

CHANNEL 4 – REVIEW OF 2004

Channel 4 has proved in 2004 that it can offer a fresh and relevant interpretation of public service broadcasting whilst achieving the commercial success necessary to fund ambitious and risky projects. We have had a very successful year editorially and we have maintained the range and diversity of our suppliers. The Channel won more than 70 national and international awards, including 4 international Emmys. We have increased our share in peak and in our key demographics in a fiercely competitive multichannel market.

The Channel's remit requires innovation, diversity and distinctiveness. **Green Wing, Touching the Void, Spitfire Ace, My Foetus** and **Supernanny** demonstrate that these have been achieved in every part of the schedule and with significant public impact. Channel 4 proved its distinctiveness with programmes ranging from **Shameless** to **Hamburg Cell** to **Sex Traffic** and with unique voices such as Jon Ronson (**Crazy Rulers of the World**), Kate Blewett and Brian Woods (**The Transplant Trade**), Nick Broomfield (**Aileen Wuornos**) and Daisy Asquith (**Whatever – A Teenage Musical**).

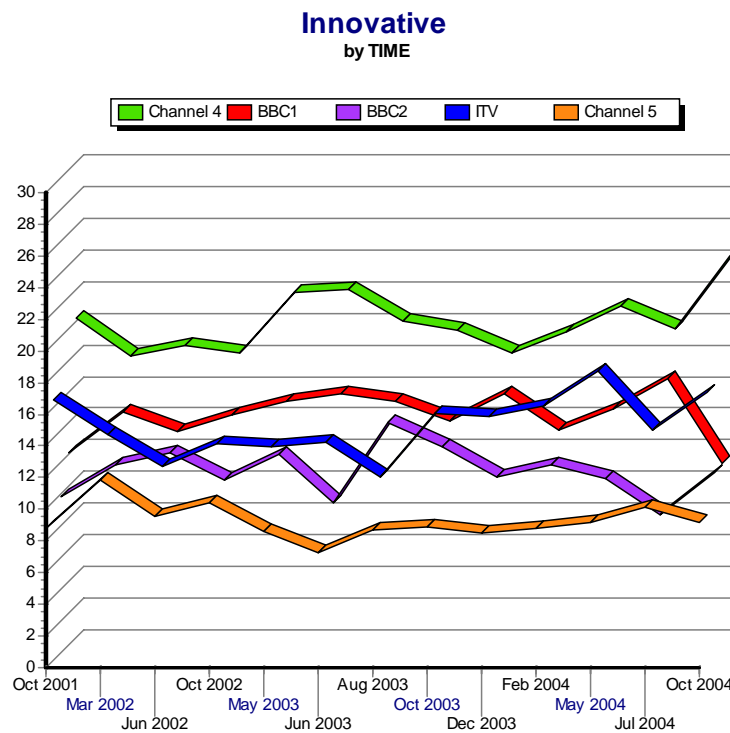
The Channel has offered original programmes with range and quality, challenging viewers with polemical and highly personal views from Bob Geldof, Darcus Howe, Peter Hitchens, Fiona Millar and Greg Dyke. The excellence of **Channel 4 News** was recognised with a second International Emmy, and Current Affairs continued to offer a strong domestic and international agenda in **Dispatches** and **Unreported World**. Channel 4 continued to find new formats and reach new audiences with **Musicality**, **Cheating At Athens – Is It Worth It?**, **Bollywood Star**, **The Great British Asian Invasion** and **Time Team's Big Dig**. We have significantly improved onscreen diversity and have invested some £600k in offscreen initiatives to improve ethnic minority representation across the industry.

The Channel exceeded its performance targets in 2004. The share of audience was 9.8%, an increase of 2% on 2003. The peaktime audience was

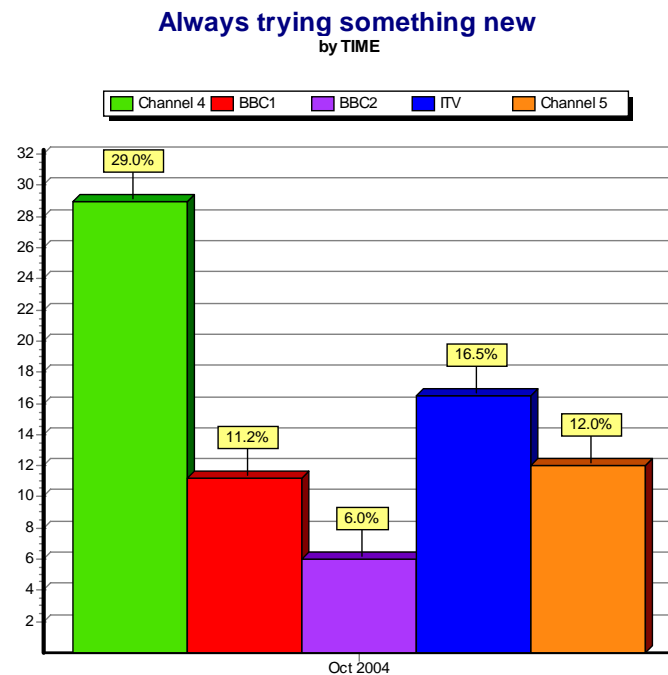
9.8%, a historic high for the channel. Channel 4 achieved the highest ever share of ABC1s in peak with 11.3%, and the highest ever share of 16-34s in peak with 11.3%. This commercial success enabled us to increase the programme budget for 2004 by 6% from £449 million to £476million.

