

## About 4 Review of 2001 Statement of Promises

Channel 4 has succeeded in fulfilling its creative and public service ambitions in 2001. We have kept education, authorship, internationalism and innovation at the heart of our programmes. At the same time, we have kept our commercial focus, identifying the audiences necessary to raise the revenues to fund our distinctive programming.

Channel 4 promised 'to use our reputation for risk and non-conformism to engage a younger generation in the values of public service broadcasting'. We have achieved that, increasing our share of 16 to 34 year olds by 2 percent in peak to 12.9% in 2001. As well as programmes such as Faking It, Graham Norton and Spaced, this young audience came to more serious events including the Body Image season and to the Channel's most popular webchat ever, the conversation with Saira Shah after her documentary Beneath the Veil.

Channel 4 promised to contribute 'to the strength and diversity of the British creative economy', and 'to use a wider range of production companies than any other broadcaster'. Both promises have been achieved, with 29% of our programme spend coming from outside London. A total of 344 companies provided programmes transmitted in 2001.

Channel 4 promised to be "the Channel that best reflects contemporary life in Britain". We have achieved that with programmes including Tina Takes A Break, Doing Time, Skinny Women, Love in Leeds, Brian's Story, Looking for Ricky and Teenage Kicks.

Channel 4 undertook to 'reflect a range of voices which are in danger of being crowded out'. With Chris Morris (Brass Eye), Darcus Howe (Slave Nation), Jon Ronson (Secret Rulers of the World), Noreena Hertz (Politics isn't Working) and Imran Khan (Islam and America: Through the Eyes of Imran Khan), the Channel has continued to champion non conformist voices.

The Channel has also succeeded in our ambition 'to reflect the diversity of Britain, culturally and geographically'. On and off screen, the talent and the participants in our programmes have reflected the diversity

our contemporary culture. There have been prominent programmes exemplified by the How Racist is Britain season and the Bodysnippers series.

Channel 4 promised 'to keep education programmes at the heart of the schedule', to concentrate our campaigns on young adults and teenagers, and to find new ways of fulfilling pupils' and teachers' needs in a world of 'on demand' educational tools. In 2001 our overall education budget was £59 million, ranging from major history and science series to the Homework High study support site to the 450 special programme support websites. The Channel 4 brand puts us in the best position to target pupils and young adults with informal, innovative multi-media initiatives. 4Learning has moved on from simply offering a schedule of schools programmes to providing creative content shaped to suit the time and needs of its users. For example Real Teachers offered teachers a chance to see teaching in action, with advice and resources and examples, and Brilliant Careers presented some of the most stimulating career advice available.

Channel 4 undertook 'to meet our regulatory targets for originated UK programmes, for first run programmes, and for regional and independent production'. The target for originated programmes was 60%; we achieved 68%. The 60% target for first run was achieved. The 29% target for regional production was achieved. The target for independent production was 25%; we achieved 59% - in spite of the acquisition of some major independents by ITV companies. The Channel also set out 'to meet the licence targets for Schools, Education, News and Current Affairs, Religion and Multicultural programmes'. The requirement for Schools is 330 hours; we showed 557. The requirement for Education was 7 hours a week; we achieved 11.6 hours.

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The requirement for Current Affairs was 4 hours a week; we achieved 5.1. The requirement for Religion was 1 hour a week, and we achieved 1.3 hours with a much stronger editorial purpose. The requirement for Multicultural was 3 hours, and we achieved 4.1, as well as bringing multicultural casting to a much greater range of shows across the Channel.

### **Comedy and Entertainment**

In 2001 Channel 4 reinforced its reputation as the home of contemporary television satire. Chris Morris's Brass Eye on paedophilia was the most controversial and debated programme of the year. There were also series from Rory Bremner and Armando Iannucci.

Graham Norton has built on his success, winning an International Emmy, two BAFTAs, an RTS as well as TV Quick's Entertainment Show of the Year.

Channel 4 promised 'to champion new talent in comedy and entertainment'. We have done that with Banzai and Los Dos Bros and ten programmes in the experimental Comedy Lab series. But the emphasis in 2001 was on returning series with Spaced, Small Potatoes and Black Books.

