

Channel 4 Review of 2005

1. Major themes in 2005

Channel 4 has had a remarkable year in 2005. It is the only network channel to have grown its audience. As promised in our 2005 Statement of Programme Policy, we launched a new free to air public service channel, More4. We took E4 free to air, helping make it the strongest digital channel for 16-34 year olds. We increased the range and scope of new media projects, and achieved our highest ever traffic to Channel 4 sites.

We fulfilled our ambition to be the most innovative and distinctive broadcaster in the UK, provided effective competition to the BBC, and engaged and challenged our audiences. Channel 4 reinforced its public service commitments and held true to its remit to be innovative, educative and diverse. Programmes such as *Jamie's School Dinners* proved that television could still make a difference. Unlike other channels, Channel 4 consistently encouraged new talent, new companies and distinctive voices; this authorship and originality was rewarded with one of its most successful years ever, leading to 10 BAFTA television awards (out of a total of 21). Our continuing commercial success enabled us to increase Channel 4's 2005 programme budget to £490 million, its highest-ever level and £5 million more than we promised in our Statement of Programme Policy a year ago. We met all our licence commitments, worked with more than three hundred independent producers, and as promised in our Statement maintained our dedication to new talent with an investment of £2.6 million to support new talent and new companies.

Our audience targets were met and in some cases exceeded, a remarkable achievement in the context of the rapidly growing take-up of digital TV. The Channel's share in peak was 10%, 2% up on the previous year. The all hours share was 9.8%, up on the 9.4% target in the 2005 Statement. Amongst our core audience demographics, we have increased our peak-time share for 16-34 year olds to 14.8% (8% up on 2004) and were on par with last year for ABC1s at 11.1%. Our digital channels were also successful. E4's multi-channel share amongst individuals was 1.6% (31% up on 2004), and More4's share since launch amongst individuals in multi-channel homes was 0.5%. Channel 4's portfolio share was 11%, up 4% on 2004.

Last year we highlighted four areas for attention in 2005: refocusing schools and education, increasing our commitment to current affairs, increasing investment for innovation at 11 pm and launching More4. We have achieved all these, as set out below in the relevant sections.

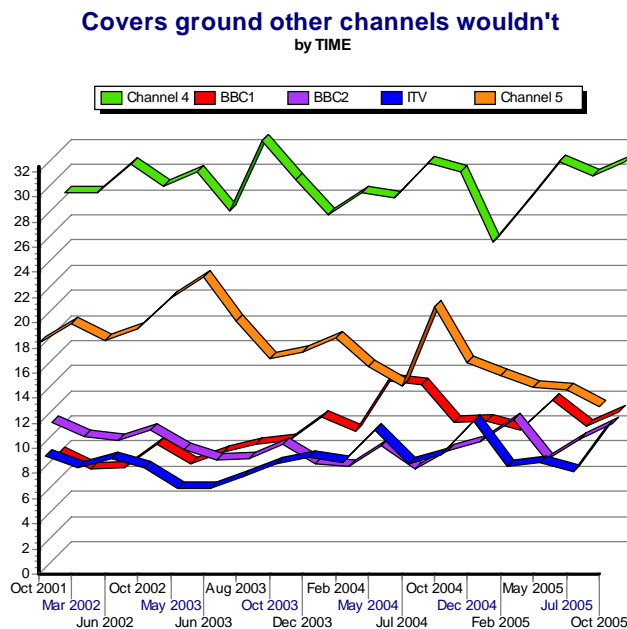
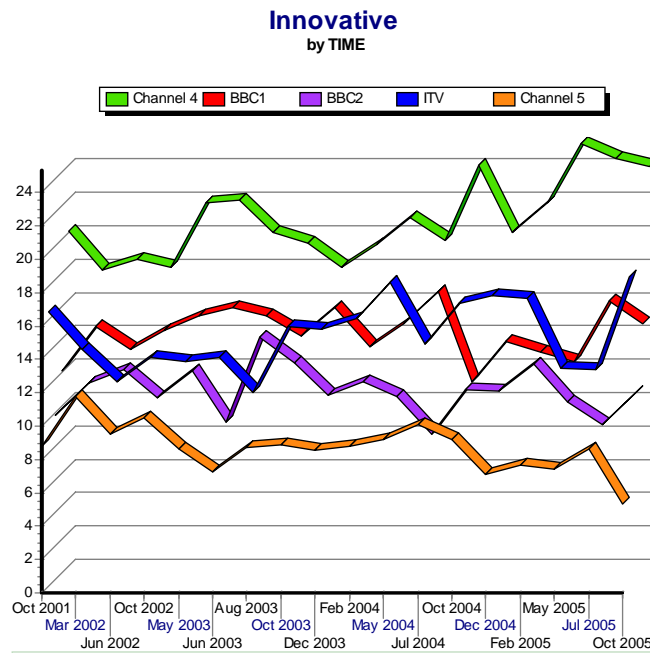
Overall we achieved our key three goals of strengthening the core channel, building the multichannel portfolio and increasing the spend and public service focus in new media. Channel 4 increased its public service delivery across digital channels: More4 offered a daily hour of news and current affairs between 8 and 9 pm, with a range of social and international documentaries between 9 and 11 pm, and E4 increased its originated drama. In new media we had promised new broadband initiatives, and FourDocs has now launched offering a showcase and skills development for new documentary makers. We also promised to publish content on 3G mobile phone networks, which we achieved by streaming *Big Brother* for the first time.