INNOVATION, EXPERIMENT AND CREATIVITY

Channel 4 has fostered innovation and experiment in all genres during 2004. Amongst all UK adults, across all homes, the latest image tracking survey shows our reputation for being innovative is higher now than it has been since we began tracking in 2001.



Channel 4 is differentiated from the other terrestrial channels most when viewers are asked who is 'Always trying something new'.



In 2004 Channel 4 launched over 164 new programmes in peak time, as many as ITV and Five combined.

Green Wing was hailed as the most original comedy of the year on British television. Other successful comedy shows, all heavily dependent on new talent, included **Garth Marenghi** (with co-writers and co-stars Richard Ayoade and Matt Holness) and **The Last Chancers**, the latter the product of a successful Comedy Lab with Tony MacMurray (writer/performer) and Vito Rocco (director). New talent Patrick McGuinness was co-writer and performer with Peter Kay in **Max and Paddy: Road to Nowhere**.

Shameless, **No Angels**, **NyLon** and **Teachers** offered new UK drama through the year, showcasing new writers such as Linton Chiswick on **Teachers**, Ben Richards on **No Angels** and Phil Nodding on **Shameless**, and new directors such as Ian B MacDonald, Sean Grundy and Barnaby Southcombe on **Teachers**. Channel 4's dramas **Sex Traffic** and **Hamburg Cell** showcased brilliant new acting talents Anamaria Marinca, Maria Popistasu, Agni Tsangaridou and Karim Saleh.

Factual innovation included History series such as **That'll Teach Em** and **Spitfire Ace** which blended constructed reality formats and archive. **The Boy Whose Skin Fell Off** reached a huge audience (4.7 million) by using an innovative format to increase the impact of Jonny Kennedy's story. **Sharia TV** offered the first ever Muslim talk show on UK television. The documentary **Touching the Void** was innovative in investment and distribution as well as form, and became the most successful British documentary ever in UK cinemas. In Arts, Channel 4 offered new directors and new artists a dedicated television outlet in **The Art Show**.

Channel 4 is committed to developing new talent and bringing new companies to network television, and 60 new companies worked with the Channel in 2004. The Channel put £2.6m into experimental zones, including **Comedy Lab**, **The Other Side** strand, and **Coming Up**, the one strand on UK television dedicated to new drama writers and directors. **Comedy Lab** offered new talent the opportunity to make their first half hour comedy, and the 8 shows in 2004 included **Russell Brand**, **Puppet Access TV** and Perrier Award winner Demetri Martin's show **12:21**. As the Observer put it, *"Thank the Baby Jesus for Channel 4's Comedy Lab, the only real showcase for original comedy on terrestrial television."* **The Other Side** offered a step up the Documentaries talent ladder, and Simon Gilchrist (**Siamese Survivors**) and Philip Cox (**Return to Basra**) were examples of new talent making 60' documentaries. The Slot was relaunched as **Three Minute Wonder**. The series offered a peak time outlet for new talent, including animation and experimental film making, and gave 14 new companies an introduction to working with Channel 4.

FilmFour has worked with new talent through FilmFour lab. Channel 4 has also encouraged new talent with initiatives such as **IdeasFactory** and our diversity training schemes, broadening the range of people with access to the television industry.

TIER 2 ARRANGEMENTS AND LICENCE COMMITMENTS

Channel 4 has met or exceeded all its targets for 2004.

We exceeded the programme quota for independent productions with 85% (25% quota). The Channel used a total of 312 companies, including 60 who were new to Channel 4. We implemented the Code of Practice in summer 2004 and we have adhered to both the spirit and letter of the new Code.

We exceeded the programme quotas for original productions, with 79% in peak (quota 70%) and 62% in all hours (quota 60%).

We met the regional production quota with 36% in regional hours (quota 30%) and 30% in regional spend (quota 30%).

We exceeded the required level of European production with 71% (quota of 50%).

We exceeded our first run quota in peak with 86% (quota 80%), and in all hours with 62% (quota 60%).

We exceeded the licence commitments for News in all hours with 6 hours (quota 4 hours a week) and met the quota in peak (4 hours). We exceeded the quota in Education with 14 hours a week (quota 7 hours) and in Schools with 714 hours (quota 330 hours). We met our commitments in current affairs (4 hours a week in all hours, of which 80 hours in peak), multicultural (3 hours a week) and in religion (1 hour a week).

PROGRAMME OFFER

NEWS AND CURRENT AFFAIRS

Throughout 2004 Channel 4 has achieved one of Ofcom's key public service purposes, *informing the audience and increasing understanding of the world through news, information and analysis of current events and ideas.*

Channel 4 News excelled on the biggest stories of 2004 and enhanced its authority in both foreign affairs and original journalism. For example, the speed and depth of **Channel 4 News'** coverage of the Madrid Bombings was unparalleled and won an Emmy; **Channel 4 News** was the first to demonstrate the scale of what was happening in Darfur in Sudan, followed by Jonathan Miller's series of short films in August; and Lindsay Hilsum and Timon Lambon's coverage of the US assault on Fallujah was unrivalled. The range and scale of coverage in 2004 was recognised by an international Emmy (for the second year running), RTS Awards for Lindsay Hilsum and Sue Turton, the BAFTA News Coverage Award, and awards from Amnesty International, One World Media, the Voice of the Listener and Viewer and the Mental Health Media.

