

Statement of **media content** policy 2025

The statement of media content policy sets out how Channel 4 delivered its distinctive public service remit in 2025. Through case studies across our three pillars – Represent, Challenge, and Reinvent – alongside supporting metrics, it demonstrates the impact our programmes and initiatives have across the UK.

The following chapters bring to life the impact of Channel 4's remit to life on and off screen: showing how we represent the whole of the UK, challenge with purpose, and reinvent entertainment for the next generation of audiences. Taken together, these chapters demonstrate how Channel 4 continues to deliver its public service remit with impact and purpose.

Represent PAGE 26

Throughout 2025, Channel 4 continued to give voice to the underrepresented. From nuanced portrayals of neurodiversity (*Patience*), to sparking national conversations around mental health (*Big Boys*) and disability (*Jamie's Dyslexia Revolution*), through to fearless reporting on underreported global issues (*Unreported World*), we are committed to inclusive, representative programming that drives real-world change.

Challenge PAGE 32

Channel 4 continued to deliver trusted, impartial journalism and fearless investigative reporting. Whether through our eyewitness reporting (*Channel 4 News*), our commitment to holding power to account (*Trump v the Truth*), telling the important stories that others wouldn't (*Gaza: Doctors Under Attack*), or unflinching agenda-setting documentaries (*Groomed: A National Scandal*), we upheld our commitment to truth, due impartiality, and rigorous public interest reporting.

Re^{✦✦✦}invent PAGE 38

We pushed boundaries with bold, original British ideas – launching breakthrough hits (*Virgin Island*), innovative comedy (*Mitchell and Webb Are Not Helping*), and distinctive, award-winning films (Film4). Across streaming and social platforms, we continued to evolve with audiences, meeting them wherever they choose to watch.

Get Millie Black

Represent

Dreamers p18

The Change p29

Big Boys p29

unheard voices

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

Making representation real on screen



In 2025, Channel 4 continued to give voice to the underrepresented, bringing bold, fresh perspectives to screen. Across genres, our programmes reflected the reality and diversity of modern Britain – often in a distinctive way no other broadcaster would.

Programmes tackling disability and neurodivergence were among the year's most impactful. *Pushers*, the Rosie Jones-fronted sitcom about a woman with cerebral palsy who loses her disability benefits and turns to selling drugs, subverted stereotypes through sharp, irreverent comedy.

Praised by *The Independent* as "full of clever observational comedy that skewers attitudes to disability", series reached 1.7 million viewers streaming and linear, while also prioritising accessibility by introducing self-narrated audio descriptions for blind and visually impaired viewers on Channel 4 Comedy YouTube channel.

Six-part crime drama *Patience* went further still, becoming our biggest drama launch since *It's a Sin*, reaching 6.7 million viewers across streaming and linear, and has returned for a second series in 2026. Neurodivergent characters in the series were played by neurodivergent actors, including the title role. Ella Maisy Purvis, who plays *Patience* – a talented autistic archivist – said the series offers "an authentic representation of a young autistic woman that is written with nuance and detail, but also that challenges the norms of the neurotypical world".

Factual programming also helped audiences rethink disability beyond stereotypes. *Jamie's Dyslexia Revolution* explored the challenges faced by thousands of dyslexic children in today's education system, sparking a national conversation about neurodiversity. In a Channel 4 survey, 92% of viewers felt programmes like this are essential in raising awareness of dyslexia, while 71% said it opened their eyes to the challenges many dyslexic people face. One viewer commented that it "really challenged the way we think about dyslexia – not as a limitation, but as a different way of processing the world".

Amid growing focus on dyslexia and neurodiversity – including Jamie Oliver's campaign and the national conversation prompted by *Jamie's Dyslexia Revolution* – Education Secretary Bridget Phillipson committed to completely reimagine teacher training for dyslexia and neurodiversity from September 2025 onwards.

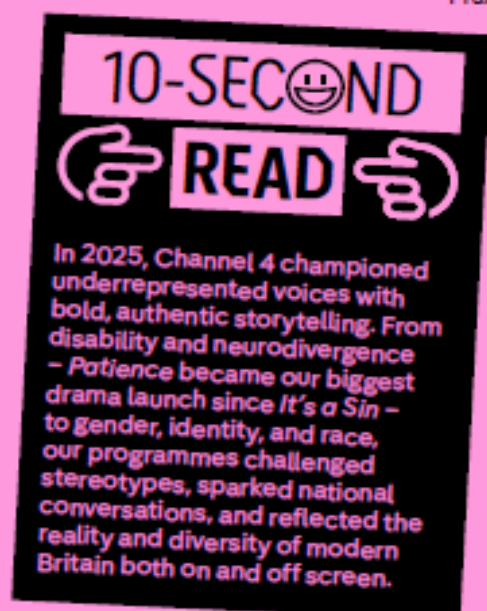
This was followed in January 2026 by the Government's announcement of a £200 million landmark SEND teacher training programme, which will be mandatory for all teachers.

Across the year, Channel 4 continued to explore questions of gender, identity, and power. Bridget Christie's comedy drama *The Change* returned for a second series and was described by *The Guardian* as "the best (and probably the only) TV comedy series ever written about menopause" in a five-star review. Meanwhile, *Get Millie Black* examined the troubled enduring legacies of racism, slavery, sexuality, and class, and cycles of trauma in the post-colonial landscape of Britain and Jamaica. *Barristers: Fighting for Justice* – commissioned as part of Channel 4's Black to Front project – offered a different perspective on power and representation, going behind the scenes with defence barristers working at the front line of the criminal justice system.

The final series of *Big Boys* stood out as one of the year's most powerful examples of Channel 4's approach to representation. One of our most acclaimed recent comedies, the series explored grief, sexuality, and mental health with humour and sensitivity, breaking down barriers and encouraging more open conversations. In a Channel 4 survey, 92% of viewers said the programme highlighted the importance of strong support systems for young people, while 16% said it inspired them to talk more openly about their own mental health. One viewer described it as "one of the best British comedies about mental health, masculinity, and friendship".

Off screen, we worked with producers to ensure that lived experiences were authentically portrayed more incidentally across our entire range of programming. From quiz shows, documentaries, and dating formats, to news bulletins and sketch shows, we aim to reflect a breadth of authentic voices and lived experiences through our presenters, contributors, and characters.

Together, these programmes demonstrate Channel 4's distinctive role in telling authentic stories, challenging perceptions, and sparking national conversations – ensuring underrepresented voices are seen, heard, and understood, particularly for younger audiences often underserved elsewhere.



The impact of *Big Boys* on people struggling, and everyone who has the power to help those struggling, is about as far reaching and important as it gets."

Simon Gunning, CEO, Campaign Against Living Miserably

who has the power
as it gets."

Setting the standard for diversity, equity, and inclusion. Sorry, Not Sorry.

In 2025, against the backdrop of global rollbacks on diversity, equity, and inclusion, Channel 4 underlined its commitment with an Altogether Different response: a public broadcast apology that challenged the very idea that representation has 'gone too far'.

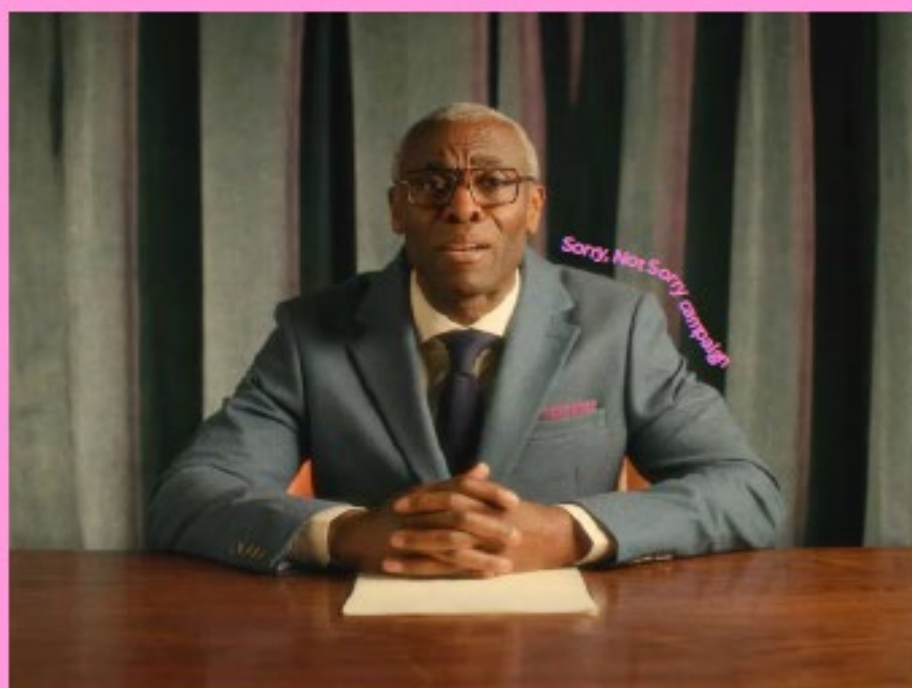
In 2025, Channel 4 surpassed its diversity baselines (aligned to the 2021 Census) across its workforce: +10 percentage points for disability, +2 points for ethnicity, +7 points for women, and +9 points for LGBTQ+ representation. We also set a bold new ambition: for 38% of our employees to come from a working-class background by 2030, embedding class representation at the heart of our equity strategy.

