



Creative forward look

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As viewer habits evolve, our aim is to remain a vibrant, distinctive, and entertaining voice in British life – delivering our remit to innovate, represent the whole country, and challenge conventional thinking. The key for us to succeed in a crowded and increasingly internationalised content landscape is to maintain our distinctiveness – our Britishness, our sense of purpose, and our irreverent approach.

This means shows like 2023's uncompromising docudrama *Partygate*, or the scandalous and heart-warming *Big Boys*, which returned in 2024 for a hugely acclaimed second series that captured British youth culture in a way no other show has, or Ben Wheatley's darkly funny and subversive generational zombie thriller *Generation Z*.

We are also committed to maintaining scale; we don't want virtuous but tiny shows. We will make some programmes just because we believe they will be popular and deliver scale, but the bullseye we are aiming for is purposeful content with mass appeal. Shows such as *The Jury: Murder Trial*, our biggest unscripted launch since *Benefits Street* – which not only attracted large audiences but also engaged them in meaningful debate about the merits of the jury system.

We remain committed to championing the new – both fresh ideas and talent – and 60% of our titles will continue to be new. But we also understand the appeal of the familiar, so we will nurture our beloved brands and create new ones around them.

With more content competing for viewers' attention, we need bolder propositions of scale that are supported by more marketing, to achieve cut-through. To deliver those, we will launch fewer but better resourced and supported titles.

Representing unheard voices

Channel 4 stands for giving a voice to the under-represented. Perhaps the most perfect embodiment of this has been the channel's commitment to the Paralympic Games, which return to our screens this summer with a 10-day festival of sporting excellence and remarkable stories.

This year's Paralympic Games coverage will be more comprehensive than ever, with every sport available to watch live on one of our services, while a host of new talent – including Ellie Simmonds, Lenny Rush, and George Robinson – will join our presenting team and bring unique perspectives that will enrich our coverage and the viewer experience.

The Last Leg team will be in Paris to offer a comedic counterpoint to the drama in the city's sporting arenas. In the run-up to the Paralympic Games, we have foregrounded disabled representation in a number of shows including streaming-friendly reality series *New Model Agency*, a moving documentary about *The Incredibly Talented Lucy* (last year's winner of our standout new format *The Piano*), and a genre-bending original single from Joe Tracini about living with Borderline Personality Disorder. Also to come is *Sophie Makes Space* – commissioned as part of our Disability Disruption brief – which will call to account airlines for their treatment of wheelchair users.

Our slate also contains a slew of shows that represent those from ethnically diverse backgrounds. Nida Manzoor's award-winning *We Are Lady Parts* – centred around a female Muslim punk band – returns for an even more outrageous second series. We also launch an eight-part adaptation of Candice Carty-Williams's bestselling novel *Queenie* – a story centred around a 25 year-old Jamaican British woman straddling two cultures and slotting neatly into neither.

In the factual space, we have already seen critically acclaimed landmark documentary series *Defiance: Fighting the Far Right* examine how the British Asian community was targeted with a campaign of violence and murder between 1976 and 1981. And Ade Adepitan explored one of the most extreme communities on the planet in his thought-provoking single *Whites Only: Ade's Extremist Adventure*.

Last, but certainly not least, we continue to make strides with regional representation. The return of *Late Night Lycett* – aired weekly from Birmingham – brought joyous anarchy to Friday nights once more, whilst *Miners' Strike 1984: The Battle for Britain* sensitively told the stories of those caught up in the bitter dispute in Derbyshire and Yorkshire.

In scripted, we saw major thriller *The Gathering* foreground the experience of working class teenagers in Liverpool. This year, we debuted heartwarming new lifestyle series *Our Welsh Chapel Dream* and soon we'll see Welsh drama *Stillwater* hit our screens. And of course, returning hits like *Gogglebox* and *The Piano* continue to take viewers to all corners of the United Kingdom.





↓ Late Night Lycett



↓ Who Shot Sasha Johnson? UNTOLD



↓ The Big Rebox

Challenge with purpose

As our *Dispatches* investigation *Russell Brand: In Plain Sight* demonstrated last year, we are at our best when we ask the questions that others won't and drive the national conversation with bold, uncompromising journalism.

Our investigative journalism had a remarkable year in 2023, consistently delivering the most powerful, intelligent, and sensitive reporting of the Israel-Gaza conflict. We provided exceptional coverage of UK news, including a brilliant exposé on the culture of misogyny and racism in West Midlands Police, as well as matchless reporting of a turbulent year in British politics. *Channel 4 News* will continue to lead investigations and hold power to account through its daily hour-long news, co-hosted from Leeds. In February, it was named Network Daily News Programme of the Year at the RTS Journalism Awards, a significant accolade in an environment where many of our competitors have much bigger news organisations at their disposal.

Outside of news, we have commissioned a slate of films looking at the Israel-Gaza conflict from all perspectives. This slate of major films, from some of the finest documentary makers in the world, will for the first time offer a 360-degree view of the tragedy, from the desperate reality of life for ordinary Palestinians in shattered Gaza, to the terrifying day of carnage in October 2023 that triggered the latest chapter of the conflict. These films underscore Channel 4's deep commitment to finding new ways to take our viewers to the heart of the world's most complex and contested stories.

UNTOLD, our streaming-first Current Affairs series for young people, will return. Series 4 continues with a raft of youth-focused journalism taking us from the illicit world of dog fighting, to confronting the sellers of dangerous diet drugs, and an investigation into the true cost of love found in reality TV.

Already this year we have released a raft of premium factual boxsets that made real impact and prompted vigorous debate. *To Catch a Copper* provided an unvarnished – and often shocking – insight into those who police the police. *The Push: Murder on the Cliff* was praised in the Scottish Parliament for giving the public a greater understanding of the criminal justice system, while attracting huge audiences to our streaming platform. *The Rise and Fall of Boris Johnson* offered an insightful and sensitive survey of one of the most controversial and compelling figures in modern British history. We hope to see further success later this year with documentaries on subjects including Donald Trump and a yet-to-be-announced series focusing on grooming.

Reinvent entertainment

Our 2024 slate will be as fresh, engaging, and innovative as ever.

With *Married at First Sight* continuing to go from strength to strength, we launched two new companion reality shows in the highly original *The Underdog: Josh Must Win* and bingeable *Love Triangle*.

Following on from last year's success of multiple-award winning music series *The Piano*, we found another hit format in *The Jury: Murder Trial*. Later this year, we'll see two more new series. *Jungle Dads* sees world-famous explorer Ed Stafford set up an extreme survival school that puts struggling modern dads and their children through some of the toughest outdoor challenges on the planet. Meanwhile, *The Fear Fixers* (commissioned through our Global Format Fund) offers contributors the chance to overcome their greatest phobias through extreme exposure therapy. Finally, we're expanding the *Taskmaster* universe with *Junior Taskmaster*, a hugely joyous spin-off of the hit comedy format.

And as we continue to serve our viewers the content they want on the platforms they want to view it, we will continue to develop our output for social platforms. Channel 4.0 – which won Entertainment Channel of the Year at the Broadcast Digital Awards last year after just eight months of existence – will feature new formats from some of the biggest content creators in the UK including Nella Rose, GK Barry, and Harry Pinero. One standout highlight is *Boss Pitches*, which sees business owners pitch their products to Barry and Rose in the hopes they get a social endorsement.

From *Late Night Lycett* to *Munya Chawawa* in North Korea, from *Big Boys to Big Mood*, from *The Jury* to *Josh Must Win*, Channel 4's 2024 slate will be mischievous, original, purposeful, and entertaining.

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