

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.

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DELIVERING ***DISTINCTIVE*** CONTENT AT SCALE

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NURTURING ***CREATIVITY*** & BRITISH IP

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*.

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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

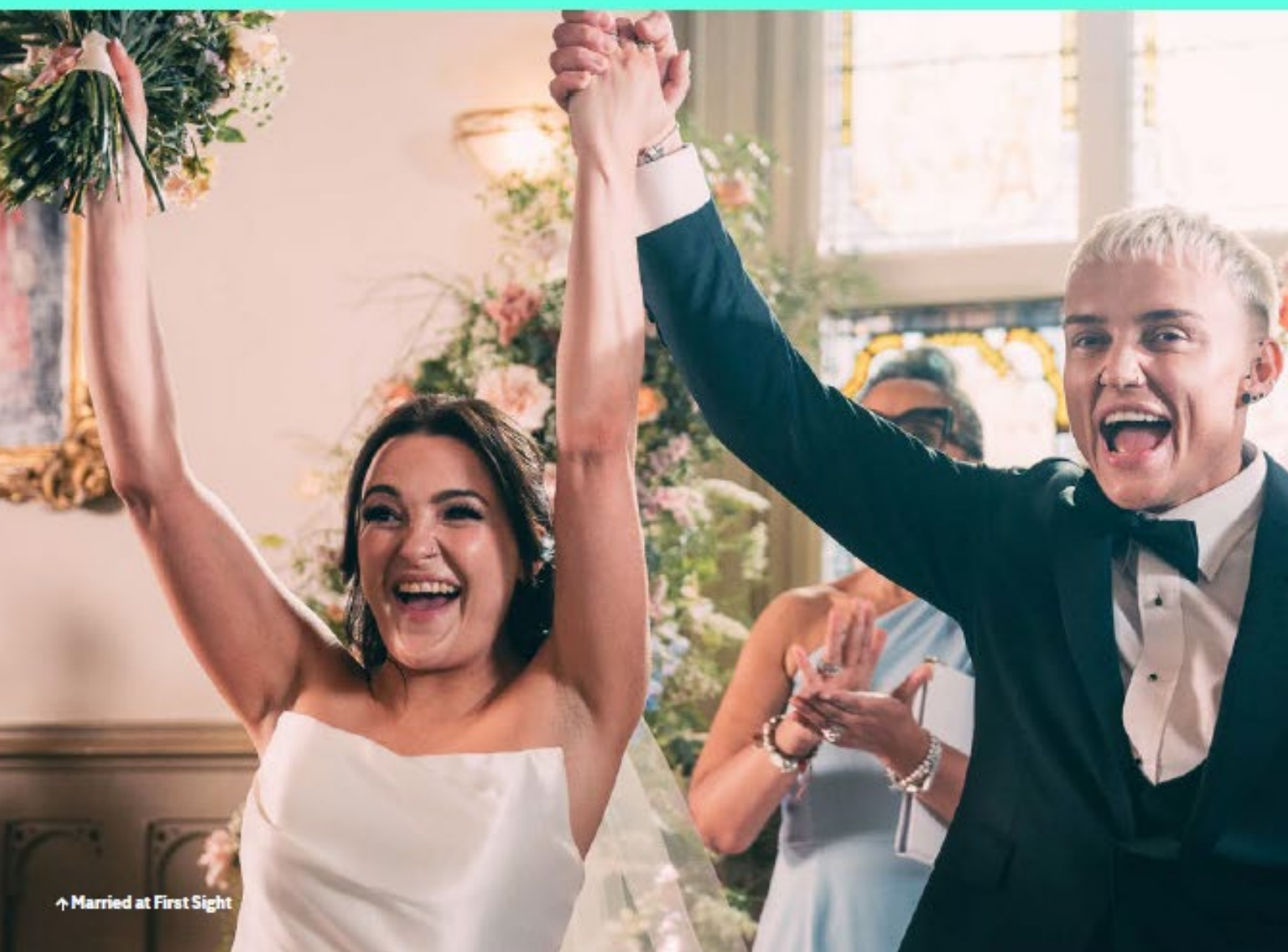
Year on year growth in total
viewing minutes to 63.4 billion