2. Significant changes

There were no significant changes on Channel 4 in 2005.

3. Innovation, experiment and creativity

Audience research showed the Channel maintained and even improved its reputation in innovation and experiment in 2005.



Channel 4 innovated with new content and new formats in 2005 across all genres:

- We broadcast 205 new titles in 2005
- We spent £13 million on development, vital in encouraging new formats and content

- Channel 4 innovated in News by establishing a newsgathering network of local journalists in Iraq, and by hosting *News From Africa* for a week to coincide with the G8 summit. In new media *Factcheck* offered a new service online
- In Documentaries, *Jamie's School Dinners* broke new ground in both its approach and its impact, and *Born With Two Mothers* in its ambitious use of real people and actors to tell the story
- *The Year London Blew Up* offered a new approach to contemporary history, and the *Not Forgotten* online war memorial was a major new media innovation
- Experimental science formats in 2005 included *The Exorcism* and *Dr Tatiana's Sex Advice to All Creation*
- New formats such as *The New Ten Commandments* in Religion made a considerable impact
- Features succeeded in inventing a number of new formats in 2005, including the studio show *F Word*
- We increased investment at 11 pm, enabling innovative new commissions such as *Anatomy for Beginners* and the *Torture* season
- In Comedy, Chris Morris's *Nathan Barley* and *Meet the Magoons* were risky new sitcoms, and *Comedy Lab* encouraged new on and off-screen comedy talent
- *8/10 Cats*, *Rock School* and *Friday Night Project* were all new Entertainment formats which will be recommissioned
- *Shameless*, *Sugar Rush*, *The Government Inspector* and *Coming Up* all promoted new talent and new forms of drama
- *Space Cadets* saw Channel 4 boldly go into new areas of reality
- We invested in both FourDocs and in the new Documentary Film Foundation (£600,000 in 2005 and £1 million in 2006) in order to support new film makers and innovative forms of documentary making

4. Tier 2 arrangements

Channel 4 met all its quantitative requirements in 2006. As a publisher broadcaster we exceeded the 25% independent production quota with 87%, and exceeded the 50% target for European origin with 71%. We met the origination target of 60% in all hours and 70% in peak. We met the target of 4 hours of news in peak, and 4 hours a week of current affairs (all hours), and we broadcast 129 hours of current affairs in peak during the year. We met our regional targets of 30% of hours and spend.

5. Programme offer

News

Channel 4 News went from strength to strength, the only news programme in the world ever to win two International Emmy awards. Foreign highlights included our coverage in Afghanistan, New Orleans and Iraq, where we established a network of local journalists and camera operators and won two Amnesty International awards. We were proud of *News from Africa* - a week of programmes anchored from East Africa to coincide with G8. The team gained the scoop of the year with the Attorney General's letter. We launched *Factcheck*, a new website which provided an unbiased analysis of information to the public during the election. It will continue and be boosted for other major events.

Current affairs

Channel 4 increased its commitment to Current Affairs in 2005. The number of *Dispatches* programmes increased from 12 to 28, all transmitted in weekday primetime. Highlights included *Undercover Angels* and *Re-Opening The Post*, investigations in North Korea and Chechnya, and a season of late night *Dispatches* from Iraq. We also broadcast *Supermarket Secrets*, a two-part investigation into food with a follow-up at Christmas.

