industries Trade & Investment Board (CITIB).

### Appointment to the Board:

8 January 2024

### Term completion:

7 January 2027

### Committee membership:

Remuneration Committee

### Current external appointments:

Chair, **Advertising Association**

### Previous roles:

*Executive*  
Global Lead, Marketing Practice, **Accenture Song**  
CEO, **Publicis Groupe UK**  
CEO, **Ogilvy Group UK**  
CEO and Chair, **OgilvyOne**  
*Non-executive*  
Member, **UK Investment Council**  
Chair, **Creative Industries Trade & Investment Board**  
Board Director, **London First**

# The Channel 4 Board cont.

**Alex Burford**  
Non-Executive

**Responsibilities and skills:**

Alex is a record label executive with 15 years' experience and has been the Managing Director at Warner Records UK since 2022. Alex is the youngest Managing Director of any frontline major record label in the UK and was previously the General Manager of Black Butter – a joint venture with Sony Music. He has worked with some of the biggest artists in the world, including Dua Lipa, Liam Gallagher, and PinkPantheress.

**Appointment to the Board:**  
19 February 2024

**Term completion:**  
18 February 2027

**Committee membership:**  
Audit and Risk Committee

**Current external appointments:**  
Managing Director, **Warner Records UK**

**Previous roles:**  
General Manager, **Black Butter**

**Debbie Wosskow OBE**  
Non-Executive

**Responsibilities and skills:**

Debbie is a leading UK entrepreneur with over 25 years in the digital economy. She previously founded and scaled to exit, Love Home Swap and AllBright. Debbie is an Investor and Co-Chair of The Better Menopause, and an advisor to McKinsey & Company, and Omaze. She serves on the Boards of the Women's Prize for Fiction, The Mayor of London's Business Board, and The Rose Review into Female Entrepreneurship.

**Appointment to the Board:**  
8 January 2024

**Term completion:**  
7 January 2027

**Committee membership:**  
Remuneration Committee

**Current external appointments:**  
Co-Chair, **Invest in Women Taskforce (Department for Business and Trade)**  
Executive Chair, **The Better Menopause**  
Advisor, **McKinsey & Company**  
Advisor, **Omaze**  
Board Member, **Women's Prize for Fiction**  
Board Member, **The Mayor of London's Business Board**

**Previous roles:**  
*Executive*  
Founder and CEO, **Love Home Swap**  
Co-founder, **AllBright**  
*Non-executive*  
Board Member, **The Rose Review into Female Entrepreneurship**

**Michael Lynton**  
Non-Executive

**Responsibilities and skills:**

Michael is currently Chairman of Snap Inc., a position he has held since 2016 having joined Snap's Board in 2013. He has also been Chairman of Warner Music Group since 2019. Previously, Michael served as Chairman and CEO of Sony Pictures Entertainment Inc. from 2004 until 2017, and additionally as CEO of Sony Entertainment Inc. and Sony Corporation of America from 2012 to 2017. Prior to joining Sony, he worked at The Walt Disney Company – where he started Disney Publishing and subsequently served as President of Disney's Hollywood Pictures; Pearson plc – where he was Chairman and CEO of Penguin Group; and Time Warner – where he was CEO of AOL Europe, President of AOL International, and President of Time Warner International. Michael is also currently a member of the Board of Regents of the Smithsonian, the Council on Foreign Relations, the RAND Corporation, and serves on the Board of Trustees of the Tate.

**Appointment to the Board:**  
25 April 2022

**Term completion:**  
25 April 2028

**Committee membership:**  
None

**Current external appointments:**  
Chairman, **Snap Inc.**  
Chairman, **Warner Music**  
Trustee, **Tate**  
Regent, **Smithsonian**

**Previous roles:**  
Chairman and CEO, **Sony Entertainment**  
President, **AOL TimeWarner International** and CEO, **AOL Europe**  
Chairman and CEO, **Penguin Publishing Group**



## Sarah Sands

Non-Executive

### Responsibilities and skills:

Sarah's career spans 35 years in news, current affairs and as an author. She has held some of the most senior editorial positions in the industry at the Daily Telegraph and Sunday Telegraph, Daily Mail, Readers' Digest, London Evening Standard, and the BBC's Today programme.

### Appointment to the Board:

6 December 2021

### Term completion:

5 December 2027

### Committee membership:

Ethics Committee (Chair)

### Current external appointments:

Trustee, **Science Museum**

Trustee, **John Innes Centre**

Trustee, **Bletchley Park Trust**

Trustee, **On the Record Memorial**

Board Director, **Hawthorn Advisors**

Member, **G7 Gender Equality Advisory Council 2025**

### Previous roles:

*Non-executive*

Deputy Chairman, **British Council**

Non-Executive Director, **Berkeley Group**

Trustee, **Walpole**

Former Chair, **Gender Equality Advisory Council 2021**

*Executive*

Editor, **BBC Radio 4 Today**

Editor, **London Evening Standard**

Editor, **Sunday Telegraph**

Deputy Editor, **Daily Telegraph**

## Sebastian James

Non-Executive

### Responsibilities and skills:

Since late 2024, Sebastian James is the Group CEO of Veonet, Europe's largest ophthalmology group, with net revenues of more than €800 million, spread across five countries with more joining in 2025. He's responsible for the strategic expansion of the group, and for fostering cross-country collaboration to deliver best-in-class medical outcomes and use cutting-edge technology.

Prior, from 2018 on, Sebastian was CEO of Boots UK and the Republic of Ireland where he led all Boots' businesses including Boots Opticians. From 2014 to 2018, he held the position of Group Chief Executive of Dixons Carphone (having joined Dixons in April 2008, holding various roles across that period). He also served as Chief Executive Officer of Synergy Insurance Services, and started his career at The Boston Consulting Group.

Sebastian has vast experience as a board member, having served on the boards of Direct Line Insurance Group, Modern Art Oxford, and Save the Children, and is currently also a trustee of English Heritage.

### Appointment to the Board:

8 January 2024

### Term completion:

7 January 2027

### Committee membership:

Audit and Risk Committee

### Current external appointments:

Group CEO, **Veonet**

Trustee, **English Heritage**

### Previous roles:

*Executive*

CEO, **Boots**

CEO, **Dixons Carphone**

*Non-executive*

Non-executive Director, **Direct Line Insurance Group**

Non-executive Director, **Modern Art Oxford**

Non-executive Director, **Save the Children**

## Tess Alps

Non-Executive

### Responsibilities and skills:

Tess began her career in advertising, becoming the Sales Director of Yorkshire and Tyne-Tees TV, before joining global media agency PHD, as its Broadcast Director. At PHD, she ran various group companies, including those specialising in internet advertising, sponsorship, and econometrics, eventually becoming its UK Chair. She left PHD to set up Thinkbox, the marketing body for commercial television in the UK, spending 14 years there as its founding CEO and latterly as its Chair. She currently advises two charities on a pro-bono basis and is a novelist.

### Appointment to the Board:

6 December 2021

### Term completion:

5 December 2027

### Committee membership:

Remuneration Committee

### Current external appointments:

Fellow, **Royal Television Society**

Member, **BAFTA**

### Previous roles:

*Executive*

Sales Director, **YTV & TTTV**

Director, **PHD**

Exec Chair, **PHD**

CEO, **Thinkbox**

*Non-executive*

Chair, **Thinkbox**

Non-executive Director and Council Member, **Advertising Standards Authority**

## The Channel 4 Board cont.

### Tom Adeyoola

Non-Executive

#### Responsibilities and skills:

Tom is the new Executive Chair of Innovate UK, the UK's innovation agency. Previously, Tom has been a technology entrepreneur with over 25 years' experience in new media, disruptive technology, and business strategy. Tom brings experience in the media and entertainment business through his roles at Filmbank Distributors and Inspired Gaming Group. He launched Metal, a 3D and fashion AI scaleup and co-founded the non-profit research organisation, Extend Ventures, which improves access to finance and outcomes for underrepresented founders. Tom has also served on charity, non-profit, high-growth company, independent school, and public advisory boards.

#### Appointment to the Board:

8 January 2024

#### Term completion:

7 January 2027

#### Committee membership:

Audit and Risk Committee

#### Current external appointments:

Executive Chair, **Innovate UK**  
Governor, **St Paul's School**  
Co-founder, **Capital Angel Network**

#### Previous roles:

*Executive*

Founder and CEO, **Metal**  
Co-founder, **Extend Ventures**

*Non-executive*

Board Member, **Creative Industries Taskforce (Department for Culture, Media and Sport)**  
Chair, **SPOKE**  
Non-executive Director, **Verco**  
Non-executive Director, **Do Nation**  
Non-executive Director, **Elvie**  
Trustee, **MeWe360**  
Board Member, **Mayor of London's Business Advisory Board**  
Advisory Board, **The Trampery**  
Steering Board, **Startup Coalition**  
Advisory Board, **Seven Hills**  
Advisory Board, **The Coronation Challenge**

## Former members

### Sir Ian Cheshire

Former Chair

#### Responsibilities and skills:

Sir Ian was Group Chief Executive of Kingfisher plc from January 2008 to early 2015. Before that he was Chief Executive of B&Q from 2005.

He is currently Chair of Spire Healthcare plc, Chair of Land Securities Group, Chair of We Mean Business, and Deputy Chair of the Institute for Government. He is also Chair of the King Charles III Charitable Fund. Sir Ian has also served as Chair of Barclays UK, the British Retail Consortium, Debenhams plc, and Maisons Du Monde SA, and as Senior Independent Director at Whitbread plc. In public service, he was lead Non-Executive Director at the Cabinet Office, he has chaired the Ecosystem Markets Task Force, the Economy Honours Committee, and currently chairs the independent Food Farming and Countryside Commission. He has won a number of awards, including lifetime contributions to retailing and green business, and the Fortune WEF award for leadership in the circular economy. Sir Ian was knighted in the 2014 New Year Honours for services to business, sustainability, and the environment and is a Chevalier of the Ordre National du Mérite of France.

#### Appointment to the Board:

11 April 2022

#### Term completion:

10 April 2025

#### Committee membership:

Ethics Committee  
Attended Audit and Risk and Remuneration Committee meetings

#### Current external appointments:

Chair, **Spire Healthcare plc**  
Chair, **Land Securities Group plc**  
Chair, **We Mean Business**  
Chair, **King Charles III Charitable Fund**  
Deputy Chair, **Institute for Government**

#### Previous roles:

*Non-executive*  
Chair, **Barclays UK**  
Chair, **British Retail Consortium**  
Chair, **Debenhams plc**  
Chair, **Maisons Du Monde SA**  
Senior Independent Director, **Whitbread plc**

### Lord Chris Holmes MBE

Former Deputy Chair

#### Responsibilities and skills:

Lord Holmes is a passionate advocate for the potential of technology and the benefits of diversity and inclusion. He has introduced a Private Members' Bill, Artificial Intelligence (Regulation) Bill in the 2023-2024 session. He is a member of the influential House of Lords Select Committee on Science and Technology and has previously co-authored House of Lords Select Committee Reports on Democracy and Digital Technologies, Intergenerational Fairness, Artificial Intelligence, Financial Exclusion, Social Mobility, and Digital Skills. He produced an independent review for the Government into opening up public appointments to disabled people. He has published a report, 'Distributed Ledger Technologies for Public Good: leadership, collaboration and innovation' calling on the Government to look at the challenges and opportunities of this technology for improving public services. An ex-Paralympic swimmer, Chris won nine gold, five silver and one bronze medal across four Games, including a record haul of six golds at Barcelona 1992.

#### Appointment to the Board:

5 December 2016

#### Term completion:

10 June 2024

#### Committee membership:

Remuneration Committee (Chair)

#### Current external appointments:

Director and sole shareholder, **CHconserve Ltd**  
Director and sole shareholder, **CHedserve Ltd**  
Director and sole shareholder, **Calcaneum UK Limited**  
Advisor, **BPP University**  
Advisor, **Boston Ltd**

#### Previous roles:

*Executive*  
Lawyer, **Ashurst**  
*Non-executive*  
Non-Executive Director, **Equality and Human Rights Commission**  
Non-Executive Director, **UK Sport**  
Member, **Select Committees on Digital Skills and Social Mobility, House of Lords**  
Director, **Paralympic Integration at LOCOG**

### David Kogan

Non-Executive

#### Responsibilities and skills:

David's career began in newspapers and as a producer at the BBC. He was Global Managing Director of Reuters Television and went on to be founder and CEO of strategy and commercial rights negotiator at Reel Enterprises, specialising in commercial negotiations in media and sport. After he sold Reel to the Wasserman Media Group, he became CEO of Magnum Photos and latterly the co-founder of the Women's Sports Group. David has written two books on political history.

#### Appointment to the Board:

6 December 2021

#### Term completion:

7 February 2024

#### Committee membership:

Audit and Risk Committee

#### Current external appointments:

Director, **Kogan Page Limited**  
Co-founder, **Women's Sports Group Ltd**  
Director, **Labourlist Limited**  
Director, **David Kogan Limited**

#### Previous roles:

*Executive*  
Director, **Reuters Television**  
Director, **Reel Enterprises**  
CEO, **Magnum Photos**



# Report of the Members

## Introduction

In accordance with the Companies Act 2006, the Corporate Governance Report on pages 146 to 153 and the information contained in the Strategic report on pages 100 to 133 form part of this Report of the Members and are incorporated by reference. The Members have decided to comply with the provisions of the Companies Act 2006 to the extent that these are relevant to Channel 4 and its status as a statutory corporation.

The Members present their report and the audited financial statements for the year ended 31 December 2024. Details of the Executive and Non-Executive Members are disclosed on pages 134 to 141.

The Chair and Chief Executive present their statements on pages 8 to 9 and 11 to 13, respectively. A review of the Group, outlining its business model, development, and performance during the financial year, together with its position at 31 December 2024 and financial outlook, is provided in the Strategic report on page 132. The Strategic report also outlines the principal risks and uncertainties facing Channel 4, and the Group's sustainability policies, including its carbon emissions reporting.

The Group's financial statements are set out on pages 175 to 201 and Channel 4's financial statements are set out on pages 202 to 207.

## Legal status

Channel Four Television Corporation ('Channel 4') is a statutory corporation, without shareholders, established under the terms of the Broadcasting Act 1990.

## Regulatory environment

Under the regulatory model, Channel 4 receives access to the digital spectrum and prominence on the digital terrestrial television platform. In return, Channel 4 must fulfil its public service remit obligations as set out in the 1990 and 1996 Broadcasting Acts and as amended by the Communications Act 2003, the Digital Economy Act 2010 and the ten-year licence issued by Ofcom, which was renewed during 2024 and now runs to 2034. The Media Act 2024 introduced certain changes to Channel 4's regulatory environment, most notably in permitting the organisation to produce and monetise its own intellectual property for the first time (moving away from the organisation's previous publisher-broadcaster model), as well as new duties around promoting the long-term sustainability of the Corporation. There is a statutory limit of £200 million on the amount of debt the Corporation can raise.

## Disclosure of information to the auditor

Each of the persons who is a Member at the date of approval of this Annual Report confirms that:

- so far as the Member is aware, there is no relevant audit information of which the Group's auditor is unaware; and
- the Member has taken all the steps that he/she ought to have taken as a Director in order to make himself/herself aware of any relevant audit information and to establish that the Group's auditor is aware of that information.

## Auditor

Deloitte LLP has been appointed as auditor to Channel 4 with the approval of the Secretary of State for Culture, Media and Sport.

### Going concern

The Group's business activities, its future strategy, and other factors likely to affect its future development and performance, the financial position of the Group, its cash flows and its Viability Statement are set out in the Strategic report, including the Strategic and financial outlook on pages 132 to 133. In addition, note 15 to the financial statements includes the Group's approach to financial risk management, including its financial instruments and hedging activities and its exposures to liquidity and credit risks.

Based on specific consideration of the Group's financial position, the current risks facing the Group and the scenario analysis performed (see page 132), in addition to normal business planning and control procedures, the Group has sufficient financial resources and the Members believe that the Group is well placed to manage its business risks. The Members have a reasonable expectation that the Group will continue in operational existence for the foreseeable future, and therefore continue to adopt the going concern basis of accounting in preparing the annual financial statements.

### Sustainability duty of Corporation

Under the Media Act 2024, the Corporation has a duty to carry on its activities in the way that is most likely to both enable the Corporation to continue its activities in pursuance of its primary function over the long term, and ensure that it remains securely in a position to meet the costs of these activities over time. The Media Act also puts in place a responsibility to report on how this duty has been discharged in the Corporation's Annual Report each year. The Strategic and financial outlook on pages 132 to 133 outlines how this duty was fulfilled during 2024, and as stated on page 132 the Members have confirmed that the Group's strategy provides reasonable grounds to consider the Corporation's duty of sustainability as satisfactorily discharged for 2024.

### Members' interests

During 2024, Members, in addition to their salaries, benefits and/or fees as disclosed on page 162, were interested in the following transactions negotiated at arm's length on normal commercial terms with the Group:

Jonathan Allan is Vice Chair of the Advertising Association. During 2024, Channel 4 paid £124,067 to the Advertising Association.

Dawn Airey is a Vice President of, and Tess Alps a Fellow of, the Royal Television Society. During 2024, Channel 4 paid £29,937 to the Royal Television Society.

Michael Lynton is Chairman of Snap Inc. During 2024, Channel 4 received £462,570 from Snap Inc. Michael Lynton is also Chairman of Warner Music Group. During 2024, Channel 4 received £175 from, and paid £3,200 to, companies in the Warner Music Group.

Where the Members have an interest in an advertising or sponsorship client of the Group, the amounts paid or payable are not disclosed as they are negotiated and transacted via media buying agencies. All such transactions are negotiated and transacted on an arm's-length basis.

### Insurance and indemnities

The Group has qualifying third-party indemnity provisions in place for the benefit of the Members which comply with the requirements of the Companies Act 2006.

### Employment policy for people with disabilities

Channel 4 is committed to recruiting, developing, and retaining employees with disabilities, and we continue to act as a 'Disability Confident Leader', as part of a Government scheme which provides external validation of Channel 4's actions towards this commitment. The scheme also means we offer a guaranteed interview to all candidates with a disability who meet the essential criteria for a role. Our initiatives in these areas are detailed further on page 109.

### Providing information to employees

Employees are provided with information on matters of concern to them via presentations by the Executive team in regular all-staff meetings, regular e-news updates, and through email communication when appropriate. There is also an employee representative committee of individuals across the Corporation who represent all staff and consult with senior management on matters that affect staff.

### Employee engagement

Details of the Group's engagement with its employees are outlined on page 151.

### Business relationships

Details of the Group's key business relationships and engagement with these stakeholders is outlined on pages 150 to 151.

### Energy and carbon disclosures

Details of the Group's Scope 1, 2 and 3 GHG emissions for the 2024 reporting year are disclosed on page 119.

## Report of the Members cont.

### Responsibility statement of the Members in respect of the annual financial statements

The Members are responsible for preparing the Annual Report and the Group's and the Corporation's financial statements in accordance with applicable law and regulations. The Corporation is required by its governing legislation (the Broadcasting Act 1990) to keep proper accounts and proper records in relation to the accounts, and to prepare financial statements in respect of each financial year. Under that law, the Members have elected to prepare the financial statements of the Group in accordance with UK adopted international accounting standards ('UK-adopted IFRS') and the requirements of Chapter 4 of Part 15 of the Companies Act 2006, and have elected to prepare the financial statements of the Corporation in accordance with the Financial Reporting Standard ('FRS') 101 'Reduced Disclosure Framework'. The Members voluntarily apply the 2018 Corporate Governance Code and FCA Listing Rules, with further detail on how these are applied provided on pages 146 to 153.

The Members accept responsibility for approving the financial statements only after they are satisfied that, when taken as a whole, they are fair, balanced, and understandable, and provide the information necessary to assess the Corporation's performance, business model, and strategy. In preparing the parent entity financial statements, the Members:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether FRS 101 'Reduced Disclosure Framework' has been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Corporation will continue in business.

In preparing the Group financial statements, International Accounting Standard ('IAS') 1 requires that Members:

- properly select and apply accounting policies;
- present information, including accounting policies, in a manner that provides relevant, reliable, comparable, and understandable information;
- provide additional disclosures when compliance with the specific requirements in IFRS are insufficient to enable users to understand the impact of particular transactions, other events and conditions on the entity's financial position and financial performance; and
- make an assessment of the Group's ability to continue as a going concern.

The Members have accepted responsibility for keeping proper accounting records that are sufficient to show and explain the Group's and the Corporation's transactions and to disclose with reasonable accuracy at any time the financial position of the Group and the Corporation. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the Group and to prevent and detect fraud and other irregularities.

The Members have voluntarily decided to prepare a Remuneration Report in accordance with Schedule 8 to The Large and Medium-sized Companies and Groups (Accounts and Reports) Regulations 2008, made under the Companies Act 2006, as if those requirements were to apply to the Group and the Corporation.

The Members are responsible for ensuring compliance with the requirements of Schedule 9 of the Communications Act 2003, as set out on page 153. Following the Digital Economy Act 2010, revised arrangements, approved by Ofcom, were implemented from 15 September 2016. Ofcom has notified Channel 4 of a request for the arrangements to be further revised following the introduction of the Media Act 2024; these revisions will be adopted during 2025.

The Members are responsible for the maintenance and integrity of the corporate and financial information included on the Corporation's website. Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.



We confirm that to the best of our knowledge:

- the financial statements, prepared in accordance with the applicable set of accounting standards, give a true and fair view of the assets, liabilities, financial position, and surplus or deficit of the Group and the Corporation and the undertakings included in the consolidation taken as a whole;
- the Strategic report includes a fair review of the development and performance of the business and the position of the Group, and the Corporation and the undertakings included in the consolidation taken as a whole, together with a description of the principal risks and uncertainties that they face; and
- the Annual Report, taken as a whole, is fair, balanced, and understandable and provides the information necessary to assess the Corporation's position, performance, business model and strategy in accordance with the UK Corporate Governance Code.

This report was approved by the Board on 1 May 2025 and signed on its behalf by

**Dawn Airey**  
Interim Chair  
1 May 2025

# Corporate governance

The Board is committed to high standards of corporate governance. The Members voluntarily prepare a Corporate Governance Statement to demonstrate that they apply the principles, where relevant, of the UK Corporate Governance Code issued by the Financial Reporting Council ('FRC') in 2018, and the Disclosure and Transparency Rules and Listing Rules of the Financial Conduct Authority. Channel 4's status as a statutory corporation without shareholders means those provisions concerning shareholders' interests are not directly applicable. Information required under LR6.6.1 of the Listing Rules, where relevant to Channel 4, is disclosed in the Report of the Members (pages 142 to 145) and in the Members' Remuneration report (pages 158 to 167). The Board considers that it was compliant with the relevant provisions of the UK Corporate Governance Code throughout 2024. The Code can be accessed at [www.frc.org.uk](http://www.frc.org.uk). The 2024 version of the Corporate Governance Code will be voluntarily adopted over the coming years as its provisions come into force.

## The Board

Channel Four Television Corporation is controlled through its Board of Members. The Board's main role is to discharge Channel 4's statutory functions and ensure the fulfilment of public service remit in accordance with all applicable laws and regulations.

The Board meets six to eight times a year as required, and has a schedule of matters reserved for its approval as noted in the table on the following page. In addition, as part of its overall responsibility to ensure the fulfilment of Channel 4's statutory duties and functions, the Board continues to focus on ensuring the successful delivery of Channel 4's remit and other public service responsibilities. Content output and plans for future investment of the content budget are regularly discussed as part of the overall Board agenda, as are regular updates on audience reactions to Channel 4's content. The Board also approves Channel 4's proposed Statement of Media Content Policy (incorporating the Statement of Programme Policy and Review) prior to publication.

## Board sub-committees

The Board has an established Audit and Risk Committee, Remuneration Committee and Ethics Committee to assist with the discharge of its functions and has delegated each certain responsibilities, as set out below.

## Board nominations

Given its constitution and specific statutory provisions regarding the appointment of Members, Channel 4 does not have a formal Nominations Committee. Instead, there are formal nomination procedures which are described below.

The following formal nomination procedures are in place:

- Non-Executive Members are appointed for fixed terms by Ofcom following consultation with Channel 4's Chair and the approval of the Secretary of State for Culture, Media and Sport
- The Chair is appointed by Ofcom for a fixed term with the approval of the Secretary of State for Culture, Media and Sport
- The Deputy Chair is appointed by Ofcom
- The Chief Executive is appointed by the Board
- Other Executive Members are appointed to the Board after nomination by the Chief Executive and the Chair acting jointly

We work with Ofcom to ensure that each Board appointment brings to the Board the skills and experience that are required to meet Channel 4's needs and contribute to its long-term success.

The division of responsibilities between the Chair of the Board and the Chief Executive is clearly defined, as described on the following page.

## The Board

The following matters must be referred to the full Board:

- Channel 4's annual budget and three-year financial plan and strategy
- The appointment of the Chief Executive
- Confirmation of the appointment of other Executive Members, nominated by the Chief Executive and the Chair acting jointly
- Banking arrangements and loan facilities
- Any significant proposal outside the ordinary course of Channel 4's business
- The appointment and reappointment of the statutory auditor

- The audited Annual Report and financial statements
- The establishment, purchase, or acquisition of any qualifying company and the approval or variation of terms of reference for any subsidiary
- Approval of any significant new business investment or programme investment
- Significant proposed changes to Channel 4's headcount
- Such other matters as the Board may from time to time resolve to review or decide upon

The Board has delegated certain responsibilities to the sub-committees below.



### Audit and Risk Committee

The Audit and Risk Committee is responsible for monitoring the integrity of the Corporation's financial statements, reviewing the Corporation's internal control and risk management systems and making recommendations to the Board in respect of the external auditor. The Audit and Risk Committee Report is set out on pages 154 to 157.



### Remuneration Committee

The Remuneration Committee oversees all aspects of pay for Channel 4, reviewing proposals for the annual pay awards and variable pay schemes applicable to all staff. It recommends to the Board remuneration for the Chief Executive and sets remuneration for the rest of the Executive team. The Members' Remuneration report is set out on pages 158 to 167.



### Ethics Committee

The Ethics Committee reviews any conflicts of interest that may arise for Channel 4's Board, and such matters relating to the Code of Conduct as may be referred to it by the Chair or otherwise. It also offers advice to the Chair on conflicts of interest relating to Non-Executive and/or Executive Members. The Ethics Committee meets by exception only.

## Corporate governance cont.

### The role of the Chair

The Chair is responsible for:

- Leading the Board in setting the values and standards of Channel 4
- Maintaining a relationship of trust with and between the Executive and Non-Executive Members
- Leadership of the Board, ensuring its effectiveness on all aspects of its role, including the setting of the agenda
- Ensuring that all Members receive accurate, timely, and clear information
- Ensuring that all Members continually update their skills and the knowledge and familiarity with Channel 4 required to fulfil their role both on the Board and on committees
- Facilitating the effective contribution of Non-Executive Members and ensuring constructive relations between Executive and Non-Executive Members
- Undertaking an annual evaluation of Board and committee performance

Sir Ian Cheshire was appointed as Chair of the Channel 4 Board for a three-year term from 11 April 2022, and continued as Chair during 2024; he completed his term on the Board on 10 April 2025, with Dawn Airey acting as Interim Chair from that date.

