

CHANNEL 4 PROGRAMME REVIEW 2009

Major themes in 2009

2009 was a year characterised by the balancing act of delivering maximum public value at a time of severe financial pressure. While the advertising market continued to decline sharply, Channel 4 continued progress to fulfil the vision set out in *Next on 4* with considerable creative success.

The progress of the last couple of years to evolve Channel 4's public service role was the subject of extensive debate: Ofcom completed its second review of public service broadcasting and the Government conducted the Digital Britain Review, with the Digital Economy Bill containing an updated remit for Channel 4. Both processes underlined the valuable role that Channel 4 plays and should continue to play in future as the main source of public service competition to the BBC.

Throughout the year Channel 4 showed a wide range of programmes and content that demonstrated a commitment to the four purposes set out in *Next on 4*. Despite tough economic conditions, Channel 4 enjoyed many creative successes. The commissioning team provided a slate of programmes that sought to provide a point of difference to other broadcasters, with content that variously challenged, provoked, moved and entertained. Channel 4 remained the home of contemporary British documentary, innovative comedy and challenging drama.

Over the course of the year Channel 4 made significant progress to diversify its public service contribution across digital platforms. Creatively, the digital channel portfolio showcased a number of original programmes, demonstrating the important role these channels can play in launching new titles and reaching some of the harder-to-reach parts of the audience. Developing new kinds of online public service content was a particular focus, spanning educational content, cross-platform commissions that enriched the viewer experience, and the first investments by innovation fund 4iP. These innovations in new forms of public service content successfully demonstrated the important role Channel 4 can play going forward in engaging audiences and maximising public impact through digital content.

Response to economic pressures

As anticipated, Channel 4 faced unprecedented financial uncertainty in 2009, with the advertising market (12.5%) down over the course of the year – even more than predicted at the time of writing the 2009 Statement of Programme Policy. In addition, the effects of structural change, caused by the ongoing transition to digital, continued to be felt.

While positive endorsements were given to Channel 4's public service contribution by Government and Ofcom, no new funding settlement to underpin Channel 4's public service investment was forthcoming. Having undertaken a major restructure and efficiency programme in 2008, with no prospect of an upturn in the advertising market Channel 4 was regrettably forced to make further cuts to the programme budget. Total spend on programming across the portfolio was £525million, down some £150m over three years.

While Channel 4 managed to avert further programme budget cuts over the course of the year, the impact of reduced resources meant that Channel 4 had to make some difficult choices about where to prioritise investment. The primary concern was to focus resources in peak time, where audiences – and therefore public impact – are greatest. This strategy also enabled Channel 4 to protect commercial income as far as possible. However, this sharper focus of

resources in peak meant there was less space for commissioning in other parts of the schedule. For example, there was little scope for origination at 11pm or weekends and reduced commissioning at 10pm.

As a result, in line with predictions, overall levels of origination fell (61% compared to 62% in 2008), with a particular decrease in peak-time first-run originations. However, despite previous reservations, Channel 4 managed to meet the all-hours origination quota, and over-delivered against the quota in peak – with (78%). Channel 4 met all its regulatory quotas during the year.

In addition to scheduling impacts, individual programme deals were vigorously negotiated across all genres and licence fees were reduced. This process included seeking production economies, either maintaining or wherever possible reducing talent fees and revisiting programme specifications to find ways in which changes might be made without damaging the overall editorial impact of the content. In some instances a reduction in the price of ongoing long term deals was negotiated with suppliers.

The impact of economic pressures and reduced programme spend saw viewing share on the core channel fall slightly (from 8.2% in 2008 to 7.6% in 2009). However, across the channel portfolio viewing remained steady at 11.7%, demonstrating the commercial as well as editorial importance of the digital channel portfolio.

Commitment to Channel 4's public purposes

Nurturing new talent and original ideas

In 2009 Channel 4 provided extensive opportunities for the development of new talent, investing around £10m in talent initiatives. On screen, new sitcoms *Free Agents* and *Plus One* both started life with the Comedy Showcase initiative. In the autumn a new series of Comedy Showcase featured seven new pilot comedies – two of which have led to series commissions: *Pete Vs Life* and *Phone Shop*. In the summer, TNT provided an experimental space for new comedy performers. Other areas of the schedule ring-fenced for new talent were the *Three Minute Wonders*, *First Cut* and *Coming Up* strands. Drama continued to provide a breeding ground for young talent with *Skins*, *Misfits* and *Cast Offs* all showcasing new actors and writers; in film the award-winning *Hunger* from artist and first time director Steve McQueen premiered on Channel 4 and Sam Taylor Wood's debut film *Nowhere Boy* about the early life of John Lennon went on general release. Pioneering drama series *The Queen* offered an original approach to events in recent history. Documentaries experimented with formats to offer an alternative 'take' and to bring a wide range of subject matter to life (*Inside Nature's Giants*, *Alone In the Wild*, *1066: Battle for Middle Earth*), many of which were accompanied by innovative cross-platform content. Channel 4's Education projects continued to innovate with online formats and games, including *Routes*, *Battlefront* and the *1066 game*. Off-screen, Channel 4 continued to support a range of development schemes aimed at providing new entrants to the industry with practical experience, including work-related learning programmes, new talent schemes and a number of initiatives aimed at finding and nurturing diverse talent.

Championing alternative voices and fresh perspectives

Channel 4 led the way in championing diversity, seeking to support the widest range of voices and subjects of any broadcaster. A new Head of Diversity joined Channel 4 with a remit to strengthen diversity on and off screen. As Chair of the Cultural Diversity Network (CDN), Channel 4 was instrumental to the launch of the CDN Pledge, encouraging programme makers to make more of a commitment to diversity; in November Channel 4 hosted the inaugural CDN awards.

2009 was something of a breakthrough year for Channel 4 in broadening on-screen representation. Channel 4 gave voice to a number of people not often featured prominently on television, with a focus on improving diversity in prominent roles, in peak time. This included presenters and cast members from ethnic minority backgrounds in programmes ranging from documentary (*The Family; On Tour with the Queen; Unreported World*) to drama (*Endgame*). Channel 4 also launched the highly acclaimed and ambitious series *Cast Offs*, featuring writers and actors with disabilities. A particular effort was made to bring diversity into mainstream programming with people with disabilities featuring in *Deal or No Deal*; minority ethnic representation in *Come Dine with Me*; and older people in the *Coming of Age: Life Begins at 60* season. Channel 4 also looked to present a range of perspectives on important subjects, such as in *Christianity: A History*.

Challenging people to see the world differently

Throughout the year Channel 4 programmes sought to provide unique insights into how people live - both around the world and closer to home. Channel 4 maintained its deep commitment to long form journalism, with the hour-long Channel 4 News, and current affairs strands *Dispatches* and *Unreported World* covering a wide range of stories from around the globe, including many places not normally portrayed on television, such as Burma and Sudan. Tony Robinson's *Man on Earth* explored global aspects of climate change and was broadcast to coincide with the Copenhagen summit. Kwame Kwei-Armah explored Britain's colonial past in *On Tour with the Queen*. Closer to home, much of Channel 4's diversity output challenged audiences to think about other people's life experiences, such as the Cutting Edge film *Katie: My Beautiful Face* and the drama *Cast Offs*.

Inspiring change in people's lives

Channel 4 brought a range of subjects to the screen that encouraged viewers to re-evaluate their lives and society and take positive action to effect change. Seasons of programmes provided a particularly powerful way to focus on issues and prompt the audience to think about their own lives. *State of the Nation* (*The Hospital, The Force* and *Benefit Busters*) lifted the lid on life in the UK's public services, and the second *Big Food Fight* continued to inspire people to think about their diet and the quality of food production in the UK. In the *Britain's Forgotten Children* season, Channel 4 explored the UK's care system through a blend of documentary and drama. *Find Me a Family* focused on the harder to place children in the care system, and was accompanied by a website where potential adopters could register interest online – which garnered more than 400 registrations. Other cross-platform projects such as *Landshare* and *Sexperience* enabled audiences to participate in and take action on the issues raised in programmes. *Big Art* showed how the public can become involved in the environment around them, and programmes such as *How the Other Half Live* and *Secret Millionaire* had a philanthropic message at their heart, showing how the more fortunate can make a difference to others.