We highlighted controversial subjects which had not previously been covered on television, including *The Dyslexia Myth*, *On Pain of Death* about people dying in unnecessary pain, and Sorious Somura's film *Living With Aids* on African men's sexual practices and Aids.

Channel 4 covered subjects in ways other broadcasters wouldn't. In the *Election Unspun* season we examined the functioning of UK democracy in *Why Politicians Can't Tell The Truth* and *What They'll Never Tell You*, providing an alternative to the mainstream election coverage on other channels. *Unreported World* increased the number of programmes. In the season on *Torture*, *The Guantanamo Guidebook* used the torture methods actually used in Guantanamo to demonstrate the reality of life there, and the Immigration season aired controversial opinions in *Keep Them Out* and *Let Them In*. *Morgan and Platel* and *Thirty Minutes* established themselves as places for extended interviews and a wide range of current affairs issues.

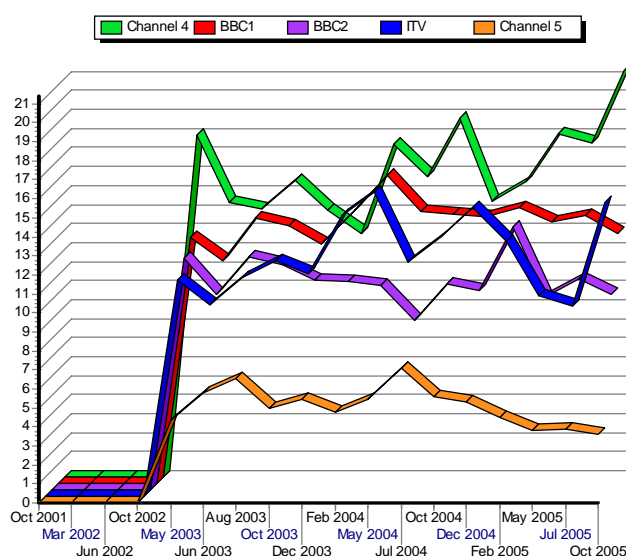
Education

Channel 4 offered a huge range of education programmes, from schools to peaktime lifeskills, as well as promoting new talent and training. We exceeded our Statement of Programme Policy target of £87 million and invested £89 million in education programmes in 2005.

In addition we invested more money than ever before in developing and training talent across the sector. Channel 4's internal and external training budget has increased to over £4 million, including £500,000 on funding researcher and commissioning posts for ethnic minorities and £300,000 to the Freelance Training Fund, the largest contribution from any broadcaster. In addition we spent £2.6 million on ringfenced programme strands for new talent, such as *Three Minute Wonders*, *Coming Up*, *The Other Side* and *Comedy Lab*.

Audience research showed viewers appreciated the breadth of Channel 4's education output. Individual programmes such as *Bollocks to Cancer*, *The Government Inspector* and *Dispatches* scored highly as "thought provoking", and the "inspiring" top 20 included many programmes (including *Grand Designs* and *Supernanny*) which gave viewers ideas for changes in their own lives.

Inspiring change by TIME



Our Education output is reflected in the sections below on Schools, Science and History, Religion, Social Issues, Arts and Leisure Interests.

Schools

In Schools programmes, Channel 4 refocused its education output to offer 14-to-19 year olds an ambitious programme of content across all platforms.

The key themes were teenage rites of passage, the world of work, and making sense of a complex world. *Tricky Business* followed young business people as they tried to become household names; entrepreneurship is a major public policy arena and a central theme in our commissioning. *Young Black Farmer* looked at the urban/rural divide by taking nine inner city school leavers to a Devon farm run by a black farmer, and launched a rural scholarship scheme. Glasgow comedian Hardeep Singh Kohli and rap artist Ashley Walters were successful new programme presenters.

Channel 4 offered new media products linked to schools programmes, such as online sites linked to further supporting material and to the curriculum and CD-Roms offered clips and interactive content for teachers. Business programmes were supported by online sites linked to the full GCSE Applied Business resource for teachers and students. *Origination* was a major online resource telling the history of migration from the experience of the migrants themselves; thousands of young people took part in the accompanying competition. **IDEASFACTORY** won the RTS Award for Best Creative Innovation at the RTS Midlands awards. All Channel 4 Learning's broadcast programmes continue to be supported by programme notes, available free online at www.channel4.com/learning <<http://www.channel4.com/learning>>. In addition, we have significant online resources which help take the audience/students into more detailed resources and information.