### The role of the Chief Executive

The role of the Chief Executive is to run the business of Channel 4 under delegated authority from the Board, to implement the policies and strategy agreed by the Board, and to communicate with Ofcom and other key stakeholders.

During 2024, Alex Mahon continued as Chief Executive.

### Members and Members' independence

The 2024 Board Members and their skills, experience, and responsibilities are set out on pages 134 to 141.

The Non-Executive Members constructively challenge and help develop proposals on strategy, and bring strong, independent judgement, knowledge, and experience to the Board's deliberations. The Non-Executive Members are of sufficient calibre and number that their views carry significant weight in the Board's decision making. During the year, Dawn Airey (and previously Lord Chris Holmes until his departure from the Board) acted as Senior Independent Director, providing a sounding board for the Chair and serving as an intermediary for the other Members. From April 2025 (following the departure of Sir Ian Cheshire from the Board and with Dawn Airey acting as Interim Chair), Sarah Sands has acted as Senior Independent Director and Deputy Chair. The Members are given access to independent professional advice at the Group's expense when the Members deem it necessary in order for them to carry out their responsibilities.

Details of professional commitments for Sir Ian Cheshire (as Chair during 2024) and Dawn Airey (as Interim Chair from April 2025) are included in their biographies. These do not adversely affect their role with Channel 4.

The Board considers all its Non-Executive Members to be independent in character and judgement. At the time of this report, no Non-Executive Member:

- Has been an employee of the Group within the past five years
- Has, or has had within the past three years, a material business relationship with the Group (although attention is drawn to the related party transactions on page 143)
- Receives remuneration from Channel 4 other than their Member's fee
- Has close family ties with any of the Group's advisers, Members, or senior employees
- Holds cross-directorships or has significant links with other Members through involvement in other companies or bodies
- Has served on the Board for more than nine years from the date of their first election

### Professional development

On appointment, the Members take part in an induction programme in which they receive information about: the Group, the role of the Board and the matters reserved for its decision; the terms of reference and membership of the principal Board and executive committees and the powers delegated to those committees; the Group's corporate governance practices and procedures, including the powers reserved to the Group's most senior executives; and the latest financial information about the Group. This is supplemented by meetings with members of the senior management team. On appointment, all Members are advised that they have access to advice and the services of the Head of Corporate Governance. Throughout their period in office the Members are continually updated on the Group's business and environment and other changes affecting the Group and the industry it operates in as a whole, by written briefings and meetings with senior executives.

A formal Board effectiveness review that uses a detailed questionnaire to allow Board Members to express both qualitative and quantitative views on Board performance is undertaken annually. In 2024, the Head of Corporate Governance oversaw a review of the Board and of the Audit and Risk and Remuneration Committees, which was conducted by Boardcllc, an external Board evaluator. Findings and analysis were presented to the Board by the Head of Corporate Governance and discussed at the February 2024 Board meeting. Committees also held their own discussions on the findings. The Board and committees were found to be performing well, with particular strengths noted around consideration of the Corporation's key risks in assessing strategic proposals, and in understanding of and support for the Channel's remit. Proposals for actions remained focused on developing structures and space to enable an even deeper contribution to overall strategy as well as implementation.

### Board information

Regular reports and papers are circulated to the Members before Board and committee meetings. These papers are supplemented by information specifically requested by the Members from time to time. A monthly performance pack is prepared by the Chief Financial Officer providing a month-by-month report on progress against the main performance indicators set by the Board.

The Head of Corporate Governance's responsibilities include ensuring an effective flow of information within the Board and its committees, induction of new Members, assisting with professional development as required, and advising the Board through the Chair on all governance matters.



## Board meetings

The number of full Board meetings and committee meetings attended by each Member during the year is shown in the table below:

Name of Member	Board meetings attended (invited)	Audit and Risk Committee meetings attended (invited)	Remuneration Committee meetings attended (invited)	Ethics Committee meetings attended (invited)
Sir Ian Cheshire	7 (7)	3 (4) <sup>1</sup>	2 (4) <sup>1</sup>	1 (2)
Dawn Airey	7 (7)	–	4 (4)	2 (2)
Lord Chris Holmes	3 (3)	–	2 (2)	–
Andrew Miller	5 (7)	4 (4)	–	–
Tom Adeyoola	7 (7)	4 (4)	–	–
Tess Alps	7 (7)	–	4 (4)	–
Alex Burford	6 (6)	3 (3)	–	–
Dame Annette King	4 (7)	–	2 (3)	–
David Kogan	1 (1)	1 (1)	–	–
Sebastian James	7 (7)	3 (3)	–	–
Michael Lynton	4 (7)	–	–	–
Sarah Sands	7 (7)	–	–	2 (2)
Debbie Woskow	7 (7)	–	3 (3)	–
Alex Mahon	7 (7)	3 (4) <sup>1</sup>	4 (4) <sup>1</sup>	2 (2)
Jonathan Allan	7 (7)	3 (3) <sup>1</sup>	4 (4) <sup>1</sup>	–
Ian Katz	7 (7)	–	–	–

<sup>1</sup> The Chair, Chief Executive, and Chief Operating Officer attended Audit and Risk Committee and Remuneration Committee meetings but were not members of those committees.

The Board meets six to eight times a year as required. The Non-Executives meet without management twice a year, and meet with just the Chief Executive present once a year.

## Board diversity

As shown on pages 61 to 66, diversity is at the heart of Channel 4 and this is as important at the most senior levels of the organisation as at entry-level positions. At May 2025, the Channel 4 Board comprised three Executive Members and 10 Non-Executive Members. As stated on page 146, Non-Executive Members are appointed by Ofcom, and Executive Members by the Chief Executive and the Chair.

At 31 December 2024, one of the three Executive Members was a woman (December 2023: one of three). At 31 December 2024, the Board comprised six women and eight men, with the six women making up 43% of the Board membership (December 2023: 36%). At 31 December 2024, one of the Members of the Board was from an ethnically diverse background (December 2023: none).

Channel 4 welcomed the appointment of five new Non-Executive Members during 2024; its ambition remains to ensure that Board composition fully reflects the diversity of the UK, in support of our commitment to inclusion.

## Section 172 Statement

The UK Corporate Governance Code (revised in 2018) sets out principles emphasising the value of good corporate governance to long-term sustainable success. As stated on page 146, as a statutory corporation without shareholders, Channel 4 voluntarily applies the principles of the Code, where relevant.

The Code requires the Board to assess the basis on which Channel 4 generates and preserves value over the long term. The Board believes that the annual review of Channel 4's performance in relation to its Statement of Media Content Policy (presented on pages 34 to 99 of this Annual Report) represents a strong statement of the value generated by the Group. Our corporate Fast Forward strategy (set out on pages 14 to 15) is aimed at ensuring we can continue to generate and develop this value over the long term as the broadcasting environment evolves. As a not-for-profit public service media organisation, our aim is to remain commercially self-sustaining with a strong supporting balance sheet over the long term. A key element of our financial strategy is the way we cross-fund commercially challenging genres with profitable programming. We believe surpluses built up over time should be prudently reinvested back into original content and digital innovation through our corporate strategy, to enhance our commercial business model, and to ensure the continuing relevance and reach of our remit.

Some of the ways in which Channel 4's value is measured externally have remained rooted in a traditional, linear PSM paradigm which does not fully reflect structural and strategic changes. The number of measures reviewed in relation to our Statement of Media Content Policy also makes our focus and decision making complex. As a result, the Board continues to review how we articulate and measure Channel 4's long-term impact in a changing landscape. New measures have been incorporated throughout our review of our Statement of Media Content Policy in recent years, including measures to reflect our strategic shift away from a focus on linear viewing.

The Code also requires boards of directors to understand the views of their companies' key stakeholders and describe in the Annual Report how their interests, and the matters set out in section 172 of the Companies Act 2006, have been considered in Board discussions and decision making. Section 172 deals with the directors' duty to promote the success of the company for the benefit of its shareholders as a whole, having regard to a number of broader matters including the likely consequence of decisions for the long term and the entity's wider relationships.

Although provisions around shareholders' interests are not directly applicable to Channel 4, our Board seeks to make decisions which are mindful of our remit, values, and strategy, and take into account their impact on our key stakeholders. Engagement with these stakeholders is key to maintaining the Corporation's reputation. The Board receives an annual update on stakeholder engagement, including key metrics to track how successfully we are engaging with stakeholders, further aligning our decision making with stakeholder impact. The following table identifies these stakeholders, outlines how we engage with them, and provides examples of how these relationships have shaped Board decision making during the year.

## Corporate governance cont.

### Our stakeholders

Stakeholder	Engagement	Impact on Board agenda and decision making
<b>Viewers (those who watch Channel 4, but also the wider UK population)</b>	We monitor audience engagement via both proprietary trackers and third-party trackers, bespoke audience studies (pilot testing, focus groups, genre and trend studies, behavioural studies), and quarterly remit and VoD landscape studies.	<p>During 2024, the Board oversaw work to embed Fast Forward into our on-screen strategy, embracing the opportunities presented by a generational shift in viewing behaviour, and ensuring that Channel 4 continues to resonate with viewers through its distinctive and impactful content.</p> <p>The Board receives regular updates on viewing performance of Channel 4 content, as well as the wider context of changing viewing trends, to inform its decision making. It continued to review the viewing metrics used to support our Statement of Media Content Policy and other audience measures used to track our distinctiveness. Consideration was given to strategies to dial up key genres that help drive streaming growth, and balancing the centrality of delivering on the remit with maintaining relevance and scale.</p> <p>Reviews of viewing performance inform Board approvals for commissioning of new and returning content, when required under Channel 4's delegation of authority.</p>
<b>Creative partners (primarily producers)</b>	<p>We engage with creative partners via direct meetings, industry events, talent outreach programmes, partnerships, qualitative and quantitative research (including direct feedback), and third-party industry data.</p> <p>Channel 4's Creative Contract sets out our commitments to the independent production community to foster creative partnerships, and maintain our reputation as the best partner for producers.</p>	<p>During 2024, regular updates on creative performance helped to inform Board decision making around commissioning. The Board also emphasises the importance of Channel 4's relationships with the independent production sector and oversees actions to reinforce our creative partnerships.</p> <p>This was a key consideration in Channel 4's response to the renewal of its Ofcom licence and revised commitments in the Nations and Regions. The Board oversaw a bold package of measures on the fifth anniversary of Channel 4's expansion into the Nations and Regions, cultivating bigger and better production capability outside London. The Board continues to explore the opportunities presented by the new Media Act around future IP ownership, and has publicly affirmed the importance of ensuring that any gradual moves into in-house production enhance the Corporation's public service role and that negative impacts on the independent production sector are carefully mitigated.</p> <p>With the climate in the independent production sector remaining challenging, the Board underscored the importance of ongoing support for production staff across the industry, and supported moves by the organisation's senior team to foster relationship building with Channel 4's creative partners, emphasising transparency and the need for personal conversations.</p> <p>The Board scrutinised the eventual conclusions to the Channel's internal reviews following allegations made in its own on-screen investigation, <i>Russell Brand: In Plain Sight</i>, which aired in 2023. The Audit and Risk Committee continues to oversee engagement, and to address any concerns raised through our 'Speak Up' whistleblowing facility by third parties within the Group's supply chain.</p>
<b>Commercial partners (primarily advertisers)</b>	Engagement to grow long-term strategic relationships with our commercial partners comes in the form of regular meetings, bespoke events, and industry research; plus collaboration and innovation through ad-break takeovers, and sponsorship of industry platforms and projects including continuing support for diversity in advertising. We also gather qualitative feedback from a range of commercial stakeholders.	<p>The Board receives regular updates on key drivers in the TV advertising market, and was kept apprised of trading conditions which remained challenging in 2024, following the steep market declines of the previous year. The Board has also considered the context of structural and cyclical change in the advertising market, underscoring the importance of diversification of Channel 4's business model as a key pillar of the Fast Forward strategy.</p> <p>The Board has continued to scrutinise proposals for new commercial partnerships beyond traditional platforms, a focal point of Fast Forward. It also reviews the success of previous commercial ventures and the stakeholder relationships built, to ensure that lessons learned appropriately inform our future strategic ambitions.</p> <p>The Board has also provided its expertise on the importance of technological innovation in pursuing revenue diversification and in ensuring that Channel 4 remains competitive in how it does business.</p> <p>Key stakeholder relationships are carefully considered by the Board when approving major commercial agreements, and Members are regularly briefed on the development of existing partnerships as well as new ventures in the pipeline.</p>

Stakeholder	Engagement	Impact on Board agenda and decision making
<b>Employees</b>	Engagement with Channel 4 employees comes in many forms, including all-staff sessions, staff forums, regular internal communications, and staff surveys (considered in more detail on page 108).	<p>Ahead of announcing Fast Forward (and the organisational transformation programme that formed a key pillar of this strategy) in early 2024, the Board scrutinised the impact of these proposals on employees and underlined the need for clear communication during this transition. Members also highlighted the importance of getting the business in the right shape to ensure accountability for delivering the broader aims of the strategy.</p> <p>The Board and Remuneration Committee both reviewed regular updates on staff wellbeing throughout the year, particularly in the context of the transformation programme and significant change around the organisation. This oversight was assisted by results from regular and detailed staff surveys. The Non-Executive Board champion for employee engagement sought contributions from the Channel's employee resource groups, and reported that a focus on transparent communications had been well received during a challenging time.</p> <p>The Board received updates on organisational culture, including workshops aimed at embedding Fast Forward into the Channel's day-to-day operations and fostering a high-performing and inclusive culture where all employees feel empowered to contribute.</p> <p>The Board continued to oversee Channel 4's progress against its commitments on equity and inclusion, welcoming the launch of the organisation's new equity strategy during 2024 and supporting moves to take a lead on equity in the industry.</p>
<b>Political and regulatory bodies (those we are accountable to, e.g. parliamentarians, the Government and Ofcom)</b>	<p>We ensure engagement to maintain our strong relationship with our political and regulatory stakeholders via one-to-one meetings as well as events, briefings, and quarterly stakeholder meetings.</p> <p>We are in regular contact with our key regulator Ofcom through meetings and reporting. We engage proactively with consultations by our political and regulatory stakeholders as and when these are launched.</p> <p>We also report to regulatory stakeholders via our pay gap and diversity reporting, and carry out an annual reputational survey.</p>	<p>The Board oversaw work with Channel 4's regulator Ofcom during 2024 to renew the Channel's broadcast licence for a ten-year period, and discussed how new regulatory obligations would interact with stakeholder relationships in other areas.</p> <p>With the Government passing its Media Act in 2024, this Act remained a focal point of the Board's engagement with Government and regulators, including scrutiny of changes to the Corporation's previous publisher-broadcaster model and new opportunities to explore in-house production in future. The Board also oversee new obligations to secure the Corporation's long-term financial sustainability.</p> <p>The Board performs an annual review of the effectiveness of the Corporation's compliance activities and agrees action points where necessary.</p>
<b>Financial bodies (governmental stakeholders, banks)</b>	Channel 4 has entered into a Memorandum of Understanding ('MoU') with the Department for Media, Culture and Sport ('DCMS'), initially agreed in 2018 and revised in 2023. This sets out the requirements for Channel 4's financial engagement with DCMS: namely, to provide information to DCMS and to secure DCMS approval for certain limited transactions outside the normal course of Channel 4's business. The Channel 4 Annual Report is laid before Parliament, and Members of the Channel 4 Board attend an annual Select Committee session to discuss the report and the Channel's current activities. Channel 4 also provides regular reporting to its financial stakeholders on its performance and covenants.	<p>The Board receives regular updates on financial performance throughout the year, with the Chief Financial Officer attending all Board meetings.</p> <p>The Board reviews and approves the Group's Annual Report ahead of it being laid before Parliament. It also scrutinises and approves the Group's annual long-term plan and budget ahead of these being reported to financial stakeholders.</p> <p>In early 2024, the Board and Audit and Risk Committee oversaw negotiations with banking partners to extend the Group's existing revolving credit facility to £150 million. The Board considered the rationale for extending the facility and the importance of securing the Group's resilience if exceptional circumstances were to arise. The Board has also overseen engagement with DCMS to obtain approval for this extension in line with the terms of the MoU.</p>

## Corporate governance cont.

### Internal control

In accordance with good corporate governance practice, the Board:

- Is responsible for maintaining sound risk management and internal control systems, ensuring they are effective in identifying key risks; and reporting on the adequacy of actions to respond to and manage those risks
- Seeks regular assurance and receives regular reports that enable it to satisfy itself that the system is functioning effectively
- Is responsible for the Group's process for the preparation of the consolidated financial statements

As outlined on page 147, the Board delegates oversight of risk management and internal control to the Audit and Risk Committee. Further information on activity in these areas during 2024 is provided in the Audit and Risk Committee Report on pages 154 to 157. The Board is not responsible for the internal control environment or corporate governance for any of the Group's joint ventures or associates; however, none of the Group's joint ventures or associates are material to the consolidated financial statements.

Clear management responsibilities are established for the Executive Members. The Corporation has a Code of Conduct and a suite of policies and procedures which encompass ethical behaviour, conduct, and internal controls.

The Audit and Risk Committee satisfies itself that internal controls are operating throughout the year based on a programme of reviews by the Group's Business Assurance and Finance functions, which are reported to the Committee at its quarterly meetings. Further detail is provided in the Audit and Risk Committee Report on pages 154 to 157.

All expenditure is authorised in line with a delegated authorities framework. An electronic invoice authorisation system is used to further enhance the control environment. Authorisation and payment duties are strictly segregated, and bank signatory limits are clearly defined by bank mandate.

### Risk management

In addition to the requirements under Schedule 9 of the Communications Act 2003 set out below, the Board and management have a clear responsibility for the identification of risks facing the Group and for putting in place procedures to monitor and mitigate such risks. Channel 4 has a high appetite for creative risk-taking, which could potentially give rise to controversial content. The Group has a low appetite for operational risks. The Board and Executive team operate a risk management framework for identifying, evaluating, and managing (rather than eliminating) significant risks faced by Channel 4. Material controls, including financial, operational, and compliance controls, are monitored and reviewed by senior management, Business Assurance and the Audit and Risk Committee. Remedial plans are put in place where internal reviews identify control weaknesses or opportunities for improvement. Serious control weaknesses (if any) are reported to the Board and appropriate actions taken. This framework has been developed in accordance with relevant good practice guidance on internal controls and risk management, and articulated to align with our Fast Forward strategy. A summary of the key risks that the Group faces, together with how those risks are mitigated, is presented in the Strategic report on pages 124 to 131.

### Reporting to the Board

Information is provided to the Members in advance of each Board or Committee meeting. The information provided over the course of the year includes strategic plans, detailed annual budgets, quarterly reforecasts, and outlines of key projects and initiatives, as well as monthly performance packs. Among other things, the monthly performance packs monitor progress against the agreed objectives for the year, and compare actual performance metrics, income, and expenditure to date with budget and prior year. Explanations are provided for significant variances to facilitate discussion and review at the Board meetings.

The Members also receive information in between Board meetings as appropriate, including weekly risk and viewing updates. The Corporation Secretary is responsible for the provision of information to the Members.

### Editorial and compliance

Channel 4 has a long-established compliance culture, which is fully integrated into its commissioning process and provides clear editorial 'reference-up' to senior executives and appropriate Board oversight. The importance of this culture is widely recognised and understood by the independent production companies we work with and they share responsibility for ensuring that programmes and online content conform to the compliance culture we work within. The Commissioning team works in close collaboration with the Legal and Compliance department on all significant commissions. There are strong editorial, legal, and compliance systems and controls in place over the content commissioned by Channel 4.

These include Channel 4's '4Compliance' guidance and protocols, which encompass the Ofcom Broadcasting Code, other relevant regulations, media law, and best practice guidelines. This is supported by extensive training for both staff and independent producers. The Members are satisfied that Channel 4 has in place suitable procedures to fulfil the requirements of paragraph 3b of the Ofcom licence, which exists to ensure that difficult or fine-cut decisions on editorial and compliance issues are properly considered by the most appropriately experienced and senior editorial executives and programme lawyers within Channel 4.

### Due impartiality in Channel 4's news output

UK broadcasters have a statutory duty to ensure that their news output is reported with due accuracy and presented with due impartiality. This means giving adequate or appropriate weight to a range of views without favouring one over another.

These requirements are reflected within section five of the Ofcom Broadcasting Code and potential breaches of the Code are investigated by Ofcom, which can take action against non-compliant broadcasters.

Channel 4 takes these obligations extremely seriously and has robust processes and oversight in place to ensure its news content continues to meet the highest standards of fairness and to align with best practices and regulatory expectations on due impartiality.

The Channel 4 Board plays a central role in the oversight of Channel 4's delivery against its editorial obligations, including due impartiality. Every Board meeting begins with an update from the CEO, and a programming update from the Chief Content Officer, providing a regular opportunity for Board scrutiny and robust debate around how Channel 4 is meeting its editorial obligations. Commissioning Heads of Department also attend Board meetings at various points throughout the year, providing further opportunities for Board scrutiny across the Commissioning leadership team.



In addition, the Channel 4 Board is updated on impartiality on an annual basis, along with a wider update on Channel 4's compliance with its statutory obligations. Additional reporting has strengthened Board oversight, ensuring Members can have detailed discussion and interrogate how editorial standards, including due impartiality, are being delivered within Channel 4's news output.

The Board reviewed news impartiality across 2024 at the February 2025 Board meeting. Discussions were particularly focused on coverage of the UK and US elections and continued coverage of the Israel-Hamas war. The Board also discussed independent data on how different voters viewed *Channel 4 News*' independence and impartiality, as well as studies that show that *Channel 4 News* is the second most trusted news brand in the UK and the least distrusted.

The Board is kept abreast of the robust compliance framework in place between ITN (which produces *Channel 4 News*) and Channel 4. The framework includes: close liaison between the Editor of *Channel 4 News* and Channel 4's Head of News & Current Affairs, Specialist Factual and Sport; a daily summary of stories; regular conversations about the application of due impartiality; and a quarterly due impartiality review in which senior editorial figures at *Channel 4 News* and Channel 4's Head of Department take a deep dive into how stories have been covered. Particularly complex or contentious stories are flagged and discussed in advance, and scripting can be reviewed pre-broadcast.

In addition, ITN and Channel 4's social media guidelines lay out clear expectations of staff with regard to due impartiality and employees are regularly reminded of their importance.

In order to further inform and supplement these processes, Channel 4 commissions independent external audience research to monitor viewer perceptions of due impartiality in relation to *Channel 4 News*, the findings of which are reviewed annually.

The Channel 4 Board is also updated on Ofcom complaints and/or investigations regarding due impartiality in Channel 4's news output. In 2024 there were no formal Ofcom investigations concerning *Channel 4 News* content and due impartiality. Ofcom assessed 67 complaints (in relation to 54 programmes) all of which it assessed as not warranting further investigation.

### Pension plan

There were five Trustees of the Channel Four Television Staff Pension Plan at 31 December 2024. The Trustees, who meet several times each year, also meet the Plan's investment managers from time to time; during the year these investment managers were Legal & General Assurance (Pensions Management) Limited, Veritas Asset Management LLP, Columbia Threadneedle Investments, JP Morgan Asset Management, Ruffer LLP, IFM Investors, and Just Retirement Limited.

During the year, the Trustees were as follows:

#### Channel 4 Executives

Martin Baker	Chief Commercial Affairs Officer
Lucy Thomas <sup>1</sup>	Chief Financial Officer
Vince Russell <sup>2</sup>	Finance Director

#### Channel 4 Non-Executive Trustees

Lord Chris Holmes MBE <sup>3</sup>	Non-Executive Member
------------------------------------	----------------------

#### Member-nominated Trustees

Sarah Honeyball	Client Sales Lead
Gill Monk	Pensioner Member-nominated Trustee

#### Corporation-appointed Trustee

Independent Trustee Services Limited	Independent corporate Trustee
--------------------------------------	-------------------------------

<sup>1</sup> Appointed 19 June 2024.

<sup>2</sup> Resigned with effect from 31 March 2024.

<sup>3</sup> Resigned with effect from 10 June 2024.

Further details of the Channel Four Television Staff Pension Plan are provided in note 19 to the financial statements.

### Requirements of Schedule 9 of the Communications Act 2003 (the 'Act')

The Act requires Channel 4 to submit proposals to Ofcom detailing the arrangements under which it proposes to secure, so far as reasonably practicable, that all significant risks to the primary function are identified, evaluated, and properly managed. These proposals are referred to as 'the Arrangements'.

In addition, the Arrangements must include proposals which Channel 4 considers appropriate for securing the transparency objectives set out in the Act, namely:

- an appropriate financial and organisational separation between the activities of Channel 4 that relate to the carrying out of its primary functions and its other activities; and
- an appropriate degree of transparency in financial and other reporting where resources are shared between separated activities or where there is some other financial or practical connection between otherwise separated activities.

The Act sets out the matters to which the submitted Arrangements may relate. These include the procedures and other practices to be followed by Channel 4 in the case of the initiation and management of new ventures, the exercise of particular powers, the assessment of risks, the imposition of charges, and the keeping of records.

The Act requires Channel 4 to put in place regular checks to confirm that Channel 4 is complying with the Arrangements. The Arrangements proposed by Channel 4 must contain provision for compliance, with the Arrangements to be checked regularly by a person (other than Channel 4's auditor) appointed in accordance with that provision. Revised Arrangements came into force on 15 September 2016. Ofcom has notified Channel 4 of a request for the Arrangements to be further revised following the introduction of the Media Act 2024 with proposals submitted by the Corporation in early 2025; these arrangements will be adopted during 2025.

Channel 4 has undertaken independent verification through an agreed-upon procedures engagement (performed by BDO LLP) reporting factual findings in respect of the Arrangements during 2024. Copies of the Arrangements are available from the Head of Corporate Governance & Trading.

# Audit and Risk Committee report

## Chair's introduction

During 2024 two key considerations underpinned the Committee's activities, as it continued to scrutinise the Corporation's financial and operational risk environment. The first was the importance of positioning and evolving these risks in the context of Fast Forward, to ensure that the new strategy delivers results and supports Channel 4's longer-term sustainability. Meanwhile, the second centred on work to ensure that the Group's risk and control framework remains sufficiently robust, ahead of the rollout of the 2024 Corporate Governance Code over the coming years.

A detailed analysis of the risks facing the Corporation is disclosed in the Strategic Report on pages 124 to 131. During the year, the Committee has continued to monitor the Group's key audit risks and judgements, with key considerations during 2024 outlined in further detail on page 156.

## Composition

During 2024, the Audit and Risk Committee comprised Andrew Miller (Chair), David Kogan (until his departure from the Board in February 2024), and Tom Adeyoola, Alex Burford, and Sebastian James from April 2024 onwards, following their appointment to the Channel 4 Board at the start of the year. All the members of the Committee are Independent Non-Executive Members. As disclosed on page 137, Andrew Miller is a qualified accountant and brings previous experience as Audit Chair of both AA plc and Ocean Outdoor Media to his role as Chair. Further details of the Members of the Audit and Risk Committee can be found on pages 134 to 141.