Ofcom's *Equity, Diversity and Inclusion in Broadcasting 2024-25* report recognised our leadership across the sector, particularly noting Channel 4 having the highest representation of women, minority ethnic groups, and disabled colleagues in senior leadership.

Channel 4 continued to lead the way on accessibility: we announced that from March 2026, every new advert and sponsorship ident delivered to Channel 4 – across both linear TV and streaming – must include closed caption subtitles as standard.

We also launched the Disability Playbook, developed in collaboration with Bupa, Purple Goat Agency, and Initiative UK. Designed for the advertising industry, the digital resource provides practical, up-to-date guidance on making advertising more inclusive across TV, digital, and social media.

Our £1 million Diversity in Advertising Award was aligned to the equity strategy for a second consecutive year, reinforcing Channel 4's commitment to driving meaningful change in advertising. The 2025 brief called for campaigns to be inclusive by design, with the winning campaign – from Tesco, BBH London, and EssenceMediacom – rethinking how recipes are produced so kitchens feel welcoming for everyone.



Empowering underrepresented creative voices

Channel 4 is committed to increasing representation both on screen and behind the camera – ensuring portrayal is authentic, challenges stereotypes, and reflects the lives of people across Britain today.

In 2025, Channel 4's Creative Equity team expanded its support for underrepresented talent and independent producers. We announced a new Creative Equity Drama IP Fund to support ethnic minority and Black-led indies secure and develop intellectual property, and partnered with Leap to launch Development & Empowerment Labs in Bristol and London, supporting Black mid-to-senior-level writers, directors, and producers working in scripted TV.

We are strengthening disability inclusion through targeted initiatives, including RISE, our mentoring programme for disabled talent, our partnership with the TV Access Project, and our use of Access Coordinators and Access Link training is embedding more equitable working practices on and off screen.

Additional off-screen support included 4Connect virtual networking sessions linking underrepresented talent to independent production companies, talent development programme Film Forwards, supporting regional filmmakers to create short- and long-form content, and investment in the 2025 cohort of The TV Collective's Breakthrough Leaders Programme, which recognised 50 mid-to-senior-level professionals from Black, Asian, and minority ethnic backgrounds shaping the future of TV and digital media.

“

...Too many boxes being ticked. Far too many voices being heard. And we are seeing too much representation ... For this, we at Channel 4 would like to say from the very bottom of our very British hearts, Sorry.”

Hollyoaks at 30: Reflecting young lives on screen

From explosive storylines to powerful, socially resonant plots, *Hollyoaks* has captivated viewers since its debut in 1995.

Thirty years on, one of Britain's most youth-skewing and groundbreaking soaps continues to push boundaries – tackling difficult subjects that reflect the realities of teens' and young people's lives. In 2025, storylines explored issues including sibling sexual abuse, child exploitation, child-to-parent domestic violence, and transgender hate crime, sparking national conversation through bold, uncompromising storytelling. As one *Radio Times* critic observed, "you realise how seriously *Hollyoaks* takes its commitment to helping its audience navigate a complicated world at a complicated age".

Hollyoaks' 30th anniversary week upped the ante with a series of landmark episodes, including an historic soap crossover with *Brookside*. The special episode set a new streaming record, becoming the most-watched *Hollyoaks* episode ever, reaching 522,000 views and surpassing all previous non-Christmas episodes.

Across the year, *Hollyoaks* ranked third among Channel 4's streaming titles with 68.3 million views. Performance was also strong across social platforms, where the show continues to innovate and connect with teens and younger audiences. In 2025, *Hollyoaks* generated 652 million global views across Instagram, Facebook, TikTok, and YouTube and full-length episodes on YouTube reached 3.1 million views, with 57% of viewing coming from 13-34-year-olds.

The series continued to receive critical recognition, winning 'Best Storyline' at The British Soap Awards for its portrayal of sibling sexual abuse, and 'Best Digital Support for a Programme' at 2025's Broadcast Digital Awards – its fourth consecutive win in this category. Judges described the work as "bold, unflinching, and socially vital".

Unreported World: 25 years of telling the stories others don't

For 25 years, *Unreported World* has brought international stories often overlooked by others to Channel 4 viewers – reporting from more than 85 countries to give voice to people rarely heard in global media.

The strand continues to deliver distinctive, on-the-ground journalism, covering stories ranging from South Africa's 'slay queen' phenomenon, and the impact of Colombia's drug war on displaced communities, to undercover investigations into the detention of migrants in the US and unsolved murders in Israel's Arab communities.

In 2025, the series received critical acclaim for films including *Gaza Weddings: Love Under Fire*, which followed young couples marrying amid mass destruction, and *Crisis in Sudan: The Fight for Survival*, in which Krishnan Guru-Murthy gained rare access to report on the humanitarian crisis. This was nominated for the prestigious Bayeux Calvados-Normandy Award for war correspondents, recognising the strand's continued editorial ambition and impact, and exemplifying its enduring commitment to rigorous, human-centred storytelling where it matters most.

Unreported World plays a central role in delivering Channel 4's remit – championing unheard voices and shining a light on unrepresented groups within society. Crucially, it also engages younger audiences with serious international journalism: on YouTube, 51.1% of the programme's audience is aged 25-44, with 13.3% aged 18-24. This demonstrates the strand's relevance to audiences often underserved by traditional foreign affairs coverage.

The brand now reaches a significant global audience, with 1.9 million social followers across platforms including YouTube, Facebook, X, Instagram, and TikTok. Its dedicated YouTube channel, which has 1.5 million subscribers, saw views for 2025 increase by 10%, while total watch time rose sharply to 85 million minutes, up from 69 million minutes in 2024 – bringing authentic, on-the-ground reporting to audiences at scale.



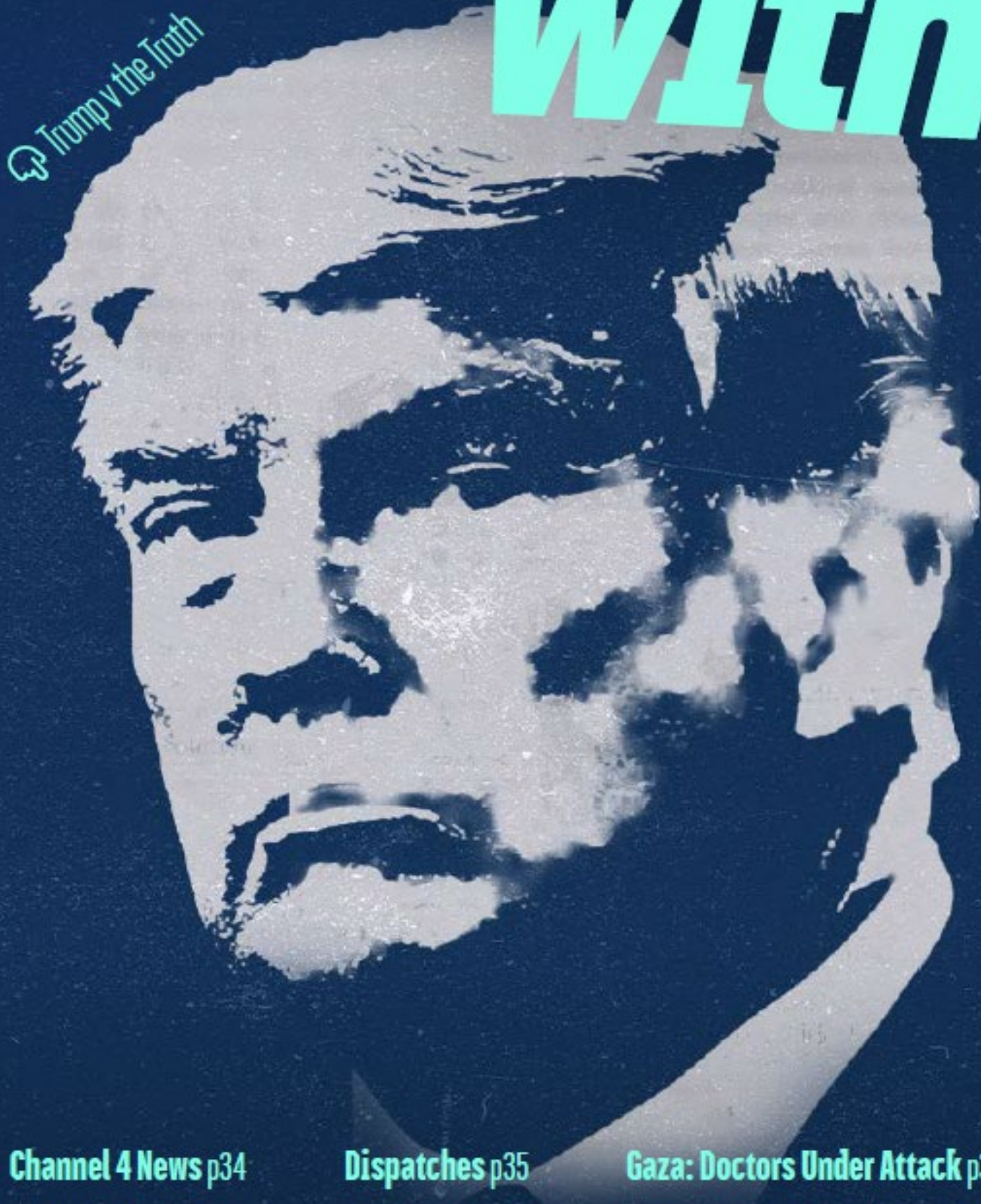
**If you want a reason for public service
broadcasters, and Channel 4 specifically,
to exist, it's *Unreported World*."**