Channel 4 also promoted innovation in education. Working with Cheltenham Science Festival, The Daily Telegraph, Pfizer, NESTA and Natural Endowment for Science and Technology, a talent contest looking for a new face for science drew 25,000 participants. The winner was a physics and acoustic expert who will work with the channel in a new science programme.

This 14-19 strategy was informed by consultation with education experts, with visits to schools, colleges and events for teachers. Commissioning Editors consulted DfES staff on areas of provision in which gaps have been identified. Channel 4 hosted a public consultation event on the proposed 'Tomlinson' reforms for 14-19 education, as well as other events to bring teachers, schools, universities, policy thinkers and independent producers together to explore education, innovation and creativity.

Since 2003, Channel 4 has commissioned annual surveys investigating the concerns and attitudes of 14-19 year olds, and the results are shared with other educational organisations.

Children's programmes

Channel 4 does not commission children's programmes.

Science and History

In Science, our Statement of Programme Policy promised new presenters, contemporary subjects and innovative approaches. We achieved that with programmes ranging from *Anatomy for Beginners* to *The Exorcism* to *Dr Tatiana's Sex Advice to All Creation* to *E=MC²* to *Life Before Birth*.

The Equinox *Tsunami* film, *Building the Biggest* on the *Airbus 380* and *UFOs the Secret Evidence* married good journalism with scientific investigation. Science also encouraged a sense of event with Tony Robinson mid-Atlantic with the crew of divers in *Titanic Live*. *Scrapheap Challenge* continued its successful run and appeal to a family audience.

History focused on drama documentaries, series and the Somme season in 2005, in addition to regular series such as *Time Team*. The strategy in 2005 was to find projects of scale and contemporary resonance, and to develop new hybrid formats to bring history to a wider audience.

History's major drama documentaries in 2005 included *The Year London Blew Up*, *Krakatoa*, *The Blitz* and *Trafalgar ER*. Each brought authorship and attitude to the subject. With Bear Gryll's *Escape to the Legion* and *Wakey Wakey Campers* the strategy was to create popular reality hybrids to illuminate historical subjects. In David Starkey's *Monarchy* and *Hitler's Children* the emphasis was on first class scholarship and original research. Channel 4 tackled contemporary history with the *Explosive 80's* and *Class* series. The major Autumn event in 2005 was *The Somme*, which included a two hour drama and Ian Hislop's *Not Forgotten* series, as well as a major online project, the first ever online war memorial created in conjunction with the Imperial War Museum. *Time Team* had a successful year and aired a hugely ambitious and popular summer event, the *Big Roman Dig*, with seven programmes over a week and a big online initiative.

Religion and other beliefs

Channel 4's strategy in religion was to reflect the contemporary world and to cover a wide range of faiths and subjects. Programmes investigated areas not addressed by other broadcasters. *The Cult of the Suicide Bomber* was a two part series on the evolution of suicide bombing, broadcast within weeks of the London bombings. The leader of radical Islamic party Hizbut Tehrir was on Channel 4 hours before the surprise banning of the organisation. *Shariah TV*, in its second series, continued to give young Muslims their only voice on TV.

The New Ten Commandments, *The Real Da Vinci Code*, *Preachers to Be* and *Priest Idol* were all successful new approaches to religious subjects. Channel 4 tackled controversial subjects with *The Holocaust Industry* and *God's Rottweiler*.

The range of voices grew in 2005 with Robert Beckford, Tom Wright (the Bishop of Durham) and Mark Dowd building on their 2004 slate, alongside Cristina Odone, Jon Snow, Jonathon Edwards and Sun journalist Anila Baig.

Social issues

Channel 4's documentaries were distinct from any other channel. They were at the heart of the peaktime schedule at 9 pm; they took more risks and had more social impact. *Jamie's School Dinners* was the documentary series of 2005 across all channels. It achieved the holy grail of combining an entertaining and accessible narrative with real public service purpose. The programme reached a big audience and had enormous popular and political impact. Prime Minister Tony Blair said of the programme: "Because of his efforts, school meals are improving right across the country... He has used the power of television to change things for the better in our homes, in our schools and in our country" (National TV Awards, 26 October 2005).