Significant changes

There were no significant changes in 2009.

Innovation, Experiment and Creativity

A commitment to the purpose in *Next on 4* to 'nurture new talent and original ideas' lay at the heart of much of Channel 4's output in 2009. Innovation and experimentation remained vital to fulfilling this purpose, ensuring that Channel 4 continued to provide a point of difference with ideas, formats and talent not found anywhere else on British screens.

In 2009 Channel 4 spent around £10m on talent initiatives, offering a number of dedicated strands for new talent, including in documentary through *Three Minute Wonders* and *First Cut*, in drama through *Coming Up* and in comedy through *Comedy Showcase* and *TNT*. This year the scheme gave rise to two new sitcoms *Free Agents* and *Plus One*, and seven new pilots were broadcast in the autumn as part of the scheme. Film4 continued its tradition of working with new film-making talent, with a feature debut from Sam Taylor-Wood going on theatrical release and the multi-award winning *Hunger* from Turner prize winner Steve McQueen having its terrestrial TV premiere.

Channel 4 continued to take risks across the schedules by exploring new formats and covering challenging and original subject matter. Highlights included *Red Riding*, a highly original and ambitious piece based on the David Peace novels about the Yorkshire Ripper murders, told in three instalments, across three decades, and directed by three different directors. *Derren Brown: The Events* provided surprise and jeopardy as he set out, among other things, to predict the National Lottery numbers. In comedy, against a backdrop of industry discussion about values and boundaries, Channel 4 maintained its commitment to taking risks and supporting new ideas – for example *School of Comedy*, a new sketch show featuring child performers and writers, which required careful consideration of scheduling, editing and context, was an example of a programme that may not have found a home elsewhere.

There was considerable experimentation with the traditional documentary format in 2009, with several programmes (*The Queen*, *When Boris Met Dave* and *The Execution of Gary Glitter*) blending drama and documentary elements to bring serious subject matter to life. Innovation with formats was also evident in factual output, where innovative approaches to traditional genres such as natural history, travel, history and religion provided audiences with distinctive and compelling content. *Around the World in 80 Trades* explored the global economy and provided an insight into people's lives around the globe in an entertaining format presented by newcomer Connor Woodman. *Christianity: A History* explored the history of the faith through the different and unusual perspectives of eight different authors' relationship with the faith. *Alone in the Wild* was a new take on the survival genre, filmed entirely by a solitary man living with no human contact. *Inside Nature's Giants* was a bold science series that got right to the heart of the matter in looking at the physiognomy of some of the animal kingdom's biggest beasts, and will return for a second series in 2010.

1066: The Battle for Middle Earth was a highly original approach to history – re-imagining one of the most infamous moments in British history from the perspective of ordinary villagers, in the idiom of *Lord of the Rings*. In parallel, *1066: The Game* was launched by Channel 4 Education and proved a hugely popular way of engaging younger people with history. Other education projects demonstrated effectively how creative use of digital media can provide educational value by engaging audiences where they are, such as the online privacy-based game *Smokescreen*, the campaigning website *Battlefront* and genetics game *Routes*.

Beyond Education, online projects were at the vanguard of experimentation with new ways of engaging the audience with public service content. *Embarrassing Bodies* attracted an enormous online response; *Surgery Live* enabled viewers to interact directly with the programme whilst informing viewers about how to use new media tools; and the revamped *Channel 4 News*

website sought to engage audiences in democracy in innovative ways, with projects such as *Factcheck*. *Hollyoaks: the Morning After the Night Before* was a groundbreaking partnership with the Home Office that exposed the dangers of binge drinking through exclusive online mini-dramas. 4iP got underway in earnest, working with a number of partners and experimenting with new forms of content and encouraging new business models, with cut-through projects such as *Audioboo* and *Help Me Investigate*.

Tier 2 arrangements

Channel 4 met all its quantitative licence requirements in 2009.

	Annual Quota	Achieved
News in peak	4 hours per week	4 hours
Current Affairs overall	4 hours per week	4 hours
Current Affairs in peak	1.54 hours per week	1.6 hours
Schools hours	330 hours per year	409 hours
Original production overall	60%	61%
Original production in peak-time	70%	78%
Production expenditure outside London	30%	36%
Regional hours	30%	43%
Independent production	25%	85%
European independent production	10%	57%
European origin	50%	71%

Subtitling, audio-description and signing quotas are given below in the 'Disability' section.

Programme offer

- **NEWS**

Channel 4's news offering aims to help meet the core purpose of "challenging people to see the world differently", providing independent, in-depth journalism with a strong emphasis on international, political and economic coverage and a bold approach to uncovering new stories. A YouGov survey commissioned earlier this year found that viewers rated *Channel 4 News* as one of the most highly trusted news programmes on television, and in 2009 the programme maintained its reputation as the home for distinctive and challenging peak-time news.

Breaking a high number of original stories and exploring areas of the news agenda uncovered by other broadcasters is a vital part of this distinctive offering. *Channel 4 News* always aims to be revelatory - breaking stories in 2009 included a report showing how the police officer who knocked Ian Tomlinson to the ground during the G20 protest was involved in a string of other incidents on the same day; exclusive pictures and a brief interview with the Lockerbie bomber on his sick-bed in Tripoli; a leaked MOD report about £2.5 billion wasted on procurement projects; an interview with the Chief Executive of Barclays calling for quantitative easing before it was adopted by the Bank of England; and exclusive pictures from Iran showing secret police firing on a crowd.

A commitment to international coverage is one of *Channel 4 News*' key points of difference, with around 40% of the programme covering international issues. 2009 saw *Channel 4 News* continue this commitment, bringing fresh perspectives to overseas reporting, often in

challenging circumstances. For example, the programme broadcast a series of exclusive reports from Sri Lanka, which led to its correspondent Nick Paton-Walsh being deported. In coverage from Afghanistan there was a focus on covering the experiences of ordinary Afghans as well as those of British troops, and there was also extensive reporting from Somalia, revealing corruption in a World Food Programme aid operation, and the links between Somali terror groups and the UK.

Engaging the audience in new ways was a key objective, with *Channel 4 News* creating opportunities for voters and citizens to come face-to-face with those in power and put their points of view to them directly. For example, as the scale of the MPs expenses story became apparent, there was a special outside broadcast bringing together members of the public with MPs from the Labour, Conservative and Liberal Democrat parties to explore the issue, and a programme in Coventry saw Jon Snow gather families of soldiers who had been killed in Afghanistan, former soldiers and members of the public together with the Defence Minister Bill Rammell to find out their views on the British mission. Viewers were also invited to contribute via Twitter.

In addition to the main news programme, there was a major reorganisation of the *Channel 4 News* website to provide greater engagement with the audience through new innovative forms of news delivery. As well as regular use of social networking tools such as Twitter to bring a new immediacy to the programme's relationship with its audience, the four new regular news blogs proved especially successful, attracting thousands of comments from viewers. Popular posts included blogs on the conflict in Sri Lanka, the examination of MPs' expenses and the resignation of Speaker Michael Martin.

While Channel 4's main focus in 2009 has been the peak-time *Channel 4 News* programme and enhancing its online offering, there was also additional news delivery through the *News at Noon* and *More4 News* programmes. In light of Channel 4's ongoing strategy to focus resource on peak and online content, a decision was made in the course of the year to cut these programmes at the end of 2009.