Channel 4 News offered in depth coverage of Iraq, including the '**Counting the Cost**' series in the week leading up to the transfer of sovereignty and the original filmmaking and authorial journalism of independents such as Maziar Bahari. The two hour special on the day of transfer included a one-hour documentary audit of the true costs of the war and occupation. A major report on international news coverage by the University of Westminster and 3WE concluded "*Channel 4's performance in this area, given its dependence wholly on commercial funding, is a significant measure of its continuing commitment to its statutory public service remit in the face of fragmenting audiences.*"

The Indie Fund in 2004 brought greater diversity of voices to **Channel 4 News** and supported new talent. Indie Fund journalism dominated the **2004 Rory Peck Awards**, the key recognition of merit in independent filmmaking and

newsgathering, with 5 nominations and 2 winners, Philip Cox (**Darfur**) and Martin Adler (**Sunni Triangle**). **Channel 4 News** has bolstered the Fund in 2004 with a new Commissioning Editor and Executive Producer. **Channel 4 News** also strengthened its specialist journalism in 2004 with the appointment of Faisal Islam (Business) and Rachel Amatt (Northern correspondent).

In 2004 Channel 4 committed to **News at Noon** for a further 2 years.

During 2004, **Channel 4 News** was made available as part of Channel 4's broadband offering. The service allows viewers to watch clips of **Channel 4 News** bulletins and extended interviews on Channel4.com. Channel 4 has also continued its "Snowmail" newsletter with over 25,000 people receiving a daily take on the day's news from Jon Snow.

In Current Affairs, **Dispatches** returned to strong investigative form with major programmes on the Royal Mail in **Third Class Post**, hospital food in **Fit To Eat**, **MMR: What They Didn't Tell You** and army bullying in **Barrack Room Bullies**. Other investigations included **Spiked** with the first research into the prevalence of drug rape and **The Dirty Meat Scandal** about the meat trade.

2004 was a very strong year for radical authored journalism. Several of these films sparked national debate, including Bob Geldof's films about marriage and fatherhood: *"what broadcasting can and should do much more often"* *AA Gill Sunday Times*. Fiona Millar examined middle class attitudes to state education and in **Mandela Beneath The Halo** Peter Hitchens gave a controversial view of the world's most admired man. To coincide with Tony Blair's tenth anniversary as Labour leader we broadcast a major two-hour assessment **In Search Of Tony Blair** presented by historian Antony Seldon.

Channel 4 launched a new strand for authored films, **Thirty Minutes**, with programmes ranging from the selling of fatty food to children to pensions to the quality of university education to fertility. We also launched a new political studio programme **Morgan and Platell**, with guests including John Reid, Robert Kilroy-Silk and Michael Ancram.

In our coverage of Iraq, we have examined its political significance with the two-hour special **Invading Iraq - How Britain and America Got It Wrong** and other documentaries such as **What Hutton Won't Tell You, Betrayed By New Labour** and **Do Our Spies Sex It Up?** In the autumn we ran **The Greatest Democracy on Earth**, a season of programmes on the US Elections. Programmes included Jon Snow's **White House For Sale**, Peter Osborne's **The Dirty Race For The White House** and four linked **Unreported World** programmes in Vietnam, Afghanistan, Venezuela and Angola examining the uses and misuses of US power throughout the world.

2004 was a very strong year for Channel 4's international current affairs. In **Death in Gaza** Saira Shah told the story of James Miller's death with a powerful and unexpected analysis of the conflict in Gaza; *"an exemplary piece of film making of which James Miller would rightly be proud"* *The Independent on Sunday*. Sorious Samura lived in an Ethiopian village to show viewers the reality of famine in **Living with Hunger**: *"the most disturbing and worthwhile film of the week"* *The Times*. In **Islam Unveiled** Samira Ahmed examined issues of women's freedom and identity within Islam. We broadcast a total of eight **Unreported World** programmes including a one-hour special **The Killing Of Kashmir**: *"Anyone bemoaning the demise of prime time current affairs should beat a path to this estimable brand"* *Daily Telegraph*.

EDUCATION

Channel 4 has offered a huge range of programmes of educative value during 2004, meeting the second public service purpose of stimulating *interest in and knowledge of arts, science, history and other topics through content that is accessible and can encourage informal learning*. Spend on educational programmes rose to £85 million in 2004 and up to 100 programmes a month were backed up by educational materials via web, phone lines, print, live events and mobile/SMS. **The Boy Whose Skin Fell Off** was the most successful education film in 2004; *"one of the most remarkable and uplifting documentaries you are ever likely to see"* according to *The Times*. *The Independent* greeted **Bollywood Star** as *"that rare thing – a reality tv show with a social and cultural conscience"*. Channel 4 found popular new formats

for informal learning such as **You Are What You Eat**, **Ramsay's Kitchen Nightmares** and **Risking It All**. In addition to its education programmes, Channel 4 dealt with important social issues during 2004 with **Edge of the City**, **Pissed on the Job**, **Picking Up the Pieces**, **Who You Callin' A Nigger**, **I Won't Marry White** and **Making Babies The Gay Way**. With **Edge of the City**, The Times concluded "*Channel 4 has carved out a crucial niche for itself in charting the brutal realities of British life in a way we've never seen before.*" International programmes extended beyond current affairs with the drama **Hamburg Cell**, **Karbala: City of Martyrs**, a season of documentaries on **Texas**, and Nick Broomfield's **Aileen Wuornos** film.