Only Human was a new strand, and its *Make Me Normal* film about life in a school for autistic children was one of the films of the year. Channel 4 was recognised at the 2005 Mental Health Media Awards with the Making a Difference award (for the broadcaster deemed to have done the most to promote a proper understanding of mental health issues), as well as the News, Documentary and Young People's TV Awards. *Being Pamela* and *The House Of Obsessive Compulsives* were other innovative approaches to mental health issues.

Highlights of 2005 included Jane Treays' series *Extraordinary Families*; *Yasmin*, a topical drama exploring religious dilemmas in Yorkshire; and *Born To Be Different*, the second series in a long term project following families with disabled children.

International coverage

International issues permeated the Channel 4 schedule throughout 2005, in Drama, Arts, Documentaries, History and Science as well as Current Affairs. Highlights included Angus McQueen's three part series *Cocaine*, the drama *Sex Traffic*, the Torture season, the Islamic Arts season, the Iranian cinema season, *The Silk Routes*, the Equinox on the *Tsunami* and a late night series of films on Iraq.

Drama

Channel 4 drama concentrated on personal authorship and on the contemporary, and the strategy paid off in 2005. The Channel won every drama BAFTA on offer, as well as many prizes for *Sex Traffic*, *Shameless*, *Not Only But Always* and *Omagh*.

We transmitted the second series of both *Shameless* and *No Angels* and a new series, *Sugar Rush*. The second series of *Shameless* continued to be popular and entertaining without losing any of its edge. *Sugar Rush* was a new departure in both its 10.30 pm slot and its teen lesbian subject matter. We launched Channel 4's first police series, *Ghost Squad*, which was critically well received but got disappointing audiences. For *Hollyoaks*, we used a successful scheduling strategy of showing next episodes on E4, and we commissioned two late night event weeks for Channel 4.

There were strong single dramas throughout the year, ranging from Peter Kosminsky's *The Government Inspector* to Helen Mirren in *Elizabeth* to *Legless* on the culture of binge drinking and *The Queen's Sister* about Princess Margaret. We had wanted to transmit more event pieces in 2005, but were hampered by

development being a slow process. For this reason, we fell short of our target for the number of single dramas shown in 2005. In order to improve the speed and range of drama development, there is now a new commissioning team in place, building the slate across both singles and long running series.

New talent initiatives such as *Coming Up* and the *Paines Plough Scheme* continued to help new writers and directors find their voices on the Channel.

Comedy and Entertainment

Channel 4 comedy focussed on authorship and new talent. We took plenty of risks in 2005, not all of which paid off but which certainly added up to an entertaining and original slate of programmes.

Chris Morris's and Charlie Brooker's sitcom *Nathan Barley* divided the audience; it was not a ratings winner but those who 'got' the show loved it and it was brilliantly achieved. We broadcast *Meet the Magoons*, a sit-com written, directed and performed by Hardeep Singh Kohli, an emerging talent who created a very original sitcom set in the Glaswegian Asian community. In the Autumn, *Peep Show* and *Spoons* were critically well received, with Ricky Gervais hailing *Peep Show* as the best comedy on British television. *Bromwell High* was an innovative long running animated comedy. We are proud of our comedy slate in 2005, and are pleased with the critical acclaim some of these shows deservedly attracted, but breakout hits that achieved critical and commercial success proved to be elusive.

We broadcast another successful series of *Comedy Labs*, encouraging new writers, performers and producers, and forged what we hope will be some very significant relationships. Two of the stand-alone shows have already been commissioned as series for 2006. Another ambition was to find a platform for new comedians, and we broadcast three weeks of the nightly *FAQ* shows recorded as live in Bristol. The Bristol Studio project was ended earlier than anticipated due to difficulties in generating sufficiently strong new programme ideas, but the studios have since been redeployed for the daily *Deal or No Deal*.

The priority in Entertainment was to revitalise Friday nights with new shows and new talent. In *8/10 Cats* we found the perfect format for Jimmy Carr and newer comics like Alan Carr and Simon Amstell. *Rock School* was well executed, warm and funny. *Dirty Tricks* was an imaginative Channel 4 take on a studio magic show. *The Friday Night Project* brought on a range of new talent, and *Playing It Straight* challenged sexual stereotypes in a funny way. Several old favourites returned in 2005 too; *Bremner Bird and Fortune* continued to offer the UK's best political satire, and *Derren Brown's Mind Control* built on his previous series.