CURRENT AFFAIRS

Channel 4's current affairs offering plays a crucial role in encouraging viewers to engage with the world around them, delivering challenging programmes with fresh perspectives on both domestic and international issues. In 2009 current affairs has been kept at the heart of the peak schedule, ensuring that stories are able to reach wide audiences. Channel 4 delivered its ambition of delivering around 40 episodes of *Dispatches* and 20 episodes of *Unreported World*.

Dispatches continued to pursue high-quality investigative journalism across the board, meeting its target of delivering a blend of domestic and international stories. As part of Channel 4's overall ambition to cover stories relevant to modern Britain, the strand included a large number of programmes about and related to the economy, the most notable of which was the two-part analysis by Will Hutton, *Crash*. In addition to several films on British politics, particularly the controversies around MPs' expenses, *Dispatches* also pursued a provocative examination of some of the country's public services, including *Confessions of a Nurse* on the reality of life in the NHS, and Rageh Omar's *Lost In Care*, which ran as part of the channel's *Britain's Forgotten Children* season. *The War Against Street Weapons* followed up the channel's major project last year with the Street Weapons Commission. *Inside Britain's Israel Lobby* and *Rape In The City* demonstrated Channel 4's commitment to taking on challenging, difficult subjects. The powerful film *Battle Scarred*, about the psychological effects experienced by British soldiers returning from Iraq and Afghanistan, also featured an accompanying website which attracted many comments from soldiers affected by post traumatic stress and inspired discussion on

army websites. In addition to a number of investigations into Afghanistan, *Terror in Mumbai*, *Orphans of Burma's Cyclone* and *Pakistan's Taliban Generation* were the highlights among a string of powerful international films.

The acclaimed foreign affairs strand *Unreported World* expanded on this international coverage with two strong runs. Notable films included those about ethnic warfare in Southern Sudan and mental illness in Sierra Leone. The series maintained its commitment to stories rarely featured by mainstream media, with films on countries such as Liberia, Cambodia and Papua New Guinea, as well as untouched aspects of life in more familiar locations, such as the lives of Afghan migrants in Greece and child widows in Nepal. In addition to breaking important international stories, *Unreported World* has also played a vital role in nurturing new talent, introducing new producers and on-screen reporters – including talent from underrepresented ethnic groups, such as Ramita Navai, Nima Elbagir, Yemi Ipaye and Seyi Rhodes.

In addition to these flagship documentary strands, Channel 4 also sought to explore current affairs issues through innovative programming formats – for example examining the relationship between David Cameron and Boris Johnson in the docu-drama *When Boris Met Dave*, and tackling public attitudes towards the death penalty in *The Execution of Gary Glitter*.

- **EDUCATION AND PROGRAMMES OF EDUCATIONAL VALUE**

2009 saw Channel 4 deliver content with educational purpose across a range of genres, formats and platforms, from formal education to mainstream programmes with a strong educational core. Channel 4 fulfilled its commitment to 14-19 year old school age children primarily through investment in online projects, alongside a schools schedule on weekday mornings. In peak-time audiences were offered a number of educational series across history, science, religion and documentaries. These series were designed to have broad appeal, informing and educating audiences about serious issues in engaging ways, and many had supporting online materials that encouraged viewers to participate further in the issues explored on-screen. This is broken down in further detail below.

- **SCHOOLS**

Having successfully migrated investment in content from a traditional linear television schedule to a range of more interactive commissions, in 2009 Channel 4 Education continued to lead the way in providing cross-platform educational content, delivering programmes, games and other online projects for 14-19 year olds. This strategy aimed to deliver content to teens in a fun and engaging way that reflects their own attitudes and opinions, using the platforms and services that get their attention.

2009 saw the final phases of *Battlefront* and *Year Dot*, major cross-platform documentary projects looking at the lives of UK teenagers in the 21st Century. These ground-breaking projects worked across TV, online video, social networking and podcasts, picking up large audiences and award nominations throughout their run, including an Emmy for *Battlefront* in March. *Science of Scams* featured a series of Youtube videos and mini documentaries with Derren Brown exploding the myths around pseudo-science. In the schools programming schedule, *KNTV Sex* offered an informative and uniquely engaging take on sex and relationships, winning an RTS Education award and a Scottish BAFTA for Best Children's Programme.

Channel 4 also achieved great success with its educational games, with the launch of *1066*, commissioned to tie in with the peak-time specialist factual series, *Routes Game*, commissioned in partnership with the Wellcome Trust, and *Smokescreen*, an innovative

episodic game about managing your identity and private information online. These projects demonstrate how digital media projects can often deliver significantly greater reach and engagement than linear television – for example *1066* has achieved over 8m plays since its launch in May, with an average play time of over 20 minutes, and has become the number one search result for 1066 on Google, beating both Wikipedia and BBC History sites on the same subject. *Routes Game* used gaming and video to explore issues around genetic science, and has delivered over 500,000 unique users and over 18m game-plays.

- **EDUCATION SUPPORT AND ONLINE**

As part of Channel 4's core purpose to 'inspire change in people's lives', many of Channel 4's cross-platform projects have focused on using digital media platforms to encourage greater audience engagement - enabling audiences to learn more about and act upon the issues explored in the channel's programmes, from adoption to sexual health.

For example, to support the *Britain's Forgotten Children* season, and in particular the *Find Me A Family* documentary, which followed three households seeking to adopt children, Channel 4 developed a dedicated site *Adoption Experience* for viewers looking to find out more about adoption and share their own experiences. Featuring video interviews with parents, adopted people and social workers, and links to supporting organisations, the site attracted 700,000 page views within its the first month. The site also allowed viewers to register interest in adopting the children featured in *Find Me A Family* – and attracted more than 400 registrations.

Landshare, inspired by Hugh Fearnley-Whittingstall's campaign for the British public to grow more of their own food, has been linking land-owners with people looking for land to use. The site is being supported by the National Trust, Woodland Trust, and Royal Horticultural Society, and has so far attracted over 40,000 people looking to both share and use land. *Sexperience*, which accompanied the *Sex Education Show*, enabled users to access candid information about sexual health and relationship issues, as well as providing a space for viewers to ask intimate questions – with over 1.5m visits to the website so far in 2009.

While many of these new sites have had considerable impact, the experience of other projects has indicated that encouraging more proactive engagement in this way is not appropriate for all audiences. For example, building on the success of *The Secret Millionaire* series, an accompanying website was launched early in 2009 giving viewers information about charitable organisations and volunteering opportunities around the country. However, following disappointing levels of engagement from viewers, and a poor response to a survey asking about the level of interest in an online element to the series, a decision was made to close the site.

- **CHILDREN'S CONTENT**

Following on from the ambition outlined in *Next on 4* to experiment with content for older children, Channel 4 has been considering the best ways to build on its relationship with young people, and in particular to reach the underserved 10-16 audience.

As a result of the Children's Pilot Fund established in 2008, this year Channel 4 broadcast *My First Year*, a 12-part documentary series following a group of 11-year olds as they start secondary school. While initially scheduled for 2010, Channel 4 brought the series forward to Autumn 2009 to transmit on weekend afternoons.

In line with the Digital Economy Bill, which includes a commitment for the channel to provide content for older children, going forward Channel 4 will seek to build on the success of its online

Education projects for 14-19 year olds, and focus on the potential of online platforms to provide engaging content to older children.

- **SCIENCE AND HISTORY**

In 2009 Channel 4 delivered a strong range of distinctive science and history programmes, continuing to pursue projects that are fresh, alternative, contemporary and relevant.