The Committee met five times during 2024. Details of attendance at Audit and Risk Committee meetings by the Members of the Committee are disclosed in the Corporate Governance Report on page 149.

At the Committee Chair's invitation, the Chair of the Board, the Chief Executive, the Chief Financial Officer, the Technology Director, the Head of Business Assurance, the Group Financial Controller, the Head of Corporate Governance, and the external audit partner (among others) attended Committee meetings. The external audit partner and Head of Business Assurance have direct access to the Chair of the Audit and Risk Committee.

## Role of the Audit and Risk Committee

The Committee monitors the effectiveness of the Group's financial reporting, systems of internal control and risk management, and the integrity of the Group's external audit and internal Business Assurance processes.

## Responsibilities

As noted in the Corporate Governance Report on page 147, the Board has delegated certain responsibilities to the Audit and Risk Committee:

- To monitor accounting policies, the integrity of the financial statements of Channel 4 and any formal announcements relating to Channel 4's financial performance, reviewing significant financial reporting judgements contained in them
- To review the Corporation's internal financial controls and internal control and risk management systems
- To provide advice (where requested by the Board) on whether the Annual Report and Accounts, taken as a whole, are fair, balanced and understandable
- To appoint the Head of Business Assurance
- To monitor and review the effectiveness of the Corporation's internal audit function/activities
- To conduct the tender process and make recommendations to the Board in relation to the appointment, reappointment and removal of the external auditor and to approve the remuneration and scope of engagement of the external auditor
- To grant or refuse prior approval of all non-audit engagements for Channel 4 carried out by the external auditor
- To review and monitor the external auditor's independence and objectivity and the effectiveness of the audit process, taking into consideration relevant UK professional and regulatory requirements
- To develop and implement policy on the engagement of the external auditor to supply non-audit services, taking into account relevant ethical guidance regarding the provision of non-audit services by the external audit firm, and to report to the Board identifying any matters in respect of which it considers that action or improvement is needed and making recommendations as to the steps to be taken
- To regularly update the Board about the Audit and Risk Committee's activities and make appropriate recommendations
- To ensure the Board is aware of matters that may significantly impact on the financial condition or affairs of the business. If necessary, the Audit and Risk Committee can instigate special investigations and, if appropriate, engage special counsel or experts to assist
- To oversee the effectiveness of the whistleblowing policy and to review arrangements by which staff of the Corporation may, in confidence, raise concerns about possible improprieties in matters of financial reporting, fraud or other matters. The Audit and Risk Committee's objective is to ensure that arrangements are in place for the proportionate and independent investigation of such matters and for appropriate follow-up action
- To review the effectiveness of policy and processes relating to cyber security and to regularly update the Board on such reviews (the Board retaining responsibility for such policy and processes)

## Activities

The Committee discharged its key responsibilities in 2024 and 2025 to date as set out below.

### February 2024 meeting

- Considered the Group's cash position and the range of financing options available to support liquidity during the course of 2024, including a proposed extension of the existing revolving credit facility ('RCF') to further underpin resilience in the event of any further or more prolonged downturn
- Received updates from the external auditor on the audit plan presented in September, and discussed the external auditor's progress to date on the 2023 audit
- Discussed and approved additional changes to management's accounting policies for programme and film rights
- Reviewed the Group's corporate insurance policies put in place by management following the 2024 renewal
- Received updates on Business Assurance activity and the Group's key risks, and approved the Business Assurance plan for 2024
- Received status updates on whistleblowing activity under consideration by the Business Assurance team
- Received updates on the Group's key technology projects including updates on management's controls framework action plan
- Discussed the findings of the 2023 Board effectiveness review with regard to the Audit and Risk Committee and suggested actions
- Considered recommendations on operational transformation and process improvement to underpin improved visibility of future commitments

### April 2024 meeting

- Considered further updates on the proposed extension to the Group's RCF first discussed in February 2024
- Reviewed the 2023 financial statements and other sections of the Annual Report, including the Statement of Media Content Policy, and discussed whether these were fair, balanced and understandable to stakeholders
- Reviewed the Corporation's accounting policies in respect of the key audit risks, management judgements and estimates, significant accounting and reporting issues, and a detailed financial report in respect of 2023 and discussed these with the external auditor
- Considered the report of the external auditor on its key findings for the 2023 audit
- Reviewed a progress update on independent verification of the Group's compliance with the arrangements under Schedule 9 of the Communications Act 2003 in relation to 2023
- Discussed the Viability Statement and use of the going concern assumption for the 2023 financial statements
- Received an update on Business Assurance activity
- Received status updates on whistleblowing activity under consideration by the Business Assurance team

### June 2024 meeting

- Received updates on the Group's financial performance for the year to date, and new accounting and reporting matters arising including those tied to the Fast Forward strategy
- Received updates on the Group's tax status
- Reviewed final independent verification of the Group's arrangements under Schedule 9 of the Communications Act 2003 in relation to 2023, and confirmed compliance with these arrangements on behalf of the Board
- Considered updates on the 2024 Corporate Governance Code, and its implications for the Committee and Board's oversight of Channel 4's risk and control framework, as well as proposals for a refreshed review of the Group's material risks to align with the Code's requirements
- Received updates on Business Assurance activity and the Group's key risks
- Received updates on whistleblowing activity through the 'Speak Up' facility

### September 2024 meeting

- Received updates on the Group's financial performance for the year to date
- Reviewed the preliminary audit plan for the 2024 audit presented by the external auditor, which included consideration of the scope of the audit, and their assessment of the key audit matters for the Committee's consideration in the 2024 Annual Report
- Approved the Group's tax strategy for 2024
- Reviewed annual updates to the Group's treasury policy
- Received the findings of Business Assurance activity
- Approved an update to the Group's key risks, refreshed in the context of Fast Forward, and considered any further evolution required in view of forthcoming changes to the Corporate Governance Code
- Received the findings of Business Assurance activities, as well as status updates on whistleblowing activity under consideration by the Business Assurance team

### November 2024 meeting

- Considered updates on the Group's key technology projects and their alignment with Fast Forward

### February 2025 meeting

- Considered the Group's draft results for the 2024 full year, and key drivers behind this financial performance and the Group's corporate KPIs
- Received further updates on accounting and reporting matters arising for the year
- Received updates from the external auditor on the audit plan presented in September, and discussed the external auditor's progress to date on the 2024 audit
- Reviewed the Group's corporate insurance policies put in place by management following the 2025 renewal
- Discussed further progress in management's approach to the forthcoming changes in the Corporate Governance Code
- Received updates on Business Assurance activity, and approved the Business Assurance plan for 2024
- Received status updates on whistleblowing activity under consideration by the Business Assurance team
- Received updates on the Group's key technology and transformation projects
- Discussed the findings of the 2024 annual Committee evaluation and suggested actions

### April 2025 (held as two meetings)

- Reviewed the 2024 financial statements and other sections of the Annual Report including the Statement of Media Content Policy and discussed whether these were fair, balanced and understandable to stakeholders
- Reviewed the Corporation's accounting policies in respect of the key audit risks, management judgements and estimates, and significant accounting and reporting issues, and discussed these with the external auditor
- Considered the report of the external auditor on their key findings for the 2024 audit
- Received updates on independent verification of the Group's compliance with the arrangements under Schedule 9 of the Communications Act 2003 in relation to 2024
- Discussed the Viability Statement and use of the going concern assumption for the 2024 financial statements
- Discussed the Corporation's duty of financial sustainability under the Media Act 2024 and the reasonable grounds to demonstrate that this had been discharged for the year
- Received an update on Business Assurance activity

## Audit and Risk Committee report cont.

### Critical accounting judgements, and key sources of estimation uncertainty

The Audit and Risk Committee received updates from both management and the external auditor with regard to the Group's critical accounting judgements and any key sources of estimation uncertainty during 2024. As in previous years, particular scrutiny was given to the Group's treatment of programme and film rights, with detailed consideration given to cost recognition in the income statement for different types of programme and film rights and identifying the most appropriate amortisation profiles as viewing behaviours shift over time (accelerated by the launch of Fast Forward). The Committee reviewed the findings of detailed viewing analysis and was satisfied that the estimates applied by management currently remained appropriate, although these will remain subject to close monitoring over time.

The Committee received updates from both management and the external auditor with regard to the critical accounting judgements and estimation uncertainty around the Group's deferred tax assets, which are recognised to the extent it is probable that future taxable profits will be available against which these can be recognised. Management applies judgement about the recognition of deferred tax assets with regard to the probability of utilisation against future taxable profits; forecasting future profitability is an area involving significant estimation, meaning that significant changes in forecast profitability could lead to a material change in the valuation of deferred tax assets. The Committee noted the increased valuation of these assets at the year end (£27 million; 2023: £22 million) as a result of the Group's trading deficit for 2024, and the complexity of assessing future profitability given ongoing economic uncertainty, and was satisfied that it was probable that the deferred tax assets recognised would be fully utilised across the forecast period.

The Committee also reviewed the approach that management takes to other critical accounting judgements relating to its application of IFRS 16 'Leases' to the Group's satellite transponder contracts, receiving confirmation that this treatment remains in line with previous years, and agreed that it was satisfied this treatment remained appropriate.

### Significant matters in the financial statements

As in previous years, significant matters for the Committee's consideration during 2024 including the critical accounting judgements and key sources of estimation uncertainty noted above, highlighting where judgements required had evolved over time, including any new considerations as a result of the Fast Forward strategy.

Areas of focus included accounting and reporting impacts linked to Fast Forward, including exceptional items relating to organisational transformation, and the Group's plans to move out of the Horseferry Road building, as well as steps forward in reinforcing the Group's control environment (see right) and the associated impact on the external audit approach for 2024, particularly with regard to linear advertising revenues.

The Audit and Risk Committee considered the additional scrutiny that had applied previously (in the 2023 reporting year) around going concern and longer term viability. This had been reflective of the wider economic context at the time of advertising market declines and inflationary pressures. The Committee noted that, given year-on-year revenue growth in the Group's 2024 results, as well as the greater flexibility and resilience afforded by the extended RCF (put in place in early 2024), this elevated level of focus was no longer called for. After discussions with both management and the external auditor, the Committee agreed that, while any assessment of going concern continues to place a level of reliance on judgements made by management in forecasting future profitability and cash flows, it was no longer considered appropriate to note this as a key matter in the 2024 financial statements.

Considerations in the external auditor's risk assessment were discussed both while the audit strategy was being reviewed and at the conclusion of the audit of these financial statements.

### Misstatements

Management confirmed to the Committee that it was not aware of any material misstatements or immaterial misstatements made intentionally to achieve a particular presentation. The auditor reported to the Committee all misstatements that it found in the course of its work over the reporting threshold previously agreed with the Committee. No material misstatements remain unadjusted.

After reviewing the presentations and reports from management and consulting where necessary with the auditor, the Committee is satisfied that the financial statements appropriately address the critical judgements and key estimates, in respect to both the amounts reported and the disclosures. The Committee is also satisfied that the significant assumptions used for determining the value of assets and liabilities have been appropriately scrutinised and challenged and are appropriately reasonable.

### Fair, balanced, and understandable

The Audit and Risk Committee has satisfied itself that the Annual Report and financial statements, when considered as a whole, are fair, balanced, and understandable and provide the information necessary for stakeholders to assess the Corporation's position, performance, business model, and strategy. This follows a detailed process of review as outlined below:

- Comprehensive reviews of the draft Annual Report and Accounts are undertaken by management, the Executive Committee and the Audit and Risk Committee Chair
- Discussion is held by the Committee with management on key factors including the consistency, clarity, and presentation of the Annual Report
- A final draft is reviewed by the Audit and Risk Committee prior to consideration and approval by the Board

### External audit

#### Audit tender

Deloitte LLP was appointed as external auditor for the audit of the financial statements in 2017. Nicola Barker began her tenure as audit partner following a rotation in 2022. Given that the 2024 audit marks the eighth year of Deloitte's tenure, the Audit and Risk Committee expects to carry out an audit tender process in the coming years, ahead of the ten-year cap for a Public Interest Entity audit.

The Committee confirms that it is satisfied that the auditor has fulfilled its responsibilities with diligence and professional scepticism.

#### Auditor independence

Channel 4 will not use its external auditor to provide other services unless it is efficient and effective to do so and authorised by the Chair of the Audit and Risk Committee. The Committee has also taken action to ensure the objectivity and independence of the external auditor is maintained. To discharge this responsibility, the Committee has:

- approved the proposed audit fee and scope of the audit;
- reviewed all non-audit fees payable to the Group's external auditor (in relation to assurance work performed on the Group's Statement of Media Content Policy), and concluded that it was in the interests of the Group to purchase the related services from the external auditor; and
- reviewed Deloitte LLP's annual statement to the Audit and Risk Committee to confirm its independence within the meaning of regulatory and professional requirements.

A summary of the fees earned by Deloitte LLP in respect of all services provided in 2024 to the Corporation is shown in note 3 to the financial statements.



### **Audit effectiveness**

The Committee has reviewed the external audit process and has satisfied itself that it is effective by reviewing:

- the external auditor's plan for the audit of the Group's financial statements, including the key audit risks identified above;
- the external auditor's report on the Group's draft financial statements for the year ended 31 December 2024;
- the conduct of the audit through enquiries with management;
- the robustness and perceptiveness of the external auditor in its handling of key accounting and audit judgements identified, and in responding to questions in one-on-one meetings; and
- the effectiveness of management in preparing and carrying out the audit and providing the external auditor with timely information.

### **Risk management and internal control**

#### **Business Assurance**

The Corporation has a Business Assurance function and the Head of Business Assurance reports jointly to the Chief Financial Officer and the Chair of the Audit and Risk Committee.

The Head of Business Assurance is responsible for coordinating the risk management framework for the Group and for taking a risk-based approach when setting out the Business Assurance plan for the year. The Business Assurance function continued work to provide assurance that control processes were appropriate and working effectively, and where necessary recommended improvements.

The Business Assurance function also plays a key role in Channel 4's crisis management and business continuity procedures, and oversees a programme of work to strengthen operational resilience across the organisation.

Whistleblowing procedures (through the Group's 'Speak Up' facility) are also led by the Head of Business Assurance and reported to the Audit and Risk Committee. Activity in this area continued to focus on engagement with third-party concerns brought to Channel 4's attention from within its supply chain.

#### **Control environment**

In addition to the assurance provided over the Group's control environment by the Business Assurance function, the Audit and Risk Committee receives regular updates from the Chief Financial Officer and Technology Director on management's activities to ensure a robust control environment remains in place.

Following initial action plans presented by management in 2021, regular status updates on this work have continued to be provided to the Committee during the year. A cycle of ongoing reviews has been carried out over the Group's automated controls framework, working in conjunction with the external auditor, and the Committee has received positive updates on progress made; as a programme of remediation and mitigations has continued during the year, this has also facilitated a more effective, efficient and insightful approach to be taken in the audit plan for 2024.

With significant organisational and systems transformation programmes ongoing during 2024, management have continued to leverage this work to ensure a robust control framework is implemented by design, as well as by strengthening monitoring, collaboration, and governance – with this area remaining a particular focus for both management and the Committee as proposals are developed to align with the 2024 Corporate Governance Code in the coming years.

Based on the findings of these reviews and the existing mitigations in place, the Committee confirmed that it was satisfied that the Group's control environment was operating effectively during the year.

This report was approved by the Board on 1 May 2025 and signed on its behalf by

**Andrew Miller**

Chair of the Audit and Risk Committee  
1 May 2025

# Members' Remuneration report

## Chair's introduction

Since the Fast Forward launch in January 2024, the Committee has underscored the importance of an appropriate and equitable remuneration policy which reflects the vital role played by Channel 4's people. This work has taken place in a context of significant, and sometimes difficult, transformation within the organisation, as management re-engineered the business to get into the right shape for the 2030s.

The Committee has aimed to ensure that remuneration decisions for the year fairly acknowledge both the scale of change in the business, and the successful momentum maintained during 2024 in delivering on Fast Forward in spite of this transformation.

Against this backdrop of change and the launch of Fast Forward, the Committee also kept a focus on ensuring that Channel 4 attracts and retains high-calibre people in a competitive market, champions equity and inclusion, and prioritises developing its talent.

## Annual statement by the Chair of the Remuneration Committee

This report sets out the activities of the Remuneration Committee for the year ended 31 December 2024. It discloses the remuneration policy and details for all Channel 4 people including the Executive and Non-Executive Members of the Corporation. It has been prepared in accordance with Schedule 8 of the Large and Medium-sized Companies and Groups (Accounts and Reports) Regulations 2008 as amended in August 2013. Channel 4's status as a statutory corporation without shareholders means that not all provisions of the Regulations are directly applicable, but the Members have decided to comply voluntarily with the provisions to the extent that they are relevant to Channel 4, in line with the Board's commitment to high standards of corporate governance.

The report is set out in three sections: the statement by the Chair of the Remuneration Committee, the annual report on remuneration, and the policy report. The annual report on remuneration provides details on remuneration relating to 2024 and other information required by the Regulations.

The Companies Act 2006 requires the auditor to report on certain parts of the Members' Remuneration Report and to state whether, in its opinion, those parts of the report have been properly prepared in accordance with the Regulations. The parts of the annual report on remuneration that are subject to audit are indicated in the Auditor's Report. The statement by the Chair of the Remuneration Committee and the policy report are not subject to audit.

The Remuneration Committee oversees all aspects of pay for all Channel 4 people including Executive Members, reviewing proposals for the overall annual pay awards and variable pay schemes applicable to all staff, and the details of remuneration packages for the Executive team. The Committee's recommendations and decisions in 2024 reflect its remuneration policy, which is designed to enable Channel 4 to attract, motivate, and retain high-calibre people by offering both fixed and variable pay to reward commercial and creative success, and recognising Channel 4's position as a public service media organisation.

Where Executive Members or senior management are involved in advising or supporting the Remuneration Committee, care is taken to recognise and avoid conflicts of interest. No Executive Members attend meetings of the Remuneration Committee at times when any aspect of their individual remuneration, benefits, or terms of employment are being discussed.

**Composition of the Remuneration Committee**

During 2024, the Remuneration Committee comprised Lord Chris Holmes (Chair until his departure from the Board on 10 June 2024), Dame Annette King (Chair following Lord Chris Holmes' departure), Dawn Airey, Tess Alps, and Debbie Wosskow (from 29 February 2024 onwards). All the members of the Committee are Independent Non-Executive Members. The Chair of the Board, the Chief Executive, the Director of People, the Chief Operating Officer, the Chief Financial Officer, and the Corporation Secretary attended meetings by invitation as appropriate.

## Members' Remuneration report cont.

### Responsibilities of the Remuneration Committee

The Committee's principal responsibilities are:

- to recommend to the Board the level of any average annual salary increases and variable pay awards, and the structure of remuneration;
- to recommend to the Board the structure of the annual Corporate Variable Pay and Advertising Sales Schemes and to review progress against the targets set for the schemes;
- to review any other aspect of People strategy or performance as appropriate; and
- to review any other significant change in Channel 4's remuneration arrangements and policies.

The Chair of the Remuneration Committee reports to the Board on the Remuneration Committee's discussions and recommendations, and brings to the Board's attention any matters of an unusual or sensitive nature.

### Activities of the Remuneration Committee

The Committee's work in 2024 and 2025 to date included making award recommendations to the Board for the Corporate Variable Pay and Advertising Sales Schemes in respect of 2024, and reviewing the structure and appropriateness of the schemes for 2025:

- The variable pay award for 2024 and more information on the Corporate Variable Pay Scheme are detailed on pages 162 to 163
- In January 2024, after a careful and considered evaluation of the continued pressures presented by cost-of-living increases, the Committee agreed that a pay award of 4% would be made for all Channel 4 people at Management band and below, effective from 1 March 2024, with a lower increase of 2% awarded to leader grades. No pay increase was made for Channel 4's senior leaders or Executive Members
- The Committee also made recommendations in January 2024 on the appropriate award for 2023 under the Corporate Variable Pay Scheme, proposing an award of 50% of the maximum opportunity under the Scheme in light of the challenging financial context, balanced against the importance of rewarding strong strategic performance and the team's hard work and commitment. The Committee also made recommendations on the appropriate opportunity in relation to the Executive Members, in recognition of their performance against key measures during the year and aligned with the award for the Scheme as a whole. The Committee approved the proposed corporate objectives for 2024, underpinned by broader metrics around remit delivery and financial performance
- In February 2024, the Committee made recommendations on the appropriate opportunity for 2023 under the Advertising Sales Scheme, and approved targets for 2024
- In June 2024, the Committee received updates on performance against the corporate objectives and the status of the Corporate Variable Pay Scheme for the year, and approved proposals for changes to create greater clarity around the way in which individual performance was reflected in final variable pay calculations
- In June 2024, the Committee also reviewed performance under the Advertising Sales Scheme for the year to date, and gave support for an interim payout (with final approval provided in September 2024)
- In June 2024, the Committee received an update on the Corporation's pay gap reporting and progress towards equity and inclusion targets (see summary on page 161)

- In November 2024, the Committee received further updates on performance against the corporate objectives and considered the expected outturn for the full year. It assessed the underlying methodology for targets for the year, and approved proposals to revise these in certain instances to ensure that metrics were aligned as appropriately as possible with the organisation's wider strategic objectives. The Committee also considered initial proposals for further evolution of corporate objectives and targets over the coming years
- In November 2024, after a considered evaluation of continued pressures presented by cost-of-living increases, and the historical distribution of pay awards across the organisation in recent years, the Committee agreed that a pay award of 2% would be made for all Channel 4 people from 1 March 2025, with a 1% discretionary increase to be based on individual performance. The Committee also recommended pay awards for the Executive Board Members of 3%, following two annual reviews in succession where no salary increase was applied; the award for 2025 was aligned with the proposed pay budget for the rest of the organisation and reflected the discretionary uplift for performance
- As outlined on pages 162 to 163, in January 2025 the Committee made recommendations on the appropriate award for 2024 under the Corporate Variable Pay Scheme, and made recommendations on the appropriate opportunity in relation to the Executive Members, in recognition of their performance against key measures during the year. The Committee approved the proposed corporate objectives for 2025, which remained consistent with previous years (supported by broader metrics around remit delivery and financial performance), while work remained in progress to evolve targets in future years to drive delivery of the Fast Forward strategy
- In February 2025, the Committee made recommendations on the appropriate opportunity for 2024 under the Advertising Sales Scheme

The Committee also received regular updates throughout 2024 on employee wellbeing, morale and engagement, particularly in view of the transformation programme across the organisation as this developed over the year, as well as the ongoing adjustments to hybrid working.



## Pay Report 2024

The 'Channel 4 Pay Report 2024' was published in November 2024, based on data as at March 2024, and included ethnically diverse, LGBTQ+, and disability pay data within its scope as a reflection of Channel 4's championing of inclusion and diversity. This reporting was supplementary to the gender pay reporting required by the Equality Act. The 2024 Pay Report demonstrated further progress on our pay gaps relating to gender, ethnicity and disability. Having hit ambitious diversity targets in 2023, from 2024 onwards Channel 4's focus turned to remaining in line with or ahead of general population and previous Channel 4 targets by setting baselines we won't fall beneath; all baselines were exceeded in 2024. Channel 4 remains committed to removing any barriers to progression and increasing representation, with a programme of actions in place to further close our pay gaps.

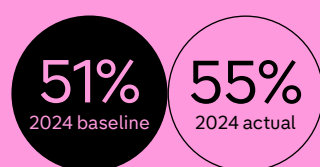
### Gender pay gap

Mean 2024	16.2%	18.2% 2023
Median 2024	23.8%	24.9% 2023

Channel 4 has reduced its mean gender pay gap by 2 percentage points year on year, to 16.2%, and our median gender pay gap has also decreased by 1.1%. Balance in the upper pay quartile has been maintained, standing at an almost 50:50 split between women and men. The remaining gap is driven by higher representation of women in the lower two pay quartiles, although we have also seen a slight decrease in this proportion in 2024. If the lower half of the organisation were rebalanced to 50% male and 50% female, the mean gender pay gap would reduce by around 14 points, to approximately 1.8%.

### Gender balance

Channel 4 exceeded its baseline of 51% of women in the top 100 earners in 2024, with the proportion of senior women in the business growing to 55 in March 2024 (March 2023: 53), up from 34 when we first started reporting this metric in 2017.

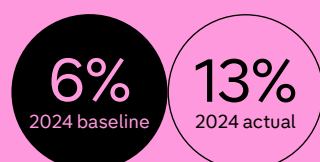


### LGBTQ+

Mean 2024	21.2%	20.0% 2023
Median 2024	24.7%	22.8% 2023

Channel 4 reported a mean sexual orientation pay gap of 21.2% at March 2024, an increase from 20.0% in 2023. Relative to 2023, there has been a significant increase of LGBTQ+ employees in the lowest two pay quarters, which is the primary driver behind these pay gaps.

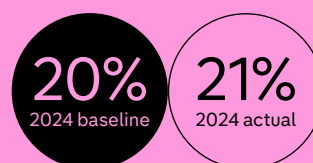
Channel 4 has had proportionally more LGBTQ+ hires over the past 12 months (18.2%) than it has within the overall organisation (13.2%). These employees are typically a younger age demographic and at the start of their career, which attracts a lower pay grade. 13% of Channel 4 employees reported themselves as LGBTQ+ in 2024, ahead of the baseline of 6%; given these employees make up a relatively small population of Channel 4's overall composition (13%), changes in headcount can have a significant impact on the pay gap.



### Ethnic diversity

Mean 2024	6.6%	6.7% 2023
Median 2024	3.4%	9.5% 2023

The report shows that the mean ethnically diverse pay gap decreased slightly year-on-year, with a much more significant decrease in the median pay gap, which reduced by nearly two thirds. This has been driven by an increase in the proportion of ethnically diverse employees across the majority of pay quartiles, but most meaningfully in the middle and upper-middle quartiles. Channel 4 exceeded its baseline of 20% of ethnically diverse employees across the organisation in 2024. It remains a priority for the organisation to remove any barriers to progression and we continue to fully support increasing representation of ethnically diverse people at senior levels, which will help to further reduce our ethnicity pay gap.

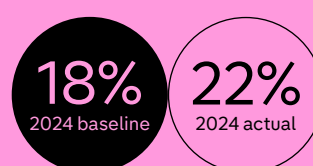


### Disability

Mean 2024	11.0%	12.4% 2023
Median 2024	15.1%	11.8% 2023

The mean pay gap for disabled employees has decreased from 12.4% in 2023 to 11.0% in 2024. The median pay gap has increased, from 11.8% in 2023 to 15.1% in 2024. The over-representation of disabled employees in the lower pay quartiles is the primary driver behind these gaps, with 75% of our new hires since March 2023 being recruited into roles within the lowest pay quartile.