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

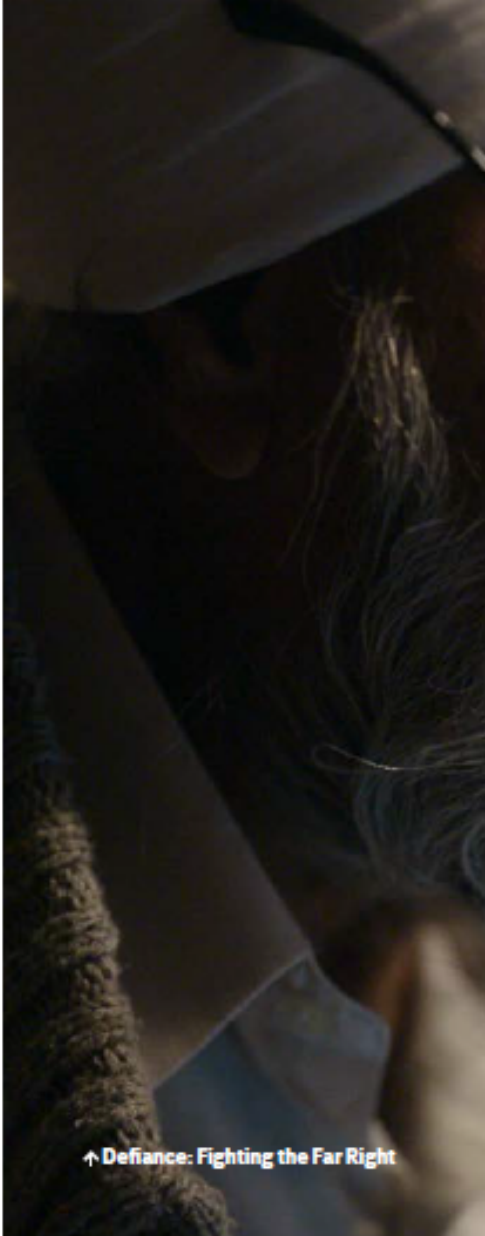
The Piano has become one of Britain's most cherished TV shows, earning a BAFTA nomination for Most Memorable Moment, and two consecutive wins at the Broadcast Awards (Best Original Programme in 2024, and Best Popular Factual Programme in 2025 for the second series). The show has also had real-life impact, 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

↓ 4Schools



Big careers on the small screen

What's it like to work in TV & Broadcasting?

4 skills



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.