The key objectives for 2009 were to give Specialist Factual content more impact in the peak-time schedule and to bring a range of new talent to the genre. The year saw the launch of 12 new series in peak-time, among which *Inside Nature's Giants*, *Surgery Live*, *Henry: Mind of a Tyrant*, and *3D Week* stand out. (*The Genius of Britain* series will now transmit in May 2010). These new series gave major breaks to a range of on-screen talent, including Conor Woodman, Aarathi Prasad, Kwame Kwei-Armah and Ed Wardle, all of whom were presenting for the first time. Particular effort has also been made to promote diversity at the heart of the peak-time schedule, as evidenced by projects like *On Tour with the Queen* and *Race: Science's Last Taboo*.

2009 saw particular breakthroughs in science-based content, with a number of shows providing an alternative take on the traditional science genre. In *Surgery Live*, Channel 4 broadcast the first ever live, interactive operations on television, performed by Britain's top surgeons across a week in May. As outlined above, this programme also had a major impact online with the audience interacting via Twitter and Facebook. *Inside Nature's Giants* also had huge impact, bringing a fresh approach to natural history programming – a genre that is usually quite conservative and not traditionally part of Channel 4's offering. *Alone in the Wild* was a major innovation, entirely self-shot by newcomer Ed Wardle and demonstrating for the first time the reality of surviving in the wild without the production support offered to other survival stars. *Race: Science's Last Taboo* took Channel 4 into a subject area that no other broadcaster would dare cover, opening up a valuable discussion about race in the UK. *The Great Sperm Race* explored the story of human conception in a bold and innovative way, using helicopter-mounted cameras, world-renowned scientists, CGI and dramatic reconstruction.

Coinciding with the UN Copenhagen summit on climate change, Tony Robinson's major series *Man On Earth* combined both science and history, interviewing archaeologists, historians and climate scientists to explore how changes in climate have affected humans throughout history. Other major history commissions included *Henry VIII: Mind of a Tyrant*, a four-part documentary series by Dr David Starkey, and *1066: The Battle for Middle Earth*, a highly original docu-drama about the Norman Conquest, told through the eyes of the ordinary villagers caught up in the chaos. *The Scandalous Adventures of Lord Byron* and *On Tour with the Queen* demonstrated that it is possible to take on subjects that might traditionally be left to the BBC in ways that are informative but also provocative and distinctive to Channel 4, and new entertainment format *Heston's Feast* explored different historical periods through the prism of food. Ambitious drama-documentary series *The Queen*, which explored five different periods of Queen Elizabeth's reign and featured five different actresses playing the title role, provided a compelling insight into recent British social history.

Partnerships with other organisations have been vital to ensuring specialist factual output continues to have scale and impact. *Surgery Live* was achieved in partnership with the Wellcome Trust who put in significant funding, and *Inside Nature's Giants*, *Man on Earth* and *Alone in the Wild* all benefited from co-production or co-financing. The channel also has strong relationships with other broadcasters including National Geographic, The History Channel and Discovery.

Cross platform initiatives played an increasing role in enhancing science and history programming, with the interactivity of *Surgery Live*, which saw discussion about the programme become the highest trending topic on Twitter during broadcast, and the 1066 game being notable successes.

- **RELIGION AND OTHER BELIEFS**

Channel 4's religious programming in 2009 made a vital contribution to the core purposes of 'championing alternative voices and fresh perspectives' and 'challenging people to see the world differently'.

Channel 4's strategy has been to provide alternative perspectives to mainstream religions – and in 2009 Channel 4 launched the major eight-part series "*Christianity: A History*". This series aimed to give viewers a diverse range of perspectives on the impact Christianity has had on the modern world, with high-profile personalities including Cherie Blair, Rageh Omaar, Howard Jacobson and Kwame Kwei Armah exploring the origins and history of the faith, and the personal impact it has had on them.

In 2009, Channel 4 also launched *Revelations*, a major strand of films exploring the beliefs of contemporary multicultural Britain. From Jon Ronson's investigation into the Alpha Course's attempts to convert atheists to Christianity, to a Birmingham mosque that helps to match-make young Muslims, the series explored the impact of religion on modern life for both believers and non-believers. Other highlights of the series included *How Do You Know God Exists?*, which featured the Archbishop of Canterbury, the Archbishop of Westminster, Muslim theologian Tariq Ramadan, Chief Rabbi Jonathan Sacks and Hindu authority Sadhu Paramtattvadas discussing their own concepts of God and faith.

- **SOCIAL ISSUES**

Challenging, contemporary documentaries are at the heart of Channel 4's commitment to providing audiences with new perspectives on issues that are relevant to the British public, and in 2009 Channel 4 fulfilled its aim of delivering 260 new documentaries, within both serious documentary strands and popular entertainment formats.

Cutting Edge continued to be the UK's premier documentary strand, telling original, compelling stories about contemporary Britain. The strand broadcast 30 films in 2009, ranging from powerful human stories such as *Katie: My Beautiful Face*, contemporary social observation in *The Red Lion* and *Debutantes*, and fast turnaround documentaries such as the story of the Jaycee Lee kidnap.

A range of other peak-time films sought to tackle complex and difficult issues that other broadcasters are unlikely to cover, with the *State of the Nation* season comprising three linked series *The Hospital*, *The Force* and *Benefit Busters*, which together gave a remarkably frank and watchable picture of key aspects of social provision in Britain today.

Channel 4 continued to explore contemporary social issues with a number of other major programming seasons, including *Britain's Forgotten Children*, about the UK care system. Samantha Morton's directorial debut *The Unloved* was the centre-piece of the season, a hard-hitting drama that gave a child's-eye view of life in care. Other programmes in the season included *Find Me a Family*, which followed three diverse households looking to adopt children, and *The Homecoming*, a *Cutting Edge* film following journalist Rachel Roberts as she attempts to track down the people she shared a children's home with. The season as a whole had a considerable impact, attracting around 12m viewers and adoption-related conversations online

more than doubling during and immediately after the season. Adoption agencies, who Channel 4 worked closely with throughout the season, also saw a considerable increase in traffic to their websites.

The public's relationship to sex was explored particularly effectively in *The Sex Education Show Vs Pornography* – a daring and provocative series that looked at the potential harmful influence of pornography on young people's attitudes and knowledge of sexual issues. The series dealt with a complex and delicate issue in an accessible, candid, informative and entertaining way, and together with hugely successful companion website *Sexperience*, was a key example of audacious public service broadcasting which sits at the heart of Channel 4's values. Another documentary series relating to sexual issues, *Sex Traffic*, an investigation into one of Britain's biggest people trafficking rings, will now be shown in 2010 as the centrepiece of the *Modern Slavery* season.

Channel 4 also continued to innovate with the documentary form in 2010, most notably in *The Execution of Gary Glitter*, where a dramatised counter-factual film explored the taboo issue of the death penalty. The five part series *The Queen* used drama documentary and archive to chart the social history of Britain during the Queen's reign; *When Boris Met Dave* was an entertaining but politically insightful account of the student years of the two most important Conservative politicians.

In the 9pm slot, Channel 4 launched a number of formatted series that aimed to focus attention on the issues that lie at the heart of life in contemporary Britain. Aimed at sparking an important debate about modern parenting, and the extent to which society is raising a generation of 'cotton-wool kids', major factual series *Boys and Girls Alone* demonstrated Channel 4's commitment to ambitious projects, bringing together 10 boys and 10 girls, aged between 8 and 11, to explore how they get on without parental supervision. The series attracted both strong audiences and considerable controversy, with concern that the young participants had been left alone in an environment without any adult supervision or support. A subsequent Ofcom investigation concluded that the participants were not caused unnecessary distress or anxiety and were adequately supervised throughout the series to ensure their safety. However the process highlighted to Channel 4 the importance of ensuring audiences understand the extent to which the participants in programmes are cared for.