With disabled employees making up a relatively small population of Channel 4's overall employee composition, changes in headcount can have a significant impact on the pay gap. As at March 2024, 22% of Channel 4 employees have a disability, ahead of the baseline of 18% disabled staff across the organisation.



# Members' Remuneration report cont.

## Remuneration Report

### The following provisions on this page are subject to audit

The remuneration of the Executive Members for the years ending 31 December 2024 and 2023 is made up as follows:

£000	Salary	Taxable benefits	Pension	Total fixed	Variable pay	Total for 2024	Salary	Taxable benefits	Pension	Total fixed	Variable pay	Total for 2023
Alex Mahon	619	3	124	746	544	1,290	619	3	124	746	247	993
Jonathan Allan	513	1	52	566	282	848	513	1	40	554	128	682
Ian Katz	432	2	48	482	238	720	432	1	48	481	– <sup>1</sup>	481
<b>Total</b>	<b>1,564</b>	<b>6</b>	<b>224</b>	<b>1,794</b>	<b>1,064</b>	<b>2,858</b>	<b>1,564</b>	<b>5</b>	<b>212</b>	<b>1,781</b>	<b>375</b>	<b>2,156</b>

1 In 2023 the Committee recommended an award of 25% of year-end salary for 2023 under the Corporate Variable Pay Scheme for Ian Katz, representing half of the maximum opportunity of 50% of salary; Ian Katz elected to decline this award at the start of 2024.

The figures in the table above represent the gross pay received by Executive Members in 2024 and 2023, in consideration of salary increases during the year where applicable. This table reflects the final remuneration received, taking into consideration any decision by the Executive Members to decline remuneration recommended by the Committee.

In 2024 and 2023, all of the Executive Members received pension benefits in the form of cash payments. Taxable benefits are private medical insurance for all Executive Members.

The remuneration of the Non-Executive Members for the years ending 31 December 2024 and 2023 is as follows:

£000	2024 salary and fees	2023 salary and fees
Sir Ian Cheshire (term completed April 2025)	95	95
Dawn Airey (interim Chair from April 2025)	27	22
Lord Chris Holmes (term completed June 2024)	16	36
Andrew Miller	25	25
Tom Adeyoola (term commenced January 2024)	22	–
Tess Alps	22	22
Alex Burford (term commenced February 2024)	19	–
Paul Geddes (term completed September 2023)	–	15
Annette King (term commenced January 2024)	23	–
Sir Roly Keating (term completed September 2023)	–	15
David Kogan (term completed February 2024)	2	22
Sebastian James (term commenced January 2024)	22	–
Michael Lynton (term commenced April 2022)	22	22
Sarah Sands	22	22
Debbie Wosskow (term commenced January 2024)	22	–
<b>Total</b>	<b>339</b>	<b>296</b>

No detailed disclosure has been provided for the Non-Executive Members other than that relating to their fees, as it is the only form of remuneration they receive.

### Variable pay

During the year, the Committee regularly monitored operational and people performance as part of its oversight of variable pay across the business. The Committee met in January 2025, once results for 2024 were available, to agree on a recommendation to the Board on variable pay.

### Corporate Variable Pay Scheme outline

The Corporation's business model and strategy are set out in the Strategic report on page 105. The Corporate Variable Pay Scheme has been designed specifically to link variable pay with the business model, with specific business objectives set in January 2024, which were used as key performance measures for the scheme for the year.

Achievement of at least the budgeted surplus or deficit before tax for the year and Ofcom licence requirements is a condition for any element of the scheme to pay out to staff. There may be circumstances where additional strategic or content investments are made or accounting adjustments arising from one-off events occur in the year which mean the budgeted surplus or deficit before tax is adjusted for the purpose of the Corporate Variable Pay Scheme award, as agreed by the Board. Where this is the case, the surplus or deficit before tax is measured against the adjusted budget so that the financial impact of such items can be considered.

Most Channel 4 people, including the Executive team, participate in the Corporate Variable Pay Scheme, where the amounts provided can be up to 10% of total gross salary for employees, 20% for Heads of Department, and between 20% and 80% for the Executive team. These percentages represent the maximum average amount that can be provided across each employee category. Actual awards for each staff member may vary from the average in certain years to reflect their individual achievement against personal performance objectives. If certain performance conditions are met under the variable scheme, then an additional uplift of 20% may be made to Channel 4 people judged to have achieved outstanding performance.

#### Process for determining variable pay

To decide how much variable pay should be provided each year, the Remuneration Committee reviews business performance using a monthly performance dashboard and report, which tracks performance across a range of qualitative and quantitative metrics. Where relevant, performance versus competitors against the same metrics is also a key part of the Committee's deliberations. The Committee also monitors progress against the corporate objectives set for the year and considers a report written by the Chief Executive in conjunction with others in the Executive team, describing how the Corporation has performed.

The scheme is based on a mix of both qualitative and quantitative information, and a degree of judgement is required around certain creative performance measures. The weighting allocated to each corporate objective in a given year is at the discretion of the Committee.

After due consideration of performance during the year, the Remuneration Committee makes a judgement on the overall performance for the year and proposes an amount, based on what it considers the average payout across the Corporation should be for the year. The Committee produces an assessment of its evaluation which is then presented to the Board, which has the final approval of any payout. The Committee reviews the Corporate Variable Pay Scheme each year to ensure it remains appropriate.

#### Variable pay decision for 2024

In line with the terms of the Scheme, the Committee's initial considerations in coming to a recommendation on the variable pay award for 2024 were to confirm that two key performance hurdles had been achieved. It was confirmed that the first performance consideration for the Scheme – meeting the Ofcom licence requirements – had been met, with all requirements met or exceeded in 2024. In assessing the second – the organisation's financial performance, and delivery against its projected financial result for the year – the Committee noted that the organisation's financial performance for the year had resulted in a robust set of results, with the deficit before exceptional items improved by £50 million year on year, driven by continued momentum on digital revenues and tight discipline around off-screen costs. These results had finalised significantly ahead of original targets, demonstrating that the second performance consideration had also been exceeded.

With these initial considerations confirmed, the Committee moved on to detailed discussion of the Corporation's performance during 2024, centred on Channel 4's key corporate metrics and other strategic objectives. The Committee was also reminded of the importance of individual performance in determining appropriate variable pay decisions.

In keeping with previous years, the key corporate objectives agreed in January 2024 were focused on programme streaming views, share of commercial impacts ('SOC'), remit delivery, and revenue diversification. Context was provided for the Group's performance against its KPIs and other strategic objectives through consideration of the CEO and Executive team's 2024 end-of-year report, which provides a summary of the creative, commercial, financial, and operational performance outlined throughout this Annual Report. The key corporate performance metrics considered by the Remuneration Committee are set out on page 208.

The Committee considered the Corporation's 2024 position across the range of its Statement of Media Content Policy ('SMCP') metrics (pages 34 to 99) and agreed that the Channel's creative output during the year represented another year of strong delivery against Channel 4's remit and its digital-first commissioning strategy. Audience response to three key statements used to track remit delivery remained ahead of targets for the year. Creatively, the Committee reflected on the success of the Paralympics coverage during 2024, exceeding expectations in terms of both creativity and impact. Despite a tight envelope for on-screen spend, the Channel's premium factual and current affairs output had also seen particular success during the year, continuing to generate noise, press and praise.

The Committee noted the strong continued momentum on driving streaming viewing during 2024, evidencing Channel 4's wider progress towards becoming a truly digital-first public service streamer. Views of 1.8 billion were up 13% on 2023, exceeding targets for the year and with the strategic shift towards streaming-friendly genres yielding meaningful results.

Following the revenue challenges experienced during 2023, it was highlighted that 2024's strong digital performance had driven both positive year-on-year growth on revenues overall, and importantly progress in the organisation's objectives around revenue diversification, reducing reliance on traditional forms of advertising and underpinning long-term resilience. Digital advertising now made up 30% of total revenues, meeting 2025 targets a year ahead of schedule, and overall 39% of Channel 4's revenues were now generated from diversified (non-linear) revenue streams, up from 37% in 2023.

In assessing progress in non-advertising revenues, the Committee agreed that it was appropriate to rebase targets for the year, recognising the relevance of net returns from strategic investments (as well as pure trading revenues) within Channel 4's broader revenue diversification. On this basis, targets for the year were deemed met, though the unadjusted percentage of total revenue from non-advertising sources (as presented in the financial statements) had declined slightly in 2024, as our advertising base remained more resilient than expected.

The Committee noted that, while declines in Channel 4's linear SOC position are anticipated as viewing migrates to streaming, final results for the year were below expectation, compounded by strong competitor schedules in the final part of the year. While disappointing, the Committee acknowledged that linear viewing was secondary to the Channel's strategy, and that greater weight should be placed on the strong streaming performance for the year, which had demonstrated delivery over and above the primary objectives on digital.

The Committee agreed that these considerations reflected a year of strong strategic, financial and operational delivery in 2024, which was to be acknowledged particularly given that this momentum had been maintained while navigating a challenging transformation across the organisation during the year. After careful consideration, the Committee recommended that it was appropriate to set the award for 2024 at the maximum opportunity under the Corporate Variable Pay Scheme, in view of the robust financial results and successful streaming performance achieved.

# Members’ Remuneration report cont.

## Advertising Sales Scheme

People working within advertising sales have a separate Advertising Sales Scheme, linked to advertising revenue and paid biannually based on performance. They are not eligible for the Corporate Variable Pay Scheme.

The items on this page marked with \* are subject to audit

## Variable pay awards to Executive Members\*

The Committee made the following awards to Executive Members in respect of their 2024 performance:

- Alex Mahon was awarded an amount of 88% of year-end salary under the Corporate Variable Pay Scheme, representing the maximum opportunity of 80% of salary upweighted by 10% for the achievement of great performance
- Jonathan Allan was awarded an amount of 55% of year-end salary under the Corporate Variable Pay Scheme, representing the maximum opportunity of 50% of salary upweighted by 10% for the achievement of great performance
- Ian Katz was awarded an amount of 55% of year-end salary under the Corporate Variable Pay Scheme, representing the maximum opportunity of 50% of salary upweighted by 10% for the achievement of great performance

## Taxable benefits\*

Executive Members are eligible for a range of taxable benefits, which can include a pension allowance and membership of a private medical insurance scheme (which is provided to all staff). No expenses claimed by Executive Members were chargeable to UK income tax as they were incurred wholly for the purposes of the business of the Corporation.

## Pension\*

The Corporation has two pension schemes: a defined contribution scheme open to all staff, and a defined benefit scheme which is closed to new entrants and closed to future accrual from 31 December 2015. Further details relating to the defined benefit scheme are provided in note 19 to the financial statements.

All of the Executive Members received cash payments in lieu of pension benefits in 2024.

Non-Executive Members are not eligible for membership of either pension scheme.

## CEO remuneration table

The table below shows the percentage change in remuneration of the Members and the Corporation’s employees between the years 2023 and 2024. Base salary, which is reviewed annually, considers personal contribution and size of role. The Remuneration Committee determines that Executive Directors’ higher ratio of variable to fixed pay provides a strong link between pay and performance and that this structure has worked effectively throughout challenging and uncertain periods across recent years.

	Salary and fees	Variable pay	Total
Chief Executive Officer	–	120%	30%
Chief Operating Officer	–	120%	24%
Chief Content Officer <sup>1</sup>	–	100%	50%
Non-Executive Directors <sup>2</sup>	–	N/A	–
All staff <sup>3</sup>	2% <sup>4</sup>	120%	8%

1 As noted under ‘Variable pay awards to Executive Members’, an award for 2023 under the Corporate Variable Pay Scheme for Ian Katz was recommended but declined at the start of 2024, resulting in a 100% increase between 2023 and 2024.

2 Based on fees set by Ofcom on page 162.

3 All staff is based on average remuneration per full-time equivalent. This includes the CEO but excludes the costs of a small number of on-screen talent who are remunerated via Channel 4’s payroll. This is consistent with the information in note 4 to the financial statements.

4 Staff in post throughout 2024 received a pay rise of between 2% and 4% during the year as a result of the pay award made in March 2024. This increase has been partially offset by staff turnover during the year as a result of the transformation programme taking place during 2024.

The Group is not presenting a table on CEO pay in comparison to total shareholder return, as the Group is a statutory corporation without shareholders and the requirements are therefore not applicable.

The ratio of remuneration for the highest paid Executive Member (the CEO) in comparison with employees at the 25th, 50th and 75th percentiles is shown in note 4 to the financial statements on page 187.

## Payments for loss of office\*

No payments were made for loss of office in 2024 to Executive Members, and at the balance sheet date there were no provisions made for compensation payable for early termination of contracts or loss of office to Executive Members.

## Payment to past Members\*

No payments to past Members were made in 2024.

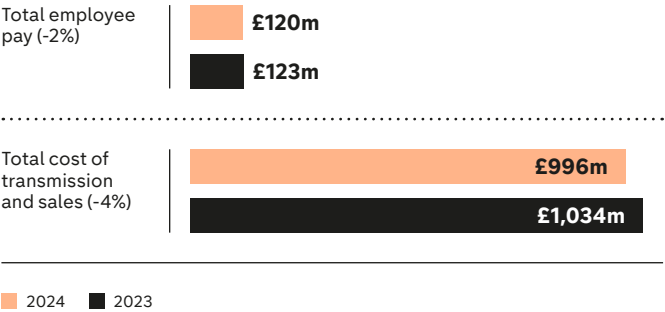
## Members’ service contracts

Members’ service contracts are available at 124 Horseferry Road, London SW1P 2TX in accordance with the requirements for inspection under section 229 of the Companies Act 2006.



Relative importance of spend on pay

The graph below shows the actual expenditure of the Group on pay and the change between the current and previous years.



The Members have chosen the change in total cost of transmission and sales as disclosed on the face of the income statement as the comparative measure for relative spend on pay, as this is considered to be the most significant indicator in understanding total Corporation expenditure year on year in light of its strategy. Employee pay was approximately 12% of total cost of transmission and sales, consistent with previous years as the impact of reductions in headcount has been offset by operating efficiencies achieved elsewhere in the organisation (2023: 12%). Total employee pay is detailed in note 4 to the financial statements. This report was approved by the Board on 1 May 2025 and signed on its behalf by

**Dame Annette King**  
Chair of the Remuneration Committee  
1 May 2025

## Members' Remuneration report cont.

### Remuneration policy for 2025

The remuneration of Executive Members is determined by the Remuneration Committee, the membership, and terms of reference of which are detailed on pages 158 to 160. In framing its remuneration policy, the Committee has given full consideration to the best practice provisions of the UK Corporate Governance Code. There have been no significant changes to the remuneration policy for 2025 except as noted below.

### Future policy table

The following table sets out the key components of the remuneration package for Executive Members:

Component	How this supports the strategic aims of the Group	How this operates	Maximum amount payable	Performance measures
Salary	Offering competitive remuneration packages helps the Corporation attract, motivate, and retain a high-calibre Executive team.	Salaries are paid monthly. The Remuneration Committee discusses the performance of each Member with the Chair of the Board and with the Chief Executive for other Executive Members.	Salaries are usually reviewed annually in the first quarter of the year; annual salaries for the year to 31 December 2025 are approved as follows. The basis for these increases is in line with the award to all staff as outlined on page 160; this follows two annual reviews in succession where no salary increase was applied for the Executive Members.  – Alex Mahon – increase from £618,724 to £638,286 with effect from 1 March 2025 – Jonathan Allan – increase from £513,022 to £528,412 with effect from 1 March 2025 – Ian Katz – increase from £432,172 to £445,137 with effect from 1 March 2025	None.
Taxable benefits		The Corporation offers a range of benefits to all staff, including private medical insurance. Other benefits, such as life assurance, are available through a flexible benefits scheme.	The value of private medical insurance in 2025 is expected to range from £1,000 to £3,000 for Executive Members.	None.
Pensions		The Corporation currently offers a defined contribution pension scheme for new staff. The Executive Members receive cash payments in lieu of pension benefits.	All of the Executive Members receive cash payments in lieu of pension benefits and are not members of the defined contribution or previous defined benefit schemes.	None.
Variable pay		All of the Executive team participate in the Corporate Variable Pay Scheme. Payout is determined annually by the Remuneration Committee shortly after the financial year end based on performance, and paid in March following the year end.	The Corporate Variable Pay Scheme will pay between 50% and 80% of total gross salary for the Executive Members. The Scheme allows for an award of up to 120% of this opportunity in instances of exceptional performance.	Performance measures of the schemes are set out on pages 162 to 163.

None of the components of remuneration contain any provisions for recovery of sums paid.

There are no other differences between the Corporation's policy on the remuneration of Executive Members and the policy on the remuneration of other employees.

The following table sets out the key components of the remuneration package for Non-Executive Members:

Component	Purpose	Operation
Fees	The Non-Executive Members constructively challenge and help develop proposals on strategy, and bring strong, independent judgement, knowledge, and experience to the Board's deliberations.	Fees are set by Ofcom, paid monthly and reviewed periodically. Annual fees for the year to 31 December 2025 are expected to be: Chair – £95,000 Deputy Chair – £29,940 Committee Chairs – £25,177 Other Non-Executive Members – £22,177

Non-Executive Members are appointed by Ofcom and service contracts are subject to fixed terms of a maximum of three years. Fees for Non-Executive Members do not contain any provisions for recovery of sums paid. No other components of remuneration are available for Non-Executive Members. Non-Executive Members are entitled to reimbursement of travel and accommodation expenses incurred in connection with attending Board and other meetings in relation to fulfilling their duties.

### Remuneration policy framework

The Corporation looks to attract, retain and motivate the best people in the market. To be able to do this, it looks to offer a fair and competitive rewards package. The Committee will seek to align the remuneration package offered to new Executive Members with the policy, which will involve determining remuneration appropriate and necessary to recruit and retain each individual. A summary of the policy is set out below:

Fixed remuneration	Base salary is benchmarked against the external market and broadly aligned to market median.
Variable remuneration	Opportunity under the Corporate Variable Pay Scheme is limited to 80% of base salary for the Chief Executive and 50% of base salary for the other Executive Members. The Scheme allows for an award of up to 120% of this opportunity in instances of exceptional performance.
Benefits	Executive Members are provided with private medical insurance, life assurance, Group income protection, and health screening. All other benefits are provided on a voluntary basis.  The Corporation has a standard pension contribution scale but will consider paying a cash alternative depending on individual circumstances.  The Corporation will pay limited legal fees incurred by any new Executive Member in respect of their appointment.
Internal promotions	In the event that an internal candidate was promoted to the Board, legacy terms and conditions would normally be honoured, including pension entitlements.

The Committee monitors the effectiveness of Executive Member remuneration and has regard to its impact and compatibility with remuneration policies in the wider workforce. During the year, the Committee is provided with information regarding pay in the wider workforce which gives additional context for the Committee to make informed decisions. The Committee determines the overall approach for salary and variable pay for the overall workforce and similar principles are applied when considering Executive Member arrangements.

### Policy on payment for loss of office

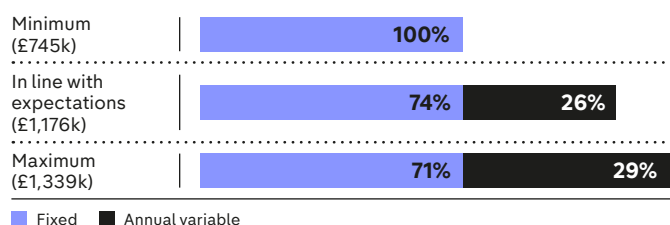
The service contracts of all the Executive Members are subject to notice periods of one year or less. The Committee's policy is to make payments in line with contractual obligations covering payment in lieu of notice including base salary and other benefits.

The Remuneration Committee will consider what compensation commitments (including pension contributions and all other elements) the Executive Members' terms of appointment would entail in the event of early termination. The aim of this is to avoid rewarding poor performance.

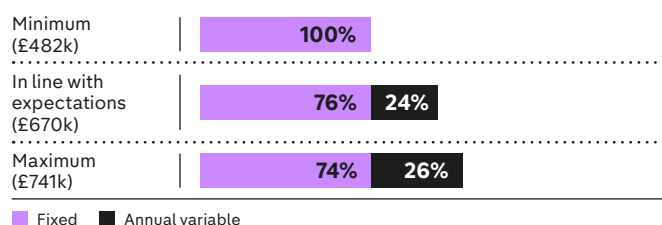
### Illustration of application of remuneration policy

The graphs below represent the variations in the remuneration at different levels of performance under the 2025 remuneration policy for the Executive Members.

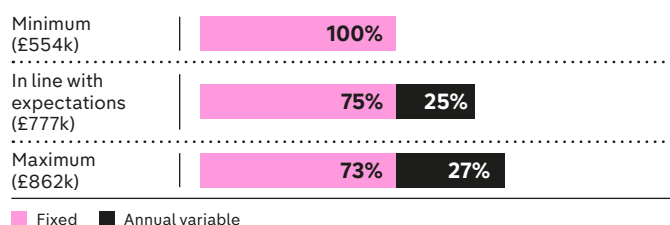
#### Chief Executive Officer



#### Chief Content Officer



#### Chief Operating Officer



The variable element of total remuneration in relation to 'in line with expectations' reflects the average award under the Corporate Variable Pay Scheme over the last five years. The variable element shown as 'maximum' above includes assumptions around awards made in instances of outstanding performance, in line with the Corporate Variable Pay Scheme rules.

### Audited information

The Members' Remuneration Report (pages 158 to 167), where indicated, has been audited by the Corporation's auditor in accordance with Schedule 8 of the Companies Act 2006 as if those requirements were to apply to the Corporation.

# Independent auditor's report

To the Department for Culture, Media and Sport on Channel Four Television Corporation

Report on the audit of the financial statements

1. Opinion

In our opinion:

- the financial statements of Channel Four Television Corporation ('the Corporation') and its subsidiaries ('the Group') give a true and fair view of the state of the Group's and of the Corporation's affairs as at 31 December 2024 and of the Group's deficit for the year then ended;
- the Group financial statements have been properly prepared in accordance with United Kingdom adopted international accounting standards;
- the Corporation's financial statements have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 101 "Reduced Disclosure Framework"; and
- the financial statements have been prepared in accordance with the requirements of the Companies Act 2006 (as if it were to apply to the Corporation).

We have audited the financial statements which comprise:

- the consolidated income statement;
- the consolidated statement of comprehensive income;
- the consolidated and Corporation statements of changes in equity;
- the consolidated and Corporation balance sheets;
- the consolidated cash flow statement;
- the statements of Group and Corporation accounting policies; and
- the related notes 1 to 20 to the consolidated financial statements, and related notes 1 to 7 to the Corporation financial statements.

The financial reporting framework that has been applied in the preparation of the Group financial statements is applicable law and United Kingdom adopted international accounting standards. The financial reporting framework that has been applied in the preparation of the Corporation financial statements is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 101 "Reduced Disclosure Framework" (United Kingdom Generally Accepted Accounting Practice).

2. Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the Group and the Corporation in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the Financial Reporting Council's (the 'FRC's') Ethical Standard as applied to public interest entities, and we have fulfilled our other ethical responsibilities in accordance with these requirements. The non-audit services provided to the Group for the year are disclosed in note 3 to the financial statements. We confirm that we have not provided any non-audit services prohibited by the FRC's Ethical Standard to the Group or the Corporation.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

3. Summary of our audit approach

Key audit matters	The key audit matters that we identified in the current year were: <ul style="list-style-type: none"><li>Programme and film rights</li><li>Revenue recognition</li></ul>
Materiality	The materiality that we used for the Group financial statements was £12m which equates to 1.2% of revenue.
Scoping	We audited the Group as a single component, covering 100% of net assets, revenue and deficit before tax.
Significant changes in our approach	In the previous year we identified a key audit matter in relation to going concern due to the deficit in the year being higher than forecast, the challenges in forecasting the recovery in the UK advertising market, and cost inflationary pressures. Channel 4 announced its Fast Forward strategy in early 2024 and extended its revolving credit facility to £150m. Due to this additional liquidity, the reduction in the deficit in 2024 (including positive performance against budget), and the progress forecast and realised from the implementation of the Fast Forward strategy, we no longer consider this to be a key audit matter for 2024.



#### **4. Conclusions relating to going concern**

In auditing the financial statements, we have concluded that the members' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Our evaluation of the members' assessment of the Group's and Corporation's ability to continue to adopt the going concern basis of accounting included:

- Obtaining an understanding of the Group's forecasting process and the preparation of management's going concern model, including relevant controls over the budgeting and forecasting process;
- Assessing management's historical forecasting accuracy over the last five years;
- Assessing and challenging: the material inputs to the assessment in the base case scenario, principally the growth of digital and diversified non-advertising revenues in line with the strategy; operating cost reductions; investment in content and marketing; and the impact of inflation on the cost base. We challenged these assumptions through: reviewing industry data and reports; reviewing internal plans for operating cost reductions; and comparing future assumptions against historical trends. We compared these with management's estimates to determine if they provided corroborative or contradictory evidence in relation to management's assumptions;
- Considering whether the adjustments applied to the going concern model in determining management's reasonably possible downside scenario were reasonable, with reference to external information obtained to evaluate material inputs, and considering whether any potential mitigations were reasonable, realistic and within management's control;
- Applying additional downside sensitivity analysis to the going concern model, which included: modelling a more delayed recovery in the advertising market compared to management's downside scenario; increasing the impact of inflation on the cost base; and sensitising for management's strategic assumptions. We considered the impact of these measures on liquidity and covenant headroom;
- Reviewing and assessing the disclosures made in the financial statements to determine whether these are appropriate and in line with financial reporting guidance.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group and Corporation's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

In relation to the reporting on how the Group has applied the UK Corporate Governance Code, we have nothing material to add or draw attention to in relation to the directors' statement in the financial statements about whether the directors considered it appropriate to adopt the going concern basis of accounting.

Our responsibilities and the responsibilities of the members with respect to going concern are described in the relevant sections of this report.

## Independent auditor's report cont.

### 5. Key audit matters

Key audit matters are those matters that, in our professional judgement, were of most significance in our audit of the financial statements of the current period and include the most significant assessed risks of material misstatement (whether or not due to fraud) that we identified. These matters included those which had the greatest effect on the overall audit strategy; the allocation of resources in the audit; and directing the efforts of the engagement team.

These matters were addressed in the context of our audit of the financial statements as a whole, and in forming our opinion thereon, and we do not provide a separate opinion on these matters.