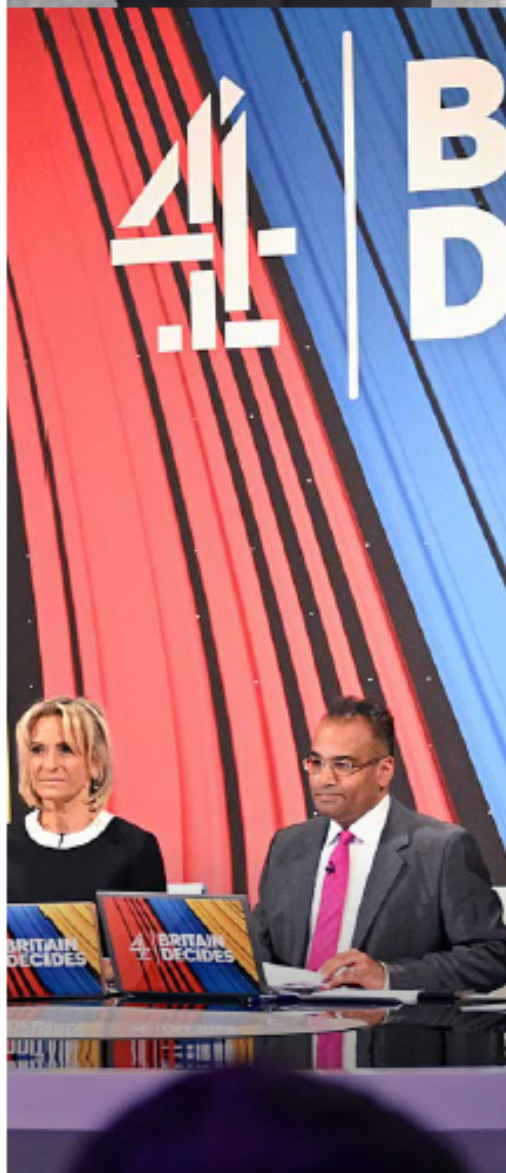
REPORTING ON ISRAEL-GAZA

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.





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



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*





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 SARDS, 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



↑ 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.

"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 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

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%

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.

[‡] 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[‡]

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.

[‡] 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

12%[‡]

2023: 15%

16-34-year-olds

10%

2023: 10%

All individuals

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).

[‡] 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[‡]

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.

[‡] 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[‡]

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[‡]

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).

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

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

55%[‡]

2023: 56%

52%

2023: 51%

52%

2023: 51%

35%

2023: 34%

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

Next highest score

Next highest PSM owner

Average for other services

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.

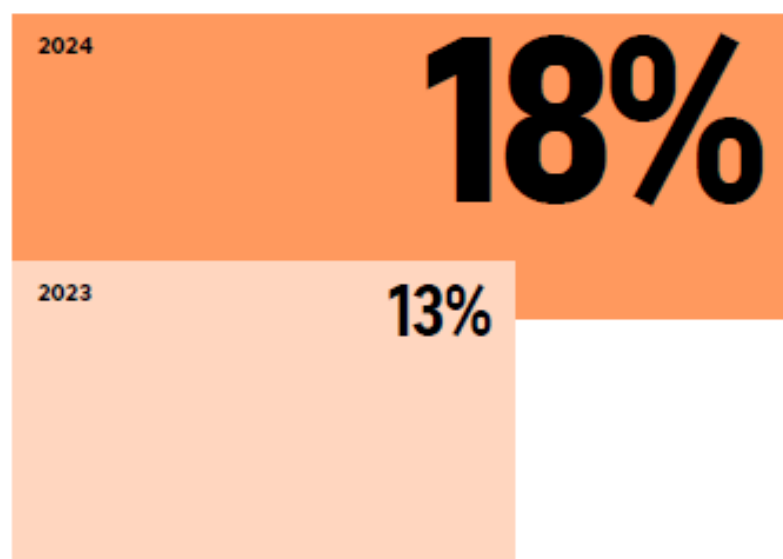
Channel 4's lead did narrow slightly compared to 2023. Its score declined by 1 percentage point from 56% the previous year, while the BBC's score rose by 1 point (from 51%), reducing Channel 4's lead by 2 points. The average score for other brands also increased by 1 point (from 34% in 2023), bringing 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.

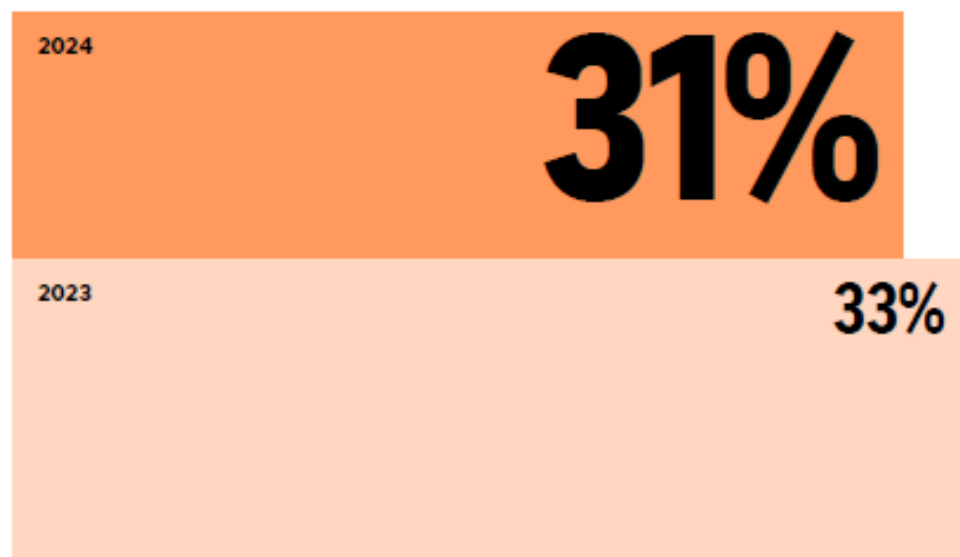
‡ Selected metrics were subject to independent limited assurance by Deloitte LLP.