Gerry's Big Decision highlighted the impact of the recession on small businesses, and *I'm Running Sainsbury's* was an innovative way of observing the inner workings of one of the nation's largest retailers. There was a continued focus on series aimed at inspiring change in people's lives, with the return of the hugely successful *The Secret Millionaire* and new format *How The Other Half Live* enabling peak-time audiences to learn more about social inequality, volunteering and philanthropy. Similarly, *The Great British Food Fight* and *The Adoption Season* continued the channel's commitment to challenging campaigns, with *Jamie Saves Our Bacon* and *Gok Wan: Too Fat Too Young* challenging our relationship with food.

These series have all sought to engage audiences with serious contemporary issues within entertaining formats. *How The Other Half Live* was a particular success and will return for an 8 part series next year. However *Gerry's Big Decision* proved to be more challenging for the 9pm audience, highlighting the sometimes difficult balance between entertainment and social purpose that Channel 4 seeks to navigate in its factual programming.

Channel 4 continued to support documentary directors with distinctive voices throughout 2009, including Daisy Asquith, Sue Bourne, Brian Hill and Jane Treays, and the First Cut strand nurtured new talent with twenty half hour documentaries made by first time directors, prominently scheduled in peak time.

- **INTERNATIONAL COVERAGE**

In 2009, Channel 4 maintained its reputation for extensive international coverage across its output, as part of its commitment to “challenging people to see the world differently”. In addition to traditional documentary strands, the channel also sought to engage audiences with international stories and perspectives through drama and entertainment formats.

There were a number of strong international films in the *Dispatches* strand, including *Terror in Mumbai*, *Undercover in Burma* and *Pakistan’s Taliban Generation*. The dedicated international current affairs strand *Unreported World* featured countries from all continents of the world, including Haiti, Brazil, Guatemala, Turkey, South Sudan, Sierra Leone, the Congo, Cambodia, North Korea, the Philippines, Russia and Papua New Guinea.

More4’s *True Stories* strand continued to show the best documentaries from around the world, including the critically acclaimed Channel 4 Britdoc Foundation film *The End of the Line*, looking at the consequences of sea fishing across the globe, *Afghan Star* about a reality television programme in Afghanistan, *Dancing With The Devil*, offering unflinching access to the world of Rio De Janeiro’s gang wars, and *Rough Aunties*, which followed a group of women in South Africa who rescue children from abuse.

Other documentary films broadcast in 2009 coincided with the anniversary of international events – including *Phone Calls From The Towers*, which featured audio recordings and family testimonies to tell the story of people trapped in the World Trade Centre on 9/11, and *The Tsunami Tapes*, featuring unseen home video footage of the impact of the 2004 tsunami. Other films include *The Miracle of the Hudson Plane Crash*, a fast turn-around documentary on what it is like to survive a plane crash, featuring first-hand testimonies of those who were on the US plane.

In features, Channel 4 sought to engage audiences with the wider world through a number of ideas-driven travel programmes, featuring presenters travelling the world to explore topics from food and history to literature and architecture. Programmes include *Around the World in 80 Trades*, *Alone in the Wild*, *On Tour With the Queen*, *Kevin McCloud’s Grand Tour*, *The Scandalous Adventures of Lord Byron* and *Jamie’s American Road Trip*.

Finally, film and drama commissions sought to use the power of storytelling to connect people with international issues. In one of the biggest cinema releases of the year, *Slumdog Millionaire*’s portrayal of life in the slums of Mumbai was a huge international success; and *Endgame* featured the untold story of the secret talks between members of the ANC and key Afrikaners to broker the peaceful end of apartheid in South Africa. *She, A Chinese* followed a young Chinese girl as she leaves a job in her small provincial village to travel through modern China and then London in search of a better life. The film has already proved a success at international film festivals and will be on wider release in 2010.

- **DRAMA**

Channel 4’s drama continued to push boundaries and demonstrate creative ambition in 2009, working with the best new and established talent in the UK across series and single dramas to create output that is ambitious, challenging, vibrant and entertaining.

Notable successes in 2009 included the *Red Riding* trilogy, adapted by Tony Grisoni from the David Peace novels. Each of the three films was boldly realised by a different director: this creative ambition, coupled with the stories’ dark and paranoid vision of Yorkshire during the

1970s and 80s, received considerable critical acclaim. Other drama highlights included *The Unloved*, Samantha Morton's directorial debut, which was a highly personal depiction of the care system told through the eyes of a ten year old girl, which formed the centrepiece of the *Forgotten Children* season in May, and *Endgame*, a single film about the secret which brokered the peaceful transition from apartheid.

Long-running series such as *Skins*, *Shameless* and *Hollyoaks* all continued to perform strongly in 2009, with *Skins* achieving particular success despite the risks involved in returning for its third season with a brand new cast. The series managed to maintain its passionate audience, and went on to win the audience award at this year's BAFTAs, beating other shows including *The X Factor*.

New series launched in 2009 included the six-part series *Cast Offs*, a dark comedy drama about six people sent to a remote British island for a fictional reality TV show. The groundbreaking show starred six disabled actors in the lead roles, and represents a huge step-change in the portrayal of disabled people on television. E4 proved to be a particularly strong forum for youth drama, with new series *Misfits* launching in late 2009 to great critical acclaim. The comedy thriller, following a group of teenagers on community service who mysteriously develop superpowers, showcased a strong cast of new talent both on and off screen, and further strengthened Channel 4's reputation for producing edgy and provocative dramas that resonate with young audiences.

This commitment to finding and supporting new talent has been a key priority for drama in 2009, with the *Coming Up* strand returning with seven 30-minute films from first-time writers and directors, and the *Future Perfect* writing scheme continuing to support six new writers. *Coming Up* remains the only scheme in the UK where emerging writers and directors have the opportunity to make original drama with a guaranteed network broadcast. The strand now screens as part of the Edinburgh Film Festival, has joined forces with distributor Future Shorts to give the films a much wider life after their C4 broadcast, and partnered with Cloud Nine films to offer a guaranteed film development deal to one of the graduates. Among this year's films were *Adha Cup*, the first original Urdu language UK drama commission on C4, and *Harvest*, which was selected to feature at the London Film Festival in October. An additional scheme, *Future Perfect*, funded six writers for a twelve month attachment to Paines Plough theatre company, where they were encouraged to perform and produce their own work, mentored through writing their first full-length play and introduced to the screenwriting process through workshops with Channel 4 Drama and Film4.

Channel 4 has continued to work closely with the graduates from these schemes, with many of its youth dramas providing particularly fertile opportunities for new talent to gain further experience. Sean Buckley, whose film *Foreign John* featured in this year's *Coming Up*, is now writing an episode of *Skins IV*. Tom Harper, a graduate from *Coming Up* 2007 directed *Misfits*, while a fellow graduate, China Moo-Young, directed the online content for the show. *Cast Offs* was directed by *Coming Up* alumni Miranda Bowen and Amanda Boyle, and written by Jack Thorne, who graduated from *Future Perfect* and *Coming Up* before writing on *Shameless* and *Skins*. His first feature film, *The Scouting Book for Boys*, was produced by Film4 and recently won him the Best British Newcomer award at the London Film Festival

- **COMEDY AND ENTERTAINMENT**

Channel 4 comedy continued to promote 'new talent and original ideas' in 2009, with a strong range of innovative and distinctive output that no other broadcaster would deliver.

The hugely ambitious *Derren Brown: The Events* was a particular highlight, with viewers seeing Derren successfully predict the results of the National Lottery. The programme was simulcast across the whole Channel 4 network (C4, E4, More4 and Film4) and was highly risky from a production point of view, with enormous compliance challenges. That risk paid off with the episode attracting a huge audience as well as sparking national debate in the press for days as to how he managed to do it. The series proved to be a powerful example of Channel 4 delivering electric and daring television that truly captures the public's imagination.

