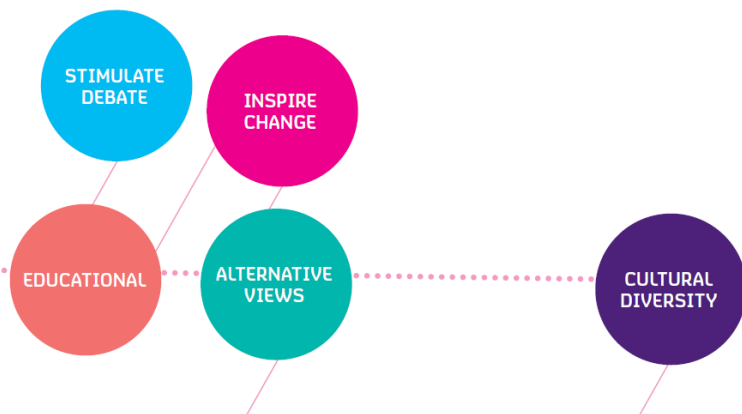


# Looking forward



# Making a noise

2013 will be an important year for Channel 4 as we continue our strategy of creative renewal and commercial evolution: delivering a diverse schedule of bold, noisy projects that feel truly distinctive while building a stronger and more personalised relationship with our viewers.



## Engaging with the world

We want Channel 4 to feel relevant and connected to the wider world – a space where people can participate in difficult conversations on important issues. We will do this by addressing themes that really matter to people – such as religion, inequality, multiculturalism, mental health, sex and relationships – and harnessing interactive technology so our audience can join in these conversations more directly. Stand-out 'seasons' throughout the year will bring together pieces from drama, current affairs and factual to reflect, provoke and, at times, challenge the views and behaviour of contemporary Britain.

## A quiet revolution in disability portrayal

Following the London 2012 Paralympics, a major priority for Channel 4 in 2013 will be to continue blazing a trail in how we portray people with disabilities. As we build towards the Winter Games in Sochi and the Summer Games in Rio in 2016, we will air major para-sports competitions such as July's IPC Athletics World Championships. But our commitment goes beyond just changing attitudes to disability sport – we want to be the home for the most ground-breaking programmes on disability in the UK. Disabled presenters will feature across the schedule – not just in disability-related programmes but in genres as varied as entertainment and specialist factual.

Many of these will be the presenters Channel 4 found and developed for the Paralympics. Provocative series such as *The Undateables*, *I'm Spazticus* and *The Last Leg* will return to tackle head-on our attitudes towards disabled people. New series such as *The Mad House* and *My Mad Fat Diary* will examine mental health, while our news and current affairs strands will put disability issues under the spotlight. We hope the cumulative impact will be to deliver a meaningful legacy in how disability is portrayed on television.



Utopia

## DISTINCTIVE

### Risk and range

In addition to taking risks by working with new talent, we will innovate in both form and content and invest in an array of new titles. Our aim is to be bold and make a noise. 'Event' programmes throughout the year will make sure we can stand out. This will include more live content – and experimentation with how digital media can transform and enhance the live viewing experience. Becoming the exclusive broadcaster of British racing on terrestrial television for the first time provides us with a great opportunity for experimentation, as we look to cover the national events in ways that feel new and different. And because we need to make sure we are catering to a diverse range of tastes and interests, we will look to broaden the range and tone of the projects we do, whether in film, drama, factual or comedy.

## NURTURE TALENT

### Backing the new

As we explore life in contemporary Britain, working with the best and brightest British talent will be key. Creative ideas from original voices are the lifeblood of Channel 4. Several drama series will come from up and coming writers while strands such as *Coming Up* and *First Cut* will showcase debut film-makers. On-screen we will focus on developing new presenting talent, with new presenters for our sports and factual entertainment output in particular. Being as open as possible to companies of all sizes, of all backgrounds and of all creative disciplines will remain a key objective and our Creative Diversity team will continue to help companies win their first commission with Channel 4.

## INNOVATIVE

### Building relationships through digital

It has always been Channel 4's role to innovate on-screen, but we are now also leading the way in how we use technology to drive our business. Channel 4's 'data-centric' strategy is unique among UK public service broadcasters and 2013 will see us make further progress in how we use the information we get from our viewers to improve both our commercial and creative offering. Building on our strong base of registered viewers, we will reward those viewers with exclusive content and personalised recommendations, and we will work with agencies to roll out more relevant and targeted advertising to our viewers. This includes allowing advertisers, for the first time, to provide targeted ads to 4oD users based on their age, gender and location.

## DIGITAL

# Investing in creativity



## Total content budget

As outlined elsewhere in the report, the 2012 budget represented a peak in the creative renewal process.