One of the most successful areas of informal learning in 2004 was family and parenting. **Brat Camp**, **Supernanny** and **Wife Swap** were phenomenally successful series that explored serious issues about parenting in an accessible way, and were immediately copied by other broadcasters in the UK and US. **Wife Swap** was described as "*The most important documentary series of the decade ... it is at heart a serious attempt to explore family life*" *New Statesman*. **Supernanny** was celebrated by the Financial Times as "*undoubtedly a force for good*". **Bratcamp** had an average audience of 3.9m, with a strong profile amongst young people compared to other documentaries (30% under 34); Viewers expressed their appreciation for the opportunity to learn about their peer group through real lives and real stories. "*It is funny because it's so different to what we are used to in our lives*" (Girl 14), and "*People my age, real life kids, seeing changes in their attitudes*" (Girl 16). Other popular lifeskills series included **Bricking It**, **Going Straight**, **Made for Each Other** and **Risking It All**.

New health series in 2004 included the popular features show **You Are What You Eat**, **Born Too Soon** on premature babies and **My Crazy Parents** on parents with mental illness. **You Are What You Eat** had an average audience of 3.9 million, with a strong profile of 35 – 54s (36% of the audience). It played to Channel 4's strengths in its focus on 'real' people and its accessible style; viewers could pick and choose what was relevant to them while enjoying the emotional journey of the main participant. **Secret Intersex**

was a sensitive series that attracted a large audience (3 million), and the thoughtful **My Foetus** prompted a major public debate over abortion and the current law.

Channel 4 had a strong year in history programmes including David Starkey's **Monarchy** series and a season on the 14th century with **The Black Death**, **The Peasants Revolt** and **Agincourt**. Viewers recognised Channel 4 had a different approach to history, more contemporary, lively and egalitarian. *"It makes it more accessible ... it's not sort of stiff upper lip history programmes"* (Female 50-69), *"The war on Channel 4 would be from a soldier's point of view. On Two it would be the politician's"* (Male 30-49). **Spitfire Ace** and **Bomber Crew** were innovative series alongside **That'll Teach Em** which was praised for *"tackling a crucial matter of social policy in a way that was entertaining enough to keep more than two million people watching"* *The Independent*. According to one viewer, **Spitfire Ace** *"sounded a bit boring but I ended up getting into it, seeing modern pilots experiencing what it was really like"* (Female 30s). **Regency House Party** was less successful as the attempt to innovate by scheduling quality history at 9 pm on Saturday did not work. **Time Team** went from strength to strength and Tony Robinson's **Worst Jobs In History** was a successful experiment to illuminate the realities of medieval life. Niall Ferguson's **Colossus** analysed the American empire, and made *"fascinating, if not comforting, viewing"* *The Independent*. There was a huge range to Channel 4's history in 2004, with ancient history including **Carthage**, **Hannibal**, **The Minoans**, **Extreme Archeology**, **Britain AD** and **Pagans**, the Second World War with **Japan at War**, **Stalin**, **Whickers War**, **Monte Cassino** and **Jutland**, and contemporary history with **Sink The Belgrano**. In October Channel 4 aired **Touching the Void** after its phenomenally successful cinema run.

In Science, Channel 4 concentrated on finding new on-screen talent to front original peaktime science series. This resulted in **Human Mutants** with Dr Armand Leroi, **The Truth About Killing** with Grub Smith, **Bodytalk** with Peter Collett and **What We Still Don't Know** with Astronomer Royal Sir Martin Rees, described as *"an exhilarating brain stretching hour of television"* *Daily Telegraph*. Two two-hour specials gave presenting opportunities to explorer

Monty Halls in **Journey to the Centre of the Earth** and physician Dr Kevin Fong in **Superhuman**, while this year's **Royal Institution Christmas Lectures** from the frozen wastes of Antarctica are fronted by television newcomer Lloyd Peck. The family audience was served by the popular and accessible technology formats **Scrapheap Challenge** and **Scrappy Races**, and by new formats including **Extreme Archaeology**, **Monster Garage** and **Zero to Hero**. **Men of Iron** was a high quality series exploring the achievements of the great nineteenth century engineers such as Brunel. Science also offered breaking science stories with **Human Face Transplant**, **Torso in the Thames** and **Cheating at Athens – Is It Worth It?**

Channel 4 continued its pre-eminence in leisure programmes through 2004, and launched new series beyond property. **Ten Years Younger** was a success, and Gordon Ramsay was an instant hit with his **Kitchen Nightmares** combining business advice and narrative: *“a public service, and also great telly” The Observer*. Kim and Aggie built on the **How Clean Is Your House** series with **Too Posh To Wash**, and the **No Going Back** strand developed into a longer term series to see if the participants succeeded in the long term. **Grand Designs** and **Grand Designs Abroad** were high quality architecture series. With an average audience of 5.1 million, **Grand Designs** was an example of what viewers like best about Channel 4's programmes: aspirational and informative in equal measure. *“The scale, it's impressive, and each one is different (Female 30-44), “They take on some mammoth projects we'd all like to do” (Male 30-44)*. **Location Location Location** and **Property Ladder** continued to draw big – and appreciative – audiences. **The Salon** and **Fit Farm** in early 2004 fused leisure subject matter and reality tv techniques in two experimental features formats.

