

# Forward look

## Summary

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- Maintain peak levels of content spend with focus on original commissioning
- Deliver the remit across all genres and platforms, with an emphasis on finding fresh ways to engage young people with contemporary issues
- Strengthen our spine of returning shows whilst maintaining a healthy slate of new and one-off programmes
- Drive innovation through cross-genre collaboration
- Commission from a significant number of production companies from all over the UK and of all sizes
- Reinforce relationships and developing companies in the devolved Nations
- Implement 360° Diversity Charter; making 2016 the Year of Disability on and off screen, in particular through Rio 2016 Paralympic Games
- Increase funding for Film4, with a view to investing in a broad range of films and working with leading British film making talent
- Develop All 4 as a digital content destination, with a priority on content curation
- Grow digital revenues through data, offering premium targeting advertising via programmatic trading
- Diversify core Channel 4 business and revenues through innovations such as Indie Growth Fund and Commercial Growth Fund

# Corporate ambitions

## Overview

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The 2016 budget will build on the creative success of 2015 and invest in a second cycle of creative renewal and programme innovation as we seek to maintain our audiences, particularly amongst 16–34-year-olds. Channel 4 will continue to be a channel with wide-ranging appeal, particularly attracting audiences of young, hard-to-reach viewers with content that is distinctive and original.

Investment in Drama will continue to be a focus, including our expansion into co-productions with other studios, given the success that we have seen in this area with shows such as *Humans*. We will continue to consolidate our reputation as market-leaders in Factual Entertainment programming with social insight, building on the strong relationship that we have with 16–34-year-olds in this genre. Across all broadcasters a summer of sporting events will provide a competitive scheduling environment, which we will address with bold scheduling decisions. Sport will also dominate the Channel 4 schedule this year, with our distinctive coverage of the *2016 Rio Paralympic Games* and other related shows, including *The Last Leg*, our first year of *Formula One* coverage, our final year of racing.

We are expanding the scope of our ambitions of Film4, increasing investment from £15 million to £25 million in 2016. We are also forging new partnerships with other parts of the sector, including two major new partnerships with Fox Searchlight and Entertainment Film Distributors and FP Films, the production company set up by *The Inbetweeners*' writers and creators Iain Morris and Damon Beesley.

As a future-focused organisation with a unique relationship with young people, we will seek to respond to evolving patterns of media consumption by adapting our content and our platforms accordingly. This means a focus on establishing All 4 as a compelling digital destination that stretches beyond catch-up, exploring how this platform can best interact with E4, as well as maintaining E4's position as the number one digital channel for 16–34-year-olds. Increased spending will seek to maintain this position with a strong mixture of returning

Delivering the remit is the driving force behind everything we do, both creatively and commercially. Building on a year of strong financial growth and commercial sustainability, in 2016 we will continue to grow revenues and to invest record amounts in original UK content. Our target is to generate £1 billion of revenue from the Channel 4 Television Corporation in 2016.

hits, both acquired and original, and new titles. And we will continue to grow All 4 as a young destination in its own right, with bespoke acquisitions, Original and Exclusive Shorts with strong appeal to 16–34-year-olds, and Walter Presents, our new foreign language drama strand, which will eventually host more than 1,000 hours of drama from around the world.

2016 will be our Year of Disability, a year-long focus on creating opportunities for disabled talent both on- and off-screen, doubling the number of disabled people in 20 of our biggest shows, and progressing the careers of 20 disabled people already working in the industry in our 20 biggest suppliers. These initiatives sit alongside the original 30 pieces of activity outlined in the 360° Diversity Charter in 2015. These core activities form the framework of our mission to promote diversity, from training and development, apprenticeships and recruitment to industry-wide monitoring system DIAMOND and investment in BAME indies. We will continue to monitor progress across all areas and look forward to reporting our achievements.

Across the Nations and Regions, we will continue to support and work collaboratively with independent suppliers towards our stated goal of maintaining 35% of regional spend and increasing our spend in the devolved nations to 9% by 2020. In Scotland, the continuing success of *Phil and Kirstie* through their productions with both IWC Media and *Raise The Roof*, will continue to build on the Scottish sector's expertise with *Features and Lifestyle/Property* programming. In Wales, the emergence of *Boomerang* will see the company continue to deliver major peak-time and daytime brands, including *Posh Pawn* and *Posh Pawnbrokers*. In Northern Ireland, *Big Mountain Productions* will deliver their first ever series for us in 2016, off the back of support via the *Alpha Fund* in 2015. Birmingham's *North One Productions* will continue to deliver high calibre and high octane content in 2016 through their work with *Guy Martin*; and in Manchester, with support from the *Alpha Fund*, and secured commissions via *Documentaries*, *Nine Lives Media* will look to build on the success of their high rating *Dispatches Aldi's Supermarket Secrets*, transmitted in 2015.