#### 5.1. Programme and film rights

<i>Key audit matter description</i>	<p>Programme and film rights are highly material with £355m (2023: £472m) (see note 13) recognised as inventory as at 31 December 2024 and £643m recognised as content costs during the year (2023: £663m). Channel 4 accounts for such rights as inventories under IAS 2.</p> <p>The amortisation of programme and film rights is disclosed as a critical accounting judgement in the Group accounting policies, and the Audit and Risk Committee report on page 156, as there is judgement in determining the profile over which to amortise programming, which includes an assessment of programme value to the Corporation.</p> <p>We consider that programme and film rights represents a key audit matter due to the significance in the value of the account, and the effort and resources allocated to the audit of this account and associated content costs recognised in the income statement.</p>
<i>How the scope of our audit responded to the key audit matter</i>	<p>We assessed the accounting policies for programme and film rights against the requirements of IAS 2 and industry practice.</p> <p>In respect of programme and film rights in the current year:</p> <ul style="list-style-type: none"> <li>– We reconciled the programme and film rights ledger to the financial statements, including opening inventory, additions, amortisation and closing inventory. We selected a sample of programming inventory, covering a range of programme genres and covering programmes and films in the course of production, programmes and films completed but not transmitted, and acquired programme and film rights. For each sample we obtained the contract or licence and agreed the total cost of the asset;</li> <li>– We tested additions in the year to invoices;</li> <li>– We tested the transmission cost recognised in the income statement through recalculation based on management's programming amortisation policy and the number of transmissions made during the year;</li> <li>– We tested the year end programming and film creditors;</li> <li>– We also tested a sample of inventory impairments recognised and tested for the completeness of programming impairments.</li> </ul> <p>We challenged management's amortisation policy for both commissioned and acquired programme and film rights, by disaggregating the balance based on programming genres, assessing trends of revenue earned per transmission for each of those genres, and assessing the completeness and accuracy of the schedules used in this work, in order to validate that the amortisation policy represents the profile in which content is utilised to generate revenue.</p>
<i>Key observations</i>	<p>We are satisfied that the Group accounting policy for programme and film rights is in line with IAS 2. We are also satisfied with the value of programme and film rights recognised as at 31 December 2024 on the balance sheet and the content costs of transmission (amortisation) recognised in the income statement.</p>

## 5.2. Revenue recognition

<i>Key audit matter description</i>	<p>The Group recognised revenue of £1,036m (2023: £1,023m) predominately in relation to advertising revenue (2024: 91%, 2023: 90%). Linear revenue has reduced 1% year on year, while digital revenue has increased 9% in line with the Fast Forward strategy, and non-advertising revenues decreased by 6% year on year. The disaggregation of revenue is presented in note 1.</p> <p>The Group has a number of revenue streams including linear, digital and non-advertising revenues, and also recognises revenue from non-cash arrangements. We consider that revenue recognition represents a key audit matter due to the effort and resources allocated during the audit.</p> <p>The Group accounting policies sets out the policies for revenue recognition and a summary of revenue by type is included in note 1 to the consolidated financial statements.</p>
<i>How the scope of our audit responded to the key audit matter</i>	<p>We obtained an understanding of the revenue process for each key revenue stream through performing walkthroughs, including obtaining an understanding of relevant revenue controls.</p> <p>We designed our audit procedures to be specific to the nature of each revenue stream. Consequently, we performed the following audit procedures:</p> <ul style="list-style-type: none"> <li>– We reviewed management’s accounting policies for each revenue stream and assessed compliance with IFRS 15;</li> <li>– For linear revenue, we used a data-driven audit approach supported by analytics specialists and relying on key revenue business controls and core systems. This involved performing a full reconciliation of transactional data between campaign bookings, transmission, invoicing, cash and revenue recognition in the general ledger. We further analysed and understood populations which did not follow the normal flow of transactions, and tested these populations to supporting evidence on a sample basis that was responsive to the risk identified. We worked with IT specialists to test the operating effectiveness of controls over the key internal systems within the revenue cycle, and also tested the operating effectiveness of key manual controls within the linear revenue process, which primarily relate to the reconciliation of data transfers between systems;</li> <li>– For digital revenue, we traced a sample of revenue transactions to third party supporting evidence, including contract, invoice, evidence of transmission and ultimately cash received. We also traced a sample of campaign transmission data to revenue recognised in the ledger;</li> <li>– For non-advertising revenue, including rights income, distribution, and theatrical revenues, we disaggregated the balance by nature, and selected samples which were traced to contracts or invoices and cash received;</li> <li>– We reviewed contracts in relation to rebates and non-cash consideration, to assess the appropriateness of the accounting treatment applied;</li> <li>– We tested accrued and deferred income recognised by agreeing samples selected to supporting evidence, including contracts and evidence of occurrence, recalculating the accrual or deferral thereby validating that the revenue has been recognised in the correct period.</li> </ul>
<i>Key observations</i>	<p>We consider the revenue recognised across the Group to be appropriate and recognised in the correct period.</p> <p>We consider management’s disclosures in relation to revenue to be appropriate.</p>

## 6. Our application of materiality

### 6.1. Materiality

We define materiality as the magnitude of misstatement in the financial statements that makes it probable that the economic decisions of a reasonably knowledgeable person would be changed or influenced. We use materiality both in planning the scope of our audit work and in evaluating the results of our work.

Based on our professional judgement, we determined materiality for the financial statements as a whole as follows:

#### Group and corporation financial statements

<i>Materiality</i>	<p>£12.0 million (2023: £10.0 million)</p> <p>We have audited the Group including the Corporation as a single component, and applied the same materiality to the audits of both financial statements.</p>
<i>Basis for determining materiality</i>	<p>We determined materiality by considering two key metrics: revenue and total assets. The determined materiality equates to 1.2% of revenue (2023: 1.0%) and 1.4% of total assets (2023: 1.0%). This approach is in line with the prior year.</p>
<i>Rationale for the benchmark applied</i>	<p>We considered the use of several different measures including revenue and total assets, as these benchmarks take into account both balance sheet and income statement metrics. Revenue provides a representation of the size of the business and is a key performance indicator. Since the Corporation’s aim is to reinvest surpluses into original content and digital innovation, we also considered total assets to be a key metric of interest to the users of the financial statements.</p>

# Independent auditor's report cont.

## 6.2. Performance materiality

We set performance materiality at a level lower than materiality to reduce the probability that, in aggregate, uncorrected and undetected misstatements exceed the materiality for the financial statements as a whole.

### Group and corporation financial statements

Performance materiality	Group and Corporation performance materiality was set at 70% of Group (and Corporation) materiality (2023: 70%).
Basis and rationale for determining performance materiality	<div>In determining performance materiality, we considered the following factors:</div> <div><div><div>– Our risk assessment, including the quality of the control environment; and</div><div>– Our experience of the audit, which has indicated a low number of corrected and uncorrected misstatements in prior periods.</div></div></div>

## 6.3. Error reporting threshold

We agreed with the Audit and Risk Committee that we would report to the Committee all audit differences in excess of £600,000 (2023: £500,000), as well as differences below that threshold that, in our view, warranted reporting on qualitative grounds. We also report to the Audit and Risk Committee on disclosure matters that we identified when assessing the overall presentation of the financial statements.

## 7. An overview of the scope of our audit

### 7.1. Identification and scoping of components

Our audit was scoped by obtaining an understanding of the Group and its environment, including internal control, and assessing the risks of material misstatement. Audit work to respond to risks of material misstatements was performed directly by the Group audit engagement team.

The Group maintains a single aggregated set of accounting records for all of its operations, and we therefore audited the entire Group as a single component, covering 100% of net assets, revenue and profit before tax. For the audit of the Corporation, management deconsolidated the Group financial information to identify the relevant Corporation-only balances and transactions such as intercompany balances.

### 7.2. Our consideration of the control environment

In assessing the control environment of the Group, we obtained an understanding of the relevant IT controls associated with the Group's key accounting and reporting systems.

We tested the operating effectiveness of controls relevant to the recording, processing and reporting of linear revenue transactions, including general IT controls over key linear revenue and general ledger systems. We identified a small number of deficiencies which were either mitigated through the existence of other controls, or by performing alternative audit procedures including risk assessment. We adopted a controls reliant approach over linear revenue, compared to prior years where we had adopted a fully substantive approach in this area.

We did not rely on internal controls in any other areas of our audit.

### 7.3. Our consideration of climate-related risks

Climate change has the potential to impact the Group as set out on pages 110 to 121 of the Annual Report. The Group remains committed to a transition to net zero, by setting and achieving both near-term and long-term science-based emission reduction targets to provide a pathway to net zero by 2050.

In order to inform our risk assessment, we sought to understand the Group's identification and assessment of the potential impacts of climate change, how these risks influence the Group's strategy and their implications on the financial statements.

We have not been engaged to provide assurance over the accuracy of climate change disclosures set out on pages 110 to 121 in the Annual Report. As part of our audit procedures, we are required to read these disclosures to consider whether they are materially inconsistent with the financial statements or knowledge obtained in the audit. We did not identify any material inconsistencies as a result of these procedures.

## 8. Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The members are responsible for the other information contained within the annual report.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated.

If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.



## 9. Responsibilities of members

As explained more fully in the members' responsibilities statement, the members are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the members determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the members are responsible for assessing the Group's and the Corporation's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless the members either intend to liquidate the Group or the Corporation or to cease operations, or have no realistic alternative but to do so.

## 10. Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the FRC's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

## 11. Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

### 11.1. Identifying and assessing potential risks related to irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, we considered the following:

- the nature of the industry and sector, control environment and business performance;
- results of our enquiries of management and the members, Business Assurance and the Audit and Risk Committee about their own identification and assessment of the risks of irregularities, including those that are specific to the Group's sector;
- any matters we identified having obtained and reviewed the Group's documentation of their policies and procedures relating to:
  - identifying, evaluating and complying with laws and regulations and whether they were aware of any instances of non-compliance;
  - detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected or alleged fraud;
  - the internal controls established to mitigate risks of fraud or non-compliance with laws and regulations;
- the matters discussed among the audit engagement team and relevant internal specialists, including tax, pensions and IT specialists, regarding how and where fraud might occur in the financial statements and any potential indicators of fraud.

As a result of these procedures, we considered the opportunities and incentives that may exist within the organisation for fraud and identified the greatest potential for fraud. In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override.

We also obtained an understanding of the legal and regulatory framework that the Group operates in, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the financial statements. The key laws and regulations we considered in this context included: the Media Act 2024; the Broadcasting Act 1990; the Communications Act 2003; the UK Companies Act, Listing Rules and Corporate Governance Code (as if they were to apply to the Group); pensions legislation; and tax legislation.

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which may be fundamental to the Group's ability to operate or to avoid a material penalty. The key laws and regulations we considered in this context included compliance with the Ofcom Broadcasting Code, Ofcom on-demand rules, and Advertising Standards Agency guidelines.

### 11.2. Audit response to risks identified

As a result of performing the above, we did not identify any key audit matters related to the potential risk of fraud or non-compliance with laws and regulations.

Our procedures to respond to risks identified included the following:

- reviewing the financial statement disclosures and testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- enquiring of management, the Audit and Risk Committee and in-house legal counsel concerning actual and potential litigation and claims;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- reading minutes of meetings of those charged with governance, reviewing Business Assurance reports and reviewing correspondence with HMRC; and
- in addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members including internal specialists, and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

# Independent auditor's report cont.

## Report on other legal and regulatory requirements

### 12. Opinions on other matters prescribed by our engagement letter

In our opinion the part of the members' remuneration report to be audited has been properly prepared in accordance with the Companies Act 2006, as if that Act were to apply to the Corporation.

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the strategic report and the members' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the members' report have been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the Group and the Corporation and their environment obtained in the course of the audit, we have not identified any material misstatements in the strategic report or the members' report.

### 13. Corporate Governance Statement

Based on the work undertaken as part of our audit, we have concluded that each of the following elements of the Corporate Governance Statement is materially consistent with the financial statements and our knowledge obtained during the audit:

- the members' statement with regards to the appropriateness of adopting the going concern basis of accounting and any material uncertainties identified set out on page 143;
- the members' explanation as to its assessment of the Group's prospects, the period this assessment covers and why the period is appropriate set out on page 133;
- the members' statement on fair, balanced and understandable set out on page 145;
- the Board's confirmation that it has carried out a robust assessment of the emerging and principal risks set out on page 152;
- the section of the annual report that describes the review of effectiveness of risk management and internal control systems set out on pages 124 to 131 and page 152; and
- the section describing the work of the Audit and Risk Committee set out on pages 154 to 157.

### 14. Matters on which we are required to report by exception

#### 14.1. Adequacy of explanations received and accounting records

Under the terms of our engagement we are required to report to you if, in our opinion:

- we have not received all the information and explanations we require for our audit; or
- adequate accounting records have not been kept by the Group, or returns adequate for our audit have not been received from branches not visited by us; or
- the Group's financial statements are not in agreement with the accounting records and returns.

We have nothing to report in respect of these matters.

#### 14.2. Members' remuneration

Under the terms of our engagement we are also required to report if in our opinion certain disclosures of members' remuneration have not been made or the part of the directors' remuneration report to be audited is not in agreement with the accounting records and returns.

We have nothing to report in respect of these matters.

### 15. Other matters which we are required to address

#### 15.1. Auditor tenure

Following the recommendation of the Audit and Risk Committee, we were appointed by the Secretary of State for Digital, Culture, Media and Sport on 10 August 2017 to audit the financial statements for the year ending 31 December 2017 and subsequent financial periods. The period of total uninterrupted engagement including previous renewals and reappointments of the firm is 8 years, covering the years ending 31 December 2017 to 31 December 2024.

#### 15.2. Consistency of the audit report with the additional report to the Audit and Risk Committee

Our audit opinion is consistent with the additional report to the Audit and Risk Committee we are required to provide in accordance with ISAs (UK).

### 16. Use of our report

This report is made solely to the Department for Culture, Media and Sport, in accordance with the Broadcasting Act 1990 and the terms of our engagement. Our audit work has been undertaken so that we might state to the Department for Culture, Media and Sport those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Corporation and the Department for Culture, Media and Sport as a body, for our audit work, for this report, or for the opinions we have formed.

**Nicola Barker FCA (Senior statutory auditor)**

**For and on behalf of Deloitte LLP**

Statutory Auditor  
London, United Kingdom  
1 May 2025

# Consolidated income statement

for the year ended 31 December

	Note	2024 £m	2023 £m
Revenue	1	<b>1,036</b>	1,023
Cost of transmission and sales	2	<b>(996)</b>	(1,034)
Gross surplus/(deficit)		<b>40</b>	(11)
Other operating expenditure	3	<b>(47)</b>	(44)
Operating deficit		<b>(7)</b>	(55)
Net finance income	5	<b>1</b>	3
Gain on sale of investments	7	<b>5</b>	-
Impairment losses on investments	7	<b>(1)</b>	-
Deficit before tax and exceptional items	page 181	<b>(2)</b>	(52)
Exceptional items	3	<b>(10)</b>	-
Deficit before tax		<b>(12)</b>	(52)
Income tax credit	6	<b>3</b>	13
<b>Deficit for the year</b>		<b>(9)</b>	(39)

# Consolidated statement of comprehensive income

for the year ended 31 December

	Note	2024 £m	2023 £m
Deficit for the year		(9)	(39)
Net remeasurement deficit on pension scheme	19	–	(3)
Revaluation of freehold land and buildings	9	(7)	(16)
Deferred tax on pension scheme	12	–	1
Loss on revaluation of investments	8	(3)	(12)
Other comprehensive expense for the year		(10)	(30)
<b>Total comprehensive expense for the year</b>		<b>(19)</b>	<b>(69)</b>

None of the items in other comprehensive income/expense will be reclassified to the income statement.



# Consolidated statement of changes in equity

for the year ended 31 December

	Retained earnings £m	Revaluation reserve £m	Total equity £m
At 1 January 2023	521	39	560
Deficit for the year	(39)	–	(39)
Other comprehensive expense	(14)	(16)	(30)
Total comprehensive expense for the year	(53)	(16)	(69)
<b>At 31 December 2023</b>	<b>468</b>	<b>23</b>	<b>491</b>
At 1 January 2024	468	23	491
Deficit for the year	(9)	–	(9)
Other comprehensive expense	(3)	(7)	(10)
Total comprehensive expense for the year	(12)	(7)	(19)
<b>At 31 December 2024</b>	<b>456</b>	<b>16</b>	<b>472</b>

# Consolidated balance sheet

as at 31 December

	Note	2024 £m	2023 £m
<b>Assets</b>			
Investments accounted for using the equity method	7	8	10
Other investments	8	62	50
Property, plant, and equipment	9	86	95
Right-of-use assets	11	10	8
Intangible assets	10	33	32
Deferred tax assets	12	27	22
Employee benefits – pensions	19	24	13
<b>Total non-current assets</b>		<b>250</b>	230
Programme and film rights	13	355	472
Trade and other receivables	14	157	173
Other financial assets	15	–	–
Cash and cash equivalents	15	111	96
<b>Total current assets</b>		<b>623</b>	741
<b>Total assets</b>		<b>873</b>	971
<b>Liabilities</b>			
Employee benefits – pensions	19	–	–
Trade and other payables	16	(15)	(34)
Lease liabilities	11	(11)	(9)
Deferred tax liabilities	12	(10)	(8)
Provisions	17	(1)	(1)
<b>Total non-current liabilities</b>		<b>(37)</b>	(52)
Trade and other payables	16	(362)	(428)
Current tax payable		–	–
Provisions	17	(2)	–
Borrowings	15	–	–
<b>Total current liabilities</b>		<b>(364)</b>	(428)
<b>Total liabilities</b>		<b>(401)</b>	(480)
<b>Net assets</b>		<b>472</b>	491
Revaluation reserve		16	23
Retained earnings		456	468
<b>Total equity</b>		<b>472</b>	491

The financial statements on pages 175 to 201 were approved by the Members of the Board on 1 May 2025 and were signed on its behalf by:

**Dawn Airey**  
Interim Chair

**Alex Mahon**  
Chief Executive

# Consolidated cash flow statement

for the year ended 31 December

	Note	2024 £m	2023 £m
<b>Cash flow from operating activities</b>			
Deficit for the year		(9)	(39)
<i>Adjustments for:</i>			
Income tax credit	6	(3)	(13)
Depreciation	9, 11	9	8
Amortisation of intangibles	10	1	3
Net finance income	5	(1)	(3)
Gain on sale of investments	7	(5)	–
Non-cash transactions <sup>1</sup>		(14)	(14)
Impairment losses on investments	7	1	–
<b>Operating cash flows before movements in working capital</b>		<b>(21)</b>	<b>(58)</b>
Decrease in programme and film rights	13	117	20
Decrease in trade and other receivables	14	16	17
Decrease in trade and other payables	16	(85)	(119)
Adjustment for non-cash transactions <sup>1</sup>		(1)	1
Increase in provisions, excluding unwinding of discounts	17	2	–
<b>Cash generated/(used in) by operations</b>		<b>28</b>	<b>(139)</b>
Defined benefit pension contributions	19	(10)	(10)
Tax repaid	6	–	4
<b>Net cash flow from/(used in) operating activities</b>		<b>18</b>	<b>(145)</b>
<b>Cash flow from investing activities</b>			
Acquisition of investments	7	(1)	(1)
Proceeds on sale of investments	7, 8	5	–
Purchase of property, plant, and equipment	9	(5)	(9)
Internally developed software	10	(2)	(4)
Interest received and foreign exchange gain	5	1	3
Decrease in other financial assets <sup>2</sup>	15	–	50
<b>Net cash flow from investing activities</b>		<b>(2)</b>	<b>39</b>
<b>Cash flow from financing activities</b>			
Proceeds from borrowings	15	40	–
Repayment of borrowings	15	(40)	–
IFRS 16 payments on lease principal	11	(1)	(1)
<b>Net cash flow used in financing activities</b>		<b>(1)</b>	<b>(1)</b>
Net increase/(decrease) in cash and cash equivalents		15	(107)
Cash and cash equivalents at 1 January		96	203
<b>Cash and cash equivalents at 31 December<sup>3</sup></b>		<b>111</b>	<b>96</b>

1 The impact of certain transactions relating to investing activities has been removed from the cash flow statement as a reflection of the non-cash nature of these balances.

2 Amounts invested in term deposits of three months or longer and other funds with time-restricted access.

3 Please refer to page 181 for a reconciliation of cash and cash equivalents to total net cash reserves of £253 million, presented as an alternative performance measure.

# Group accounting policies

## Introduction

Channel Four Television Corporation ('Channel 4') is a statutory corporation domiciled in the United Kingdom. The consolidated financial statements of Channel 4 for the year ended 31 December 2024 comprise Channel 4 and its subsidiaries (together referred to as the 'Group') and the Group's investments accounted for using the equity method. Channel 4's Corporation financial statements present information relating to Channel 4 as a separate entity and not about its Group.

The financial statements were authorised for issue by the Members on 1 May 2025. The registered office of Channel 4 is 124 Horseferry Road, London SW1P 2TX.

## Basis of preparation

The financial statements of the Group have been prepared and approved by the Members in accordance with UK-adopted international accounting standards ('UK-adopted IFRS'). The Corporation's individual financial statements have been prepared under Financial Reporting Standard 101 'Reduced Disclosure Framework'.

The financial statements as a whole have been prepared in a form directed by the Secretary of State for Culture, Media and Sport with the approval of HM Treasury, and are principally prepared under the historical cost convention (except that freehold properties, derivatives and certain financial instruments are stated at fair value). In line with IFRS 13, fair value is defined as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The financial statements are presented in Pounds Sterling, rounded to the nearest million.

## Critical accounting judgements and sources of estimation uncertainty

In applying the Group's accounting policies (as described in this section), the Members are required to make judgements (other than those involving estimations) that have a significant impact on the amounts recognised, and to make estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

## Critical accounting judgements

The following are the critical judgements, apart from those involving estimations (which are presented separately below), that the Members have made in the process of applying the Group's accounting policies and that have the most significant effect on the amounts recognised in the financial statements:

- The following aspects of our programme and film rights policy require judgement (see further detail on page 184):
  - Transmission profile over which to amortise programme and film rights
  - Assessment of programme value with reference to the quality of programme that has ultimately been delivered and its expected viewing performance
  - Assessment of the future revenues from distribution when evaluating the carrying value of film rights held for exploitation
- Management's application of IFRS 16 'Leases' requires judgement regarding the classification of transponder contracts under the standard. Management has concluded that these contracts do not constitute leases under the definition given by IFRS 16, as the Group does not control these assets due to the nature of the operation of these assets and due to certain rights which the supplier retains based on the detailed terms provided in the contracts. Further details of these contracts (including remaining term and estimated payments) are disclosed in note 11
- Management applies judgement in recognising deferred tax assets based on its expectation of available future taxable profit (see below)

## Key sources of estimation uncertainty

Under IAS 12 'Income Taxes', deferred tax assets are recognised to the extent it is probable that future taxable profit will be available against which they can be recognised. Management applies estimates in calculating the deferred tax assets with regard to the level of future taxable surpluses that are expected, meaning significant changes to our estimation of forecast profitability over a ten-year forecast horizon could lead to a material change in the valuation of deferred tax assets (£27 million; 2023: £22 million). A reduction in future profitability over the lookout period of over 40% may result in a material change in the valuation of the deferred tax asset recognised (i.e. of more than £10 million).

## Alternative performance measures

In reporting financial information the Group presents alternative performance measures ('APMs') which are not defined or specified under the requirements of IFRS. The Group believes that the presentation of APMs provides stakeholders with additional and helpful information on the performance of the business, but does not consider them to be a substitute for, or superior to, IFRS measures. APMs are also used to enhance the comparability of information between reporting periods, by adjusting for uncontrollable factors which affect IFRS measures, to aid users in understanding the Group's performance.

The Group reports its surplus before tax and exceptional items (also noted as pre-tax surplus before exceptional items) as an APM. This measure is intended to provide stakeholders with additional relevant information to ensure transparency around the underlying performance of the business. During 2024, we recognised exceptional items around the organisational transformation programme which took place during the year, predominantly in relation to redundancy and associated professional costs; we did not recognise any exceptional items for the 2023 financial year.



The APM is calculated in 2024 and 2023 as follows:

	2024 £m	2023 £m
<b>Deficit before tax</b>	<b>(12)</b>	<b>(52)</b>
<i>Add back exceptional items</i>		
Organisation transformation programme	10	–
<b>Deficit before tax and exceptional items</b>	<b>(2)</b>	<b>(52)</b>

The Group also presents net cash reserves as an APM, which reflects the sum of the Group's cash and cash equivalents and other financial assets, net of any cash borrowings if these exist at the balance sheet date. This measure does not reflect the impact of other debt held on the balance sheet, such as lease liabilities under IFRS 16. This provides stakeholders with additional relevant information relating to the overall cash resources available to the Group, rather than just those categorised as cash and cash equivalents. This APM is calculated in 2024 and 2023 as follows:

	2024 £m	2023 £m
Cash and cash equivalents	111	96
Other financial assets	–	–
Borrowings	–	–
<b>Net cash reserves</b>	<b>111</b>	<b>96</b>

### Going concern

The annual financial statements have been prepared on a going concern basis as the Members have a reasonable expectation that the Group will continue in operational existence, as set out in the Report of the Members.

As part of our 2025 budget and three-year plan, we have considered the potential impact of several downside scenarios. These include a market shock similar to that experienced during Covid-19, a more severe impact from new advertising restrictions versus our current base-case projections, or lower-than-targeted savings achieved as a result of rationalising our operations. Even in the most severe case considered (deemed plausible but outside the range of scenarios currently anticipated by management), analysis shows that we remain within our covenants and retain sufficient liquidity within our existing facilities, with a further range of contingency plans also remaining available to mitigate any further impacts if required. A range of management actions remains available to control spend and cash flows, including a further drawdown of our extended revolving credit facility to increase our available liquidity if required.

Our revolving credit facility was also extended in early 2024 (to £150 million, from £75 million previously); this facility runs until March 2027, providing additional flexibility to withstand a market shock or economic downturn. While we have not drawn down on this further facility during 2024 and do not expect to do so in the foreseeable future, the additional headroom provided reinforces Channel 4's financial sustainability in an uncertain climate, underpinning our assessment of the Group's position as a going concern. There are no changes to the Group's existing covenants as a result of the extension to this facility.

During 2024, Ofcom renewed Channel 4's broadcast licence for a ten-year period to 2034; as well as securing its role as a key part of the UK's linear broadcasting landscape for the foreseeable future, the terms of the new licence are designed to support Channel 4's digital-first strategy, while safeguarding its investment in distinctive UK content.

Our scenario analysis and the resources available to Channel 4 (as well as the review of the Group's business activities, future strategy, position and cash flows throughout the Strategic report on pages 132 to 133) indicate that the Group will be able to continue to operate for at least 12 months from the date that this Annual Report is approved. Accordingly, the Group continues to adopt the going concern basis in preparing its financial statements.

### Basis of consolidation

A subsidiary is an entity that is controlled by the Group. Control exists when the Group has exposure, or has rights, to variable returns from its involvement with the investee and has the ability to affect those returns through its power over the investee by directing the relevant activities of the investee (i.e. the activities that significantly affect the investee's returns). The financial statements of subsidiaries are included in the consolidated financial statements from the date that control commences to the date that control ceases.

The Corporation financial statements note where the Members have taken the exemption under Companies Act s479A from having an audit of the financial statements for certain subsidiaries controlled and consolidated by the Group.