Channel 4 entertainment took risks, and inevitably some series divided the audience. *Balls Of Steel* was definitely edgy and something that only we would have done, using new talent in a bold and loud format. *Johnny Vegas: 18 Stone of Idiot* polarized the audience and pushed all sorts of editorial boundaries.

The loss of the key US import *Friends*, which had formed the backbone of our Friday night schedules, made it harder to draw a big audience to Friday nights. *Friends* used to offer a useful "hammock" to introduce new comedies and entertainment formats, and these new shows suffered in 2005 in comparison to previous years.

Arts and Music

Channel 4's Arts strategy was to bring new talent to the screen, to collaborate with artists, and to create events that reach viewers beyond the usual arts audience.

DVB: The Cost of Living was made by a first time director, choreographer Lloyd Newson, and won the Prix Italia. It proved that dance films can attract a wide audience when they have the right blend of beauty and narrative – and featured a legless dancer without wearing its disability badge on its sleeve.

The *Musicality* series discovered new talent and explored the rigorous training and drive required to succeed in professional musical theatre. The follow up film showed all five new faces were still working in the business. *Demolition* had a popular approach but offered a thoughtful and considered series about architecture and the built environment – again combining accessibility with serious public service intent.

Waldemar Januszczek's *Touching Paradise*, part of the Islam season, was a beautiful film on Islamic arts and culture. Several arts films in 2005, however, did struggle to find an audience. *Matt Collings' Impressionism* and *Self Portraits* series were critically well received but found it hard to draw in viewers. We covered the Hay-on-Wye literary festival, but again it proved difficult to bring an audience to books on television.

Feature films

The successful relaunch of FilmFour continued, with an investment of £10 million and an emphasis on new UK film talent. There were three films in official selection at the Cannes Film Festival this year and the Camera d'Or to top it off. All the films we invested in were by first time feature film directors: Miranda July, Billy O'Brien, Annie Griffin, Keith Fulton and Louis Pepe, Steve Bendelak and James Marsh.

We are currently in production with six films, including *Mischief Night*, the second feature from Penny Woolcock, and *The Last King of Scotland*, directed by *Touching the Void*'s Kevin MacDonald and starring Forest Whitaker and James McAvoy.

As well as winning awards for *Enduring Love*, *Dead Man's Shoes* and *Motorcycle Diaries*, and an Oscar for our short film *Wasp*, FilmFour's main theatrical releases in 2005 were *You And Me And Everyone We Know*, *Festival* and *The League Of Gentlemen's Apocalypse*.

Sport

2005 was a fantastic year for Sport on Channel 4. *The 2005 Ashes* was one of the English cricket team's greatest victories; it became a national event and made the team into national heroes. Our coverage gained universal praise, and our ratings for the Test Series were double those in the previous six years. *Racing* – with its innovative sponsorship deal – had a successful year with coverage from racecourses across the UK. Channel 4 continued its commitment to alternative sports with around 400 hours of sport ranging from skiing to skateboarding.

Channel 4 lost the rights to show live Test matches from 2006. We fought hard to retain the rights and to keep the sport on free-to-air terrestrial TV, but we were outbid by Sky.

Leisure interests

The Features strategy in 2005 was to extend the range of subjects and formats. We reduced our reliance on property shows and managed to extend the range of subjects covered. This year's breakout new series were *It's Me Or The Dog* and *The F Word*, the new studio show with Gordon Ramsay.

In property, *Grand Designs*, *Property Ladder* and *Location Location* continued to draw big audiences with their accessible and useful approach. *Streets Ahead* was a bold initiative to involve the public in improving communal spaces.

Personal transformation, life-change and risk-taking were key to successful Feature series, and with expert presenters and new subject matter the Channel kept ahead of the numerous channels copying our formats.

6. Additional matters

Cultural and other diversity

Channel 4's strategy in 2005 has been to commission successful multicultural programmes and to improve representation both on screen and in production teams.

Meet the Magoons, *Born with Two Mothers*, Darcus Howe's *Son of Mine*, *Mary Seacole*, *The Great British Asian Invasion*, *Sharia TV*, *Yasmin* and *Rappin at the Royal* were highlights of multicultural programmes in 2005. Channel 4's key multicultural presenters in 2005 were Krishnan Guru Murthy, Samira Ahmed, Sorious Somura, Zaiba Malik, Darcus Howe, Kenan Malick, Robert Beckford, Saira Shah, Seetha Hallet, Simone Bienne, June Sarpong and Miquita Oliver.