Krishnan Guru-Murthy



Challenge *with*

🔗 Trump v the Truth



Channel 4 News p34

Dispatches p35

Gaza: Doctors Under Attack p36

purpose

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

Truth, trust, and impact

In 2025, Channel 4 News brought its trademark blend of eyewitness reporting, sharp analysis, and global perspective to the defining stories of the year, delivering trusted public service journalism at scale. Coverage ranged from Labour's turbulent first year in government, to Trump 2.0, the wars in Ukraine and Gaza, the rise of populism, global trade wars, and shifting economic power – ensuring audiences understood not only what was happening, but why it mattered.

Sustained coverage of Gaza, built on trusted on-the-ground relationships, alongside investigations that uncovered long-buried injustices elsewhere, demonstrated the programme's commitment to rigorous, independent reporting delivered to the highest standards of due impartiality. That work was recognised with major industry honours including being named Royal

Television Society News Programme of the Year for a third consecutive year, as well as a Broadcast Award for Best News Programme for *Inside Gaza*. As Matt Frei warned of "truth on life support", Channel 4 News informed policy debates, prompted resignations and inquiries, and ensured the human impact of global events remained at the heart of its journalism. Standout

interviews and investigations were recognised across the year, including BAFTA nominations for *Inside Sednaya – The Fall of Assad* and *Undercover Inside Reform's Campaign*, and multiple awards for the programme's landmark interview with the Archbishop of Canterbury Justin Welby, which went on to win Journalist and Interviewer of the Year for Cathy Newman at the British Journalism Awards.

10-SECOND READ

In 2025, Channel 4 News's rigorous, on-the-ground reporting delivered trusted public service journalism at scale. Channel 4 News informed policy debates and prompted resignations and inquiries – earning major awards and driving real-world impact. Rapid digital growth also expanded its reach, meeting audiences where they are with trusted, impartial journalism.



Trusted reporting, growing audiences

Channel 4 News's commitment to being 'on the ground' underpins its credibility and fuels its digital success. In 2025, annual digital views reached 2.1 billion, up 12% year on year, supported by a global following of 16 million across platforms.

Social platforms delivered over 700,000 UK views a day from 13-34-year-olds, alongside 3 million TikTok followers and 6 million on Meta. Original vodcasts averaged 100,000 views, with *TrumpWorld* topping Spotify's UK podcast charts.

Channel 4 News is powered by an always-on, fully integrated digital newsroom, designed to reach younger audiences on the platforms they use most, while remaining fully Ofcom-compliant. The result is nearly 900 million minutes watched annually.

New editorial products – including FourNow, FourSight, and Substack – deepened engagement with loyal audiences, while YouTube continued to scale, attracting 4 million subscribers and averaging 20 million monthly views.

Crucially, digital growth strengthened rather than diluted linear performance. Channel 4 News delivered an 8% linear growth in 2025 – meeting audiences where they are with trusted journalism and demonstrating the enduring value of rigorous reporting.



FEATURE



FEATURE



FEATURE



Acclaimed investigative journalism

Alongside its daily news output, Channel 4 challenges power through its current affairs and investigative reporting. In 2025, *Dispatches* delivered a new run of uncompromising investigations while digital-first documentary strand *UNTOLD* returned with films designed to reach younger viewers with journalism that speaks directly to their lives.

Across the year, *Dispatches* tackled a range of urgent issues, from the impact of artificial intelligence in the workplace – presented by an AI generated reporter – to overstretched ambulance services and organised car theft gangs operating across the UK.

Hunting Britain's Parcel Thieves was the most-watched *Dispatches* episode in 2025, attracting 0.9 million viewers. The Chair of the Justice Committee referred to our investigation into tagging when discussing Serco's poor performance in the criminal justice debate in Parliament – and noted that as a result the Committee had "identified several issues with management of the tagging contract".

A major investigation also revisited earlier reporting to track down a woman alleged to have facilitated Mohamed Al Fayed's abuse of women at Harrods for over a decade – a film described by *The Guardian* as a "startling tale" that "urgently needed telling".

In 2025, under 35s accounted for 58% of the total views for *UNTOLD* episodes.

The strand continued to build its reputation for exposing wrongdoing that disproportionately affects younger people. *Undercover Working Holidays: Stranded in Paradise* exposed how working holiday schemes trap young workers in illegal employment and exploitation in Cyprus.

Other *UNTOLD* films included *Hunting My Sextortion Scammer*, exposing the tactics used to blackmail young British men and boys online, and *UK Prisons: Sex, Drugs & Corruption*, uncovering serious failures inside UK prisons.



Impartial and fact-checked fearless storytelling

Channel 4 is known for journalism that challenges power while meeting the highest standards of accuracy and verification. In July 2025, following thorough fact-checking and verification, Channel 4 took the decision to broadcast *Gaza: Doctors Under Attack*, a forensic investigation into Israeli military attacks on hospitals in the region.

The documentary had been commissioned by another broadcaster that ultimately decided not to broadcast it. Channel 4's broadcast was widely praised, with the programme winning the Investigation National Broadcast of the Year at the Media Freedom Awards, the Foreign Affairs Journalism Award at the British Journalism Awards, and the Impact Award for Current Affairs at the Rory Peck Awards.

Channel 4 also premiered the Oscar-winning documentary *No Other Land*. Co-directed by Palestinian and Israeli filmmakers Basel Adra, Hamdan Ballal, Yuval Abraham, and Rachel Szor, the film offered a personal, powerful account of life under occupation in the West Bank.

As well as its news coverage of US politics, Channel 4 marked the US President's state visit to the UK with *Trump v the Truth* – believed to be the longest continuous catalogue of untrue statements ever broadcast on television. The three-hour programme combined uninterrupted footage with real-time, text-based fact-checking, prompting one critic to observe that "no other broadcaster would attempt TV so daring" (The Guardian).

Channel 4's commitment to challenging power was also reflected in its *Alternative Christmas Message*, delivered by US talk show host Jimmy Kimmel. In his address, Kimmel warned against complacency in the face of democratic erosion, following his suspension which sparked debate about free speech, press freedom, and the responsibilities of broadcasters.

Channel 4 also expanded its trusted news offer for younger audiences through digital-first podcasts including *Untangled*, fronted by Stacey Dooley and Ben Zand, and *A News Thing*, hosted by Michael Odewale. Developed in response to growing online misinformation and digital harms affecting younger audiences, and building on our *Gen Z: Trends, Truth and Trust* research, the podcasts provide impartial, fact-checked responses to the week's biggest news stories in formats designed to engage audiences often underserved by traditional news.

Inspiring real-world impact

Channel 4's agenda-setting programming continues to deliver clear social impact – informing audiences, shaping public debate, and driving real-world change.

Groomed: A National Scandal presented the unflinching accounts of five women who survived sexual abuse by grooming gangs across the UK over two decades.



The documentary prompted a strong public response, with 71% of surveyed viewers calling for greater government action and 67% advocating improved victim support. Critics described the programme as an "unflinching exposé" (The Guardian) and "enraging, harrowing stories" (The Times).

Joe Wicks: Licensed to Kill explored the health risks associated with ultra-processed foods, challenging assumptions about healthy eating. The programme reached 1.7 million viewers across streaming and linear, with 68% of surveyed viewers saying it made them reconsider the amount of ultra-processed foods they or their families consume.

Other programmes tackled urgent social and political issues. *Jamie's Dyslexia Revolution* examined the challenges facing dyslexic children in the education system (see page 29) while *Go Back to Where You Came From* presented views from across Britain's immigration debate, reaching 4.6 million viewers on streaming and linear. *Poisoned: Killer in the Post* prompted a formal request for a statement from the Ministry of Justice on action being taken to address online content promoting chemical methods of suicide.

Michael Sheen's Secret Million Pound Giveaway addressed problem debt and unaffordable credit through an accessible, high-profile campaign. It reached 2.3 million viewers on streaming and linear, with 92% of surveyed viewers agreeing that shows like this are important in helping audiences understand debt and the risks of borrowing.