There remains work to be done renewing our entertainment. The Big Breakfast and The Priory have come to the end of their time. We have not succeeded in finding a replacement for TFI Friday, and Bar Wars proved too derivative. But Model Behaviour was a successful new venture for the 6 to 7 hour, with a hugely successful website. And in topical entertainment, we launched This Week Only, a witty and well cast late night topical entertainment chat show.

### **Landmark Programmes in Drama and Documentary**

Channel 4 promised to 'prioritise landmark programmes that explore the creative relationship between different programme genres'. With Gas Attack, which foretold a terrorist anthrax attack on an unsuspecting population, and Penny Woolcock's Tina Takes a Break, we moved drama documentary forward and reached areas no other Channel has tackled.

We promised 'to extend history beyond the twentieth century' and succeeded beyond all expectations with David Starkey's Six Wives of Henry VIII and the four feature length documentaries, Plague, Fire, War and Treason. The 1940's House, Hell in the Pacific and The Hunt for The Hood were all landmark history projects in 2001.

Drama highlights included Sword of Honour, Teachers, Tony Marchant's Swallow and Ken Loach's film on the rail industry, The Navigators.

### **Personal Authorship**

Channel 4 continues to be the place where individual writers, directors, producers and on-screen talent choose to bring their most original work. Chris Morris, Armando Iannucci, Simon Pegg and Jessica Stephenson, Annie Griffin in Entertainment; Charles Sturridge, Kenneth Branagh, Tim Spall, Ken Loach, Tony Marchant, Tony Grounds, and Zadie Smith are working with the Drama department.

Channel 4, alone in British television, has kept faith with documentary, believing it to be the genre of programming which more than any other can define the culture and climate of a contemporary society. As a result of this conviction, we have attracted the most talented names in British documentary: Leo Regan, Kim Longinotto, Daisy Asquith, Penny Woolcock, Molly Dineen, Paul Watson, Leslie Woodhead, Angus McQueen, Kevin Sim and Phil Agland.

The Documentaries department was home to many original authored films including Jane Treays' passionate Men in the Woods, Victor Lewis Smith's Scandal in the Bins and Leo Regan's Cold Turkey. True Stories also continued to bring strong documentaries to the Channel, with Runaway, Soldat, Fire Will Eat Us and Battle Centre.

In Current Affairs, we have kept up the tradition of powerful authored reporting, with Saira Shah, Sorious Samura, Nick Cohen and Nick Davies.

Channel 4 has championed non conformist thinking in 2001, with Darcus Howe's Slave Nation, Jon Ronson's Secret Rulers of the World, Maria Misra's An Indian Affair, Nick Davies'

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Drugs: The Phoney War, and America and Islam: Through the Eyes of Imran Khan.

### Innovation

In addition to Brass Eye, Teachers and Gas Attack, mentioned elsewhere, Kumbh Mela was a huge innovation, providing daily coverage in peaktime and a dynamic website for a month. Big Brother continued to innovate across terrestrial, digital interactive and online platforms with its new media applications. Faking It gave a new impetus to popular documentary with a strong format and great casting. It's A Girl Thing mixed drama and factual with a way out fashion format. And Perfect Match gave a light touch and popular appeal to a series with serious educational purpose.

Channel 4 has also innovated with ways to bring new talent to peak time. In 2001 we ring fenced slots for young directors with AltTV and Unreported World.

### Drama

Overall there has been less drama of note on Channel 4 in 2001 than we would have wished. We have not yet achieved our ambition to make drama part of the fabric of the schedule. However we have spent 2001 developing a stronger and more consistent slate for future years.

Teachers was the major success for Drama in 2001, bringing accessible returnable drama to the Channel. It was the first fruits of our ambition to replicate the success of our long running US dramas with their British equivalents.

Sword of Honour, Never Never, Men Only and Swallow were all strong event dramas.

The Secret Life of Us was an experiment in late night drama, and we have developed several new British late night series for 2002.

Brookside has not maintained the progress it made in 2000 despite strong storylines on IVF, abortion and the trial of Ron Dixon.