Daytime launched a number of new series including **Making Space**, **Room for Improvement** and **Perfect Getaway**. **Richard and Judy** had a successful year and their Book Club proved a huge success in promoting reading.

In 2004 Channel 4 offered additional support to an average of 10.5 hours of new education programmes each week, using the web, phonedlines, print, mobile telephony and events.

2004 highlights include the **Brat Camp** website & forum which generated over 50 pages of dialogue about parenting between teens and parents, with 32,000 forum visitors; the **Karbala** website; and the **Who You Callin' A Nigger?** online debate. **Believe It Or Not** had 277,000 page views and nearly 100,000 visits, and the **That'll Teach 'Em II** website on vocational education had 193,000 page views and 41,000 visits. The **4Health** site had 2,855,000 page views and 1,193,000 visits. 870 people called telephone helplines in response to **My Crazy Parents**; 218 called the **Hollyoaks** domestic violence helpline in August; 581 people called the **Sex Traffic** phone line, about 10% of whom wanted victim support services.

EDUCATION - SCHOOLS

714 hours of Schools programming were broadcast in 2004, including 90 hours of original programmes, at a cost of £7.5 million. Some of these, such as **Bollywood Star**, **Bricking It** and **Chancers**, played in the main schedule. 0930 - 1200 during term time was dedicated to programmes for 14 – 19 year olds, and primary output was broadcast between 0400 and 0600.

4Learning concentrated on the 14 – 19 age groups. **Bricking It** dealt with vocational skills covered in the Tomlinson Report, with ten teenagers learning technical and life skills in the world of professional building. **From the Top** and **Working Week** reflected the curriculum in looking at skills required for the transition from school to career. Following the number of Anti-Social Behavioural Orders (ASBO's) in 2004, **Rude Britannia** set to evaluate the impact of these punishments and the causes from a teenage perspective. **Sticks and Stones** examined the use of racist language by young people. Schools won two BAFTA Children's Awards for 2003 programmes **The Illustrated Mum** and **Tartan Turban**.

RELIGION

Channel 4 succeeded in a strong multi-faith religious agenda in 2004, reflecting the lives of many and varied communities in the UK and abroad.

Sharia TV was the first television series to give the Muslim community its own talk show, challenging taboos such as homosexuality and correcting false images of Islam such as jihad. **Karbala: City of Martyrs** was a 90' film from the first post-Saddam festival of Ashura to be held in Karbala, the birth place of the Shia sect. In **Children of Abraham** Mark Dowd journeyed across Europe, America, Asia and the Middle East to look at why Jews, Christians and Muslims share Abraham at the heart of their faith yet now have so little in common. The Channel explored other religions and belief systems with observational series: **Jewish Law** looked at the lives of Manchester's orthodox Jewish community and **The Haven** was an observational series on the Findhorn community in Scotland.

Channel 4 also offered serious Christian theological investigations. The Bishop of Durham challenged viewers with a journey into the heart of Christian belief to prove that the resurrection physically happened. In his two hour series **God is Black**, black theologian Robert Beckford looked at the impact of African Christianity on the liberal Anglican Church. With **God is Black**, according to the Guardian, *"against all expectations, a religious documentary provides the week's water cooler moments of tv"*. Later in the year Beckford looked at the historical and political story of the Bible from the Old Testament to the King James Bible in the two hour Christmas special **Who Wrote the Bible**.

Channel 4 also offered strong topical documentaries including **With God on Our Side** on evangelical Christians and the White House, and tried innovative approaches to Religion such as the late night **Putting the Fun in Fundamental** with Elliot Gerner and Andy Lee.

ARTS

Channel 4 continued to offer innovative ways to make the Arts accessible without compromising the art itself.

With **Matt's Old Masters** and **Vincent: The Full Story**, Matt Collings and Waldemar Januszczek offered new perceptions on the masters and their legacy. **Medici** told the story of the greatest Renaissance patrons. **The Art Show** showcased new arts talent with half hour films from cutting edge directors, creating an 'archive of the future'. Channel 4 continued its sponsorship of the **Turner Prize** and broadcast the ceremony live from the Tate.

Musicality built on the success of **Operatunity** and offered twenty six amateurs a chance to star in a West End musical with training and support from the best music and dance coaches. The series culminated in a 90 minute performance film of Chicago, and the series was described by the London Evening Standard as "*reality tv's biggest success story*". **My Shakespeare: Romeo and Juliet** gave teenagers from Harlesden an opportunity to experience Shakespeare mentored by Australian film director Baz Luhrman.