Short-form documentary *I Printed a Gun: Plastic and Deadly* exposed the growing threat of 3D-printed firearms in the UK, helping to raise awareness of the issue and spark legislative change. Following the investigation, Preet Kaur Gill MP tabled a Bill and the Government announced new measures to close the legal loophole and make it illegal to possess or share blueprints for 3D-printed guns.

And Stand Up To Cancer rebooted in 2025, raising over £14.2 million since the last live show, and driving over 143,000 visits to a new nationwide online cancer screening checker launched in partnership with Cancer Research UK.

Together, these programmes show how Channel 4 challenges power with purpose – using journalism and storytelling not just to inform but to drive meaningful change beyond the screen.



It honestly changed my life, I have totally overhauled my diet after watching this show, I have cut out almost all UPFs."





Joe Wicks: Licensed to Kill

KILLER
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10g Iron
10g Zinc
10g Magnesium
10g Calcium
10g Potassium
10g Sodium
10g Chlorine
10g Sulfur
10g Phosphorus
10g Selenium
10g Manganese
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10g Molybdenum
10g Chromium
10g Nickel
10g Vanadium
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Reinvent entert

Q Don't Get Catfished

Virgin Island p40

Worlds Apart p40

Game of Wool: Britain's Best Knitter p40



ainment

Channel 4's remit encourages us to push boundaries, take risks, and experiment in ways that other broadcasters do not.

We challenge ourselves to continuously refresh what we do creatively, finding new ways to reach audiences, deliver our content, and support the creative industries.



Distinctive



& daring hits

10-SECOND

READ

Channel 4 delivered bold, British entertainment in 2025. From the record-breaking *Virgin Island* and standout new comedy, to ambitious original formats and Channel 4.0, we reached millions across platforms to strong critical acclaim, engaging younger and older audiences alike and reinforcing our role as a home for distinctive, fresh storytelling.

In 2025, Channel 4 proved how bold, original British ideas can still deliver scale – creating hits that reached millions and connected with young people, sparking conversations and travelling seamlessly across platforms.

This approach was exemplified by the groundbreaking and heartwarming *Virgin Island*, which became Channel 4's biggest new unscripted series launch for 16-34-year-olds since modern records began – outperforming titles including *Race Across the World*, *Doctor Who* and *Gladiators*. Reaching 4.5 million viewers across streaming and linear, the series explored intimacy and intimacy anxiety with warmth, humour, and honesty.

A Channel 4 survey showed that 79% of viewers felt it explored the subject in a way they had not seen on television before – a daring, culturally resonant proposition that secured a recommission for 2026.

Channel 4 also reasserted its role as the home of innovative British comedy. *Mitchell and Webb Are Not Helping* marked a major return for sketch comedy, becoming the broadcaster's biggest new comedy launch since *Derry Girls* in 2018.

Beyond its strong viewing performance, the series generated over 23 million global views across Channel 4 social accounts and showcased over 20 next-generation and established writers and performers – reinforcing Channel 4's commitment to developing new comedic voices alongside established talent.

Original formats also continued to cut through. *Worlds Apart* paired younger and older contestants in a globe-spanning treasure hunt across Japan, reaching 5.2 million viewers across streaming and linear and proving the appetite for ambitious, intergenerational storytelling.

Meanwhile, *Game of Wool: Britain's Best Knitter*, fronted by Olympic champion Tom Daley, became Channel 4's biggest new format launch since *The Jury: Murder Trial*, earning critical praise as "an obvious, instant hit" (Daily Mail) and "must-see TV" (The Independent).

Engaging older children

Alongside new hits, Channel 4 continued to bring adults and children together for shared viewing moments.

Established favourites including *The Great British Bake Off*, *Taskmaster* and *Gogglebox* continued to attract broad, cross-generational family viewing, while content specifically aimed at older children – such as *Finding Father Christmas* (which reached 3.1 million viewers across streaming and linear) and *Junior Bake Off* – extended Channel 4's reach with younger viewers and helped build the next generation of audiences.

Together, these programmes show how Channel 4 continues to reinvent entertainment on its own terms – backing British ideas that cut through culturally, reach millions, and meet audiences wherever and however they choose to watch.

4Studio: Powering Channel 4's digital growth

Based in Leeds, 4Studio creates content for the world's largest social platforms to reach young audiences in the digital spaces where they spend their time. In 2025, it cemented its position as Channel 4's digital engine – driving growth in audiences and revenues while testing and scaling new, industry-leading digital approaches.

Across the year, 4Studio published almost 23,000 pieces of digital content, generating over 4.4 billion global views across YouTube, Facebook, TikTok, and Instagram. In May, Channel 4 became the first UK broadcaster to launch video content on Spotify, further extending its reach into emerging viewing habits and the formats young people love.

YouTube remained a major growth platform. Views of full-episode content rose to 174 million views – an increase of 54% year on year. Overall YouTube performance continued to scale, delivering 821 million views globally across Channel 4's portfolio of channels.

Youth-focused Channel 4.0 passed a significant milestone: surpassing one billion views and one million subscribers. This growth was driven by increased investment in originated social content, which also saw the launch of two new channels: *Channel 4 Served* and *A Comedy Thing*. Since launching in May 2025, our food channel, *Channel 4 Served* – produced in Leeds by 4Studio – has reached 50 million views across all platforms, gained over 115,000 subscribers, and built a highly youth-skewing audience, with over 50% of TikTok followers aged 18–34.



Performance growth extended across our wider digital proposition, with global views on Channel 4.0 increasing by 2.5% year on year, Channel 4 Documentaries by 28% (and hitting 1 million subscribers), and Channel 4 Homes by 76% on YouTube. Together, these channels demonstrate how Channel 4 is using digital-first brands to reach new audiences at scale.

4Studio also plays a growing commercial role as part of Channel 4's Fast Forward strategy. An ongoing global partnership with YouTube enables Channel 4's Social Sales team to sell advertising inventory directly against a significant share of Channel 4's UK views, creating new revenue streams. Social Branded Entertainment delivered a strong year, supported by in-house branded productions, which increased 14% year on year.

This growth was recognised across the industry. In 2025, 4Studio's work received over 20 awards – including six for in-house branded entertainment productions and Best Entertainment Channel for Channel 4.0 at the Broadcast Digital Awards – reflecting Channel 4's continued leadership in reinventing how public service content reaches audiences online.



Film4: Bold filmmaking at the heart of Channel 4

Film4 plays a central role in making Channel 4 unique – it takes creative risks others wouldn't, backs new voices and ensures bold independent filmmaking remains a defining part of the UK's public service media landscape. In 2025, ten feature films went into production, including debuts, projects from leading auteurs, and a documentary. These included *Wild Horse Nine* (Martin McDonagh), *A Long Winter* (Andrew Haigh), *Sweetsick* (Alice Birch), *Everybody Wants to F*ck Me* (Jonathan Schey), *The Voice of Hind Rajab* (Kaouther Ben Hania), *Animol* (Ashley Walters), *Our Share of Sound* (Shalini Adnani), *The Arrival* (Bijan Sheibani), *Re-Evaluation* (Toby Bull), and the latest project from veteran filmmaker Mike Leigh.

John Crowley's *We Live in Time* was released in UK cinemas on New Year's Day and became the number two British independent production at the UK box office in 2025, grossing £8.76 million. Globally the film grossed \$58.5 million at the box office worldwide. Other Film4 titles released in UK cinemas this year included *Hard Truths* (Mike Leigh), *Sister Midnight* (Karan Kandhari), *Hot Milk* (Rebecca Lenkiewicz), *The Shadow Scholars* (Eloise King), *The Secret of Me* (Grace Hughes-Hallett) and *The Thing with Feathers* (Dylan Southern).

Film4 films had a strong presence at major international festivals. It was widely reported that *The Voice of Hind Rajab* broke the record for the longest-ever standing ovation at Venice Film Festival (23 minutes) and won the Silver Lion Grand Jury Prize, while *Rose of Nevada* (Mark Jenkin) premiered in the Orizzonti section.

The History of Sound (Oliver Hermanus) premiered in Cannes Official Competition before heading to Telluride Film Festival alongside *H is for Hawk* (Philippa Lowthorpe), based on Helen Macdonald's best-selling memoir. Further A-list festival world premieres included *The Thing with Feathers* at Sundance, *Hot Milk* at Berlinale, *Surviving Earth* (Thea Gagić) and *The Secret of Me* at SXSW, and *Sacrifice* (Romain Gavras) at the Toronto International Film Festival.

In the UK, Film4 celebrated nine titles at the BFI London Film Festival including *H is for Hawk*, *The History of Sound*, *The Voice of Hind Rajab*, *Rose of Nevada*, and *The Thing with Feathers*, alongside the world premieres of Future Takes shorts *Flock* (Mac Nixon), *Magid/Zafar* (Luis Hindman), *Under the Wave off Little Dragon* (Luo Jian), and Kathryn Ferguson's short *Nostalgia*. Ben Wheatley's *Bulk* premiered at the Edinburgh International Film Festival.