In light of market conditions, the 2013 budget is slightly reduced year on year. However, we will again take the bold step of injecting additional investment from our built-up surpluses and will continue to prioritise investment in original British content.

Most of the change in the overall budget has come from a reduction in our acquisitions spend following savings to some key shows, as well as a fall in the commissioning budget for entertainment following a peak of experimentation in 2012. The major story of 2013 will be an increased investment in original fiction – particularly drama, with a resurgence of original commissions coming to the screen in the early part of the year.

Spend on racing coverage will also increase as a result of Channel 4 winning the rights to the 'crown jewels' racing events: the Grand National, Royal Ascot and the Epsom Derby. Comedy and news will also see increases in investment as we look to remain competitive in these areas.





### Breakdown by platform

The main Channel 4 service will continue to deliver original and distinctive content across a range of genres for all age groups. In a competitive media landscape, our aim will be to increase the creative impact of the channel and ensure that as many programmes as possible can cut through. It will continue to be the major recipient of the overall content budget, funding a mixed schedule of established series alongside new innovative shows.

Our digital channels will continue to deliver commercial and public value. E4 will look to retain its position as the number one digital destination for 16–34 year olds, with a commitment to showcasing some of the best US comedy and drama series alongside fresh British programming. There will be a renewed focus on original new drama series, alongside comedy and factual entertainment shows aimed at the under-35s audience.

More4 will receive an increased originations budget, with new features and lifestyles shows as well as drama acquisitions debuting on the channel. Film4 will look to maintain its reputation as the UK's leading film channel following a period of exceptional growth, and 4Seven will continue to show the best and most talked-about of Channel 4's programmes from the previous seven days.

A major focus of our online operations will be to deliver to our viewer management strategy by driving further registrations and providing more detailed data insight. We will also focus on enhancing our platforms – introducing new features such as allowing Channel 4 to be watched live on mobile devices and enabling 4oD to be watched offline on mobile and paused and resumed across multiple platforms.

We will continue to invest in ambitious multiplatform investment, but will prioritise key genres where it can add real value, such as in factual, news and entertainment, and our Online Commissioning and Commercial Product teams will work more closely together to develop fully converged digital formats.

In feature film production, Film4 will strive to use our annual budget of £15 million to develop 10 to 15 distinctive feature films that have the potential to resonate with national and international audiences.

# Creative ambitions



## Drama

2013 will see a new era for drama on Channel 4, as we increase investment and provide a rich slate of distinctive pieces. A central part of this strategy will be to introduce a range of contemporary dramas that are tonally different from previous shows: starting with *Utopia*, a six-part conspiracy thriller about a mysterious graphic novel which also touches on issues around identity and privacy. Feature-length single drama *Complicit* will explore the ethical questions surrounding the use of torture in the War on Terror. *Southcliffe* will centre on a fictional market town, devastated by a series of shootings that take place over the course of a day. *Run*, the first drama commission for ACME Films, will comprise four tightly-paced thrillers, examining the interconnectedness of modern city life. And a new nine-part series *Dates*, from the creator of *Skins*, will explore the highs and lows of modern dating. We will also be taking more risks with commissions by experimenting with cross-genre collaborations, such as drama/factual hybrid *The Mill*, which takes real historical records from a mill in Cheshire to deliver a powerful exploration of life in industrial Britain.

2013 will see the return of breakthrough dramas *Top Boy*, *Devil's Whore* sequel *New World* and *Black Mirror*. Identifying a returnable series to replace *Shameless* will remain a priority, and we will also strive to introduce a new reputational drama series for the 9pm slot that builds on the success of *Homeland*. Because engaging younger audiences with original and unexpected stories is an ever-present priority, we will continue to monitor the success of long-running show *Hollyoaks* and build on the cross-platform success of *Fresh Meat*.

Experimenting with new formats on E4 will also be central to our strategy of reaching younger audiences. *My Mad Fat Diary* portrays a 16 year-old heroine from Lincolnshire as she battles with issues around mental illness and body image, and *Youngers* tells the unique story of wannabe grime DJs in Peckham.

Our feature film production arm Film4 will continue to work with internationally acclaimed directors, writers and actors as well as finding and building relationships with new talent. 2013 projects include Kevin McDonald's adaptation of the critically acclaimed novel *How I Live Now*, Steve McQueen's feature *Twelve Years a Slave*, Danny Boyle's *Trance* (starring James McAvoy), Richard Ayoade's *The Double*, Roger Michell's *Hyde Park on Hudson* and Jonathan Glazer's *Under The Skin* (starring Scarlett Johansson). We will encourage established talent to explore new directions: Shane Meadows will deliver his debut documentary on *The Stone Roses* and Ken Loach will be releasing his polemical documentary, *Spirit of '45*. Searching for the next generation of directors who can take British film-making to the next level will also be a principal objective. We are also working with debut directors Jeremy Lovering (*The Horror*) and Paul Wright (*Seaside Stories*), as well as with Clio Bernard on her follow-up film to her acclaimed debut *The Arbor*.