Against wider discussion throughout the year about the appropriate boundaries of comedy, Channel 4 maintained its commitment to taking risks and supporting new ideas in the genre, whilst striking a careful balance of audience sensitivities. 2009 was a particularly strong year both for returning series and new formats. This has ensured that the channel remains the home of edgy, alternative comedy, with E4 in particular cementing itself as the place to experiment with new comedy ideas.

The second series of *The Inbetweeners* on E4 exceeded all expectation by tripling its audience from series 1 and becoming the highest rating comedy in the history of E4 with a series average of 1.5m. The series also became a huge success on 4oD – with over 5.5m views so far. Series 6 of *Peep Show* further cemented its legacy as a comedy classic with its most successful series yet, doubling its audience from series 1.

In addition to returning programmes, Channel 4 also continued its commitment to new comedy in 2009, with a new strand of *Comedy Showcases* showing six brand new sitcom/sketch pilots, including Victoria Pile's *Campus*, which launched to widespread positive reviews. The season attracted great praise for supporting a range of new comedy talent both on and off camera, and enabled Channel 4 to experiment with new writing, producing and performing talent. Two of this season's pilots will follow the footsteps of *Plus One* and *Free Agents*, two new acclaimed series launched by Channel 4 this year which were both the result of the 2007 *Comedy Showcase* season.

Other new series launched in 2009 included *School of Comedy*, a unique and risky sketch show featuring young people who contributed to the writing and performed as adult characters; a new quiz show series with Chris Moyles (*Quiz Night*) and *Alan Carr: Chatty Man*, which gave Alan his own talk show for the first time, continuing the Channel 4 tradition of launching the Nation's best loved talk show hosts from Jonathan Ross to Graham Norton. *You Have Been Watching*, featuring Charlie Brooker in his first terrestrial vehicle as well as a range of new supporting comic talent, also performed well and will return next year. In the summer the channel broadcast 12 episodes of *TNT*, a topical entertainment programme featuring new comedy talent Jack Whitehall – who was first featured in Channel 4's 2008 new talent series *Tonightly*.

- **ARTS AND MUSIC**

Arts and music content continued to be an important genre for Channel 4, with 2009 delivering a series of distinctive programmes that sought to make arts accessible and engaging. The channel aims to create projects that deliver a lasting legacy beyond a simple television programme, and which inspire audiences and programme participants to engage more actively with the arts – whether that is learning to draw or commissioning a piece of public art.

The highlight of the year was the launch of Channel 4's major public art series, *Big Art*, which saw local communities being given an opportunity to commission major pieces of public art in seven sites across the UK. The series was an important example of public engagement in art, following the progress of these sites as members of the public met with artists, commissioned designs and liaised with the community and political authorities over their implementation. *Big*

Art continued with Channel 4's ambition of delivering arts projects that have a wider public impact, as well as asking important questions about who decides what art we see within our communities.

Channel 4's risky approach to the genre was demonstrated by *Life Class: Today's Nude*, in which the audience was guided into the techniques of figurative drawing through life drawing classes led by John Berger, Judy Purbeck, Maggi Hambling, Gary Hume and Humphrey Ocean. Viewers were encouraged to produce their own drawings based on the models and upload them to an accompanying website. The programme generated some controversy for featuring nudity within the daytime schedule, but an Ofcom ruling found that it was justified within the editorial context of the series, which allowed viewers to participate in a "well-known and respected form of art". Another significant arts series was *The Sculpture Diaries*, a three-part series in which art critic Waldemar Januszczak presents a personal account of his favourite art-form.

More4 extended Channel 4's arts coverage with a dedicated seven week season, with highlights including a documentary about *The Making of War Horse*, in partnership with the National Theatre, the Royal Ballet and Arts Council England, as well as a film following Anthony Gormley prepare for his latest exhibition.

Architecture remained a priority for Channel 4, with a new series of *Grand Designs* and new format *Kevin McCloud's Grand Tour* following the presenter as he explored the ancient architecture of Europe. Channel 4 also continued to play an important role in supporting the wider arts community, partnering with the prestigious Turner Prize and the annual Royal Institute of British Architects Sterling prize.

Channel 4 continued with its commitment to showcase both contemporary and street dance, with *Only when I Dance* telling the uplifting story of two young Brazilian ballet dancers, as they journey from the favelas of Rio de Janeiro to the peak of international ballet competition, and Penny Woolcock's energetic hip hop musical *1 Day*, which was shot on the streets of Birmingham using an entirely black amateur cast and opened at the London Film Festival to critical acclaim. The film will be broadcast in 2010.

Music commissions included *Alex: A Passion For Life*, which continued the story of Alex Stobbs, the musical prodigy who has cystic fibrosis who starred in the 2008 documentary *A Boy Called Alex*. Now at Cambridge studying music, the film followed Alex as he sought to fulfil his life-long ambition: to conduct Bach's three hour work, the St Matthew Passion, with a professional orchestra. A new series *World's Greatest Musical Prodigies* continued the theme of child geniuses, following 16 year old Alex Prior, one of the country's most talented musicians, as he brought together young musical talents from all over the world to perform a concerto. Both films sought to engage audiences with classical music by showing it within human stories of young people with passion and talent.

In 2009 Channel 4 also continued its ongoing commitment to popular music television, with the return of a number of popular music series such as *The Album Chart Show*, *Live From Abbey Rd* and *Freshly Squeezed*. It also launched a number of other brand new music series including *Spectacle*, *4Music Favourites* and *The Hollyoaks Music Show* – which featured performances from unsigned bands. New and emerging musical talent also received a boost with the *4Play* profile strand and the return of *Orange Unsigned Act*; and rising British black talent took centre stage in the new series *Intros*. There was also coverage of live music from new and established UK music festivals including V, Bestival and Wakestock.

- **FEATURE FILMS**

Film4 enjoyed an extremely successful year in 2009, working with the best new and established film talent and playing a vital role in making bold, exciting films that would otherwise not get made. Throughout the year Film4 sought to offer platforms to emerging talent who have something to say, and produce films with distinct, contemporary voices, ranging from film festival favourites to box office hits.

Slumdog Millionaire, released in January, was an extraordinary success story for UK film, winning 8 Oscars and achieving a worldwide box office total of \$370m. This success, alongside the enthusiastic critical and audience reception for films such as Ken Loach's *Looking For Eric*, which was selected for main competition at Cannes Film Festival, and *Nowhere Boy*, Sam Taylor Wood's debut film about the early life of John Lennon, which closed the London Film Festival, has been hugely positive for Film4. Its reputation for getting in early and making bold, culturally relevant films has been established, and it has contributed to a mounting sense of excitement at the opportunities for British independent filmmaking as a whole. As a result there has been a considerable increase in interest from the US in independent UK-developed projects, although recent budget cuts and a drop in distribution opportunities has inevitably limited Film4's ability to develop and green-light films going forward.

Peter Jackson's *The Lovely Bones* based on the novel by Alice Sebold which was optioned by Film4 at manuscript stage, was the film chosen for the prestigious Royal Film Performance in November this year and is due for general release in early 2010. *She, A Chinese* won the Golden Leopard at Locarno Film Festival and will be on wider release in 2010. The film was directed by Xialou Guo whom Film4 has supported since she graduated from the NFTS under Channel 4's graduate sponsorship trainee scheme.

Films in production in 2009 included *Bunny and the Bull*, *Scouting Book for Boys*, *Never Let Me Go*, *Chatroom*, *Neds*, *Four Lions*, *Eagle of the Ninth* and *Submarine*.