Following its debut at the BFI London Film Festival, Future Takes short *Magid/Zafar* won Best British Short Film at the British Independent Film Awards. In 2025, Film4 launched the second iteration of Future Takes, in partnership with the BFI, with the next cohort of shorts expected to enter production in 2026.

In 2025 Film4 projects received four BAFTA nominations including Outstanding British Film for *Hard Truths* and *Love Lies Bleeding* (Rose Glass), Leading Actress (Marianne Jean-Baptiste – *Hard Truths*) and Outstanding Debut for *Sister Midnight* (Karan Kandhari). 2026 also saw four BAFTA nominations including Outstanding British Film for *H is for Hawk*, Film Not in the English Language for *The Voice of Hind Rajab*, plus Best British Short for *Magid/Zafar* and *Nostalgia*. *The Voice of Hind Rajab* was also Oscar® nominated for Best International Feature Film.

Backing talent and taking British stories to the world

Film4 remains one of Channel 4's most distinctive assets, and a vital expression of its public service remit to nurture creative risk, develop new talent, and champion stories that might not otherwise be told. It champions distinctive and innovative British and international filmmakers, backing both established voices and emerging talent, by investing in ambitious, original filmmaking that delivers cultural impact at home and reaches audiences worldwide.

In 2025, Film4 continued to work with established filmmakers including Philippa Lowthorpe, John Crowley, Martin McDonagh, Ben Wheatley, Andrew Haigh, and Molly Manning Walker, while also launching new directorial voices in Molly Manners, Alice Birch, Ashley Walters, Jonathan Schey, Olive Nwosu, Shalini Adnani, and Bijan Sheibani.

AWARDS SZN

OSCARS.

The 98th Academy Awards
The Voice of Hind Rajab – Nominee
– Best International Feature Film



82nd Venice Film Festival
The Voice of Hind Rajab – Silver
Lion Grand Jury Prize

BIFA

British Independent Film Awards
Magid/Zafar – Best British Short Film



The Thing with Feathers

Linear and online views

Why is this important?

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

How did we perform this year?

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

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

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

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

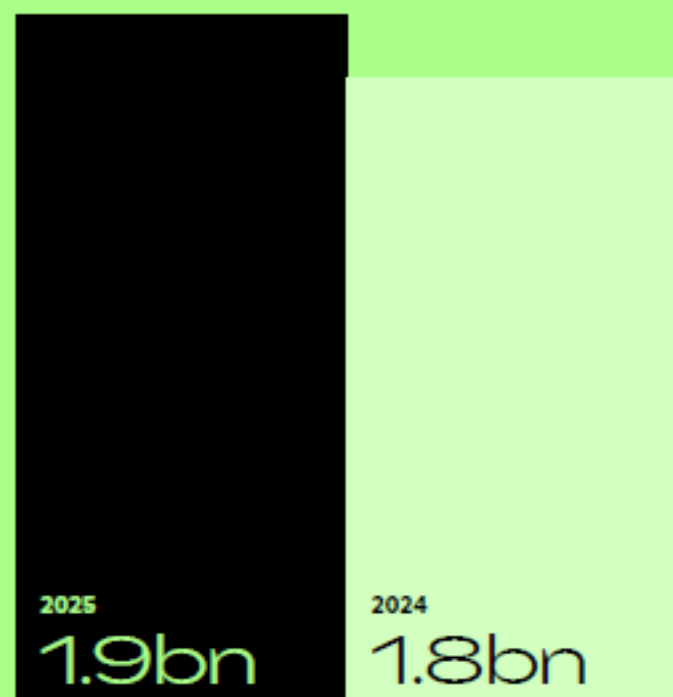
The decline in Channel 4's portfolio share was driven by the digital channels, whose collective viewing share fell by 0.3 points to 4.0%, equivalent to a 6% drop. Looking at the individual channels more closely, the decline was mostly due to More4 and Film4, which both showed more repeats this year,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

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

Total streaming views (billion)

1.9bn[‡]

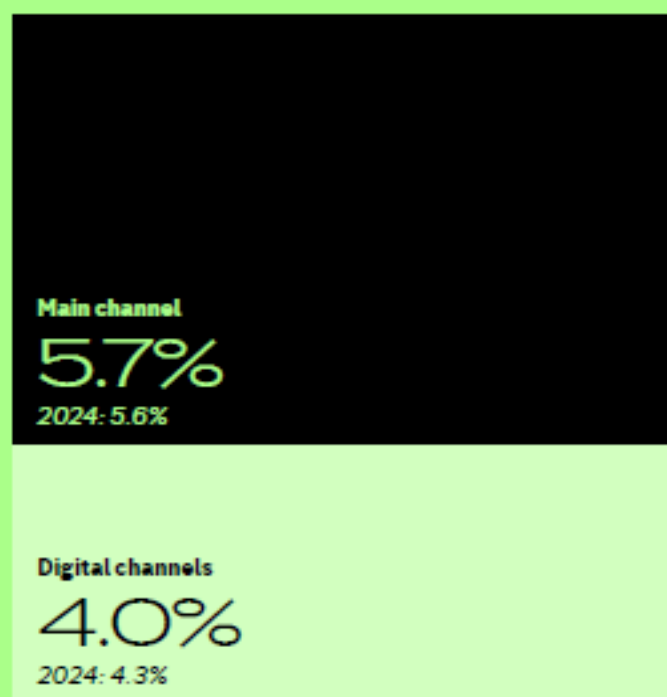
2024: 1.8bn



Linear TV viewing share

9.7%[‡]

2024: 9.9%



Viewing of content online

Why is this important?

Channel 4's online offering is much broader than services focused on short-form content. Because our streaming and social channels include full-length TV shows, feature films, clips, and newly commissioned digital-first content, their duration varies significantly – from seconds to hours. As a result, we need a metric that reflects the significant time people spend with our longer-form content. By measuring total time spent viewing Channel 4 content online, this metric differentiates itself from total streaming views (see page 44), which counts each piece of content as a single view regardless of duration.

How did we perform this year?

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

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

(6% of the total) took place on YouTube, where Channel 4 features a combination of full programme episodes, clips, and dedicated digital-first content (such as the Channel 4.0 strand (see page 41)). Facebook accounted for the remaining 0.7 billion minutes (1% of the total).

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

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

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

YouTube
viewing minutes

5.0bn

2024: 3.4bn

Streaming
viewing minutes

72.8bn

2024: 63.4bn

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

78.5bn[‡]

2024: 67.8bn

Facebook
viewing minutes

0.7bn

2024: 1.0bn

Young audiences' viewing of the main PSM channels

Why is this important?

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

How did we perform this year?

In 2025, Channel 4's main channel accounted for 13% of viewing by 16-34-year-olds to the main PSM channels, compared with 10% among all audiences. This represents a 25% uplift compared with the all-audience figure.

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

PSM channels than their respective all-audience viewing shares.

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

In absolute terms, Channel 4 ranked third among the main PSM channels for viewing by 16-34-year-olds in 2025. BBC One and ITV attracted the largest shares of this demographic (38% and 34% of viewing to the main PSM channels, respectively). Channel 4's 13% share of viewing to the main PSM channels exceeded that of BBC Two (9%) and Channel 5 (6%).

Channel 4's figures in this metric are influenced by its Fast Forward strategy, which aims to encourage young viewers to consume more of its content via streaming (e.g. through higher levels of box-setting or launching programmes on Channel 4 streaming before linear transmission). Additionally, young people are increasingly discovering and watching Channel 4 content through social media platforms. Channel 4 continues to adapt its strategy to ensure its programming is accessible and engaging in these spaces, attracting a rapidly growing number of views from younger audiences (see page 41).

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

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

16-34-year-olds

13%‡

2024: 12%

All individuals

10%

2024: 10%

Content investment: Originations

Why is this important?

One of the principal ways Channel 4 fulfils its public remit and media content duties – and fuels the UK creative economy – is through investment in new originated content (TV shows, films, and digital media). Unlike acquisitions, where broadcasters typically buy completed programmes, originations involve Channel 4’s creative input. Total investment in originations across our TV channels and online services therefore serves as a key measure of our annual commitment to new programming. This metric represents the cost of programming broadcast during the year.

How did we perform this year?

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

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

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

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

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

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

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

£480m‡

2024: £489m

Main channel

£421m

2024: £429m

Digital channels

£49m

2024: £49m

Digital media content

£10m

2024: £11m

Content investment: Originations spend in the Nations and Regions

Why is this important?

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

How did we perform this year?

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

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

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

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

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

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

Total investment in originated content in the Nations and Regions

£185m[‡]

2024: £200m

Total spend: English Regions (£m)

£145m

2024: £163m

Total spend: Nations (£m)

£40m

2024: £37m

Rounding differences may occur.

Content investment: Total spend

Why is this important?

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

How did we perform this year?