We will continue to develop Film4.0 as a strong online platform for film-making talent, and Film4's website and social media platforms will also play a crucial role in widening the reach of the brand and helping us to build a direct relationship with our audiences.





My Mad Fat Diary

## Factual

Across our factual output, we will seek to identify engaging means of bringing audiences to contemporary social issues, to inspire greater audience interaction with the topics and themes we explore, and to build on our reputation for covering 'traditional' PSB subjects in daring and audacious ways.

A major theme for the year will be a suite of programmes that have interactivity at their very heart. We will look to commission multiplatform projects of real scale, and push viewer interactivity into new areas. *Date Night* will be an interactive twist on the dating show format, allowing viewers to pitch themselves as potential dates for the following week's episode. Our innovative parenting show *Bedtime Live* will allow viewers to feed in their own experiences via Skype and Twitter, and our natural history event *Easter Eggs Live* will give viewers access to live online streaming footage of hatching eggs. *D-Day: As It Happens* will be a live 24-hours history event in which we mark D-Day's anniversary by playing it out in real-time across TV, mobile, tablets, the web and social media.

A fascination with understanding contemporary Britain runs through the slate of factual programming in 2013. In *Do They Speak English?* we will ask whether our cultural acceptance of segregated micro communities is consistent with an integrated, inclusive society, and we will look to mark Ramadan with some innovative programming on-screen.

We will engage with the continuing economic down-turn – with hard-hitting documentary series such as *The Estate* providing an honest portrayal of the UK's disenfranchised communities and a new series presented by Hilary Devey in which she offers talented and ambitious young people the opportunity to win internships with some of the most exciting employers in the UK. We will also update viewers on issues that have already had real-world impact, with follow up programmes on *Hugh's Fish Fight* and *Bank of Dave*.

In documentaries, we will seek to broaden the range and tone of our output, with a mixture of short series, big formats and single films. Insightful and educational 'state of the nation' series *24 Hours in AGE* and *999: What's Your Emergency?*, which we know have been successful ways of engaging young audiences with public service content, will return alongside new series such as *The Estate* (about life in one of the worst council estates in the country) and *Murder Trial* (a fly-on-the-wall examination of the Scottish court system). 2011's insightful look at the UK education system, *Educating Essex*, will also return – but this time taking its cameras to a school in Yorkshire as it wrestles with issues of cultural diversity. We will continue to refresh our single-film strands – embedding the changes made to *True Stories* and *Cutting Edge*, and extending the length of *First Cut* films to 60 minutes. The strand will be located in a new, post-watershed slot, and will give film-makers greater freedom and enable them to produce more ambitious work.

We believe these changes will establish *First Cut* as the industry's most significant new talent strand for documentary directors.

Our central aim for our specialist factual content will be to produce history, science, arts and religion output that feel noisy, contemporary and impactful. Programmes such as *The Mill*, *Easter Egg Live*, *D-Day: As It Happens* and *Richard III: King In A Car Park* all demonstrate our ability to tell stories in distinctive ways. We will focus on finding engaging hooks – such as climate change and the weather – into scientific issues. In arts, we are planning a series of programmes on music including a documentary on the evolution of music (featuring Bjork and natural history presenter David Attenborough) and a classical music season that examines the relationship between music and our mental and emotional health. In addition to focusing on music in our arts output, we will reinvigorate our broader music offering by replacing T4 with a live Friday night music show and adding the Mercury Music Prize to our suite of music events. It will now sit alongside the V Festival and the iTunes Festival, embedding Channel 4 as a destination for the very best in contemporary music.

Finally, we will seek to develop new presenting talent, particularly developing the potential of 'non-presenters' who have shone in previous C4 series, such as Dave Fishwick, Katie Piper and Grayson Perry.



How I Live Now

## Comedy and entertainment

In a crowded marketplace where there is huge investment in comedy, the challenge for Channel 4 is to make sure our comedy shows stand out. We will do this by taking risks, and creating a diverse slate of programmes, from the boutique to the broad. The key to getting it right, though, is our relationship with talent. What Channel 4 does exceptionally well is to give new talent creative opportunities and existing talent creative freedom.

New talent is what makes our content distinctive – and alongside continuing to nurture and develop talent through returning series of *PhoneShop*, *Cardinal Burns* and *I'm Spazticus*, our *Comedy Blaps* will be a vital tool in discovering and testing out new comic performers. On television, *The Mimic* will give Terry Mynott his first lead role, and following the success of YouTube-discoveries *Midnight Beast* and the multi-award winning *Cardinal Burns*, we will look to uncover talent from outside the usual avenues. We will seek to increase the number of female comic voices on our screens, a group often under-represented in comedy. This includes a sketch show from comedians Anna Krilly and Katy Wix and *London Irish*, a brand new sitcom based around a community of Northern Irish 20-somethings in London, written by Derry-born Lisa McGee.