Investments in associates and joint ventures are accounted for using the equity method. Associates are those entities over which the Group has significant influence. Where the Group holds 20% or more of the voting power (directly or through subsidiaries) of an investee, it will be presumed the Group has significant influence unless it can be clearly demonstrated that this is not the case. If the holding is less than 20%, it will be presumed the Group does not have significant influence unless such influence can be clearly demonstrated. Significant influence exists when the Group has the power to participate in the financial and operating policy decisions of the investee but does not have control or joint control of those policies.

Joint arrangements are those entities over whose activities the Group has joint control. Joint control is established by a contractual agreement whereby the decisions about the relevant activities (i.e. the activities that significantly affect the investee's returns) of the entity require the unanimous consent of the two or more parties sharing joint control of the arrangement. A joint venture is a joint arrangement whereby the parties that have joint control of the arrangement have rights to the net assets of the arrangement.

Under equity accounting, the consolidated financial statements include the Group's share of the total recognised gains and losses of associates and joint ventures on an equity-accounted basis, from the date that significant influence or joint control commences until the date that significant influence or joint control ceases, or until the associate or joint venture is classified as held for sale.

When the Group's share of losses exceeds its interest in an associate or joint venture, the Group's carrying amount is reduced to £nil and recognition of further losses is discontinued, except to the extent that the Group has incurred legal or constructive obligations or made payments on behalf of an associate or joint venture.

Intra-Group balances and any unrealised gains and losses or income and expense arising from intra-Group transactions are eliminated in preparing the consolidated financial statements. Unrealised gains arising from transactions with associates and joint ventures are eliminated to the extent of the Group's interest in the equity. Unrealised losses are eliminated in the same way as unrealised gains, but only to the extent that there is no evidence of impairment.

## Group accounting policies cont.

### Accounting policies

A summary of the Group and Channel 4 significant accounting policies that are material in the context of the financial statements is set out on the next page. All accounting policies have been applied consistently in all material respects to all periods presented in these financial statements.

There are no new standards that became effective during 2024 that have had a significant effect on the consolidated financial statements of the Group.

There are no new standards that will become effective during 2025 that are expected to have a significant effect on the consolidated financial statements of the Group.

### Revenue recognition

Revenues are stated net of value-added tax and are recognised when a contract with a customer has been identified and as each of the Group's performance obligations are fulfilled. Contract assets and liabilities are recognised on the balance sheet as accrued income and deferred income, respectively. Each of the Group's significant revenues are recognised as described below:

#### Linear and digital advertising revenues

Revenues are stated net of advertising agency commissions and rebates.

Linear and digital advertising revenues are recognised on transmission of the advertisement. Revenue from sponsorship of the Group's programmes and films is recognised on a straight-line basis in accordance with the transmission schedule for each sponsorship campaign, reflecting the satisfaction of the Group's performance obligations.

Commission revenue earned from advertising representation for third parties is recognised on transmission of the related advertisements in line with contractual arrangements. Following the adoption of IFRS 15 'Revenues from Contracts with Customers', the Group reviewed its treatment of this revenue stream, concluding that it does not control the specified goods or services in these transactions before they are transferred to the customer, and therefore acts as an agent for these parties. The gross advertising sales of these arrangements are not recognised in revenue, but the commission earned by the Group in its capacity as agent is.

Revenues are recognised from barter and other similar contractual arrangements involving advertising when the services exchanged are dissimilar. Revenues are measured with reference to the fair value of the goods or services received; judgement is required in assessing the fair value of the goods or services received.

#### Non-advertising revenues

Revenues earned from syndicating content to third-party online platforms are typically generated from some or all of the following contractual arrangements:

- Licence fee income – revenue is recognised on a straight-line basis over the contract term as performance obligations are met
- Pence-per-view or revenue share – revenues are calculated based on the number of content views and are recognised when the amounts can be reliably measured

Revenues generated from the exploitation of programme rights are recognised when the rights are transferred to the customer, reflecting the fact that the Group's performance obligations have been fulfilled.

Revenues generated from the exploitation of developed film rights (for example, from theatrical box office releases) are recognised when revenues can be reliably measured.

The Group's contracts with customers do not contain significant financing components or material aspects of variable consideration.

### Segment reporting

IFRS 8 'Operating Segments' requires the segment information presented in the financial statements to be that which is used internally by the chief operating decision maker to evaluate performance and allocate resources.

The Group has determined that the Board of Members is its chief operating decision maker, and the financial statements are presented in aggregate as a single operating segment consistent with how the Board evaluates performance and allocates resources.

### Taxation

Tax on the surplus or deficit for the year comprises current and deferred tax. Tax is recognised in the income statement except to the extent that it relates to items recognised directly in other comprehensive income, in which case it is also recognised directly in other comprehensive income.

Current tax is the expected tax payable on the taxable income for the year, using tax rates enacted or substantively enacted at the balance sheet date, and any adjustment to tax payable in respect of previous years.

Deferred tax is provided on temporary differences between the carrying amounts of assets and liabilities for financial reporting purposes and the amounts used for taxation purposes.

The following temporary differences are not provided for: the initial recognition of goodwill, the initial recognition of assets and liabilities that affect neither accounting nor taxable profit other than in a business combination, and differences relating to investments in subsidiaries and joint ventures to the extent that they will probably not reverse in the foreseeable future.

The amount of deferred tax provided is based on the expected manner of realisation or settlement of the carrying amount of assets and liabilities, using tax rates enacted or substantively enacted at the balance sheet date.

A deferred tax asset is recognised only to the extent that it is probable that future taxable profits will be available against which the asset can be utilised.

### Investments in associates and joint ventures

Investments in associates and joint ventures are recognised using the equity method, where the investment is recorded at cost and adjusted thereafter to include the Group's share of profit or loss and other comprehensive income and dividends received.

### Other investments

Other investments include equity holdings without significant influence, as well as investments made via other financial instruments, such as convertible loan notes. Equity investments are normally carried at fair value in accordance with IFRS 13 'Fair Value Measurement'. Level 1 and Level 2 inputs under IFRS 13 can be obtained for certain investments and are used where available for assessing their fair value. Where only Level 3 inputs are available (that is, where an active market value or other observable indicators of fair value cannot be obtained), the investment is recorded at cost less provision for impairment. The Members believe that this valuation reflects a reasonable approximation of fair value. In line with IFRS 9 'Financial Instruments', the Group elects at initial recognition to recognise any changes in the fair value of its other equity investments through other comprehensive income ('FVTOCI'), reflecting the fact that the management of these investments is not part of the Group's core activities. If applicable, changes in the fair value of other financial instruments are recognised through the income statement.

### Property, plant, and equipment

Freehold land and buildings are stated at open market valuation (fair value, using Level 2 inputs per IFRS 13) and are revalued at 31 December each year. Directions from the Secretary of State for Culture, Media and Sport require freehold land and buildings to be valued at current value. The Members believe that the fair open market value approximates the current value.

Any gain arising from a change in fair value is recognised directly in other comprehensive income, unless the gain reverses an impairment of the same asset previously recognised in the income statement, in which case it is also recognised in the income statement. Any loss arising from a change in fair value is charged directly to other comprehensive income to the extent of any credit balance existing in the revaluation surplus of that asset. Otherwise, the loss is recognised in the income statement.

Fixtures, fittings, and equipment are stated at cost less accumulated depreciation. Depreciation is calculated so as to write off the cost or valuation of the asset evenly, on a straight-line basis, over its estimated useful life. Useful lives are estimated taking into account the rate of technological change and the intensity of use of each asset. The annual rates used for this purpose are as follows:

Freehold buildings	2%
Computer hardware	25%-50%
Office equipment and fixtures and fittings	25%
Technical equipment	14%-25%

Freehold land is not depreciated.

The carrying values of property, plant, and equipment are reviewed for impairment when events or other changes in circumstances indicate that the carrying values may not be recoverable. Where an indicator of impairment exists, an estimate is made of the recoverable amount. Where the carrying value of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to the recoverable amount.

### Intangible assets

Expenditure on internally developed computer software applications is capitalised to the extent that the project is technically and commercially feasible, sufficient resources exist to complete the development and it is probable that the asset will generate future economic benefits. The expenditure capitalised includes the cost of software licences, direct staff costs and consultancy costs.

Amortisation of capitalised software development costs is charged to the income statement on a straight-line basis over the estimated useful lives of the assets from the date that they are available for use. For capitalised computer software, the estimated useful life is between two and five years.

Other intangible assets acquired by the Group, including network distribution rights, are stated at cost less accumulated amortisation and any provision for impairment. Network distribution rights are amortised over an estimated useful life of 16 years. Broadcast licences are amortised over a useful life of seven years. Where assets are considered to have finite lives, amortisation is charged to the income statement on a straight-line basis over their estimated useful life. Brand intangibles are deemed to have an indefinite useful life and are tested annually for impairment.

Goodwill arising on the acquisition of an entity represents the excess of the cost of acquisition over the Group's interest in the net fair value of the identifiable assets, liabilities, and contingent liabilities of the entity recognised at the date of acquisition.

Goodwill is initially recognised as an asset at cost and subsequently measured at cost less any accumulated impairment losses. Goodwill is not subject to amortisation but is tested annually for impairment.

A gain realised on bargain purchase arising on the acquisition of an entity represents the excess of the Group's interest in the net fair value of the identifiable assets, liabilities, and contingent liabilities of the entity recognised at the date of acquisition over the cost of acquisition.

Any gain realised on bargain purchase is recognised in the income statement in the year that it arises.

### Impairment

An impairment charge is recognised if the carrying value of an asset or a cash-generating unit exceeds its estimated recoverable amount. Impairment charges are recognised in the income statement (with the exception of impairments which the Group has elected to recognise in other comprehensive income under IFRS 9 'Financial Instruments').

The carrying values of the Group's assets are reviewed at each balance sheet date to determine whether there is any indication of impairment. If such an indication exists, the asset's recoverable amount is estimated. The recoverable amount of an asset is the greater of its fair value less costs to sell and its value in use. Value in use is determined by discounting the future net cash flows for the specific asset, or, if the asset does not generate independent cash flows, the discounted future net cash flows for the cash-generating unit to which it belongs.

Estimates are used in deriving these cash flows and the discount rate that reflects current market assessments of the risks specific to the asset and the time value of money. The complexity of the estimation process, including projected performance, discount rate, and long-term growth rate applied, affects the value-in-use calculation and amounts reported in the financial statements.

A cash-generating unit is the smallest identifiable group of assets that generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

### Reversal of impairments

An impairment charge in respect of freehold land and buildings is reversed in the event of a subsequent increase in fair value. Such a gain is recognised in other comprehensive income, unless the gain reverses an impairment of the same asset previously recognised in the income statement, in which case it is also recognised in the income statement. An impairment charge in respect of goodwill is not reversed. In respect of other assets, an impairment charge is reversed when there is an indication that the impairment may no longer exist and there has been a change in the estimates used to determine the recoverable amount.

## Group accounting policies cont.

### Programme and film rights

All programme and film rights are valued at the lower of their direct cost (as applicable to the relevant type of rights; see further detail on next page) and value to the Group. Development expenditure is included in programme and film rights after charging any expenditure that is not expected to lead to a commissioned programme, or a 'greenlit' film, directly to the income statement.

#### Programme and acquired film rights

##### Direct cost – commissioned rights

Direct cost is defined as payments made or due to programme suppliers.

Payments for programme and film rights made in advance of taking delivery and/or of the legal right to broadcast the programmes are recorded in programme and film rights, but are separately identified as in the course of production. Before being included in programme rights, the rights are disclosed as contractual commitments (see note 18).

##### Direct cost – acquired programme and film rights

Direct cost is defined as the total expected value of the acquired rights over the life over the associated contract.

##### Value to the Group

Consistent with Channel 4's business model, in which programmes that generate more revenue cross-subsidise programmes with a higher public but sometimes lower commercial value, the value to the Group of the programme and acquired film rights portfolio is assessed on an aggregate basis.

This assessment is overlaid by an evaluation of individual programmes when there is an indicator that the value of these specific programmes may be less than originally envisaged. Value to the Group of individual programmes is assessed both qualitatively and quantitatively, with reference to both the quality of programme that has ultimately been delivered and its expected viewing performance.

In certain instances, Channel 4 is committed to funding the acquisition or production of specific programmes where the value to the Group no longer warrants the level of expenditure to which the Group is committed. In these instances, provision is first made against the costs incurred to date and then a liability is recognised to reflect the unavoidable costs in relation to the remaining commitment.

##### Amortisation

Programme and acquired film rights are exploited by transmission on the Channel 4 suite of channels and availability on the Group's streaming platform. The cost of broadcast programmes and acquired films are wholly written off on first transmission, except for certain feature films, sports rights, and certain acquired series, the costs of which are written off over more than one transmission in line with the expected value to the Group. Content exclusive to Channel 4 streaming is written off in line with the anticipated viewing profile and therefore expected value generation by the Group.

#### Developed film rights

##### Direct cost

Direct cost is defined as payments made or due to the film producer.

Direct cost of developed film rights is recorded on the balance sheet as these amounts fall contractually due, from the point that the Group commits to financing a film and expect this to proceed to production.

##### Value to the Group

Developed film rights are exploited both through broadcast on Channel 4's suite of channels and through distribution.

Broadcast film rights are assessed in the same way as programme and acquired film rights.

To the extent that developed film rights are expected to generate revenue, where Channel 4's share of the distribution revenues that the film is anticipated to earn does not support the associated cost held within inventory, provision is made. The main assumptions employed to estimate future distribution revenues are minimum guaranteed contracted revenues and sales forecasts by territory.

##### Amortisation

Developed film rights expected to generate future revenues from distribution are held on the balance sheet and expensed to the income statement in the proportion that the revenue in the year bears to the estimated ultimate revenue, after provision for any anticipated shortfall. Management has rebutted the presumption under IAS 38 'Intangible Assets' and concluded that a revenue-based amortisation profile is appropriate for developed film rights as the revenue and consumption of economic benefits embodied in the film rights are highly correlated and management does not consider there to be any methodology that is more appropriate.

##### Trade and other receivables

Trade and other receivables are classified as at FVTOCI under IFRS 9. For trade and other receivables with a remaining life of less than one year, the Group applies the practical expedient under IFRS 9 'Financial Instruments' to assume that there is no significant financing component, and the receivables are therefore initially measured at the transaction price. All other receivables are recognised at fair value, estimated as the present value of future cash flows discounted at the market rate of interest at the reporting date. These balances are reflected net of any expected credit loss; changes in the carrying amount of these receivables as a result of foreign exchange gains and losses, or impairment losses, are recognised in the income statement, in line with how these amounts would otherwise be recognised if these receivables were held at amortised cost. Any other changes in the fair value of these assets are recognised in other comprehensive income and reclassified to the income statement at the point the assets are derecognised. Financial assets are derecognised at the point that risks and rewards are deemed to be substantially transferred in line with IFRS 9, with historical trend analysis and current risk profile considered in this judgement if required.

##### Trade and other payables

Trade and other payables are recognised as current if due for payment in less than one year, or as non-current if settled over a longer period. Trade and other payables are recognised based on contractual cash flows, and no differences have been identified between the book value of trade and other payables and their fair value.

##### Other financial assets

Other financial assets comprise deposits of three or more months' duration and other funds with time-restricted access, and are stated at fair value.

##### Cash and cash equivalents

Cash and cash equivalents comprise cash balances and deposits of less than three months' duration from the date of placement, including money market funds repayable on demand.

##### Foreign currency

Transactions in foreign currencies are translated at the foreign exchange rate ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are translated at the foreign exchange rate ruling at that date. Foreign exchange differences arising on translation are recognised in the income statement.



### Derivative financial instruments

The Group transacts primarily in Sterling but also in Euros and US Dollars. Certain exposures to fluctuations in exchange rates are managed by transactions in the forward foreign exchange markets. These derivative financial instruments are stated at fair value based on quoted market rates. Changes in the fair value of these derivative financial instruments are recognised in the income statement. The Group does not hold or issue derivative financial instruments for trading purposes.

Channel 4 has not sought to apply hedge accounting treatment for any of its foreign exchange hedging activity in either of the years presented. As a result, changes in the fair value of hedging instruments have been recognised in the income statement as they have arisen.

Where Channel 4 has identified forward foreign exchange derivative instruments within certain contracts (embedded derivatives), these have been included in the balance sheet at fair value. Fair value of these derivatives is determined by reference to quoted market rates. The value of the derivatives is reviewed on an annual basis or when the relevant contract matures.

### Leases

The Group adopted the lessee accounting model required under IFRS 16 'Leases' on 1 January 2019. This removes the distinction between finance leases and operating leases previously reflected in the Group's accounting policy.

On adoption of the standard (and at the inception of subsequent new leases) a right-of-use asset is recognised in the Group's financial statements reflecting its right to control the underlying lease assets and use them to generate future economic benefits. A corresponding lease liability is also recognised in line with the principal and interest to be repaid over the lease term. These amounts are determined based on the present value of the minimum lease payments to be made over the contract term, discounted using the rate implicit in the lease if this can be determined, and otherwise using the Group's incremental borrowing rate.

The Group subsequently recognises depreciation relating to the right-of-use asset, as well as interest accrued on the lease liability, in the income statement.

The Group applies the practical expedients provided in IFRS 16 to exclude short-term and low-value lease contracts from the new accounting model, and these are presented as operating costs.

### Employee benefits – pensions

#### Defined benefit scheme

The Group maintains a defined benefit pension scheme. The net obligation under the scheme is calculated by estimating the future benefits that employees have earned in return for their service in the current and prior periods, discounting to determine a value at today's prices, and deducting the fair value of scheme assets at bid price. The assumed discount rate for the liabilities is the current rate of return of high-quality corporate bonds with similar maturity dates.

The calculation is performed by a qualified actuary using the projected unit credit method.

Remeasurement gains and losses that arise in calculating the Group's obligation in respect of the plan are recognised directly in other comprehensive income within the statement of comprehensive income in the period in which they arise. The finance cost is recognised in the income statement.

#### Defined contribution scheme

Obligations under the Group's defined contribution scheme are recognised as an expense in the income statement as incurred.

### Provisions

A provision is recognised in the balance sheet when the Group has a present legal or constructive obligation as a result of a past event, and it is probable that an outflow of economic benefits will be required to settle the obligation. If the effect is significant, provisions are determined by discounting the expected future cash flows at a pre-tax rate that reflects current market assessments of the time value of money and, where appropriate, the risks specific to the liability.

Before provisions are established in relation to onerous contracts, impairment reviews are carried out and impairment charges recognised on assets dedicated to the contract.

# Notes to the consolidated financial statements

## 1. Revenue

	2024 £m	2023 £m
Linear advertising revenue	635	642
Digital advertising revenue	306	280
Non-advertising revenue	95	101
<b>Total revenue</b>	<b>1,036</b>	<b>1,023</b>

The Group had two individual external customers with gross revenues comprising more than 10% of the Group's overall revenues in 2024 (2023: no individual customers comprising more than 10%). The Group's major customers are all media buying agencies. Approximately 4% of the Group's revenues (2023: 5%) are attributable to external customers outside the UK and these are therefore not separately presented.

The Group has material contracts with customers with a duration of more than one year, relating to partnerships and distribution of channels and services. The aggregate amount of the transaction price for these contracts allocated to performance obligations which are still unfulfilled as at 31 December 2024 is £47 million (2023: £60 million). The Group expects to recognise £29 million of revenue relating to these performance obligations in 2025 (2023: £27 million to be recognised in 2024), with the remainder recognised on a straight-line basis until 2026.

The Group recognised £40 million of revenue during 2024 that was recorded as a contract liability at the previous year end (2023: £42 million).

## 2. Cost of transmission and sales

	2024 £m	2023 £m
Content	643	663
Other content-related costs	112	119
Broadcast and transmission costs	102	98
Other cost of sales	139	154
<b>Total cost of transmission and sales</b>	<b>996</b>	<b>1,034</b>

The Group's cost of transmission and sales is reported here as one segment as described in the 'Group accounting policies' section on page 182. Other cost of sales includes direct costs of linear and digital advertising and rights, marketing, technology, and audience research costs.

## 3. Other operating expenditure

Other operating expenditure includes:

	2024 £m	2023 £m
Depreciation of property, plant, and equipment (notes 9, 11)	9	8
Amortisation of intangible assets (note 10)	1	3
Other administrative expenses	37	33
<b>Other operating expenditure</b>	<b>47</b>	<b>44</b>

In 2024, other operating expenditure relating to operational transformation and amounting to £10 million was recognised as an exceptional item and disclosed separately to the above (see further detail on page 181). In 2023, there were no restructuring costs expensed to the income statement in respect of initiatives to increase operational efficiency within the Group.

## Auditor's remuneration

Fees in respect of services provided by the auditor were:

	2024 £000	2023 £000
Audit of these financial statements	427	437
Amounts receivable by auditor and their associates in respect of:		
Audit-related assurance services	63	63
<b>Auditor remuneration</b>	<b>490</b>	<b>500</b>

#### 4. Employee expenses and information

A detailed analysis of Members' remuneration, including salaries and variable pay, is provided in the Members' Remuneration report.

The direct costs of all employees, including Members, appear below:

	2024 £m	2023 £m
Aggregate gross salaries	102	105
Employer's National Insurance contributions	11	11
Employer's defined contribution pension contributions	7	7
<b>Total direct costs of employment</b>	<b>120</b>	<b>123</b>

The Executive Members are considered to be the key management of the Corporation. As disclosed in the Members' Remuneration report on page 162, the total remuneration of the Executive Members for the year ending 31 December 2024 is £2,858,000 (2023: £2,156,000).

The salary multiple of the highest paid Executive Member to employees at the 25th, 50th, and 75th percentiles was as presented below. The Chief Executive was the highest paid Executive Member in 2023 and 2024.

	2024 £000	2023 £000
Total remuneration of highest paid Executive Member (page 162)	1,290	993
Total remuneration of employee at 75th percentile	105	95
Total remuneration of employee at 50th percentile	74	65
Total remuneration of employee at 25th percentile	51	46
<b>Multiple of highest paid Executive Member to employee at 75th percentile</b>	<b>12.3</b>	<b>10.5</b>
<b>Multiple of highest paid Executive Member to employee at 50th percentile</b>	<b>17.5</b>	<b>15.3</b>
<b>Multiple of highest paid Executive Member to employee at 25th percentile</b>	<b>25.1</b>	<b>21.6</b>

Total remuneration is defined as base salary, variable pay, employer pension contribution, and other benefits. The total remuneration of employees in the 25th, 50th, and 75th percentiles is calculated based on the methodology set out under Option A provided in the Companies (Miscellaneous Reporting) Regulations 2018. The increase in these pay multiples from 2023 to 2024 reflects the higher bonus award across the organisation in 2024, and the relative proportion of base to variable pay for the highest paid Executive Member in line with the Group's remuneration policy on page 167.

The average monthly number of employees, including Executive Members, was as follows:

	2024 Number	2023 Number
Commercial	257	274
Creative	458	503
Operational	524	525
4Talent	45	49
<b>Total</b>	<b>1,284</b>	<b>1,351</b>

The headcount calculation reflects the actual proportion of hours worked in a week for each individual employee. The employee information disclosed in this note excludes a small number of on-screen talent who are remunerated via Channel 4's payroll.

#### 5. Net finance income

Net finance income recognised in the year comprised:

	2024 £m	2023 £m
Interest receivable on short-term deposits	3	2
Net interest income on pension scheme (note 19)	1	1
Other finance expense	(3)	–
<b>Net finance income</b>	<b>1</b>	<b>3</b>

## Notes to the consolidated financial statements cont.

### 6. Income tax credit

The taxation charge is based on the taxable profit for the year and comprises:

	2024 £m	2023 £m
Current tax:		
Current year	–	–
Prior year	–	(3)
Deferred tax: origination and reversal of temporary differences (note 12)		
Current year	(3)	(12)
Prior year	–	2
<b>Total income tax credit</b>	<b>(3)</b>	<b>(13)</b>

Corporation tax is charged at an effective standard UK rate of 25% for the year (2023: 23.5%).

Reconciliation of income tax:

	2024 Rate	2024 £m	2023 Rate	2023 £m
<b>Deficit before income tax</b>		<b>(12)</b>		<b>(52)</b>
Income tax using the UK corporation tax rate	<b>25.0%</b>	<b>(3)</b>	23.5%	(12)
Effects of:				
Non-deductible expenses		<b>1</b>		1
Recognition of deferred tax on trading losses carried forward		–		(1)
Other tax adjustments		<b>(1)</b>		(1)
<b>Total income tax expense</b>		<b>(3)</b>		<b>(13)</b>

The income tax expense excludes the Group's share of income tax of investments accounted for using the equity method of £nil (2023: £nil), which has been included in the Group's share of post-acquisition profits, net of income tax (note 7).

### 7. Investments accounted for using the equity method

The carrying value of the Group's investments accounted for using the equity method is as follows:

	Indie Growth Fund £m
Carrying value at 1 January 2023	9
Acquisitions	1
Disposals	–
Impairment loss	–
<b>Total carrying value at 31 December 2023</b>	<b>10</b>
Carrying value at 1 January 2024	<b>10</b>
Acquisitions	<b>1</b>
Disposals	<b>(2)</b>
Impairment loss	<b>(1)</b>
<b>Total carrying value at 31 December 2024</b>	<b>8</b>



## 7. Investments accounted for using the equity method continued

### Indie Growth Fund

In 2024, Channel 4 invested £1 million (2023: £1 million) in the Indie Growth Fund. Investment activity during 2024 reflected the Fund's strategy geared to fast-growing independent production companies in the Nations and Regions as well as digital and diverse businesses across the whole of the UK.

Channel 4 set out two key aims when launching the Indie Growth Fund. Firstly, to provide access to funding for a broad portfolio of small and medium-sized independent production companies based in the UK to help them grow and develop their businesses. Secondly, to put our capital to work in more remit-delivering ways and open Channel 4 up to sharing in the benefits of companies that go on to generate shareholder value in the medium term. Therefore, the Indie Growth Fund companies are held for investment purposes and it is not management's intention to control these entities. The Indie Growth Fund companies have been classified as associates as Channel 4 generally has commitments to purchase more than 20% of the equity and voting rights in these entities. Where this is not the case, management is satisfied that significant influence exists over these entities due to Channel 4's ability to influence, but not control, the financial and operating policies of these entities.

During 2024, Channel 4 sold its stake in one Indie Growth Fund entity – Eagle Eye Drama Limited (for total consideration of £7 million of which £2 million deferred to future years, recognising a gain on disposal of £5 million). There were no exits from the Fund during 2023.

The Indie Growth Fund investments are assessed annually to identify any indicators of impairment, and if any are noted then a full impairment review is performed. £1 million of impairment losses were recognised in non-operating expenditure during 2024 (2023: impairment loss of £nil).

Of the £643 million (2023: £663 million) total of programme rights recognised as expenses in 2024 (note 13), Channel 4 commissioned £8 million (2023: £20 million) of content from Indie Growth Fund companies. Channel 4 owed the Indie Growth Fund companies £nil in respect of these transactions at 31 December 2024 (2023: £nil).

Channel 4 had committed £nil for subsequent investment in Indie Growth Fund entities as at 31 December 2024 (2023: £nil).