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

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

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

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

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

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

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

£640m[‡]

2024: £643m

Main channel

£486m

2024: £488m

Rounding differences may occur.

Digital
channels

£109m

2024: £110m

Digital
media content

£46m

2024: £45m

Brand reputation: Showing different kinds of cultures and opinions in the UK

Why is this important?

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

How did we perform this year?

When asked to what extent they associate each brand with "showing different kinds of cultures and opinions in the UK", 53% of British viewers agreed that Channel 4 performed strongly in 2025* – the highest of all brands surveyed.

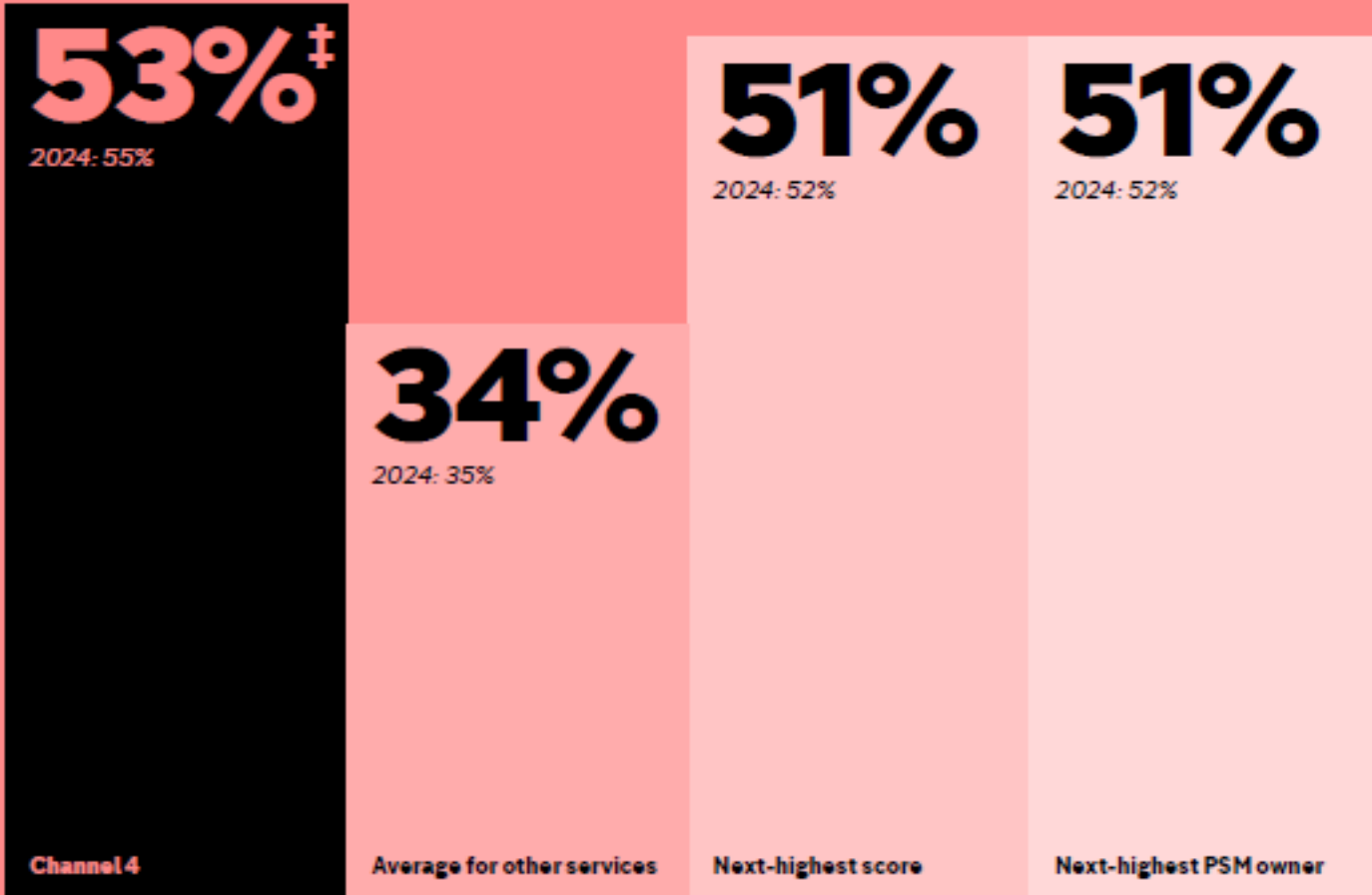
Competitors' scores ranged from 22% (Disney+) up to 51% (the BBC), placing Channel 4 2 percentage points ahead of the next-highest brand, the BBC. Channel 4's score was 19 points above the 34% average for the other surveyed brands, and 13 points ahead of the 40% average achieved by the other PSMs (the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

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

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

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

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



Diversity of suppliers

Why is this important?

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

How did we perform this year?

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

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

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

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

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

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

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

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



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



Diversity of on-screen contributions[‡]

Why is this important?

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

How did we perform this year?

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

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

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

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

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

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

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

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

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

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

48.6%[‡]

National population average: 51.0%

Female

21.0%[‡]

National population average: 18.3%

Ethnically diverse

17.0%[‡]

National population average: 3.2%

LGB

11.4%[‡]

National population average: 17.8%

Disabled

Opportunities provided by 4Skills

Why is this important?

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

How did we perform this year?

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

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

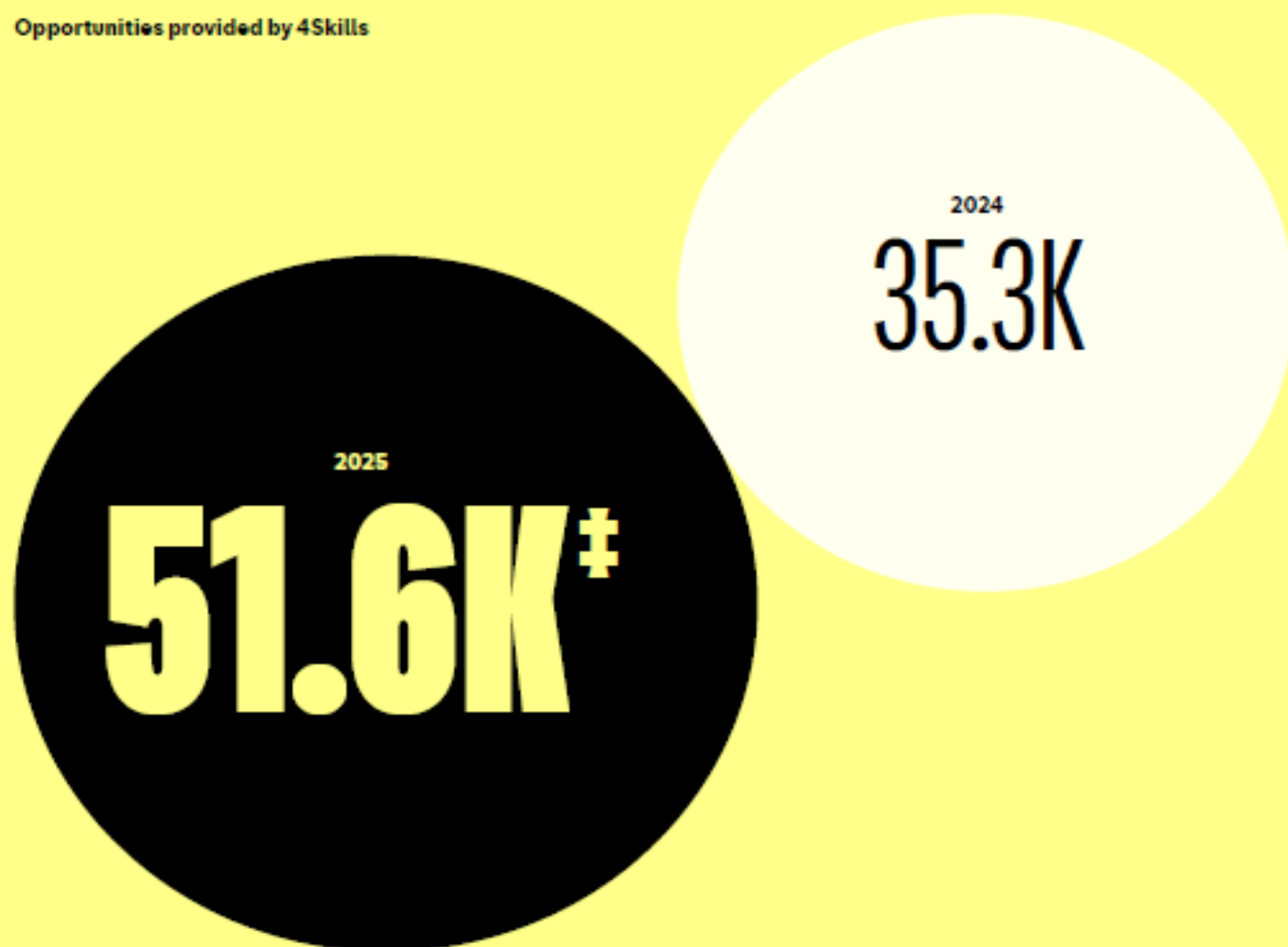
programmes increased substantially, by 46% year on year. Because high-impact engagements are more expensive to deliver, total opportunity numbers did not rise in line with the doubled budget.