DIVERSITY OF SUPPLIERS

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



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%¹.

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).

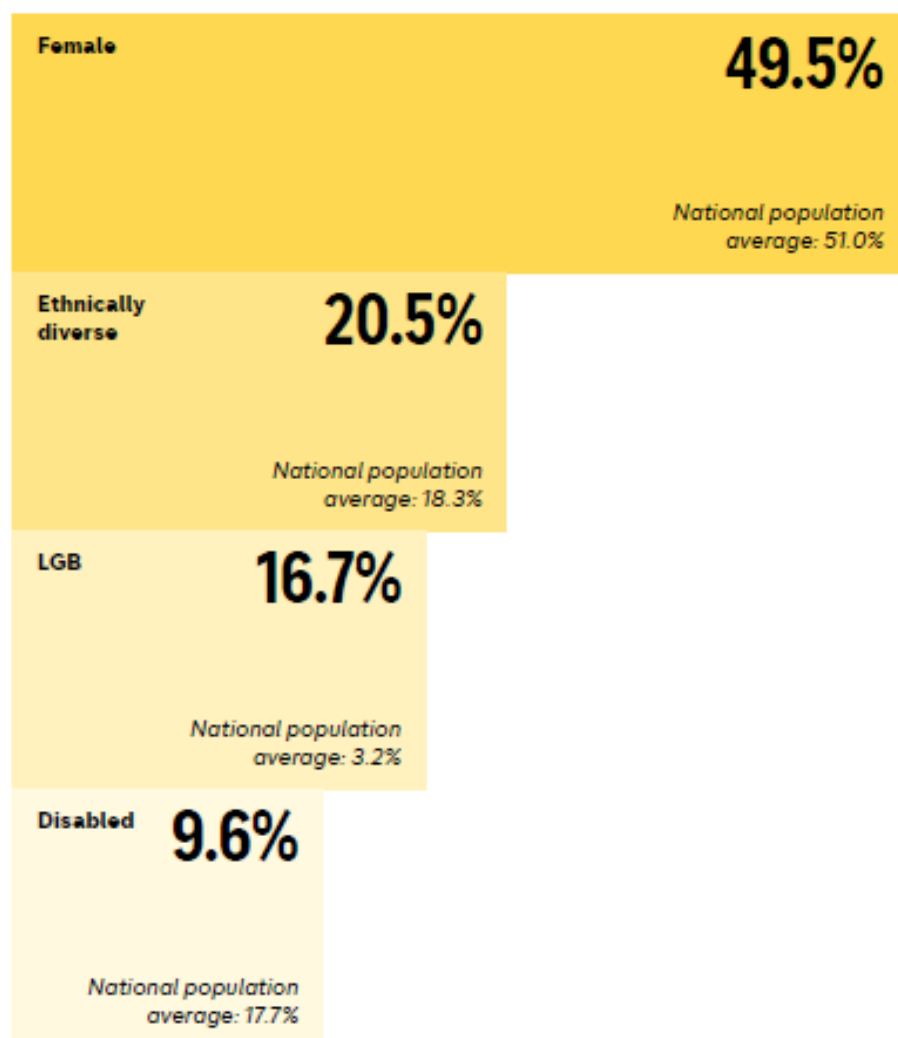
Companies based in the **Nations and Regions** comprised 31% of Channel 4's supplier base in 2024 – 47 out of 150 companies.