We have expanded Hollyoaks to four episodes a week; it remains our most successful

programme for its core 16 to 24 year old audience. However, Moving On, the late night initiative to develop some of Hollyoaks established characters, was not a success and failed to match the impact of previous late night special events.

### Arts

In Arts, Channel 4 has broadcast projects of real scale. We focussed on impact not volume, showing the definitive Picasso series by John Richardson, and the innovative Matthew Collings series Hello Culture. We promised 'to be a sponsor and catalyst for bringing to television new thinking and fresh imagination in the arts', and achieved that with the impressive new television version of Britten's Owen Wingrave, in the ambitious tv and interactive photography project Year 1, and in architecture with the lively Charlie Luxton series Not All Houses Are Square.

The Luxton series underlined our commitment to make Channel 4 the home of architecture on television. As well as showing the RIBA Awards, Grand Designs achieved a huge popular audience for architecture and design.

We continued to sponsor and broadcast the Turner Prize

In 2000 the ITC urged us to increase the amount of Performance. Since then Channel 4 has committed to showing the entire canon of the plays of Samuel Beckett over two years. In 2001 we will have shown Catastrophe, Rockabye, Waiting for Godot, Play, Breath, Not I, Krapp's Last Tape, Come and Go and Ohio Impromptu. The plays will also be shown on Schools.

As well as Owen Wingrave, the Channel brought new versions of the RSC's Macbeth and Matthew Bourne's The Car Man to the screen. The Car Man was accompanied by Bourne's feature length documentary on Men and Dance.

Channel 4 showed a two part biography of Miles Davies this year. This definitive documentary won an international Emmy and great critical acclaim. We also made a landmark multicultural arts series with Pump Up the Volume, the history of house music.

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In Animation, the Channel showed the new Raymond Briggs *Ivor the Invisible* and a documentary on Raymond Briggs. There was a late night Animation Zone as well as the films funded through Channel 4 Animation schemes being shown in *The Slot*.

We have recognised that we have not done enough to bring avant garde art and new arts film makers to Channel 4 in 2001. Accordingly we have twelve programmes in production for the experimental strand *NowHere* in 2002.

Channel 4 has also extended its reputation for popular contemporary music. The *4Music Zone* has been expanded, and Channel 4 hosted a number of new events including *The Mercury Music Prize*, *The Smash Hits T4 Poll Winners Party* and a *Celebrate South Africa* concert, as well as broadcasting the *MOBO Awards*.

The Channel also arranged four popular music events in Brighton, Bristol, Bradford and London to help bring a younger, wider audience to the cricket. Giant outdoor screens were set up to show the cricket coverage and then to showcase film and music in the evenings with live DJs.

### Documentary and Social Engagement

At a time when other broadcasters have turned away from documentary, Channel 4 has fulfilled its promise to run documentaries 'that engage with the issues that define the changing nature and pressure points in contemporary society'. Channel 4 has run demanding social documentaries in peak time including *Doing Time* and *Partners in Crime*; we have reached places no-one else has covered with *Gas Attack*, *Tina Takes a Break* and *Battle Centre*. Cutting Edge's highlights included *Brian's Story*, *Bus Pass Bandits* and *Looking for Ricky*.

The Channel has also succeeded with a raft of popular contemporary documentary including *Faking It*, *Teenage Kicks*, *Perfect Breasts* and the *Body Image* season.

Victor Lewis Smith's *Scandal in the Bins* was the most innovative documentary of the year. Jon Ronson's *Secret Rulers of the World* was the most original piece of personal signature, illuminating the world of conspiracy with his accessible and unique style.

Channel 4 committed to establishing 'a creative ladder of experience for documentary makers'. We have done that with the *AltTV* series, which provided an introductory peak time slot for new film makers, many of whom (eg. Olly Lambert, Mark Isaacs, John Dower) have already progressed to higher profile series. *4Later* has also been a starting point for young directors such as Shona Thompson, whose *Love In Leeds* was a highlight of the *Racism* season.