We are also working with writer Caitlin Moran on a new pilot. Finding new comedy programmes for E4 will be a particular focus – with commissions including a new series, *Drifters*, from the producers of *The Inbetweeners*, which will follow three 20-something young women experiencing their first slice of the real world post-University.

We will also seek to commission series that have broad appeal – with a Christmas special from *The IT Crowd* alongside brand new titles from acts who originally made their name on Channel 4. Ricky Gervais quirky comedy creation *Derek* will return as a full series in February, and Welsh comedian and *Inbetweeners* star Greg Davies will star in *Man Down* later in the year. Peter Kay also returns to Channel 4 to star in a one-off comedy drama *Malachy's Millions*.

In entertainment we will continue to experiment with a broad range of formats – although not at the same scale as in 2012. This will include a series of new pilots, and a major new game show presented by Davina McCall, *Five Minutes to Fortune*. *Stand Up To Cancer*, *The Comedy Gala* and *The British Comedy Awards* will provide a series of key moments throughout the year that we can build around, and shows such as *10 O'Clock Live*, *Alan Carr: Chatty Man*, *Stand Up For the Week* and *Eight Out Of Ten Cats* will all return.

We are developing ideas with existing stars such as Jack Whitehall, Derren Brown, Sean Lock and Jon Richardson, but we will also launch a show featuring Ben Earl, a magician Channel 4 has been developing for two years. We will extend our relationship with emerging talents Adam Hills, Josh Widdicombe and Alex Brooker by reinventing their hugely acclaimed *The Last Leg* as a returnable entertainment format for Friday nights, while maintaining its ground-breaking, but good-natured approach to talking about disability. We will continue pioneering in the field of interactive and two-screen accompaniments to entertainment, including investing in new play-along games.





## News and current affairs

Our key objectives in news and current affairs will be to deliver challenging, independent journalism that challenges authority, holds power to account and takes risks. We will look for new opportunities for collaboration between our News and Current Affairs teams, and will unearth more hard-hitting stories through investigative journalism. This genre will also be a key vehicle for sustaining the legacy of the Paralympics – disability stories will be a recurring theme on *Channel 4 News* and presenters such as Ade Adepitan will present films for our current affairs strands.

2013 will be the first year for *Channel 4 News* under its new management team – headed by editor Ben De Pear. Following recent declines to the sizes of its television audience, in 2013 our priorities will be to amplify the strengths of the main news programme as well as responding to changes in news consumption by investing strongly in online platforms. This includes further development of the *Channel 4 News* website to ensure it reflects the distinctive brand of the programme, as well as innovating with other digital platforms and devices to ensure we stay at the forefront of innovation. We will continue to identify stories of particular interest to 16–34 year olds, with a view to strengthening our relationship with this audience.

In current affairs we will further develop *Dispatches* as a defining brand for Channel 4: risk-taking, revelatory, topical and investigative. We will continue the mix between 30-minute and hour-long programmes to ensure we have the flexibility to give each story as much space as it needs, including ground-breaking specials from either side of the Syrian War. We will experiment with innovative multiplatform concepts for the strand that build on successes such as *Train Journeys From Hell* and *Let Our Dad Die*. Our *Unreported World* strand will uncover unexpected stories from around the world, including the changing nature of the developing world.

Giles Duley



## Education and older children

Alongside our wider delivery of engaging, educational projects for all age groups, a new Head of Formats will take on responsibility for delivering our educational remit for 14–19 year olds. 2012 saw a strategic shift in this area that recognised that television remains a key driver of attention, enabling us to reach more young people than we were able to do through digital platforms alone. We will build upon this success in 2013 – with original shows and projects around some of the most pressing issues for Britain's young audiences, including body image and self-esteem (*My Mad Fat Diary*, *SuperMe Game*), media literacy (*Don't Blame Facebook*), alongside bespoke educational content around other major Channel 4 shows with strong teen appeal, such as *Made In Chelsea* and *Fresh Meat*.

We will use our portfolio to drive audience engagement, working across C4, E4 and online. While the focus of this strategy will be on factual content, we will also seek to use other genres to connect with young audiences – for example, our teen drama series *My Mad Fat Diary* will be a sensitive, yet comedic, exploration of a range of teen issues including mental health, sexuality and body image. We will continue to explore ways of reaching older children and young people through our content – including new drama series *Youngers*, which will follow the lives of two young teens as they navigate their way into maturity.