In Performance, **The Rough Guide to Choreography** brought the best cutting edge dance to television. Branford Marsalis was the host of **It's A Jazz Thing**, a global journey with contemporary jazz musicians, and Channel 4 broadcast films on **Muddy Waters** and **Keith Jarrett**. Howard Goodall analysed the brilliance of composers and musicians in his **Twentieth Century Greats**; "*this superb look at 20th century music has made a late entry for best factual series of the year*" *The Sunday Times*. The three part series **The Voice** found a loyal and appreciative audience. In **What Made Mozart Tic**, James McConnel investigated whether Mozart had Tourettes Syndrome, and **Funny Already** revealed the roots and impact of Jewish comedy. Alain de Botton looked into twenty first century angst with **Status Anxiety** "*engrossing,*

enlightening, provocative and worth the two hours that Channel 4 bravely gives it" Financial Times.

In architecture, Channel 4 built on the reputation of **Grand Designs** with an international series **Grand Designs Abroad**, and Kevin McLeod presented the **RIBA Stirling Prize**. The Channel also sponsored the **Hay Festival** and broadcast a John Updike programme from Herefordshire during the Hay weekend.

The Slot featured a wide range of arts films through 2004, ranging from a **Self Portraits UK project** to the **Citigroup Photography Prize**, **4Dance**, **Kids Art Week**, **New Home of the Year** and award winning new animation.

DRAMA

For the first time Channel 4 has offered new drama series across the year with **Shameless**, **No Angels**, **NyLon** and **Teachers**. **Shameless** was a big critical and audience success offering the ups and downs of family life with the Gallaghers: *"British television at its peerless best" The Observer.*

The single drama events in 2004 were **Omagh**, **Hamburg Cell**, **Sex Traffic** and **Not Only But Always**. **Omagh** explored the aftermath of the Omagh bomb and was made in collaboration with the Omagh Self Help and Support Group. **Hamburg Cell** was an innovative drama based on two years of painstaking research into the 9/11 hijackers, praised as *"a remarkable piece of work that peels away the stereotypes and clichés that have shaped our perceptions of the hijackers" The Times.* It drew a large (1.9 million) and appreciative audience. **Sex Traffic** was a two part drama with a powerful performance from first time actress Anamaria Marinca *"tackling a hugely difficult subject without resorting to shock tactics or exploitation. It is a powerful, compulsive, unputdownable television journey" The Observer.* It prompted considerable political debate in the UK and EU. The Peter Sellers biopic **Not Only But Always** starred Rhys Ifans and Aidan McArdle.

Other innovative dramas in 2004 included **Comfortably Numb**, **Sex Footballers and Videotape** and **Stealing Lives**, all using new talent and experimental techniques to tell contemporary stories, and **Courtroom**, a daytime drama from Mersey TV.

Hollyoaks, now five episodes a week, had a successful year. It is the only home grown soap about and aimed at teenagers, with an average audience of 1.8m and 64% of viewers under 35. In qualitative and quantitative research in 2004 we found Hollyoaks had a unique relationship with its viewers, its distinctiveness rooted in its ability to be about and for young people, with storylines that entertain but also take their issues seriously. *“It’s made for the younger audience, I don’t know any other soap like that” (Female 12-13)*, *“The stuff that happens is like everyday life, it’s got lots going on” (Male 13-14)*. There is substantial programme support for the soap, covering subjects such as self image, bereavement, suicide and exam stress as well as friendship and loneliness.

Channel 4 maintained its reputation for the strongest US dramas, with **Nip Tuck**, **Six Feet Under**, **West Wing** and **Without A Trace** as well as the final **Friends** and **Sex and the City**. Tony Kushner’s **Angels In America** played as a six hour drama event early in 2004 *“beautiful, clever, pretentious and daring” The Times*.

COMEDY AND ENTERTAINMENT

Big Brother was a major entertainment event in 2004, regaining its excitement and popular appeal. It reflects the loves, lives, values – and tolerance – of its young viewers. The audience averaged 5.1m (an increase of 11% on 2003), with 44% 16-44s. Viewers recognised ongoing evolution is key, and 2004 was seen as having more energy, dynamism and impact. *“One of the few programmes that the whole nation or local pub really gets involved in” (Male 20s)*, *“It’s great to see people getting stretched – you don’t know what’s going to happen” (Male 20s)*. Big Brother was again used to distribute content in groundbreaking ways: as well as live feeds 24 hours a day on the

internet and interactive television, for the first time viewers could receive video feeds on their mobile phones.

The Simpsons, described by Time as “*the best tv show ever*”, arrived on Channel 4 in the autumn.

Comedy had major critical successes with new shows in 2004. **Green Wing** had a brilliant ensemble cast and proved one hour comedy drama could work: the Mail on Sunday called it “*weird, wild and wonderful*”. **Max and Paddy** was the new comedy from Peter Kay with 3.6 million viewers for the first episode, and his Live Special was one of the most successful programmes of 2004 (7.1 million). **Black Books** “*dazzlingly original and sublimely, surreally, insanely funny*” *The Express*, returned in great form, as did **Peep Show**. **Garth Marenghi** and **The Last Chancers** were successful new shows, the latter developed from an earlier Comedy Lab.