### Education

Channel 4 promised 'to prioritise Life Skills, History, Science and Technology, Health and Disability' in our education programmes. Highlights in 2001 included the *Blindness* season, *Living By the Book*, *Better Sex*, *Body Story*, *Perfect Match* and *Joined: The World of Siamese Twins*.

There has been a 40% increase in the number of registered blind and visually impaired people since 1988, and Channel 4's *Blindness* campaign set out to raise awareness with a three part series from *Moorfields Eye Hospital* and *Celebrity Blind Man's Buff* which challenged Sean Hughes, Linda Robson and Gail Porter to travel across Britain wearing simulated visual impairment glasses.

Channel 4 has brought a lighter touch to some Life Skills series while maintaining strong educational values. *Living By The Book* featured four popular self-help books, asking readers to live by the rules in the book for a month. *Perfect Match* sought to find new partners for two single people, challenging their own assumptions about relationships.

There were three returning health series: *Body Story*, including programmes on puberty and allergic attacks, *Embarrassing Illnesses*, which tackled piles, incontinence, stammering and hair loss, and *The Real Birth Show* focusing on premature births, older mums, multiple births and home births.

Channel 4 also launched a new twelve-part series for young deaf viewers, *VEE-TV*. This magazine show included *Pulse*, a strand for first time directors, and a regular soap opera *Rush*, which was also shown as a feature-length drama. The series offered new opportunities for a deaf production crew, which we're aiming to build on in the second series next year.

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### Programme Support

Channel 4 undertook that at least 8 hours of programmes a week would have individually tailored programme support services. In 2001 we achieved more than ten hours a week. There were support services ranging from Beckett to Brookside, including 20 booklets, 88 websites and support for around 80 programmes with our phone services. Channel 4 now offers a phone system to cover subjects such as domestic violence, bereavement and family issues, as well as information lines on specialist subject areas and staffed help-lines where appropriate.

Beneath the Veil aired in June, and the subsequent web chat with programme maker Saira Shah proved to be the biggest chat in Channel 4's history, beating Big Brother.

The Health House offers health information specifically aimed at a young audience. Each room in the house corresponds to a different aspect of physical and mental health with a team of online counsellors to answer users' questions.

The Black and Asian History Map was awarded a Prix Italia in September. The judges said: 'The site deals with a very contemporary issue in society in a highly interactive, comprehensive and community creating way... in a time where global communication, understanding and recognition becomes more important.'

Vee TV accompanied the tv series for young deaf people, and encouraged a community network with the online forum.

The Beckett on Film web site and booklet offered an easy-to-use guide to all his plays, plus transcripts of the web chats and interviews for those unable to attend the recent Barbican festival screenings of the films.

The innovative phone platforms on The Real Cracker enabled a 3-way link with the Police Action Desk. Callers with information could be diverted directly to the police, while other callers got specialist help or recorded information.

The largest numbers of callers came with Brian's Story (2312 callers for information on addiction), and Men in The Woods (3000

callers). Brookside and Hollyoaks prompted 2000 calls on teenage abortion and 1600 calls on suicide.

### Schools Programmes and Services

Channel 4 undertook to 'provide a schools service across suitable platforms and media'. Learning is changing, and we live in a much more on-demand world. In 2001 4Learning responded to these changes in on-line and life-long learning to benefit both teachers and pupils.

4Learning has also built on its reputation for high quality. Positive feedback from teachers and schoolkids has been echoed in major awards including the BAFTA Interactive Award for our Gridclub site, the Prix Italia for the Black and Asian History Map, an EMMA Foundation award for Real Deal and Childrens BAFTAs for Aunt Tiger and The Hoobs.

Learning is at the heart of Channel 4, and it goes beyond meeting remit requirements. It's about meeting audience demand, being innovative creatively, and where appropriate being ambitious commercially. The Channel 4 brand puts us in a very strong position to appeal to children outside the classroom and to appeal to young adults who are in transition between education and work. Real Deal, Brilliant Career and the soon-to-be-launched Ideas Factory all address that young adult constituency.