Channel 4 spent £550K on ethnic minority training across the UK industry in 2005. We funded three ethnic minority commissioning editors at Channel 4, and sixteen entry-level researchers were funded on the ethnic minority Researcher Training Programme. We continued to work with our suppliers to improve diversity at all levels of production and supported black and Asian owned production companies.

Channel 4 aimed to reflect disabled people's participation in society with programmes such as *Extraordinary Families*, *DV8: The Cost of Living* and the *Comedy Lab I'm Spazticus*. Other highlights included *Being Pamela*, a moving insight into *Dissociative Identity Disorder*, *Dispatches: The Dyslexia Myth* (described by one viewer as "the most educationally important film in the history of the human race"), *The House of the Obsessive Compulsives*, *Make Me Normal* and *The Strangest Village in Britain*. *Born to be Different* was the second part of a longitudinal series following the lives of six disabled children. Disabled people also appeared in programmes without discussing disability, including Gillian McKeith in *You Are What You Eat*, Tom Shakespeare in *What They'll Never Tell You*, Francesca Martinez in *The New 10 Commandments*, and amputee Robert Linge in *Trafalgar Battle Surgeon*.

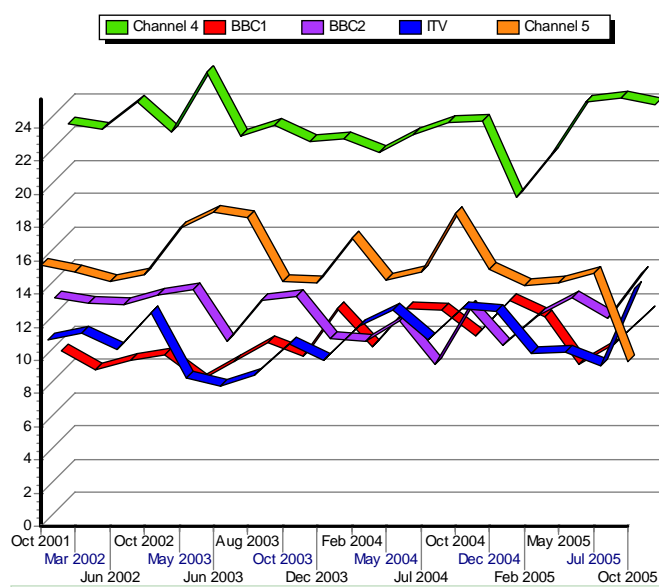
The fifth series of *Vee-TV* was presented in sign language and produced by a mixed deaf and hearing team. Channel 4 funded training for deaf members and deaf awareness and sign language training for hearing staff.

Channel 4 spent over £200k on disability initiatives and training for deaf people in production in 2005. We funded a one-year placement for a disabled broadcast

journalist with *Channel 4 News* as well as funding disabled directors, producers, researchers and runners. We part-funded (with the BBC and the Actors Centres) a training scheme for 25 disabled actors; CVs and DVD showreels have been sent out to around 350 drama producers, casting agents and commissioning editors.

In audience research, viewers registered their appreciation of Channel 4's diversity and our ability to appeal to audiences not catered for elsewhere in UK television.

Caters for audiences other channels don't cater for
by TIME



Repeats

Channel 4 had 19% of repeats in peak, and 40% in all hours.

Promotion of media literacy

Channel 4 provided viewers with clear information about programmes in listings and other media, on the EPG, and with additional information available on the website. There was a clear system of on air announcements and warnings, and in addition our teletext provider posted warnings on page 408 for the duration of the programme (in line with the recommendations of the Denton Committee on Violence on Television).

Channel 4's Head of Education chairs the Media Literacy Task Force set up in 2004.

Channel 4 enabled individuals to participate in creativity and gain work in the creative industries through (www.channel4.com/ideasfactory). Regional hubs provided events, real-life case studies, features and e-learning modules for young people. We launched *Breaking The News*, a new web site providing information on how the news is made, fulfilling a range of curriculum requirements such as citizenship, media studies and politics. Channel 4 also launched *FourDocs*, offering aspiring documentary makers resources to learn more about content for the broadband world.

Public Input

Channel 4 sought the greatest possible feedback from viewers in the formulation of programme policy throughout 2005. We carried out extensive quantitative and qualitative audience research during the year. This audience research was discussed at regular meetings with commissioning editors.

Kevin Lygo

Director of Television
January 2006