The Indie Growth Fund comprises the following entities incorporated in the United Kingdom:

Company	Activity	Registered address	Proportion of equity owned at 31 December	
			2024	2023
Dial Square 86 Limited	TV programme production activities	Somerset House, Strand, London WC2R 1LA	<b>4.7%</b>	4.7%
Spelthorne Community Television Limited	TV programme production activities	2nd Floor, 63–64 Margaret Street, London W1W 8SW	<b>25.0%</b>	25.0%
Parable Ventures Limited	TV programme production activities	64 New Cavendish Street, London W1G 8TB	<b>18.0%</b>	18.0%
Firecrest Films Limited	TV programme production activities	Fairfield, 1048 Govan Road, Glasgow G51 4XS	<b>25.0%</b>	25.0%
Two Rivers Media Limited	TV programme production activities	James Miller Building, 4th Floor, 98 West George Street, Glasgow G2 1PJ	<b>17.0%</b>	17.0%
Candour Productions Limited	TV programme production activities	Springfield Mill, Unit 15, 1 (E) Bagley Lane, Farsley, Pudsey LS28 5LY	<b>25.0%</b>	25.0%
Five Mile Films Limited	TV programme production activities	Lower Ground Floor, 2 St Pauls Road, Clifton, Bristol BS8 1LT	<b>17.5%</b>	17.5%
Eagle Eye Drama Limited	TV programme production activities	35 Soho Square, London W1D 3QX	–	25.0%
Yeti Media Limited	TV programme production activities	Lon Cae Ffynnon Unit 1i, Cibyn Industrial Estate, Caernarfon LL55 2BD	<b>25.0%</b>	25.0%
Proper Content Limited	TV programme production activities	6th Floor, Charlotte Building, 17 Gresse Street, London W1T 1QL	<b>25.0%</b>	25.0%
Uplands Television Limited	TV programme production activities	93 Chatterton Road, Bromley BR2 9QQ	<b>25.0%</b>	25.0%
Big Deal Films Limited	Artistic creation	Unit 6, 58–60 Minerva Road, London NW10 6HJ	<b>25.0%</b>	25.0%
Duck Soup Films Limited	Motion picture production activities	2nd Floor South, Marshall Court, Leeds LS11 9YP	<b>25.0%</b>	25.0%
Paper Entertainment Limited	TV programme production activities	39 Long Acre, Covent Garden, London WC2E 9LG	<b>25.0%</b>	25.0%
Salamanda Media Limited	TV programme production activities	135 Church Street, Horwich, Bolton BL6 7BR	<b>25.0%</b>	25.0%
Spirit Media Studios Limited	Video production activities	PO Box 484, Teddington TW11 1DU	<b>25.0%</b>	25.0%
Freedom Scripted Entertainment Limited	TV programme production activities	G/A Atlantic Chambers, 45 Hope Street, Glasgow G2 6AE	<b>25.0%</b>	25.0%
Rockerdale Studios Limited	TV programme production activities	99 Levison Way, London N19 3XF	<b>25.0%</b>	25.0%
Warp Films Limited	TV programme production activities	37 Gilbert South Street, Park Hill, Sheffield S2 5QY	<b>20.0%</b>	20.0%
Studio Crook Limited	TV programme production activities	Europa House, Goldstone Villas, Hove BN3 3RQ	<b>25.0%</b>	20.0%

The equity owned for each of the entities listed above relates to ordinary shareholdings.

# Notes to the consolidated financial statements cont.

## 7. Investments accounted for using the equity method continued

### Summary annual financial information of Indie Growth Fund investments

	Current assets £m	Non-current assets £m	Current liabilities £m	Long-term liabilities £m	Revenue £m	(Loss)/profit from continuing operations £m
2024	15	1	(10)	(6)	78	2
2023	28	1	(10)	(3)	78	–

### Other

Channel 4 holds 25% of the shares and voting rights in European Broadcaster Exchange (EBX) Limited, a digital advertising sales venture with other European broadcasters. European Broadcaster Exchange (EBX) Limited is incorporated in the United Kingdom.

Company	Activity	Registered address	Proportion of equity owned at 31 December	
			2024	2023
European Broadcaster Exchange (EBX) Limited	Television programming and broadcasting activities	6th Floor, 65 Gresham Street, London EC2V 7NQ	25%	25%

## 8. Other investments

### Channel 4 Ventures

	Channel 4 Ventures £m	Other £m	Total £m
Carrying value at 1 January 2023	45	4	49
Acquisitions	13	–	13
Fair value movement	(8)	(4)	(12)
Disposals	–	–	–
<b>Total carrying value at 31 December 2023</b>	<b>50</b>	<b>–</b>	<b>50</b>
Carrying value at 1 January 2024	50	–	50
Acquisitions	19	–	19
Fair value movement	(7)	–	(7)
Disposals	–	–	–
<b>Total carrying value at 31 December 2024</b>	<b>62</b>	<b>–</b>	<b>62</b>

During 2015, Channel 4 launched the Commercial Growth Fund (now renamed Channel 4 Ventures), a fund with the aim of attracting new advertisers to TV and stimulating existing sectors. Channel 4 Ventures exchanges advertising airtime in return for equity shareholdings or convertible loan instruments. During 2023, the Corporation invested a further £19 million (2023: £13 million) in Channel 4 Ventures holdings.

Channel 4 Ventures investments are recorded at fair value. In line with IFRS 9 'Financial Instruments', the Group elects at initial recognition to recognise any changes in the fair value of its equity investments through other comprehensive income, reflecting the fact that the management of these investments is not part of the Group's core activities. If applicable, changes in the fair value of other financial instruments are recognised through profit and loss. The fair value of equity holdings was £43 million as at 31 December 2024 (2023: £42 million), with £19 million held as other financial instruments (2023: £8 million). Fair value has been assessed against quoted prices in active markets where available or against other observable inputs. A net fair value loss of £7 million (2023: a net fair value loss of £8 million) has been recognised in 2024 of which £3 million through other comprehensive income and £4 million to offset associated working capital amounts on the balance sheet in 2024.

There were no other transactions with the Channel 4 Ventures companies in 2024 (2023: none).

### Other investments

Other investments brought forward at 1 January 2023 related to certain other airtime-for-equity shareholdings outside the remit of Channel 4 Ventures. Channel 4 exited these holdings during 2023, recognising a loss in fair value of £4 million through other comprehensive income.

## 9. Property, plant, and equipment

	Freehold land and building £m	Fixtures, fittings, and equipment £m	Assets under construction £m	Total £m
<b>Cost or valuation</b>				
At 1 January 2023	90	50	6	146
Additions	1	3	5	9
Transfers	9	3	(9)	3
Revaluation	(17)	–	–	(17)
<b>At 31 December 2023</b>	<b>83</b>	<b>56</b>	<b>2</b>	<b>141</b>
At 1 January 2024	<b>83</b>	<b>56</b>	<b>2</b>	<b>141</b>
Additions	–	<b>5</b>	–	<b>5</b>
Transfers	<b>1</b>	–	<b>(1)</b>	–
Revaluation	<b>(8)</b>	–	–	<b>(8)</b>
<b>At 31 December 2024</b>	<b>76</b>	<b>61</b>	<b>1</b>	<b>138</b>
<b>Depreciation</b>				
At 1 January 2023	–	41	–	41
Charge for the year	1	6	–	7
Revaluation	(1)	–	–	(1)
<b>At 31 December 2023</b>	<b>–</b>	<b>46</b>	<b>–</b>	<b>46</b>
At 1 January 2024	–	<b>46</b>	–	<b>46</b>
Charge for the year	<b>1</b>	<b>6</b>	–	<b>7</b>
Transfers	–	–	–	–
Revaluation	<b>(1)</b>	–	–	<b>(1)</b>
<b>At 31 December 2024</b>	<b>–</b>	<b>52</b>	<b>–</b>	<b>52</b>
<b>Net book value</b>				
At 1 January 2024	<b>83</b>	<b>10</b>	<b>2</b>	<b>95</b>
<b>At 31 December 2024</b>	<b>76</b>	<b>9</b>	<b>1</b>	<b>86</b>
At 1 January 2023	90	9	6	105
<b>At 31 December 2023</b>	<b>83</b>	<b>10</b>	<b>2</b>	<b>95</b>

The Group had no committed expenditure on property, plant, and equipment at the balance sheet date (2023: £nil). No assets have been pledged for security (2023: none).

### Valuation of freehold property

The freehold property at 124 Horseferry Road, London SW1P 2TX was valued at 31 December 2024 by independent valuers CBRE Limited, in accordance with the Appraisal and Valuation Manual of The Royal Institution of Chartered Surveyors. CBRE Limited has appropriate qualifications and recent experience in the fair value measurement of properties in the location in question. The property was valued on the basis of open market value, which the Members believe approximates to current value. In reaching their conclusions, the valuers paid attention to comparable transactions which had taken place in recent months within the Victoria area of London. They also took into account ongoing repair work to the building in arriving at their valuation.

The open market value for this property was £76 million (2023: £83 million). After additions made to the building during 2024 and depreciation charged on the open market value at 31 December 2024 (£1 million), a loss on revaluation of £7 million has been recognised in the statement of other comprehensive income (2023: loss on revaluation of £16 million).

If freehold property had not been revalued it would have been included in the financial statements at the following amounts:

	2024 £m	2023 £m
Cost	<b>107</b>	97
Additions	–	1
Transfers	<b>1</b>	9
Accumulated depreciation	<b>(47)</b>	(46)
Impairment	<b>(6)</b>	(6)
<b>Net book value based on cost</b>	<b>55</b>	55

It was announced in January 2024 that Channel 4 intends to move out of the Horseferry Road property in the coming years as part of its new Fast Forward strategy. As at the date of this report, management are continuing to assess options for future workspace including a potential sale or lease of Horseferry Road. The property has therefore not been treated as held for sale under IFRS 5 at the year-end date.

## Notes to the consolidated financial statements cont.

### 10. Intangible assets

	Goodwill £m	Developed software £m	Broadcasting licence £m	Software under construction £m	Network distribution rights £m	Brands £m	Total £m
<b>Cost</b>							
At 1 January 2023	2	29	5	6	27	1	70
Additions	–	–	–	4	–	–	4
Transfer	–	(3)	–	–	–	–	(3)
Disposal	–	–	–	–	–	–	–
<b>At 31 December 2023</b>	<b>2</b>	<b>26</b>	<b>5</b>	<b>10</b>	<b>27</b>	<b>1</b>	<b>71</b>
At 1 January 2024	<b>2</b>	<b>26</b>	<b>5</b>	<b>10</b>	<b>27</b>	<b>1</b>	<b>71</b>
Additions	–	–	–	<b>2</b>	–	–	<b>2</b>
Transfer	–	–	–	–	–	–	–
Disposal	–	–	–	–	–	–	–
<b>At 31 December 2024</b>	<b>2</b>	<b>26</b>	<b>5</b>	<b>12</b>	<b>27</b>	<b>1</b>	<b>73</b>
<b>Amortisation</b>							
At 1 January 2023	–	22	5	–	8	–	35
Amortisation for the year	–	1	–	–	1	1	3
Transfer	–	1	–	–	–	–	1
<b>At 31 December 2023</b>	<b>–</b>	<b>24</b>	<b>5</b>	<b>–</b>	<b>9</b>	<b>1</b>	<b>39</b>
At 1 January 2024	–	<b>24</b>	<b>5</b>	–	<b>9</b>	<b>1</b>	<b>39</b>
Amortisation for the year	–	–	–	–	<b>1</b>	–	<b>1</b>
Transfer	–	–	–	–	–	–	–
<b>At 31 December 2024</b>	<b>–</b>	<b>24</b>	<b>5</b>	<b>–</b>	<b>10</b>	<b>1</b>	<b>40</b>
<b>Carrying amount</b>							
At 1 January 2024	<b>2</b>	<b>2</b>	–	<b>10</b>	<b>18</b>	–	<b>32</b>
<b>At 31 December 2024</b>	<b>2</b>	<b>2</b>	–	<b>12</b>	<b>17</b>	–	<b>33</b>
At 1 January 2023	2	7	–	6	19	1	35
<b>At 31 December 2023</b>	<b>2</b>	<b>2</b>	–	<b>10</b>	<b>18</b>	–	<b>32</b>

Goodwill represents goodwill arising on the acquisition of Global Series Network Limited ('GSN') on 30 July 2015. GSN holds the rights to the Walter Presents foreign language content transmitted across the Channel 4 portfolio.

Developed software represents amounts capitalised on internally developed computer software, principally in relation to the management of advertising and sponsorship revenues, and programme scheduling applications meeting the recognition criteria for internally generated intangible assets.

The network distribution rights arose during 2018 on the acquisition of Box Plus Network Limited, with the carrying value reflecting rights still in use by the Group.

### 11. Lease assets and liabilities

#### Right-of-use assets

	Property £m	Total £m
At 1 January 2023	9	9
Additions and changes in terms	–	–
Charge for the year	(1)	(1)
<b>At 31 December 2023</b>	<b>8</b>	<b>8</b>
At 1 January 2024	<b>8</b>	<b>8</b>
Additions and changes in terms	<b>4</b>	<b>4</b>
Charge for the year	<b>(2)</b>	<b>(2)</b>
<b>At 31 December 2024</b>	<b>10</b>	<b>10</b>

The Group expenses short-term leases and low-value assets as incurred in accordance with the exemption permitted by IFRS 16. These expenses amounted to £0.2 million in 2024 (2023: £0.2 million).



## 11. Lease assets and liabilities continued

### Lease liabilities

	Property £m	Total £m
<b>Current</b>		
Within one year	1	1
<b>Non-current</b>		
Between two to five years	4	4
Greater than five years	6	6
<b>Total</b>	11	11

The interest expense relating to lease liabilities under IFRS 16 was £0.4 million in 2024 (2023: £0.2 million).

## 12. Deferred tax assets and liabilities

Deferred tax assets and liabilities are recognised at 25% (2023: 25%) reflecting the corporation tax rate substantively enacted as at 31 December 2024.

	Assets 2024 £m	Assets 2023 £m	Liabilities 2024 £m	Liabilities 2023 £m	Net 2024 £m	Net 2023 £m
Property, plant, and equipment	3	2	–	–	3	2
Employee benefits	–	–	(6)	(3)	(6)	(3)
Trading losses	24	20	–	–	24	20
Temporary differences on acquired intangible assets	–	–	(4)	(5)	(4)	(5)
<b>Total deferred tax assets/(liabilities)</b>	<b>27</b>	<b>22</b>	<b>(10)</b>	<b>(8)</b>	<b>17</b>	<b>14</b>

A deferred tax asset is only recognised to the extent that it is probable that taxable profit will be available against which the deductible temporary difference can be utilised (either now or in later accounting periods). At 31 December 2024, based on long-term forecasts, and in line with the Group's aim to remain commercially self-sustainable in the long term and the launch of its Fast Forward strategy, management considers it probable that future taxable profit will be available against which to recognise these assets. Unrecognised deferred tax assets include losses carried forward that the Group is not yet able to utilise.

### Unrecognised deferred tax assets and liabilities

Deferred tax assets have not been recognised in respect of:

	2024 £m	2023 £m
Carried-forward capital losses	3	2
Carried-forward trading losses	–	–
<b>Tax assets</b>	<b>3</b>	<b>2</b>

### Movements in temporary differences during the year

The amount of deferred tax recognised in the income statement or other comprehensive income in respect of each type of temporary difference is as follows:

	Balance at 1 January 2024 £m	Recognised in income £m	Recognised in other comprehensive income £m	Balance at 31 December 2024 £m
Property, plant, and equipment	2	1	–	3
Employee benefits	(3)	(3)	–	(6)
Trading losses	20	4	–	24
Temporary differences on acquired intangible assets	(5)	1	–	(4)
<b>Total deferred tax assets/(liabilities)</b>	<b>14</b>	<b>3</b>	<b>–</b>	<b>17</b>

	Balance at 1 January 2023 £m	Recognised in income £m	Recognised in other comprehensive income £m	Balance at 31 December 2023 £m
Property, plant, and equipment	4	(2)	–	2
Employee benefits	(1)	(3)	1	(3)
Trading losses	5	15	–	20
Temporary differences on acquired intangible assets	(5)	–	–	(5)
<b>Total deferred tax assets/(liabilities)</b>	<b>3</b>	<b>10</b>	<b>1</b>	<b>14</b>

## Notes to the consolidated financial statements cont.

### 13. Programme and film rights

	2024 £m	2023 £m
Programmes and films completed but not transmitted	118	126
Acquired programme and film rights	138	180
Programmes and films in the course of production	99	166
<b>Total programme and film rights</b>	<b>355</b>	<b>472</b>

Certain programmes and film rights may not be utilised within one year but are expected to be consumed during the normal operating cycle and are therefore disclosed as current assets. The proportion of total programme and film rights not expected to be utilised within one year is 26% (2023: 35%).

Programmes and films in the course of production are disclosed within programme and film rights, rather than within prepayments, as management believes this most clearly reflects the total value of current assets relating to the production of content and that it is most useful to the readers of the financial statements to include the total value of current assets relating to the production and acquisition of content in one line on the balance sheet.

Programme and film rights to the value of £643 million were recognised as expenses in the year across the main and digital television channels (2023: £663 million). Of this amount, obsolete programmes and developments written off totalled £13 million (2023: £15 million).

Programme and film rights include £33 million (2023: £36 million) in respect of developed film rights.

### 14. Trade and other receivables

	2024 £m	2023 £m
Trade receivables	131	143
Prepayments	15	20
Accrued income	11	10
<b>Total trade and other receivables</b>	<b>157</b>	<b>173</b>

There is no difference between the fair value and book value of trade and other receivables. Trade receivables are shown net of impairment charges amounting to £nil (2023: £nil).

#### Credit risk

Credit risk is the risk of a financial loss to the Group if a customer or counterparty to a financial instrument fails to meet its contractual obligations, and arises principally from the Group's receivables from customers.

#### (i) Trade receivables

Credit risk with respect to trade receivables is principally related to amounts due from advertising agencies and retailers. A risk strategy exists to protect these receivables including insurance for most customers. Exposure is monitored continually and reviewed on a weekly basis, and any issues are formally reported. Based on credit evaluation and discussions with insurers, customers may be required to provide security in order to trade with the Group.

The Group may establish an allowance for impairment that represents our expected credit loss in respect of trade and other receivables. The main component of this allowance is a specific loss component that relates to individually significant exposures. Losses with regard to these receivables are historically low as advertising revenue is either protected by trade credit insurance or pre-paid prior to transmission. The Group's expected lifetime credit loss at 31 December 2024 was £nil (2023: £nil).

#### (ii) Counterparty

See interest rate risk and exposure in note 15.

#### Exposure to credit risk

The carrying amount of financial assets represents the maximum credit exposure. The maximum credit exposure at the balance sheet date in relation to trade receivables was £131 million for the Group (2023: £143 million), with £nil of other financial assets (2023: £nil), and cash and cash equivalents of £111 million (2023: £96 million). The exposure to credit risk all arises in the UK.

Trade receivables of £131 million for the Group (2023: £143 million) were aged under six months or were not yet due under standard credit terms at the balance sheet date. £115 million of the receivables were insured at the balance sheet date (2023: £124 million) and £130 million (2023: £139 million) has been collected by the Group since the balance sheet date.

## 15. Net cash reserves

	2024 £m	2023 £m
Bank balances	50	39
Money market funds <sup>1</sup>	61	57
Money market deposits with initial maturity of less than three months	–	–
<b>Cash and cash equivalents</b>	<b>111</b>	<b>96</b>
Money market deposits with initial maturity of more than three months	–	–
Investment funds	–	–
<b>Other financial assets<sup>2</sup></b>	<b>–</b>	<b>–</b>

1 Amounts held in money market funds are repayable within seven days.

2 Other financial assets comprise deposits of three or more months' duration and other funds with time-restricted access, and are stated at fair value.

There is no difference between the fair value and book value of cash, cash equivalents, and other financial assets.

### Cash flow information

	2024 £m	2023 £m
Cash and cash equivalents at 1 January	96	203
Other financial assets at 1 January	–	50
Borrowings at 1 January	–	–
<b>Total net cash reserves<sup>1</sup> at 1 January</b>	<b>96</b>	<b>253</b>
Net cash flow generated from/(used in) operating activities	18	(145)
Net cash flow used in investing activities	(2)	(11)
Net cash flow used in financing activities	(1)	(1)
<b>Total cash flow</b>	<b>15</b>	<b>(157)</b>
Cash and cash equivalents at 31 December	111	96
Other financial assets at 31 December	–	–
<b>Total net cash reserves<sup>1</sup> at 31 December</b>	<b>111</b>	<b>96</b>

1 The Group presents net cash reserves as an alternative performance measure; an explanation of this APM is provided on page 181. Net cash reserves represents the total of Cash and cash equivalents and Other financial assets above net of any cash borrowings.

### Interest rate risk and exposure

The Group invests surplus cash in fixed-rate money market deposits, high-interest bank accounts, and variable and constant net asset value money market funds. Funds are invested only with an agreed list of counterparties that carry a minimum of an A- credit rating or equivalent from Standard & Poor's and Moody's credit rating services with government support, or with money market funds that have an AAA credit rating from either of these credit rating services.

It is estimated that if interest rates had been 0.5% lower/higher throughout the year, with all other variables held constant, the Group's surplus before tax would have been £0.3 million lower/higher (2023: £0.4 million).

At the balance sheet date the Group had no debt and was not exposed to fluctuations in interest rates. In 2022, the Group renewed its revolving credit facility ('RCF'). The RCF is for a five year term until March 2027 and provides £150 million of additional liquidity; the facility was extended in early 2024 from £75 million previously. The facility is unsecured and is committed with a single tangible net worth covenant.

The Channel 4 Finance Committee granted approval in 2022 to increase the current limits in relation to our money market investment funds ('LVNAV's') from £75 million to £80 million per fund.

The interest rate profile of the Group's cash and deposits at 31 December 2024 and 31 December 2023 is set out below:

	Effective interest rate 2024 %	Effective interest rate 2023 %	Total 2024 £m	Total 2023 £m
Interest-bearing deposits maturing in less than three months held in Sterling	4.54	5.04	103	88
Interest-bearing deposits maturing in less than three months held in foreign currencies	5.68	4.94	8	8
<b>Total cash and cash equivalents</b>	<b>4.63</b>	<b>5.03</b>	<b>111</b>	<b>96</b>
Money market deposits maturing after three months held in Sterling	–	–	–	–
<b>Other financial assets</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>

## Notes to the consolidated financial statements cont.

### 15. Net cash reserves continued

#### Foreign currency risk and derivative financial instruments

The Group is exposed to currency risk on sales and purchases that are denominated in currencies other than Sterling. The currencies that give rise to this risk are US Dollars and Euros. The Group uses forward exchange contracts and currency cash receipts to hedge its currency risk. Changes in the fair value of exchange contracts that economically hedge monetary assets and liabilities in foreign currencies and for which no hedge accounting is applied are recognised in the income statement. Both the change in the fair value of the forward contracts and the foreign exchange gains and losses relating to monetary items are recognised as part of net finance expense (note 5).

The Group does not have any foreign subsidiaries and as a result is not exposed to foreign currency risk in this regard. The Group is exposed to currency movements on foreign cash holdings. Amounts held by currency are detailed above within the analysis of the Group's and Channel 4's cash and deposits.

At 31 December 2024, the total value of forward contracts used as economic hedges of monetary liabilities was £nil (2023: £nil). At 31 December 2024, these have been revalued with reference to forward exchange rates based on maturity. The change in fair value of £nil (2023: £nil) has been recognised in the income statement and the associated liability recorded on the balance sheet as at 31 December 2024. The forward contracts have been assessed as Level 2 in the fair value hierarchy under IAS 13 and assessed against observable market inputs.

	Maturity within 12 months of balance sheet date	Maturity within 12 months of balance sheet date	Maturity more than 12 months after balance sheet date	Maturity more than 12 months after balance sheet date	Total	Total
	2024 No.	2023 No.	2024 No.	2023 No.	2024 No.	2023 No.
Forward contracts to purchase US Dollars	2	–	–	–	2	–
Forward contracts to purchase Euros	–	–	–	–	–	–
<b>Total forward contracts with fixed maturity dates</b>	<b>2</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>2</b>	<b>–</b>

It is estimated that if Sterling had strengthened/weakened by 10% at the balance sheet date against other currencies, with all other variables held constant, the Group's deficit before tax would have been £2 million lower/higher (2023: £1 million).

#### Market risk

Market risk is the risk that changes in market prices, such as foreign exchange rates and interest rates, will affect the Group's income or the value of its assets and liabilities. These risks are managed by the Group's Treasury function as described below.

The Audit Committee is responsible for approving the treasury policy for the Group. The Group's policy is to ensure that adequate liquidity and financial resource is available to support the Group's continuing activities and growth while managing the risks described above. The Group's policy is not to engage in speculative financial transactions. The Group does not seek to apply hedge accounting. The Group's treasury and funding activities are undertaken by the Treasury function, whose work is overseen by the Treasury Risk Committee reporting to the Chief Financial Officer. Its primary activities are to manage the Group's liquidity, funding requirements, and financial risk, principally arising from movements in interest rates and foreign currency exchange rates within the parameters of the approved treasury policy.

### 16. Trade and other payables

	2024 £m	2023 £m
<b>Current</b>		
Trade payables	20	27
Taxation and social security	1	1
Other creditors	47	52
Programme and film creditors	150	198
Accruals	75	79
Deferred income	43	40
VAT	26	31
<b>Total current trade and other payables</b>	<b>362</b>	<b>428</b>
<b>Non-current</b>		
Programme and film creditors	15	34
<b>Total non-current trade and other payables</b>	<b>15</b>	<b>34</b>

Programme and film creditors represent amounts payable for both commissioned content (where this is due but not yet invoiced at the reporting date) and acquired content (not yet due but contractually committed).

There is no difference between the fair value and book value of trade and other payables. The contractual cash flows are equal to the carrying amount and (with the exception of certain programme and film creditors not yet due) are payable within six months or less at 31 December 2024 and 2023.

The Group endeavours to pay all invoices in accordance with contract terms and, unless agreed payment terms specify otherwise, the Group's standard payment terms are within 45 days of the date of the invoice, with the exception of certain programme and transmission costs with qualifying independent production companies which are on immediate payment terms. Any complaints about failure to pay on time should be addressed to the Chief Operating Officer, who will ensure that they are investigated and responded to appropriately.

The number of days taken to pay suppliers of services in 2024, as calculated using average trade payable balances, was eight (2023: ten). This is significantly lower than the Group's standard payment terms due to the impact of the immediate payment terms described above.



### Liquidity risk

Liquidity risk is the risk that the Group fails to meet its financial obligations as they fall due. The management of operational liquidity risk aims primarily to ensure that the Group always has a liquidity buffer that is able, in the short term, to absorb the net effects of transactions made and expected changes in liquidity both under normal and stressed conditions without incurring unacceptable losses or risking damage to the Group's reputation. The cash balances held by the Group and the £150 million total revolving credit facility are considered to be sufficient to support the Group's medium-term funding requirements.