In 2001 we broadcast 557 hours of schools programmes, well above the requirement of 330 hours. All UK schools and colleges received detailed information about schools programmes and other services, and 1200 items, including books, CD-Roms and videos were available for sale.

Major new television series in 2001 included the first 125 episodes of The Hoobs, Darren Gough's Cricket Academy, and 30 episodes of Star Maths and Maths Mansion supporting maths teaching in primary schools.

We launched Grid Club, a government-funded website for 7- to 11-year-olds, based on the National Curriculum. It is designed as an entertaining site which children will use voluntarily in their own time. Homework High continued its remarkable popularity.



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Real Teachers is a website where teachers can see the most successful practitioners at work and get help with resources and advice. The government has shown interest in promoting the site as a professional development tool.

Election Fever, a website explaining the political process to children and young people, was launched to coincide with the general election campaign, and we broadcast Sir John Sulston's Royal Institution Christmas Lectures on genes with an accompanying website and booklet.

### Leisure

Channel 4 has transformed the quality and popularity of its Features series in the past two years. It has extended its property portfolio with Property Ladder, a successful business series that looked at renovation with a business edge. Grand Designs continued to demystify the process of building your own house, showing this aspiration could be achieved on the smallest of budgets. Location Location Location thrived. Unlike some features shows on other Channels, these programmes were genuinely informative, with real scenarios and real value for time.

Can You Live Without and So You Think You Want were collaborations with current affairs, revealing much about contemporary consumer culture.

Sex Tips for Girls was a frank and taboo breaking series that aimed to show men and women how to achieve ultimate satisfaction from their sex lives. It had the great merit of being funny and no-one took their clothes off.

It's a Girl Thing was a genuine innovatory approach to fashion, merging drama and information in a glossy well produced format.

### History and Science

Channel 4 has had a triumphant year in History programmes, with series that pushed the boundaries in both content and form and which extended television history far beyond twentieth century subjects.

David Starkey's Six Wives of Henry VIII brought a new energy to the sixteenth century. The 17th century season Plague, Fire, War

and Treason was a major commitment by the channel to explore history beyond kings and queens with ninety minute films that revealed the real stories behind events we all thought we knew.

Time Team had its most successful run ever with live programmes in peak reaching over two and a half million viewers. We have extended the brand with documentaries on Orkney and Ely, as well as sending the team to dig for dinosaurs in Wyoming.

Hell in the Pacific was a definitive series exploring the real life experience of the brutality endured by both sides in the war in the East between 1941-45. It won the distinguished Japan Prize.

The 1940's House continued the success of this history format by transplanting an ordinary Yorkshire family down south to experience the home front of World War Two.

Secret History continued its task of telling untold stories, from The Lost Legion of Varus to The Search for the Struma, one man's campaign to find the truth behind the sinking of a ship containing hundreds of Jewish refugees.

Channel 4 has also succeeded in bringing a huge range of biography to the screen. The films ranged from Spartacus to Mussolini, Laurence Olivier, Hughie Green and Shirley Bassey.

We have been less successful in finding landmark Science series in 2001. Cannibal, The Real Cracker, Science and the Swastika and Going Critical were well made and thought provoking series. Extinct was a less successful attempt to bring a major computer generated science series to the Channel.

Advances in technology were featured in series such as Building The Biggest, Destination Mars and Battle of the Robots. Scrapheap Challenge returned for its fourth series, and continued to bring popular accessible technology to a bigger audience than ever.

Equinox included documentaries on the Coelacanth, The Day The Oceans Boiled, and The Secret Life of the Mouse. with specials on

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Soviet rocket technology and Bioterror. To The Ends of the Earth went in search of Peking Man, the Yeti, big wave surfers and the ayahuasca plant. Secrets of the Dead used forensic science to investigate Mount Vesuvius, female gladiators, the oldest human remains and the Great Plague.

### International Programming

Channel 4 promised to 'demonstrate its global perspective in peak time programming'. Unlike other broadcasters we have kept that promise with high quality documentaries offering a broad range of opinion and experience from around the world.