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).

¹ 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 rate¹. The data indicates that Channel 4's on-screen figures were close to national population statistics² 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.

¹ Figures for Channel 4 are based on those who shared their data with Diamond.

² The national population estimates are taken from the 2021 Census for England and Wales.

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

OPPORTUNITIES PROVIDED BY 4SKILLS

Actual and target number of opportunities provided by 4Skills

35.3K[‡]

2023: 57,000+

Target

26.5K

2023: 41,000

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.

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

BRAND REPUTATION: PUSHING BOUNDARIES

Why is this important?

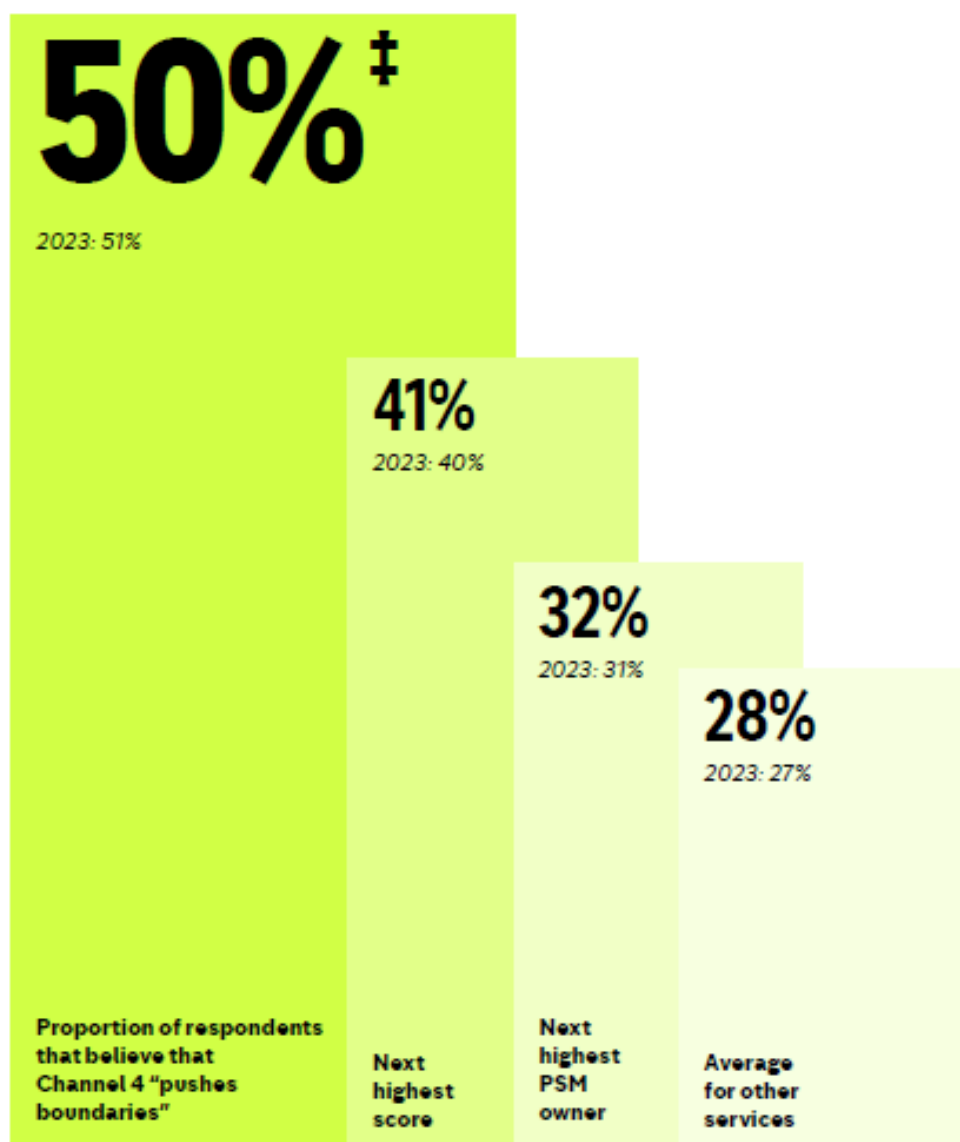
Channel 4 has a distinctive role in British broadcasting. Our remit to be disruptive and challenging stands out – and is one of our most consistently appealing traits. This metric captures the extent to which audiences believe Channel 4 pushes boundaries with purpose. It is one of our brand reputation 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?