4Schools is the largest single programme, comprising 75% of all 4Skills opportunities (including regional initiatives in schools). It collaborates with schools to raise awareness of careers in television and the creative and digital industries among 11-16-year-olds. In 2025, over 35,000 students in 139 schools benefited from direct, in-person engagement through face-to-face workshops, and assemblies, along with a range of online content and resources, including videos, lesson plans, and quizzes.

Other elements of 4Skills target different age groups and career paths through work experience, industry training placements, and apprenticeships – both at Channel 4 and through suppliers and partner organisations. In 2025, a range of online training projects each provided more than 1,000 opportunities, including a Work Experience programme and several programmes developed in partnership with the National Film and Television School.

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

Opportunities provided by 4Skills



Brand reputation: Pushing boundaries

Why is this important?

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

How did we perform this year?

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

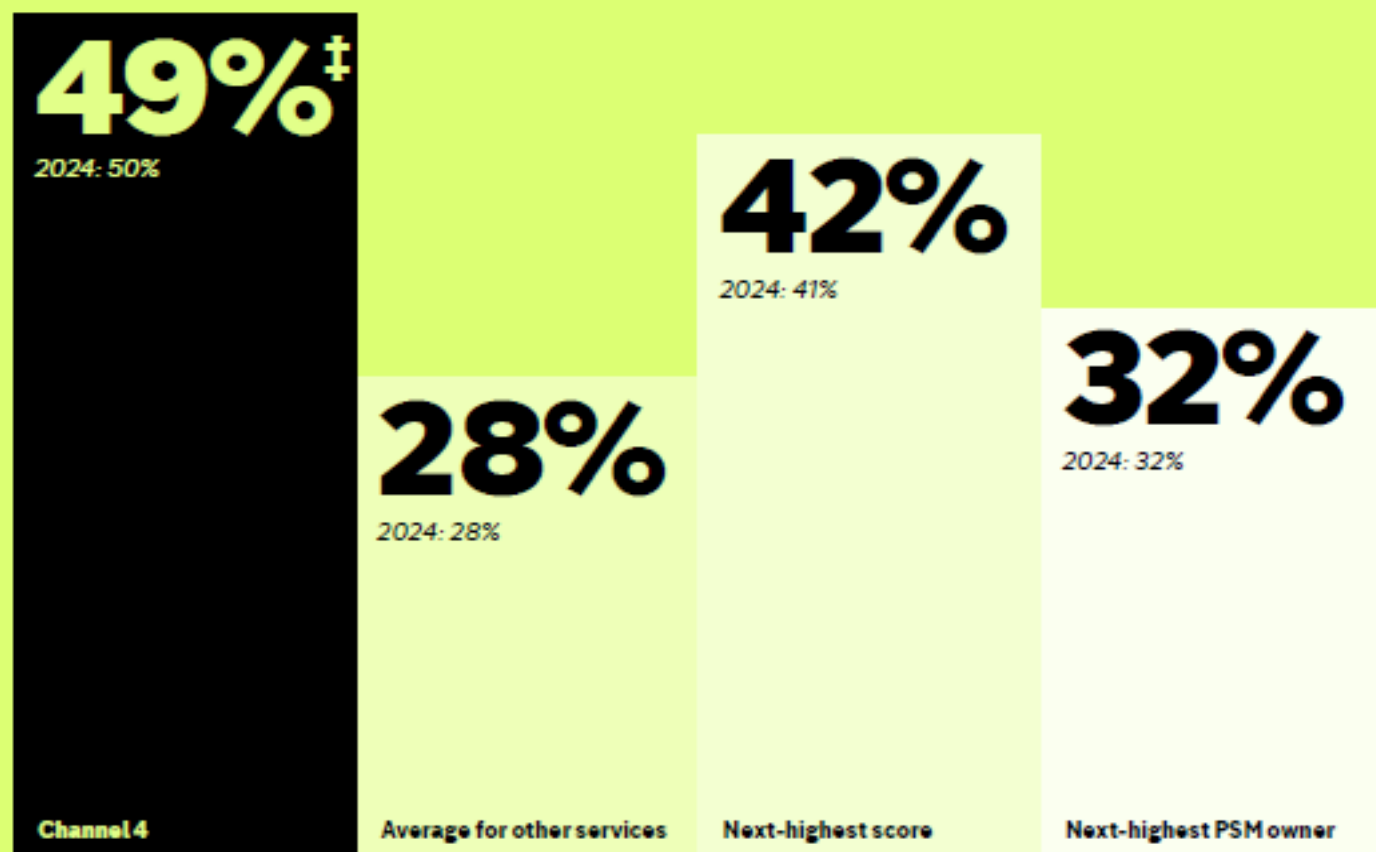
Channel 4’s score was 21 points above both the overall brand average and the average for the other PSMs (both 28%). The other brands’ scores ranged from 18% (Disney+) up to 42% (Netflix), giving Channel 4 a lead of 7 points over the next-highest-scoring brand and of 17 points over the next-highest-scoring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

Year-on-year changes were minimal:

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

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

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



Inspiring viewers to think differently

Why is this important?

Channel 4 aims to inspire positive change by encouraging people to think about subjects in new and different ways, to think about making changes in their lives and – at our most engaging – to actually try something new or different. We typically do this by weaving information about important issues into stories and formats in an entertaining way. Given the broad range of relevant output, we identified the most-watched shows and asked viewers whether each one prompted them to think differently about a subject or their own life, or to try something new.

How did we perform this year?

Across the 72 most-viewed first-run programmes on the main channel in 2025 (excluding Film and Sports)*, 53% of viewers said that Channel 4's programming inspired them in at least one way. While this is 2 percentage points below the 2024 figure (55% of viewers), it remains 3 points above the 50% recorded in each of the previous two years (2022 and 2023) – and continues to demonstrate strong audience impact.

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

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

* The programme list is derived from the 25 most-viewed first-run titles in each of four quarterly waves, giving 100 titles across the year. The recurrence of some shows in multiple waves meant that there were 72 unique titles this year (2024: 84 unique titles).

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

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

53%‡

2024: 55%

Reporting the news accurately and fairly

Why is this important?

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

How did we perform this year?

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

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

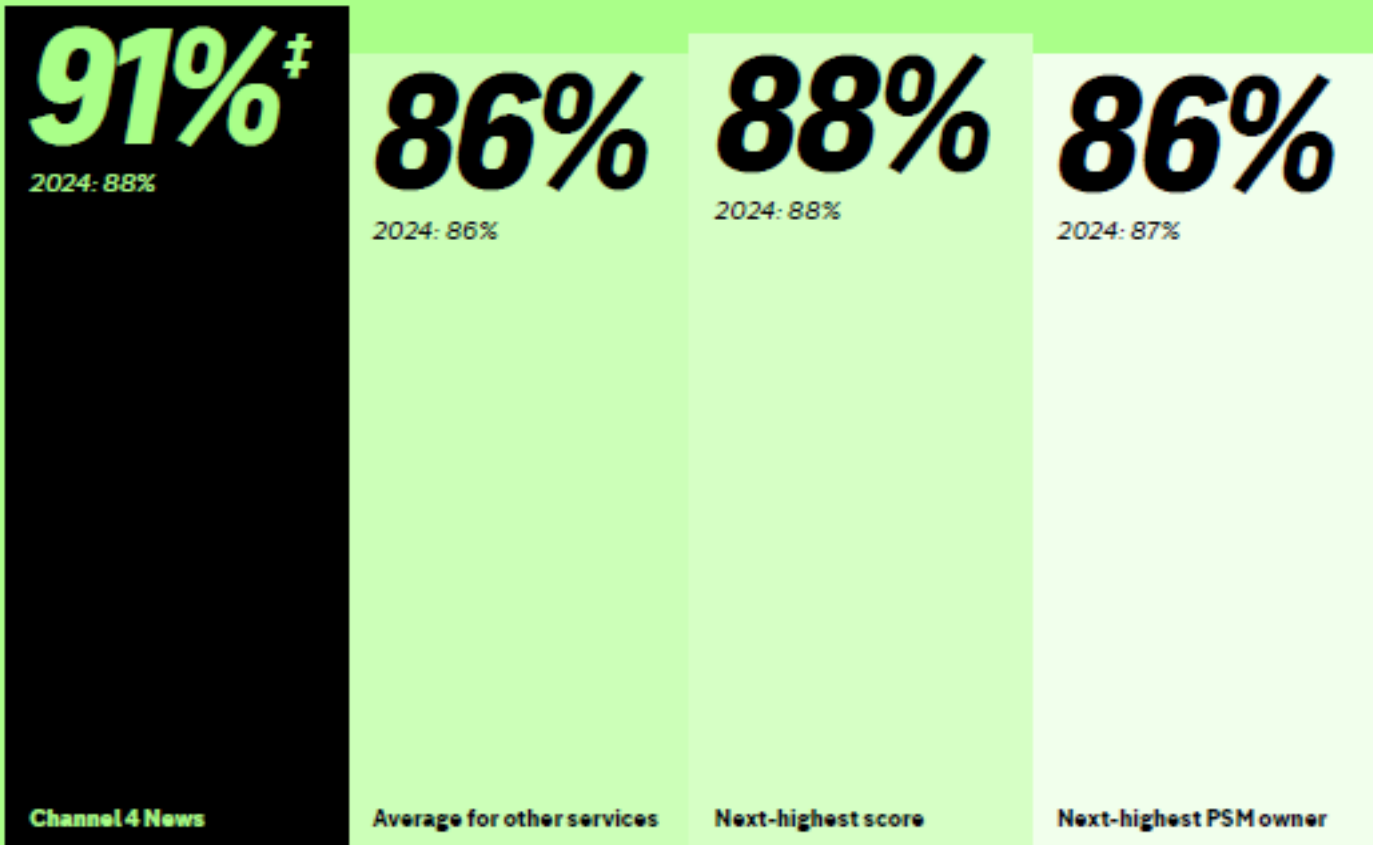
dropped by 1 point) and were bigger than in any year going back to 2016.