The most powerful international documentary of the year was Saira Shah's *Beneath the Veil*, a courageous journey to let the world know what was happening in Afghanistan well before the events of September 11th. As a counterpoint, Kim Longinotto's *Runaway* was a sophisticated and enlightening documentary on family life in an Islamic society.

True Stories ran a number of other strong international films, including *Soldat* (Russia), *Fire Will Eat Us* (Ethiopia), and *Train on the Brain* (USA).

Our new international current affairs strand, *Unreported World* featured stories from the Congo and Columbia.

Channel 4's Japan season in early 2002 investigated the state of modern Japan, with programmes on teenage crime, on suicide, on cultural innovation and on the political consequences of recession.

Our major international documentary series *Tuscany* was postponed by a month from December 2001 to January 2002.

### Multicultural Programming

A multicultural perspective is fundamental to Channel 4. We aim to be the Channel that best reflects contemporary Britain, and believe that can only be achieved by reflecting the cultural and racial diversity of the UK.

We promised 'to represent the multicultural diversity of Britain within our mainstream

programming'. We have achieved that in 2001 with programmes from every department, bringing multicultural talent on and off screen into the mainstream schedule.

The Channel's *How Racist is Britain* season was a centrepiece of the autumn. Matthew Taylor's programme examined British attitudes to race, *Sorious Samura* investigated relations between Africans and Afro Caribbeans, Angela Griffin explored the experience of being mixed race, and *Love in Oldham* followed a love affair against the backdrop of the Oldham Riots.

The highlights from Multicultural department this year included *Going Native*, *Bodysnippers*, and *An Indian Affair*. *Going Native* compared family life in Britain and Swaziland. *Bodysnippers* looked at the phenomenon of ethnic minorities opting for plastic surgery to make their features more caucasian. Maria Misra brought a new Anglo-Indian perspective to the story of Britain and India in the eighteenth century.

Following the success of *Unreported World*, News and Current Affairs are prioritising multicultural issues with a new strand *Unreported Britain*. They are also in production with a season of programmes on Muslims in Britain.

Across the Channel, we have implemented three multicultural initiatives in 2001. All independent producers are now required to include a 'multicultural paragraph' in all proposals to the Channel. We monitor production teams working for the Channel. To widen the talent base of Channel 4 programmes we have launched the Channel 4 Diversity Database. In addition we are doing further research on multicultural viewers. All these initiatives are discussed regularly with the entire Commissioning team.

Channel 4 is taking over as Chair of the Cultural Diversity Network in January 2002.

### News and Current Affairs

News and Current Affairs has had a strong year. We promised to 'aim for impact by grouping landmark programmes as events in the course of the year', and were successful

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with the impact of Politics Isn't Working, the War Without End season and our programmes on the Railways. Current Affairs programmes were also at the heart of The Drugs Laws Don't Work and How Racist is Britain. Foot and Mouth was well covered with the Dispatches Foot and Mouth Crisis as well as a poignant three weeks of Foot and Mouth Diaries in the Slot.

Channel 4 News has provided in-depth peak time news seven days a week, with audiences increasing for the second consecutive year. Since September 11th the programme has offered the most distinctive, intelligent coverage on British television. It has produced a number of special editions including an additional 9 to 10pm edition on September 11th, and live coverage of the beginning on the strikes on Afghanistan. We have committed £600,000 in additional resources since September to continue this quality of coverage. Channel 4 News has improved its business coverage: it was commended as Business Broadcaster of the Year by the Industrial Society, won the Harold Wincott Award for Business Broadcaster of the Year, and Jonathan Rugman won Business Journalist of the Year. The use of independent productions particularly from outside London was increased.

Channel 4 promised to 'remain committed to investigative journalism from Dispatches in peak time'. Sleepers, from the Dispatches team, was a series of unparalleled ambition, each programme requiring two journalists to assume identities in dangerous situations for many months.

In 2001 Dispatches included three major editions on Afghanistan including Beneath the Veil and Bin Laden's Secret Plan of Terror. Other Dispatches included Bloody Foreigners on asylum seekers, Drugs: The Phoney War, Unforgiven: the Boys that Killed James Bulger, the Foot and Mouth Crisis, Paedophiles and the Down The Tube.