In entertainment, **Bo Selecta** built its reputation with Leigh Francis’ growing ensemble of characters, praised by The Times as “*often brilliantly funny, astutely pricking the balloon of celebrity*”. **Bremner Bird and Fortune** continued to provide the sharpest political satire and the best impressions of Tony Blair on UK television. Derren Brown’s **Séance** pushed at the boundaries of magic and showmanship. **Distraction** and **Ban This Filth** were new shows, as well as E4’s **Kings of Comedy** and **Wife for William**. Ricky Gervais returned with **Animals** and Sasha Baron Cohen with **Borat’s Television Programmes**.

T4 extended its weekend hours in 2004 and commissioned new shows such as **The Chancers** and **The Urban Music Festival** as well as continuing its major events such as **Popbeach 2004**.

The Hall of Fame was a major interactive music event in the Autumn.

FEATURE FILMS

Channel 4 committed £10 million towards feature films and developments in 2004, working primarily with British filmmakers. Six films co-financed by FilmFour went into production in 2004, all directed by first time filmmakers. FilmFour Lab continued to support short films through **Cinema Extreme**, a joint initiative with the UK Film Council. FilmFour also offered support for film training and development via a bursary scheme with the National Film and Television School and sponsored New Writing at the Royal National Theatre Studio. Films on release this year included major critical successes **Motorcycle Diaries**, **Dead Man's Shoes** and **Enduring Love**. FilmFour's investment in **Touching The Void** helped the documentary's phenomenal box office success before its television debut on Channel 4 in October.

SPORT

During 2004 **Cricket** and **Horse Racing** were the bedrock of Sports output, and Channel 4 continued to innovate with a new high speed cricket camera as well as the first fully interactive racing programme, offering video footage including instant replays, unique camera angles and a video form book. **World Cup Skiing** and **Snowboard** coverage dominated our off-peak sports zones along with the expanding youth sports strand **Freesports on 4**. Channel broadcast a total of more than 500 hours of off-peak sport including **South American Football**, **Adventure Racing**, **Boxing**, **International Athletics** and **British Motorsport** events.

E4

The **E4 Bristol Studios Project** launched in the Autumn to experiment with new formats and work with new talent. Programmes from the studios included **Kings of Comedy**, a month long competition that pitted new comic talent against old school comedians.

Original E4 commissions in 2004 explored the life of cads in **The Great Love Swindle**, allowed fans to meet their favourite pin-up in **Can you pull...** and offered a new take on the celebrity interview in **What Sadie Did Next**. **Efourum** was a successful discussion show alongside **Big Brother**, and new presenter Russell Brand followed in the steps of Jimmy Carr and Leigh Francis in getting his first television break on E4.

E4 had some of the most highly regarded drama and comedy in the world, including **West Wing**, **The Sopranos**, **Shameless**, **Six Feet Under**, **Friends**, **ER**, **The OC** and **Curb Your Enthusiasm**, as the mainstay of its schedule in 2004.

CULTURAL AND OTHER DIVERSITY

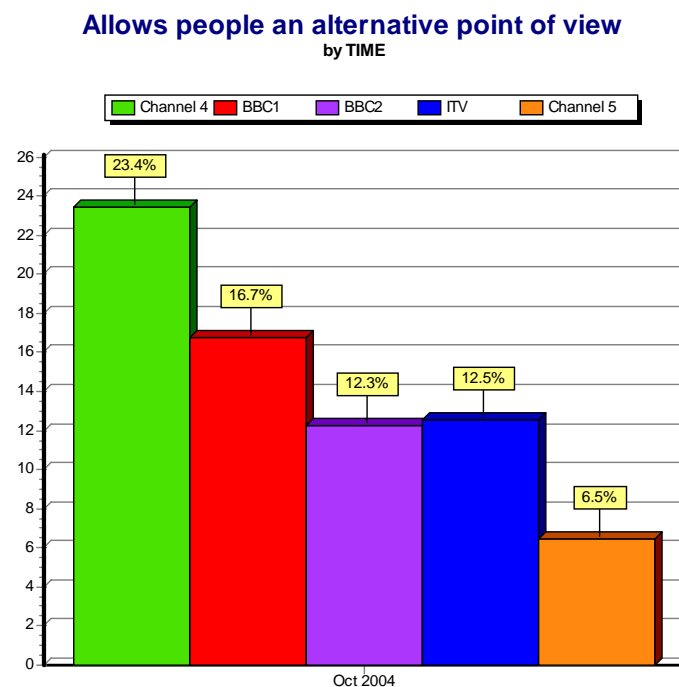
Diversity is key to Channel 4. During 2004 we significantly improved our representation of cultural diversity onscreen and worked hard with suppliers to improve representation in production.

Channel 4 has improved diversity in its mainstream programmes as well as offering specific multicultural programmes. Highlights in 2004 included **Bollywood Star**, **The Great British Asian Invasion** and **Hamburg Cell**. **Bollywood Star** was an education series with a popular format for 9 pm; **The Great British Asian Invasion** challenged Asian stereotypes in a two hour film for 9 pm; the drama **Hamburg Cell** humanised the cultural issues behind radical Islam. **Edge of the City** illuminated the problems facing social services and different ethnic groups in Bradford. **My Shakespeare** gave young people in Harlesden their first opportunity to act. Darcus Howe attacked intra-minority racism with his provocative **Who You Callin a Nigger: "most engrossing was the snapshot of communities that we just never see on our screens" The Times**. **I Won't Marry White** and **Stealing Lives** addressed contemporary issues, as did – in musical form - **Whatever A Teenage Musical**. **Two Tone Britain** and **The Other Band of Brothers** were historical documentaries on the multicultural experience in Britain. Multicultural presenters included June Sarpong, Miquita Oliver, Krishnan

Guru-Murthy, Sorious Samura, Zaiba Malik, Darcus Howe, Kenan Malik, Robert Beckford, Saira Shah, Seetha Hallet and Simone Bienne in Features, and from the Made in Britain series Reggie D Hunter, Salena Godden, Bobby Friction and Nihal Arthanyake.