This year we continued to trial a more extensive data set to include perceptions of news on social media and from newspapers. This data, based on the views of all respondents (rather than regular viewers of each news service), is not directly comparable to the results above. The trial results were similar to those from 2024: Channel 4 was the third-most-trusted news source, with a 68% score, just behind the BBC and ITV (both 70%). Reflecting the high levels of trust enjoyed by Channel 4 and other PSMs, there was a material gap before the next cluster of news sources – in order, starting with the highest-scoring: the Financial Times, Sky News, The Guardian, The Times, and Channel 5 News – which scored between 54% and 58%. At the bottom end, some social media services (X, Facebook, and TikTok) and The Sun newspaper scored as low as 19% to 25% – significantly lower than all regulated broadcasters.

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

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

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



Innovation in content

Why is this important?

Innovation has been at the heart of Channel 4's remit from its inception. To measure this, we have defined six criteria (listed below) by which a programme can be innovative, whether by pushing the boundaries of storytelling or by experimenting with technology and distribution. We then evaluate each title to see which criteria it meets. The metric counts how many new programmes are deemed innovative under at least one criterion.

How did we perform this year?

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

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

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

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

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

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

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

Proportion of new Channel 4 content that is innovative

33%

2024: 32%

Brand reputation: Always trying something new

Why is this important?

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

How did we perform this year?

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

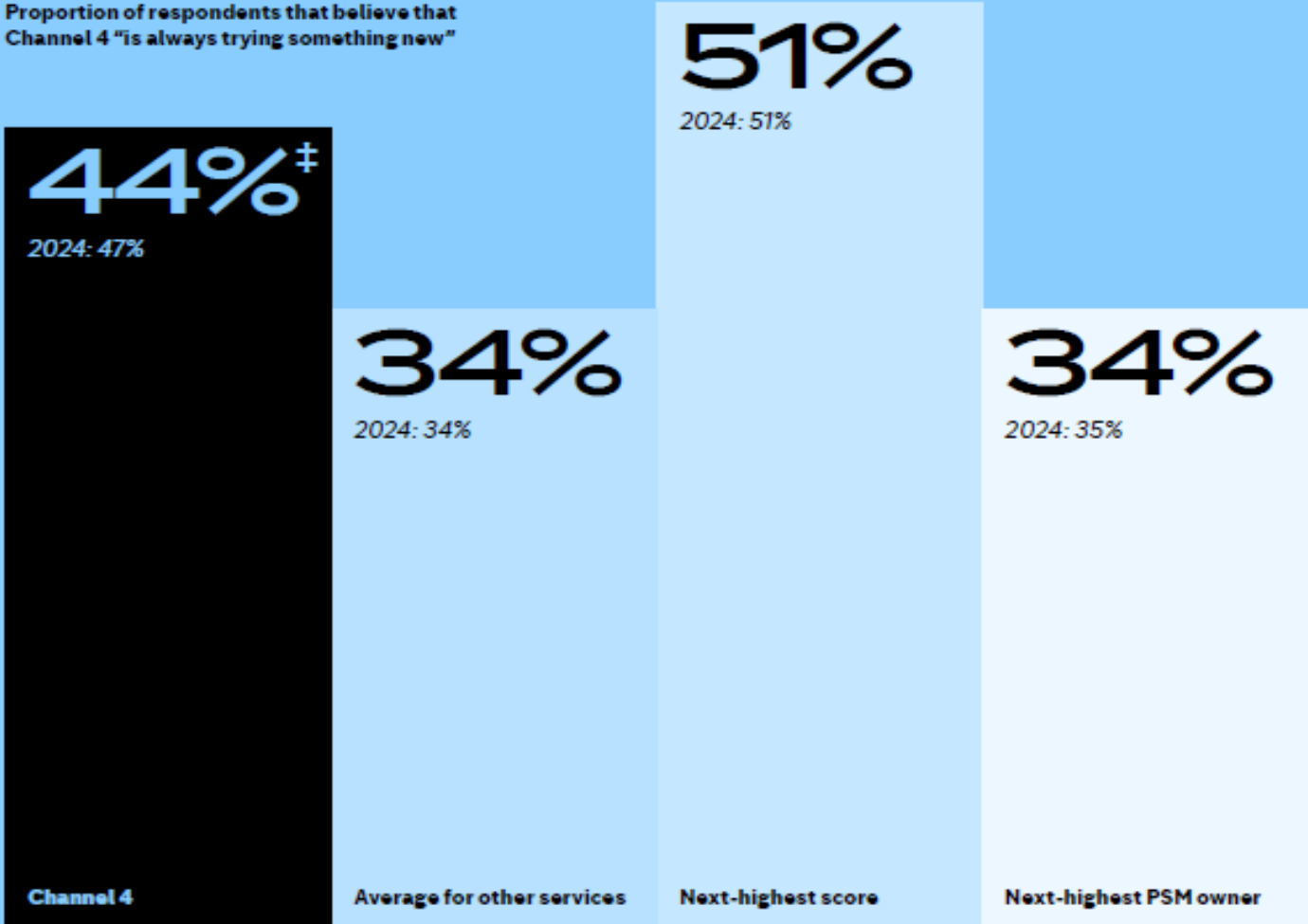
Channel 4's score was 10 points above the average for the other brands surveyed (34%). Aside from Netflix, the other brands scored between 25% (Channel 5) and 38% (Amazon Prime).

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

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

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

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



'Fresh Faces of 4': Developing new talent

Why is this important?

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

How did we perform this year?

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

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

New faces

Channel 4 continued to discover, mentor, and showcase new talent across platforms in 2025, giving fresh voices meaningful exposure and helping shape the future of British TV.

Channel 4.0

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

Highlights included:

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

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

Create Your Legacy:

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

Factual:

Channel 4 introduced and supported a broad range of new factual voices:

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

Entertainment:

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

Emerging faces

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

Entertainment:

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

Emerging comedy talent:

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

Factual:

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

Scripted:

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

Established faces

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

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

Meeting Channel 4's licence obligations

	Measure	Daypart	Quota	2025 Actuals
News	Average hours per week	Peak (6-10.30pm)	4	4
Current Affairs	Average hours per week	All day	2	3
	Average hours per week	Peak (6-10.30pm)	4	5
Origination production	% of hours	All day	45	58
	% of hours	Peak (6-10.30pm)	70	86
Independent production	% of first-run origination	All day	25	54
European independent productions	% of origination hours	All day	10	30
European origin	% of origination hours	All day	50	62
Subtitles (linear)				
4seven	% of hours	All day	80	100
Channel 4	% of hours	All day	90	100
E4	% of hours	All day	80	100
E4 Extra	% of hours	All day	80	100
Film4	% of hours	All day	80	100
More4	% of hours	All day	80	100
Subtitles (streaming)	% of hours	All day	N/A	100
Audio description (linear)				
4seven	% of hours	All day	10	55
Channel 4	% of hours	All day	10	54
E4	% of hours	All day	10	81
E4 Extra	% of hours	All day	10	34
Film4	% of hours	All day	10	52
More4	% of hours	All day	10	54
Audio description (streaming)	% of hours	All day	N/A	47
Signing (linear)				
Channel 4	% of hours	All day	5	12
E4	% of hours	All day	5	15
Signing (streaming)	% of hours	All day	N/A	7
Regional production	% of first-run origination	All day	35	49
Regional hours	% of first-run origination	All day	35	62
Production in the Nations	% of first-run origination	All day	9	10
Nations hours	% of first-run origination	All day	9	14
Education	Spend £m		10	17
10-14-year-olds	Spend £m		5	5
Teens	Spend £m		N/A	8