News and Current Affairs has also extended its international investigations with Unreported World, including exclusive stories from the Congo, Colombia, and China.

We promised to 'question the role of politics in a modern society'. We did that in the Politics Isn't Working season with Noreena Hertz's The End of Politics, Michael Elliott on European Reform, Andrew Dilnot on inequality, Nick Cohen on Dumbed Down Politics – and, after the election, Amanda Platell's Secret Diary.

### **Sport**

Channel 4 has fulfilled its promise to continue reinvigorating cricket coverage and bring a new audience to the sport. We have covered England's overseas Tests as well as the Test matches, and have had major off-air educational and marketing activities to support the cricket.

In 2001 Racing was severely affected by Foot and Mouth. The Channel launched its At the Races initiative and also instituted coverage of the Arc de Triomphe, a new event in the racing calendar which drew a large and appreciative audience. At The Races is a website offering live video and audio from 49 British racecourses.

Channel 4 has won the tv rights to World Rallying for the first time. We aim to transform television production and to broaden its appeal both on-screen and online.

## **UNDER REPRESENTED VOICES**

### **Disability**

As well as Blinded and Celebrity Blind Man's Buff, the Blindness season included Blind Sensations, short films made by visually impaired director Raina Haig. Programme support included an innovative and highly accessible website and a helpline with pause, rewind and fast forward options to assist visually impaired callers who require more time to write down or dictate information from the helpline.

Joined: the World of Siamese Twins was a two-part documentary exploring the phenomenon of conjoined twins.

Channel 4 has also brought disability into the mainstream at peak time with disabled characters in Partners in Crime, Edinburgh or Bust, The Real Stephen Hawking, Sin, The Rise and Rise of Animal Rights, Bondi and two



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Cutting Edge films: Forgive Me and Brian's Story. We failed to introduce a disabled character to Brookside, but Drama are actively developing a serial about disability.

Channel 4 has shown Pelswick, the children's animation series by American disabled cartoonist John Callahan, and one episode of Quads.

Off-air, Vee-TV opened up a range of new opportunities in broadcasting for young deaf people. The production team mixed deaf and hearing staff at every level – the two researchers, an executive producer, the director, producer and graphic designer were all deaf. Ten deaf film-makers new to broadcasting created films for the Pulse strand; the cast of Rush (the drama strand) included eight deaf principal actors and many extras; the three presenters were all deaf and new to broadcasting. We are looking at further training opportunities for both deaf and disabled people.

Channel 4 sponsored the making of a short film, What are we waiting for?, screened at the Disability Drama session at Edinburgh TV Festival. The Drama department launched a bursary for a disabled writer at the Northern Film School. We continue to support the disabled actor Mat Fraser, who is now on a retainer with the channel. In 2001 Mat played Marlon the dark and gruesome drug dealer in the comedy drama series Metrosexuality; he also narrated Blinded and the major four-part series Living by the Book.

Four All, the disability database, was rebuilt and relaunched in 2001, with improved database function plus new features for disabled members and producers who use the database.

### **Gay Programmes**

2001 began with the six part drama Metrosexuality and a gay website. Other Channel 4 dramas such as Secret Life of Us, As If and Hollyoaks also included gay characters.

Graham Norton has become a much-loved and award-winning voice on the Channel.

This year's gay documentaries included 101 Rent Boys, The Brandon Teena Story and

Going Straight. There was also the Witness programme Queer and Catholic.

Channel 4 has carried out the most extensive survey of Britain's gay population ever undertaken. The results featured on Channel 4 News and The Slot. The survey showed C4 is seen by the gay community as far and away the most positive in its depiction of gays and lesbians, with 77% saying it was good or very good.

Since February over one and a half million people have taken the 'gay-o-meter' - a psychometric test on the web which gives a read out from 0 -100% gay. This year's Big Brother featured two very different gay housemates, Brian and Josh. Brian won the competition with 4.2 million votes in the final round, proving that in 2001 a gay man could be both the nation's favourite and the tabloids' favourite housemate too.