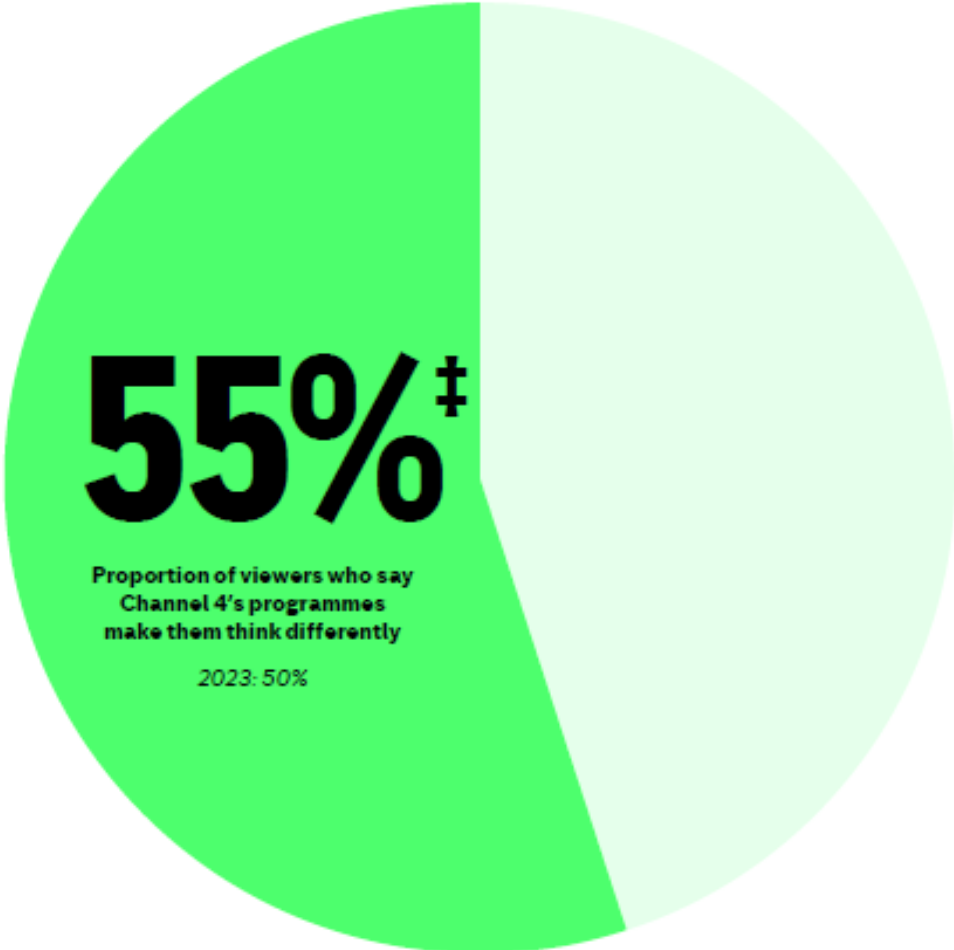
Channel 4 aims to inspire positive change by encouraging people to think about subjects in new and different ways, to reconsider aspects of their own lives, and – at our most engaging – to actually try something new or different. We do this not in a traditional didactic way, but often by weaving information 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).