### 17. Provisions

	Onerous lease/ dilapidations £m	Restructuring costs £m	Total £m
At 1 January 2023	1	–	1
Utilised in the year	–	–	–
Charged to the income statement	–	–	–
<b>At 31 December 2023</b>	<b>1</b>	<b>–</b>	<b>1</b>
At 1 January 2024	1	–	1
Utilised in the year	–	–	–
Charged to the income statement	–	2	2
<b>At 31 December 2024</b>	<b>1</b>	<b>2</b>	<b>3</b>

Provisions have been analysed as current and non-current as follows:

	2024 £m	2023 £m
Current	2	–
Non-current	1	1
<b>Total</b>	<b>3</b>	<b>1</b>

### Contingent liabilities

The Members are not aware of any legal or arbitration proceedings, pending or threatened, against any Member of the Group which give rise to a significant contingent liability.

### 18. Commitments

2024	Due within 1 year £m	Due within 2–5 years £m	Due after 5 years £m	Total £m
Programme commitments	417	336	–	753
Transmission contracts	23	53	24	100
<b>Total</b>	<b>440</b>	<b>389</b>	<b>24</b>	<b>853</b>
2023	Due within 1 year £m	Due within 2–5 years £m	Due after 5 years £m	Total £m
Programme commitments	416	267	–	683
Transmission contracts	31	50	36	117
<b>Total</b>	<b>447</b>	<b>317</b>	<b>36</b>	<b>800</b>

Transmission contracts represent committed capacity costs for transmission on the digital terrestrial and satellite network. Committed payments for digital terrestrial transmission capacity costs amounted to £23 million in 2024 (2023: £22 million). The digital terrestrial transmission contracts expire between 2025 and 2031. Committed payments for satellite transmission capacity costs were £7 million in 2024 (2023: £7 million). The satellite transmission contracts expire in 2026.

In addition to the above, the Group is party to the shareholder agreement for Digital 3 and 4 Limited. The Group is committed to meeting its share of contracted costs entered into by that company. The Group's share of Digital 3 and 4 Limited's committed payments was £29 million in 2024 (2023: £25 million) and is forecast to be £28 million in 2025. Digital 3 and 4 Limited has entered into long-term distribution contracts that expire in 2028 and 2034 and the Group is committed to funding its contractual share.

The Group's commitments for further subscriptions for minority shareholdings in companies in the Indie Growth Fund as at 31 December 2024 are disclosed in note 7.

## Notes to the consolidated financial statements cont.

### 19. Employee benefits – pensions

Prior to 2015, the Group operated a defined benefit pension scheme – the Channel 4 Television Staff Pension Plan (the 'Plan'), providing benefits based on final salary for employees. The scheme closed to future accrual with effect from 31 December 2015 without material impact to the Group's defined benefit obligation.

#### **Nature of benefits, regulatory framework, and governance**

The Plan is a registered defined benefit final salary scheme subject to the UK regulatory framework for pensions, including the Scheme Specific Funding requirements. The Trustees of the Plan are responsible for operating the Plan and have a statutory responsibility to act in accordance with the Plan's Trust Deed and Rules, in the best interests of the beneficiaries of the Plan, and in line with UK legislation (including Trust law). The employer has the power to set the contributions that are paid to the Plan, following advice from the scheme actuary. However, these contributions must be agreed by the Trustees to the extent required by Part 3 of the Pensions Act 2004 (Scheme Funding).

#### **Risks to which the Plan exposes the employer**

The nature of the Plan exposes the employer to the risk of paying unanticipated additional contributions to the Plan in times of adverse experience. The most financially significant risks are likely to be:

- members living for longer than expected;
- higher than expected actual inflation and salary increase experience;
- lower than expected investment returns; and
- the risk that movements in the value of the Plan's liabilities are not met by corresponding movements in the value of the Plan's assets.

The sensitivity analysis disclosed on page 200 is intended to provide an indication of the impact on the value of the Plan's liabilities of the risks highlighted.

In June 2023, the UK High Court issued a ruling in the case of Virgin Media Limited v NTL Pension Trustees II Limited and others relating to the validity of certain historical pension changes which may have implications for some defined benefit schemes in the UK. The Group is aware of this ruling and continues to monitor any potential impact on the scheme. However, based on an initial review the Trustees do not believe the Scheme is affected by the ruling and therefore no quantification of any potential impact has been determined.

#### **Plan amendments, curtailments, and settlements**

There were no material curtailments or settlements during the year.

#### **Investment strategy**

The Trustees' primary objectives are that the Plan should meet benefit payments as they fall due; and that the Plan's funding position should remain at an appropriate level. The Trustees are aware that there are various measures of funding, and have given due weight to those considered most relevant to the Plan.

The Trustees' investment objective is to target an appropriate return on the Plan's assets to meet the objectives above while managing and maintaining investment risk, taking into account the strength of the employer covenant.

The Trustees, with the help of their advisers and in consultation with Channel 4, undertake a review of investment strategy from time to time. This includes consideration of the broad split between growth and matching assets, as well as asset class and asset manager arrangements. The Trustees have also considered how social, environmental, and ethical factors should be taken into account in the selection, retention, and realisation of investments, given the time horizon of the Plan and its members.

The Trustees regularly seek advice from their investment adviser about the target asset allocation and consider opportunities to enhance the investment portfolio, taking into account market conditions and anticipated future cash flows.

The investment portfolio includes exposure to UK and global equities, infrastructure and fixed income and a multi-asset mandate. The Plan also maintains a liability-driven investment ('LDI') portfolio, designed to partially track changes in the assessed value of the Plan's liabilities due to movements in long-term interest rate and inflation assumptions.

At the date of this report, the Plan's latest Actuarial Valuation, in respect of the position as at 31 December 2024, was ongoing. Prior to this, the previous actuarial valuation occurred in respect of the position as at 31 December 2021. In the interim period between the two Actuarial Valuation dates, the Trustees have

- Undertaken various rebalancing activities to keep the Plan's investment portfolio broadly in line with target allocations
- Amended the Plan's target allocations to reflect an improvement in the Plan's funding level (its ratio of assets to liabilities). This change involved reducing the Plan's target exposure to global equities in favour of lower-risk fixed income investments

To help reduce longevity risk (that is, the risk that members of the Plan live for longer than expected over time), the Trustees entered into a c.£45 million bulk annuity policy with Just Retirement in March 2018. This provides income to match the requirements of certain pensioner liabilities (providing protection against interest rates, inflation and longevity risks).

**Amounts recognised in the consolidated balance sheet**

	2024 £m	2023 £m
Present value of funded obligations	(321)	(365)
Fair value of Plan assets	345	378
<b>Recognised asset for defined benefit obligations</b>	<b>24</b>	<b>13</b>

Movements in the fair value of Plan assets recognised in the balance sheet:

	2024 £m	2023 £m
Fair value of scheme assets at 1 January	378	362
Interest income on Plan assets	17	18
Return on Plan assets (excluding amounts in interest income)	(48)	(1)
Employer contributions net of charges	10	10
Benefits paid	(12)	(11)
<b>Fair value of scheme assets at 31 December</b>	<b>345</b>	<b>378</b>

The fair value of the Plan assets at the balance sheet date is comprises the following:

	2024 £m	2023 £m
Overseas and emerging markets equity	13	12
<b>Total equity securities</b>	<b>13</b>	<b>12</b>
Corporate bonds	62	59
Infrastructure	51	49
<b>Total debt securities</b>	<b>113</b>	<b>108</b>
Multi-asset absolute return funds	30	30
Liability-driven investments	163	200
<b>Total investment funds</b>	<b>193</b>	<b>230</b>
Cash and cash equivalents	3	2
Annuity policy buy-in	23	26
<b>Fair value of scheme assets at 31 December</b>	<b>345</b>	<b>378</b>

The Plan assets do not include any directly or indirectly owned financial instruments issued by the Corporation. The valuation of the assets above is based on Level 1 inputs in the IFRS 13 fair value hierarchy, with the exception of the infrastructure assets and annuity policy buy-in which are valued based on relevant Level 3 inputs.

All equities and bonds are held as part of investment portfolios which have quoted prices in active markets.

Movements in the present value of scheme liabilities for defined benefit obligations recognised in the balance sheet:

	2024 £m	2023 £m
Present value of scheme liabilities at 1 January	365	357
Interest expense on pension scheme liabilities	16	17
Remeasurement gain on plan liabilities arising from changes in demographic assumptions	(4)	(7)
Remeasurement (gain)/deficit on plan liabilities arising from changes in financial assumptions	(46)	9
Experience remeasurement	2	–
Benefits paid	(12)	(11)
<b>Present value of scheme liabilities at 31 December</b>	<b>321</b>	<b>365</b>

## Notes to the consolidated financial statements cont.

### 19. Employee benefits – pensions continued

Income recognised in the income statement arose as follows:

	2024 £m	2023 £m
Net interest income	1	1
<b>Net credit to income statement</b>	<b>1</b>	<b>1</b>

The remeasurement deficit recognised in other comprehensive income arose as follows:

	2024 £m	2023 £m
Remeasurement gain/(deficit) on plan liabilities	48	(2)
Remeasurement deficit on plan assets (excluding amounts in interest income)	(48)	(1)
<b>Net remeasurement deficit on pension scheme</b>	<b>–</b>	<b>(3)</b>

The cumulative amount of net remeasurement deficits/gains recognised in the statement of changes in equity since transition to IFRS is a £87 million deficit (2023: £87 million deficit).

#### Principal actuarial assumptions at the balance sheet date

	2024 %	2023 %
Discount rate	5.50	4.55
Rate of increase in salaries	2.40	2.25
Rate of increase in pensions	2.95	2.95
Inflation	3.10	3.00
	2024 years	2023 years
Life expectancy from 65 (now aged 45) – male	23.4	23.4
Life expectancy from 65 (now aged 45) – female	26.2	26.2
Life expectancy from 65 (now aged 65) – male	22.8	22.7
Life expectancy from 65 (now aged 65) – female	25.0	24.9

These assumptions were adopted in consultation with the independent actuary to the Channel Four Television Staff Pension Plan. If experience is different from these assumptions, or if the assumptions need to be amended in future, there will be a corresponding impact on the net pension scheme liability recorded on the Group balance sheet. The expected returns on Plan assets are set by reference to historical returns, current market indicators, and the expected long-term asset allocation of the Plan.

#### Sensitivity analysis

The table below sets out the sensitivity of the scheme's pension liabilities to changes in actuarial assumptions, showing the revised present value of scheme liabilities in each scenario:

	2024 £m	2023 £m
0.5% decrease in discount rate	344	395
1 year increase in life expectancy	334	379
0.5% increase in salary assumptions	322	366
0.5% increase in inflation (and inflation-linked) assumptions	336	386

The sensitivities disclosed are calculated using approximate methods taking into account the duration of the Plan's liabilities.

#### Funding arrangements

The Plan was closed to future accrual with effect from 31 December 2015. The Corporation's contributions to the scheme are determined by a qualified independent actuary (the 'Actuary to the Plan') on the basis of triennial valuation using the projected unit method. The most recent triennial valuation was carried out as at 31 December 2021. The results of the valuation at 31 December 2021 showed that the scheme's assets represented 85% of the benefits that had accrued to members, reflecting a deficit of £96 million. The next triennial valuation was due as at 31 December 2024 and is being carried out over the course of 2025.

Following the valuation and discussions with the Actuary to the Plan, the Trustees and the Board agreed a revised schedule of contributions to reduce the Plan's funding deficit of £10 million per annum from January 2022 until April 2028.

The weighted average duration of the Plan's defined benefit obligation is approximately 16 years. The majority of the Plan's benefits are to be paid as annuities from retirement of a member until their death.

In accordance with the fund rules, the Corporation can realise any surplus on the winding up of the scheme after all other benefits have been paid. As a result, no adjustment is required in respect of IFRIC 14 IAS 19, 'The Limit on a Defined Benefit Asset, Minimum Funding Requirements and their Interaction'.



## 20. Related party transactions

### Members

Details of transactions in which Members have an interest are disclosed in the Report of the Members (page 143).

Details of Members' remuneration are shown in the Members' Remuneration report (page 162).

### Key management personnel

The Executive Members are considered to be the key management of the Group.

### Joint ventures and associates

Details of transactions between the Group and its joint ventures and associates as at 31 December 2024 are disclosed in note 7.

### Other

The Group also contributes to the funding of the following organisations, each of which is incorporated in the United Kingdom. The table below presents the Group's ownership of the entities, or legal guarantee (indicated with \*), and transactions with them during the year. These transactions were negotiated at arm's length on normal commercial terms with the Group.

Name	Nature of business	Share class	Ownership interest	Services received		Funding and services provided	
				2024 £m	2023 £m	2024 £m	2023 £m
Broadcasters' Audience Research Board Limited	Research	*	–	–	–	3	3
Clearcast Limited	Regulator	Ordinary, deferred	25.0%	–	–	1	2
Digital 3 and 4 Limited	Operator	'A' Ordinary	50.0%	1	1	29	25
DTV Services Limited	Marketing	Ordinary	20.0%	3	6	1	4
Everyone TV Limited (formerly Digital UK)	Marketing	*	–	4	–	7	4
Thinkbox Limited	Marketing	Ordinary	20.0%	1	1	2	1
YouView Limited	Platform	Voting, non-voting	14.3%	–	–	1	1

The Group had £2 million trade payables remaining with the organisations listed above at 31 December 2024 (2023: £3 million). The amounts outstanding are unsecured and will be settled in cash. No guarantees have been given or received. No dividends were received in 2024 (2023: £nil) from the related parties listed above.

These related party disclosures are also applicable to the Channel 4 financial statements.

# Channel 4 balance sheet

as at 31 December

	Group note	Channel 4 note	2024 £m	2023 £m
<b>Assets</b>				
Property, plant, and equipment	9		86	95
Right-of-use assets	11		10	8
Intangible assets		2	27	26
Other investments		3	–	–
Deferred tax assets	12		27	22
Employee benefits – pensions	19		24	13
<b>Total non-current assets</b>			<b>174</b>	<b>164</b>
Programme and film rights		4	348	466
Trade and other receivables		5	150	169
Other financial assets		6	–	–
Cash and cash equivalents		6	104	91
<b>Total current assets</b>			<b>602</b>	<b>726</b>
<b>Total assets</b>			<b>776</b>	<b>890</b>
<b>Liabilities</b>				
Employee benefits – pensions	19		–	–
Trade and other payables		7	(15)	(34)
Lease liabilities	11		(11)	(9)
Deferred tax liabilities	12		(10)	(8)
Provisions	17		(1)	(1)
<b>Total non-current liabilities</b>			<b>(37)</b>	<b>(52)</b>
Trade and other payables		7	(430)	(509)
Current tax payable			–	–
Provisions	17		(2)	–
Borrowings	15		–	–
<b>Total current liabilities</b>			<b>(432)</b>	<b>(509)</b>
<b>Total liabilities</b>			<b>(469)</b>	<b>(561)</b>
<b>Net assets</b>			<b>307</b>	<b>329</b>
Revaluation reserve			16	23
Other retained earnings			291	306
<b>Total equity</b>			<b>307</b>	<b>329</b>

As permitted by section 408 of the Companies Act 2006, the Corporation has not presented its own income statement. A deficit of £15 million has been recognised in relation to the Corporation in 2024.

The financial statements on pages 202 to 207 were approved by the Members of the Board on 1 May 2025 and were signed on its behalf by:

**Dawn Airey**  
Interim Chair

**Alex Mahon**  
Chief Executive

The notes on pages 205 to 207 form part of these financial statements.

# Channel 4 statement of changes in equity

for the year ended 31 December

	Group note	Channel 4 note	Retained earnings £m	Revaluation reserve £m	Total equity £m
At 1 January 2023			353	39	392
Deficit for the year			(41)	–	(41)
Net remeasurement surplus on pension scheme	19		(3)	–	(3)
Revaluation of freehold land and buildings	9		–	(16)	(16)
Loss on revaluation of investments	8		(4)	–	(4)
Deferred tax on pension scheme	12		1	–	1
<b>Total comprehensive income/(expense) for the year</b>			<b>(47)</b>	<b>(16)</b>	<b>(63)</b>
<b>At 31 December 2023</b>			<b>306</b>	<b>23</b>	<b>329</b>
At 1 January 2024			<b>306</b>	<b>23</b>	<b>329</b>
Deficit for the year			<b>(15)</b>	–	<b>(15)</b>
Net remeasurement surplus on pension scheme	19		–	–	–
Revaluation of freehold land and buildings	9		–	<b>(7)</b>	<b>(7)</b>
Loss on revaluation of investments	8		–	–	–
Deferred tax on pension scheme	12		–	–	–
<b>Total comprehensive expense for the year</b>			<b>(15)</b>	<b>(7)</b>	<b>(22)</b>
<b>At 31 December 2024</b>			<b>291</b>	<b>16</b>	<b>307</b>

# Channel 4 accounting policies

## Basis of preparation

The financial statements have been prepared under the historical cost convention, except that freehold properties, derivatives, and certain financial instruments are stated at fair value, and are presented in Pounds Sterling, rounded to the nearest million.

The financial statements have been prepared under Financial Reporting Standard 101 'Reduced Disclosure Framework'. The Corporation's financial results and balance sheet are included in the consolidated financial statements presented on pages 175 to 201. As permitted by Financial Reporting Standard 101, the Corporation has not presented its own cash flow statement and has not provided the disclosures required by IFRS 7 'Financial Instruments: Disclosures'.

As permitted by section 408 of the Companies Act 2006, the Corporation has not presented its own income statement. A deficit of £15 million (2023: a deficit of £41 million) was recorded in relation to the Corporation. Accounting policies applied in the preparation of the Corporation's financial statements are consistent with the Group policies presented on pages 180 to 185, except as stated below.

In preparing these financial statements, the Corporation has taken advantage of all disclosure exemptions conferred by FRS 101. Therefore, these financial statements do not include disclosure of related party transactions with other wholly owned members of the Group headed by the Corporation. Details of transactions between the Group and its related parties are disclosed in Group note 20 on page 201.

## Investments in subsidiaries

Investments in subsidiaries are carried at historical cost less provision for impairment.

## Investments in associates and joint ventures

Investments in associates and joint ventures are carried at historical cost less provision for impairment.

## Equity investments

Equity investments represent equity holdings without significant influence. Equity investments are normally carried at fair value. Where an active market value is not available, the Members believe that valuation at cost less provision for impairment is a reasonable approximation of fair value.

## Trade and other receivables

Trade receivables are reflected net of any expected credit loss.

## Critical accounting judgements and sources of estimation uncertainty

The critical accounting judgements made by management and the sources of estimation uncertainty in the application of IFRS that have a significant risk of material adjustment on the financial statements of the Corporation are considered to be programme and film rights amortisation, valuation of deferred tax assets, and the classification of transponder assets as service contracts under IFRS 16, as disclosed for the Group on page 180.



# Notes to the Channel 4 financial statements

## 1. Operating expenditure

### Auditor's remuneration

Fees in relation to the audit of the Corporation financial statements and additional fees paid to the auditor for the year ended 31 December 2024 are presented in note 4 to the consolidated financial statements on page 187.

### Staff costs

All staff costs are borne by Channel 4 and are presented in note 4 to the consolidated financial statements on page 187 and in the Members' Remuneration report on pages 158 to 167. The average monthly number of employees of the Corporation is 1,276 (2023: 1,341), classified as shown below:

2024	Male no.	Female no.	Non-binary/ do not wish to disclose no.
Executive team	5	11	–
Senior managers	19	22	–
Employees	498	688	22
<b>Total employees</b>	<b>522</b>	<b>721</b>	<b>22</b>
Non-Executive Members	6	5	–
<b>Total including Non-Executive Members</b>	<b>528</b>	<b>726</b>	<b>22</b>

The key management of the Corporation are considered to be the same as for the Group, as disclosed in Group note 4.

## 2. Intangible assets

	Developed software £m	Assets under construction £m	Network distribution rights £m	Brands £m	Negative goodwill £m	Total £m
<b>Cost</b>						
At 1 January 2023	28	7	27	1	(5)	58
Additions	–	4	–	–	–	4
Transfer	(3)	–	–	–	–	(3)
Disposal	–	–	–	–	–	–
<b>At 31 December 2023</b>	<b>25</b>	<b>11</b>	<b>27</b>	<b>1</b>	<b>(5)</b>	<b>59</b>
At 1 January 2024	<b>25</b>	<b>11</b>	<b>27</b>	<b>1</b>	<b>(5)</b>	<b>59</b>
Additions	–	2	–	–	–	2
Transfer	–	–	–	–	–	–
Disposal	–	–	–	–	–	–
<b>At 31 December 2024</b>	<b>25</b>	<b>13</b>	<b>27</b>	<b>1</b>	<b>(5)</b>	<b>61</b>
<b>Amortisation</b>						
At 1 January 2023	22	–	8	–	(1)	29
Amortisation for the year	1	–	1	1	–	3
Transfer	1	–	–	–	–	1
<b>At 31 December 2023</b>	<b>24</b>	<b>–</b>	<b>9</b>	<b>1</b>	<b>(1)</b>	<b>33</b>
At 1 January 2024	<b>24</b>	<b>–</b>	<b>9</b>	<b>1</b>	<b>(1)</b>	<b>33</b>
Amortisation for the year	–	–	1	–	–	1
Transfer	–	–	–	–	–	–
<b>At 31 December 2024</b>	<b>24</b>	<b>–</b>	<b>10</b>	<b>1</b>	<b>(1)</b>	<b>34</b>
<b>Carrying amount</b>						
At 1 January 2024	<b>1</b>	<b>11</b>	<b>18</b>	<b>–</b>	<b>(4)</b>	<b>26</b>
<b>At 31 December 2024</b>	<b>1</b>	<b>13</b>	<b>17</b>	<b>–</b>	<b>(4)</b>	<b>27</b>
At 1 January 2023	6	7	19	1	(4)	29
<b>At 31 December 2023</b>	<b>1</b>	<b>11</b>	<b>18</b>	<b>–</b>	<b>(4)</b>	<b>26</b>

Network distribution rights and brands arose during 2018 on the full acquisition of Box Plus Network Limited ('Box'), and were hived up into the Corporation along with Box's other trade and assets as part of Box's operational integration into Channel 4 during 2020. Negative goodwill arose in 2020 as a result of this merger accounting.

Notes to the Channel 4 financial statements cont.

3. Investments

Subsidiary undertakings and joint ventures

The cost of investments at 31 December is:

	2024 £000	2023 £000
4 Ventures Limited	1	1

The subsidiary undertakings incorporated in the United Kingdom at 31 December 2024 are as follows. Where the Members have taken the exemption under Companies Act s479A from having an audit of the financial statements for subsidiaries controlled and consolidated by the Group, this is noted below.

Name	Company number	Nature of business	Issued ordinary £1 shares	Ownership interest
Registered office address is: 124 Horseferry Road, London SW1P 2TX				
4 Ventures Limited <sup>1</sup>	04106849	Intermediate holding company and non-primary function activities	1,000	100%
Film Four Limited <sup>1,2</sup>	03075944	Film distribution	1,000	100%
Channel Four Investments Limited <sup>1,2</sup>	08950142	Indie Growth Fund	1	100%
Global Series Network Limited <sup>1,2</sup>	09086979	TV and film distribution	2,000	100%
GSN International Limited <sup>1,2</sup>	10430855	TV and film distribution	500	100%
Channel Four Television Company Limited	01533774	Non-trading	100	100%
Sport on Four Limited <sup>2</sup>	01637216	Non-trading	100	100%
Film on Four Limited <sup>2</sup>	01915181	Non-trading	100	100%

1 Exemption from audit of subsidiary financial statements taken by the Members.  
2 Indirect shareholding through 4 Ventures Limited.

Associated undertakings

For the Corporation's indirect shareholdings in the Indie Growth Fund through Channel Four Investments Limited and European Broadcast Exchange (EBX) Limited, refer to Group note 7.  
For the Corporation's indirect shareholdings in Channel 4 Ventures through 4 Ventures Limited, refer to Group note 8.

4. Programme and film rights

	2024 £m	2023 £m
Programmes and films completed but not transmitted	118	126
Acquired programme and film rights	131	174
Programmes and films in the course of production	99	166
<b>Total programme and film rights</b>	<b>348</b>	<b>466</b>

Certain programme and film rights may not be utilised within one year, as disclosed in note 13 to the consolidated financial statements.

## 5. Trade and other receivables

	2024 £m	2023 £m
Trade receivables	130	141
Prepayments	15	21
Accrued income	5	7
<b>Total trade and other receivables</b>	<b>150</b>	<b>169</b>

## 6. Net cash reserves

	2024 £m	2023 £m
Bank balances	43	34
Money market funds	61	57
Money market deposits maturing in less than three months	–	–
<b>Cash and cash equivalents</b>	<b>104</b>	<b>91</b>
Money market deposits maturing after three months	–	–
<b>Other financial assets</b>	<b>–</b>	<b>–</b>

## 7. Trade and other payables

	2024 £m	2023 £m
<b>Current</b>		
Trade payables	19	27
Taxation and social security	1	1
Other creditors	43	48
Amounts due to subsidiaries	73	83
Programme and film creditors	150	198
Accruals	71	77
Deferred income	47	44
VAT	26	31
<b>Total current trade and other payables</b>	<b>430</b>	<b>509</b>
<b>Non-current</b>		
Programme and film creditors	15	34
<b>Total non-current trade and other payables</b>	<b>15</b>	<b>34</b>

The amounts due to subsidiaries relate to cash balances managed by the Corporation on behalf of Group companies, and as such the Corporation does not expect settlement of these balances to be required in the foreseeable future.

# Historical metrics 2020–2024 (unaudited)

	Page reference	2020	2021	2022	2023	2024
<b>Creativity</b>						
Commissioning success						
Originated content spend (£m)	78	370	492	570	520	489
<b>Engaging audiences</b>						
Channel 4 viewing share		5.9%	6.1%	5.8%	5.7%	5.6%
Portfolio viewing share		10.1%	10.3%	9.9%	9.8%	9.9%
Programme streaming views (bn)	102	1.3	1.5	1.4	1.6	1.8
<b>Sustainability</b>						
Financial metrics						
Corporation revenue (£m)	175	934	1,164	1,142	1,023	1,036
Digital advertising revenue (£m)	102	161	224	255	280	306
Non-advertising revenue (£m)	102	84	105	121	101	95
Content spend (£m)	100	522	671	713	663	643
Net assets (£m)	100	452	566	560	491	472
Year-end net cash reserves (£m)	101	201	272	253	96	111
Pre-tax surplus/(deficit) before exceptional items (£m)	101	74	101	20	(52)	(2)
Pre-tax surplus/(deficit) (£m)	181	74	101	3	(52)	(12)
<b>Ad sales measures</b>						
Linear advertising revenue (£m)	186	689	835	766	642	635
SOCI portfolio ABC1s	103	16.3%	16.6%	16.9%	16.5%	16.4%
SOCI portfolio 16-34-year-olds	103	21.3%	20.1%	19.6%	18.9%	17.3%







4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4