

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 *Portygate*.

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.

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