Film4 won the inaugural Star of London award at the 2009 London Film Festival for its role in supporting the industry – a ceremony in which writer Jack Thorne won the Best British Newcomer Award for the Film4-backed *Scouting Book for Boys*. Film4 has continued to support and develop new talent throughout the year, and of the 16 Film4 films on release and in production in 2009, six were directed by first time filmmakers, two of these by women directors and five by talent supported directly by Channel 4 (Tom Harper and Jack Thorne, Chris Morris, Richard Ayoade, Xialou Gou and Sam Taylor Wood).

Channel 4 also continued to support formal new talent schemes, with the second year of the B3 Featurelab scheme for film-makers from black and ethnic minority backgrounds. Through this initiative Film4 worked with twelve new writer-directors on feature projects, ultimately short-listing five projects. The participants went through a year of work-shopping and development, and will continue to develop throughout 2010. The first feature project from the first year of Featurelab is still being developed, and Film4 intends ultimately to put more three or more of the projects resulting from this scheme into production. In addition to this, Channel 4 participated for the final year in shorts programme Cinema Extreme, through which four new short films were completed and the last four films on the slate went into production.

Channel 4 continued to show a wide range of feature films throughout the year, including giving terrestrial premieres to a number of Film4 productions, including Mike Leigh's *Happy Go Lucky* and the award-winning *Hunger*.

- **SPORT**

In 2009 Channel 4 continued to provide a range of alternative sports coverage and examined innovative forms of delivery – including digital media platforms and advertiser-funded programming. In total there were 200 hours of sport content commissioned, acquired, or licensed from a broad range of independents, many of them companies based outside of London.

Channel 4 Racing remained at the heart of Channel 4's exclusive live sports coverage, with around 220 hours of live racing coverage on each Saturday afternoon and various weekdays. Beyond racing, Channel 4 continued its coverage of minority sports, with *Freesports on 4* - the channel's flagship sports programme - covering alternative forms of sport with particular youth appeal such as mountain-biking, snowboarding and surfing. The series was supported by a website that encouraged users to discuss sports, upload clips and find out about major sports events going on across the world.

Due to financial reasons, the plans for a 4Sport television show were not able to come to fruition. However, there has been a greater focus on the potential for online content to enhance sports activity, with Channel 4's digital media fund 4iP commissioning a number of sports-related projects including *Scores*, the first stage of an ambitious project with the Department for Culture, Media and Sport to commission a national database of school sports results.

Advertiser-funded content has been explored as an innovative way to ease budgetary constraints and bring new sports programmes to the channel. *The McCain Track and Field Show*, a magazine programme about athletics featuring Sally Gunnell and Iwan Thomas, was a particular highlight, with a supporting website providing information about how audiences can get involved in athletics in their local area.

- **LEISURE INTERESTS**

In 2009 Channel 4 sought to provide a diverse range of engaging and challenging programming about people's lifestyle choices, including health, fashion, food and homes. New formats commissioned for 2009 also looked at the impact of the recession.

A major focus for features was health and body issues, with many programmes challenging viewers to rethink the relationship they have with their bodies. *Embarrassing Bodies*, a magazine show using the notion of embarrassment as a starting point to explore all manner of ailments and illnesses, moved to a one hour weekly slot and had its best performance in the strand's history. *Supersize Vs Superskinny* looked at the psychology of eating by pairing a morbidly obese and a seriously malnourished person to share a transformative journey designed to improve their diet and wellbeing. *How To Look Good Naked* returned in 2009, continuing to subvert accepted notions of beauty and tackling serious issues of body loathing and lack of self confidence. The series also featured a campaign to introduce compulsory classes in schools to analyse images of beauty in the media and promote more positive standards for young people.

A range of innovative, informative food series continued to challenge the way audiences see food. Hugh Fearnley Whittingstall's ongoing campaign for viewers to think about where their food comes from this year focused on the welfare of chickens. *Hugh's Chicken Run* had a huge impact on the public, with sales of "higher welfare" birds up by 42%, 200,000 public signatories to the campaign and political support through an early day motion calling for improved chicken welfare. The *Landshare* website outlined previously was also a result of Hugh's campaign for the British public to grow more of their own food. The fight for quality produce continued with *Raising the Bar: Willie's Chocolate Revolution*, which saw eccentric chocolatier Willie Harcourt-Cooze return in a new series aimed at introducing the British public to the true taste of chocolate. 2009 also saw Heston

Blumenthal become a major Channel 4 star - with *Big Chef Takes On Little Chef* seeing him take on the professional challenge of changing Little Chef's menu, and brand new food history series *Heston's Feast* unleashing his culinary genius to create spectacular historical food feasts for an invited party of celebrities. This series was a particular highlight for the channel, creating a unique history series observed through the prism of food.

A number of new series were launched in 2009 which sought to capture a new era of austerity, including *Kirstie's Homemade Home*, in which Kirstie Allsopp championed thrift, crafts and second-hand items to show viewers that you don't need to throw stuff away, you can simply make do and mend. New business format *Undercover Boss* saw the boss of an ailing business go undercover to find out how the different layers of employees feel about the management of the organisation.

Elsewhere in the schedule, there were a number of quizzes and gameshows aimed at daytime audiences, including new series of *Come Dine With Me*, *Deal or No Deal*, *Countdown* and *Coachtrip* and a successful launch of new show *Wogan's Perfect Recall*. *Deal or No Deal* excelled in keeping diversity at its heart, featuring many severely disabled contestants without reference to their disability, thus normalising their inclusion. The programme's track record for ethnic diversity has also continued to be strong. *Countdown* was re-launched with new presenters. While the new line up has now settled, this highlighted the challenges of making significant changes to programmes with particularly loyal audiences.

E4

2009 was a very strong year for E4, in which the channel cemented its reputation of delivering the most original and distinctive drama and comedy for young people. The channel has increased its reach to 16-34s, despite cuts to the programme budget.

The year kicked off with a brand new cast on *Skins*, and also saw the launch of bold new drama commission *Misfits*, which continues the E4 tradition of pushing boundaries and putting new talent on and off screen. The series was met with considerable critical acclaim.

Comedy saw the return of *The Inbetweeners*, which tripled its audience from the first series, and *School of Comedy*, an adventurous and bold attempt to reinvent the sketch show. E4 has also broadened its range by commissioning some one-off programmes, including *Cha'Mone Mo Fo Selecta* with Leigh Francis and *James Brown's Supermodel Salon*.

In 2009 E4 enhanced its relationship with young audiences by delivering dedicated online content for many of its programmes. For example, the *Skins* website included exclusive new scenes, quizzes and music listings designed to create a strong community amongst the *Skins* audience, as well as encouraging viewers to make and upload their own videos in response to the programme. The website for *Misfits* featured additional content created for each episode as well as innovative game-like interactive experiences to introduce the new characters of the drama.

MORE4

More 4 had a very successful year in 2009, growing its reach to become the eighth most watched digital channel among ABC1s, an increase of 4 places from 2008. The channel continued its focus on international output, new documentaries and some major 'talking point' commissions such as *When Boris Met Dave*.

The channel launched a new arts season in the autumn, featuring a documentary made in partnership with the National Theatre, the Royal Ballet and Arts Council England about *The Making*

of *War Horse*, as well as a film on the Royal Ballet's tour of Cuba and *The First Movie*, an innovative magic realism film featuring footage filmed by children in Goptapa, a Kurdish-Iraqi village.

True Stories continued to offer the best feature length documentaries from around the world. Its run of 40 films in 2009 included the Prix Italia winner *Afghan Star*, about the impact of Pop Idol on Aghanistan, the critically acclaimed *End of the Line* on the global fishing industry and Michael Winterbottom's film of Naomi Klein's polemic *The Shock Doctrine*. The series also featured a number of films to support Channel 4's broader programming seasons, such as *Pig Business*, an exploration of intensive pig farming over a period of four years, which tied in with *The Great British Food Fight* season.