In 2016, the Growth Fund will look to broaden the portfolio of investments, including new genres and companies with a digital focus. We will also work closely with our existing portfolio companies, supporting and advising them along their path to growth.

We will continue to reap the rewards of our data strategy, as we continue towards our target of £100 million of digital revenues by 2017. 2016 sees the launch of *PVX*, which will open up programmatic trading to everyone, all agencies and clients, allowing them to target ads to different audiences: both demographics and behavioural segments, such as interest groups.

We enter 2016 on a secure financial footing that will provide us with the solid foundations to continue to provide our audiences with public service content that is diverse, innovative and distinctive. We will continue to innovate across the business to ensure that we remain commercially self-sufficient whilst delivering to the remit, which remains at the heart of all we do.

# Creative Overview

Channel 4 goes into 2016 as Broadcast magazine's Channel of the Year with a raft of returning series in scripted and Factual.



Interview with  
**Jay Hunt**  
Chief Creative Officer

Underpinning the commissioning strategy for each of the genres in 2016 is a desire to connect with young people with issues and themes that have real public service value. Key to our success in doing this is using innovative and creative formats that explore these issues in an entertaining but still impactful way.

After record breaking success in Drama, we will continue to invest in a mix of innovative mainstream shows like *No Offence* and topical agenda setting pieces like *National Treasure* which looks at a fictional ageing comedian pursued for sexual offences in his past. There will be welcome returns for stand out hits like *Indian Summers* and *Humans*. E4 will continue to superserve younger audiences with drama that resonate with them. We're excited about *The Aliens*, from the producers of *Misfits*, and *Foreign Bodies*, which follows a gang of twenty somethings on a gap year.

Fresh from new hits like *Catastrophe* and *Raised by Wolves*, our Comedy team is hoping to continue their winning run of commissions. There will be a particular focus on female writers with Phoebe Waller-Bridge's first TV show *Crashing* and Julia Davis spoof Breakfast TV comedy *Morning Has Broken*. Our commitment to developing new talent continues with Will Sharpe's brilliantly cultish show, *Flowers*, starring Olivia Colman and Julian Barratt.

2016 will see further signs of the factual renaissance on Channel 4 with standout event programming like *Guy's Wall of Death Live* and *Heston's Space Food*. We will innovate in documentary with new titles reflecting the diversity of Britain like *Keeping Up with the Khans* and *The Mosque*. We will experiment further with the documentary rig pre-watershed with *The Secret Life of the Zoo*.

Channel 4's market-leading position in factual entertainment will be enhanced with strong returning series like *The Island with Bear Grylls* – this time looking at men and women together for the first time. With *Eden*, we will explore disaffection with current political systems as a group of people are given the chance to start their own society from scratch. We will continue to explore themes that are particularly pertinent for 16–34-year-olds with long runs for *First Dates* and a new format, *The Interview*, looking at the dynamics of getting a job.

As ever in News and Current Affairs, we can expect a slate of polemical current affairs programming that addresses topical political themes, including freedom of speech and Islamophobia in Britain. *Channel 4 News* will continue to lead investigation and hold power to account in a year of the American presidential election and the upcoming European Referendum.

**Keeping Up with the Khans**



Above all, 2016 will be an unforgettable year for Sport on Channel 4 with *Formula One* joining the *Paralympic Games* and racing. Our coverage from Rio will form a key part of our programming for our Year of Disability featuring new disabled presenting talent and *The Last Leg* live every night of the Games. In addition, existing Channel 4 faces from Arthur Williams to *The Autistic Gardener*, Alan Gardner will be back in the peak-time schedule.

With *Stand Up To Cancer*, the UK's fastest growing TV fundraiser, also due back on air this year, 2016 is shaping up to be a fantastic mix of returning hits, thought-provoking new shows and unmissable TV events.

Heston's Space Food



The Aliens