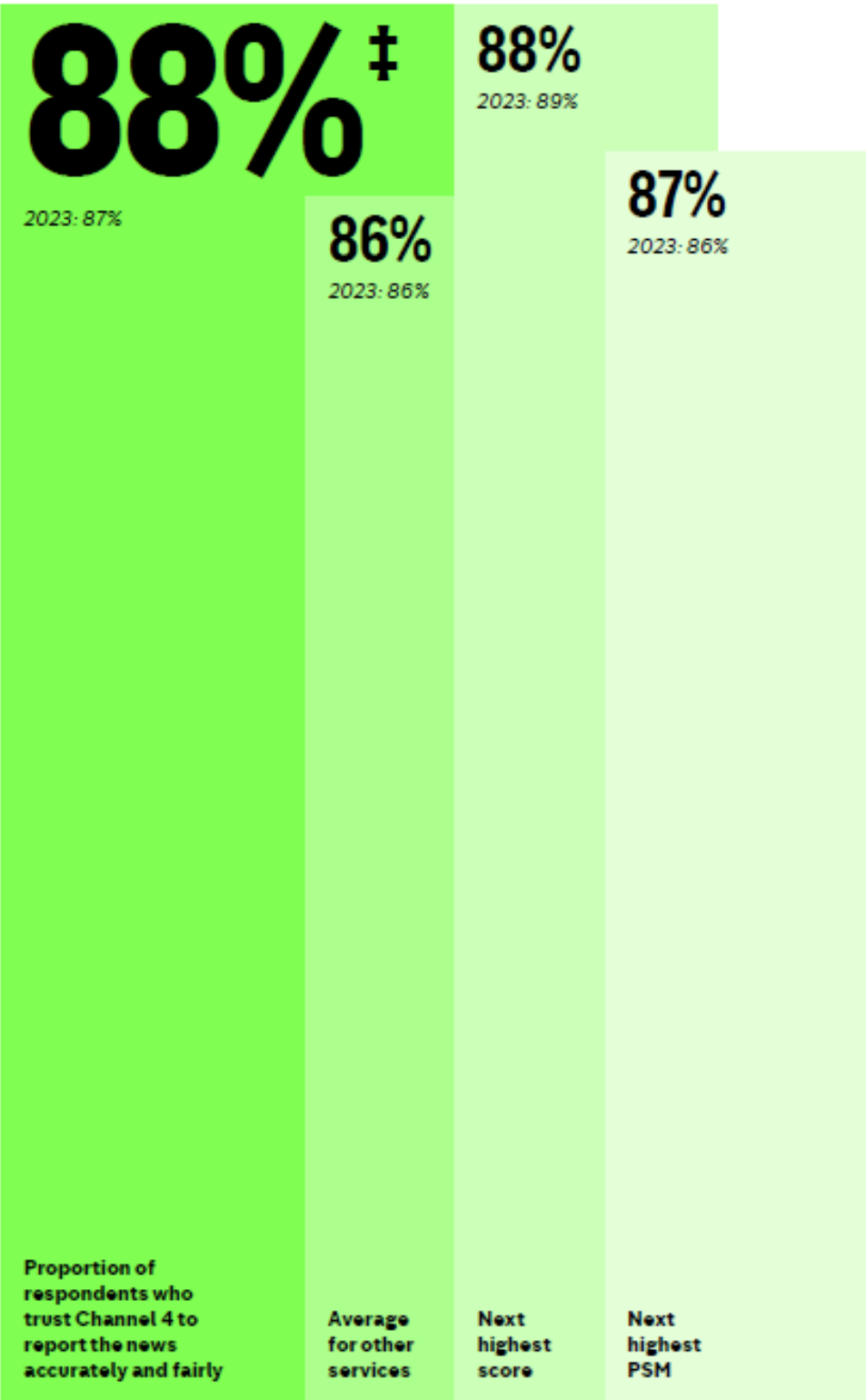
55%‡

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

2023: 50%

‡ 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%[‡]

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