Channel 4 has developed its diversity initiatives during 2004. We have encouraged black and Asian companies, increasing the number of commissions from 41 to 47. We have improved the diversity of our own commissioning team and funded three ethnic minority trainee commissioning editors (two of whom were subsequently taken on as deputy commissioning editors in 2004). We have encouraged production companies to improve diversity at all levels of production, and we have supported 21 companies with our ethnic minority researcher training programmes. We monitor diversity on and offscreen.

Channel 4 is recognised by viewers as offering a platform for different voices. The most recent image tracking study asked who 'allows people an alternative point of view' and the results reflect Channel 4's positioning as a platform for a diverse range of opinions.



Channel 4 has made a major contribution to the acceptance of gay and lesbian culture in the past, and in 2004 the Channel showed a number of

programmes relating to sexual orientation. Amongst these were **Secret Intersex**, **I'm Free: Escaping the Comedy Closet**, **Making Babies The Gay Way**, and **Schools Out** on a gay high school in Texas. **Graham Norton's** New York show continued his late night success at the beginning of 2004 before he left for pastures new.

Channel 4 is also committed to improving the representation of disability onscreen. Programmes in 2004 addressing disability include **The Boy Whose Skin Fell Off**, **Inside the Mind of Frank Bruno**, **Celebrities Disfigured**, **Happy Birthday Thalidomide**, **Roadtrip**, **Battle with My Brain** and **Vee TV**. We have also spent £150k on initiatives to improve the employment of disabled talent in the television industry, with a runners scheme at the Channel and funding for researchers and producer/directors placements in the independent sector. We produced a Directory of Disabled Talent to improve production companies' awareness of and access to disabled talent.

Channel 4 encourages regional voices as part of its commitment to diversity too. From **Shameless** to **Hollyoaks** to **Location Location Location** to **Supernanny**, the Channel's regional suppliers strengthen the range of regional voices on and off screen. Key regional commissions in 2004 included **Bollywood Star**, **Last Chancers**, **David Starkey's Monarchy** and **Worst Jobs in History**.

SECTOR DEVELOPMENT

In 2004 Channel 4 continued to support company development across the UK, often in partnership with Regional Development Agencies. Channel 4 invested over £500k in regional development initiatives unlocking matched funding of a further £500k for small to medium sized company support.

For example, we co-operated with the Northern Ireland Film and Television Commission and Invest Northern Ireland to address the difficulties small Belfast based companies have in reaching the network. Three companies were included in a company investment programme – Double Band, Mint

Productions and BWP. Over £300k was invested in the their development to recruit researchers, strengthen ideas and gain structured access to commissioners.

Channel 4 contributed more than £2 million to training and talent development in 2004, supporting script writing, animation, acting, sound, television and film. Regional companies benefited from the Regional Development Programme, with Channel 4 investing £250k to fund researchers for a year with match funding from regional companies.

PROMOTION OF MEDIA LITERACY

During 2004 Channel 4 has aired a number of schools programmes on media issues.

In **From the Top** the Guardian journalist Emma Brock contrasted publications such as The Guardian and Heat magazine. In the **Working Week** series a camera followed a trainee journalist from the Bristol Evening Post as she tracked local daily stories, and **From the Top** featured Creative Director of Bartle Bogle Hegarty exposing the creative process behind some of the best known UK commercial campaigns.

The **Think TV** website encouraged the public to express their views on Channel 4's programmes. We represented the broadest possible spectrum of opinions in the comments we published, and encouraged debate on forums across the Channel. There were 216,780 page impressions, 91,344 visits and an average of 1000 submissions per month during 2004.

Channel 4 chaired and contributed to an industry Task Force on media literacy.

PUBLIC INPUT DURING 2004

Channel 4 has three on-going audience research projects, two quantitative and one qualitative. In addition we have ad hoc research initiatives designed to address specific areas of the Channel 4 remit.

The on-going surveys are the Statement of Promises Tracking Survey, a quantitative survey of 1000 interviews conducted bi-monthly, evaluating Channel 4 relative to other broadcasters; the Programme Values Survey, a monthly quantitative survey looking at individual programmes from Channel 4 and its competitors to evaluate values such as original, thought provoking and inspiring; and Project Clean Slate, a qualitative examination of channel reputations, designed to take viewers back to basics in terms of what they value about Channel 4 and other broadcasters.

In 2004 we have also conducted projects on innovation, education and different voices and points of view. These projects have been qualitative in nature in order to probe the depth of audience opinion.

Audience research has been discussed at regular meetings with programme commissioning teams and has fed into the formulation of programme policy throughout 2004.

Kevin Lygo
Director of Television Channel 4
17th December 2004

(NB: All figures are estimated and will be confirmed in January 2005)