### **Programmes for Older People**

Bus Pass Bandits showed old rogues who had abandoned the world of knitting, church-going and good works for a new career of crime. Working with Dinosaurs and The Old have been postponed from 2001 and will be shown in early 2002.

Programmes which appealed to the older audience this year included The Real Edward VII, Shirley Bassey, The Hunt for the Hood and 1940's House.

### **Faith and Belief**

Channel 4 has set the standard for intelligent and ambitious programmes on subjects of religion, faith and belief in 2001. In previous years we have been criticised by the ITC for our lack of distinction in such programmes. We promised to 'identify events, series and individual voices that reflect the range of faiths and belief in society'. We have achieved that and more.

We reached a huge audience with our daily coverage and website on the Hindu festival Kumbh Mela. This was the kind of event only Channel 4 would dare to cover, and our commitment to regular peaktime programmes ensured it had wide reach and became talked

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about television. Its website popularity was second only to Big Brother.

Testing God was a landmark series in 2001, examining the relationship between science and religion with intellectual rigour and clarity. It found a large and appreciative audience, and was critically claimed as one of the most ambitious programmes ever seen on television.

Witness has run ten films this year, exploring an impressive range of religious topics including the dilemmas facing young Amish people in *The Devil's Playground* to the culture of the Russian Orthodox Church in *The Golden Train*. Witness also included the intense personal authorship of former friar Mark Dowd, in *Queer* and *Catholic*.

Other programmes in 2001 include *Battle Centre* (on the Jesus Army), *The God List*, and some of the year's best debate on Islam and Christianity in *The Big Idea*. *Ramadan Diaries* in November was appreciated by the audience as a truthful and thoughtful insight into Britain's muslim community.

The scope and success of Channel 4's religious programming this year was recognised with two Sanford St Martin Awards for *Kumbh Mela* and James Runcie's *My Father*.

### Regional Production

Channel 4 has achieved 29% of programme budget spend from outside London in 2001.

We have ring fenced certain series and programmes for regional companies, including *Public Enemy Number One*, *Hidden Love* and *Football Stories*.

The Nations and Regions Office expanded the Regional Development Programme, part-funding 16 trainee researchers in out of London production companies. We have maintained our commitment to the LEDU trainee scheme in Northern Ireland.

From 2001 we have focussed on the "key city" strategy. Channel 4 has helped a number of small to medium production companies grow their businesses with development deals (eg with *Ricochet* in Brighton and *Chameleon* in Leeds) to grow a longer term development team.

### Training

Channel 4 has spent £3,999,575 on training in 2001, 0.65% of our total advertising and sponsorship revenue and well above the 0.5% target set for the year. We have directed our training towards establishing a regional and multicultural producer talent base, and towards companies that invest in new talent.

### Cross Platform Strategy

Channel 4 has fulfilled its remit across its different platforms, and its new businesses are rooted in the strengths and purposes of the core channel. With the advertising recession we have become more focussed.

We have placed increasing emphasis on Channel 4.com, and increased the average monthly traffic from 5 million to 16 million page views. The highlights in 2001 include the *Kumbh Mela* website, the digital animation zone and the Year 1 photography event. *Big Brother* proved the most successful cross platform franchise ever seen in the UK. We have experimented with other cross platform ideas, with the developments around *Banzai* proving particularly successful including a play along interactive application and WAP. We have also had considerable success with SMS applications for cricket and Xfire.

E4 and E4.com have launched successfully, but have proved less able to develop shows that can transfer to the main channel. We will review the creative relationship as a matter of urgency.

FilmFour Limited has developed the FilmFour Lab, dedicated to the development of creatively high-risk, signature, low-budget cinema. FilmFour Channel has continued to be the home of film culture, and the launch of FilmFour World has benefited the audience for world cinema in Britain.

### Ancillary Services

Channel 4 has achieved the ITC requirement of 80% of subtitling three years ahead of schedule.

This includes news reports covering the events of the 11th September, live test match cricket coverage and *Big Brother*. FilmFour has achieved 49.7%.

Note: The figures in this document are based on forecasts of the 2001 end of year totals (as at end of October 2001)