The channel has continued to champion alternative perspective and diverse voices, with a new documentary from veteran broadcaster Darcus Howe, forming the centrepiece of a retrospective season of his work. His film *What's Killing Darcus Howe* was a powerful documentary following Darcus as he tries to awareness of prostate cancer, a disease which affects one in four black men.

FILM4 CHANNEL

2009 has been a positive year for Channel 4's film channel Film4, which has maintained its commitment to showing the best of British and international film, and celebrating independent cinema. It has increased its viewing hours, with an earlier start time of 11am, while maintaining the 2008 level of 40% of its output comprising of British, European and world cinema.

In keeping with the channel's commitment to international cinema, the new 11am slot is devoted every Thursday to showing quality foreign language films, including works by Bergman and Tarkovsky. The channel also continued to show provocative films from the US, including Michael Haneke's remake of *Funny Games*.

Film4 has continued to showcase alternative films with themed seasons and strands. Standout seasons this year included an eight day celebration of contemporary French cinema, showcasing a range of exciting new talent, including the Oscar-nominated *Persepolis* and *Water Lilies*, which was seen by considerably more people on Film4 than saw it in the cinema. The channel also ran a season of vibrant Asian cinema which included the UK TV premieres of *Kamikaze Girls*, *Memories of Matsuko* and *Tokyo Sonata*, as well as films from Wong Kar Wai, Takeshi Kitano and Zhang Yimou. The British Connection returned in February for an eight day season, with every film shown on the channel during that time being of British origin, and with all of the 9pm films in the eight days being Film4 Productions.

4MUSIC CHANNEL

The 4Music channel celebrated its first birthday in August 2009, and has had a successful first year – further enhancing Channel 4's relationship with young audiences by becoming the most watched music channel in the UK, with particular popularity amongst the 16-34 age group.

In 2009 4Music launched a number of brand new music formats, including *Under The Skin*, *The Versus Chart*, *On The Couch* and a 13 part series called *The Worlds Greatest Popstar*, which encouraged online participation from audiences to vote for their favourite popstars. To date the vote has generated over 100,000+ submissions via the 4Music.com website.

ONLINE SERVICES

In recognition that audiences are increasingly accessing content in a range of different ways, expanding delivery on digital platforms was a significant priority for Channel 4 in 2009. Online activity encompassed distribution of Channel 4 programmes online, enhancing TV programmes with dedicated online content and exploring the possibilities of public service media solely using digital platforms.

In 2009 Channel 4.com had a successful year, with a complete rebuild which incorporated 4oD and closed the original 4oD Application. The new product strategy had a profound and immediate effect on consumption of VOD online, with an increase of around 132% in the consumption of full-length shows on 4oD. The total number of programmes viewed in this way to date is over 100 million. Some shows have done particularly well, with over 8 million views of *The Inbetweeners* series. The main Channel 4 and E4 sites have attracted a total of 188 million visits to date, representing a 26% year on year increase. As a result of the enhanced video performance, more time is spent online per visit every month with the Channel 4 sites than with any other UK broadcaster.

As previously outlined, a key area of focus has been the enhancement of Channel 4 programming with supporting online content. This strategy delivered the commitment to 'inspire change' by selecting projects that allowed audiences to engage more deeply and act upon the issues covered by the programmes, thereby maximizing Channel 4's impact with audiences. Highlights included projects such as *Embarrassing Bodies*, *Landshare* and *Hollyoaks: The Morning After* (the latter in partnership with the Home Office as part of their binge drinking campaign), all of which have made considerable impact. Cross-platform strategies also aimed to enable viewers to participate directly in the programmes themselves – with the *Skins* and *Hollyoaks* sites asking viewers to submit videos to help them win a part in the series, and *Channel 4 News* and *Surgery Live* enabling viewers to participate in programmes via Twitter and other tools. *Surgery Live* also played a valuable role in encouraging new users to get to grips with the new technology – with its website including basic instructions on how to use Twitter, Facebook, RSS feeds and other social tools. Cross-platform has also innovated in traditional genres, with blogs and twitter feeds added to the *Channel 4 News* site and a new site *Who Knows Who* launched, enabling users to track the connections between people in power as well as suggest their own connections and stories for inclusion. Other highlights include *Alone in the Wild*, which provided weekly releases of rushes on the channel4.com website that allowed viewers to build a relationship with the filmmaker ahead of broadcast of the television series, as well as *Sexperience*, the *Forgotten Children* season and new E4 drama *Misfits*, for which a series of innovative interactive scenes and games were developed to accompany each episode.

As mentioned in the Schools section, Channel 4 Education has pioneered the commissioning of online projects for 14-19 year olds, including award-winning projects such as *Battlefront*, *Yardot*, *Routes* and *Smokescreen*, and educational games such as *1066* that have been able to reach huge new audiences.

Channel 4 also experimented with new forms of digital public service media, through its innovation pilot fund 4iP, which invests in innovative applications, tools, games and services for web and mobile. The fund will invest up to £50m over a three year period, launching in October 2008 and making its first investments in December 2008.

In 2009, 4iP has supported over 30 companies to develop, build, launch and improve exciting digital products. These include technology rich iPhone applications like *AudioBoo*, the ground-breaking audio game *Papa Sangre* and crowd-sourced investigative journalism site, *Help Me*

Investigate. 4iP is proud to have worked with talented individuals and management teams and its funding has enabled the creation of more than ten brand new businesses including *Mapumental*, *Talk About Local* and *Newspaper Club*.

4iP has also established a unique network of partners that provide co-investment, expertise and support to 4iP backed businesses. During 2009, more than 15 projects were co-funded by 4iP's regional partners; Screen West Midlands, Screen Yorkshire, Scottish Screen, Northern Ireland Screen and Northern Film and Media.

Additional matters

- **CULTURAL AND OTHER DIVERSITY**

Increasing the diversity of voices on Channel 4, both on-screen and off-screen, is a vital part of the channel's commitment to championing new voices and alternative views. 2009 was a landmark year for diversity at Channel 4, with the appointment of a new Head of Diversity. The creation of this post spearheads Channel 4's commitment to improving on-screen portrayal across the board, providing a greater offering of multi-cultural programming and a range of off-screen initiatives aimed at finding and nurturing diverse talent across the industry.

In 2009 Channel 4 took over for a two year term as Chair of the Cultural Diversity Network (CDN). In April, Channel 4 marked its tenure with the launch of the CDN Pledge, working alongside PACT, the BCIDN and other broadcasters. The pledge is a public commitment by independent production companies and in-house producers to take measurable steps to improve diversity in the industry. The BBC and Channel 4 also co-funded the role of a PACT Diversity Advisor, who assists companies to comply with the Pledge. So far more than 130 Companies have signed up.

As Chair of the CDN, Channel 4 also launched the inaugural CDN Awards, hosted by comic Alan Carr and supported by many high profile names ranging from Gordon Brown and David Cameron to Stephen Fry and Gok Wan, to celebrate, congratulate and promote excellence in diverse creative output in the sector. The CDN also agreed to develop a Cross Industry Standard to analyse and measure on-screen diversity, and the CDN Mentoring Scheme continued, matching television executives with black and minority ethnic (BAME) talent aiming for senior-level positions in the broadcasting industry.

In addition to leading cross-industry initiatives, the new Head of Diversity was charged with leading Channel 4's own diversity strategy. Channel 4 made a substantial investment across a range of on-air, online and "real world" development initiatives, a proportion of which were used specifically for industry training and outreach. Channel 4 has continued to develop BAME talent off-screen, with the Diversity Production Scheme in 2009 giving 16 people from under-represented groups the opportunity to train for one year. Three senior individuals were recruited to work on a one-year attachment at the level of a Deputy Commissioning Editor. In addition, Channel 4 offered a bursary to one African-Caribbean student, one Bangladeshi student and one Pakistani student (the three groups most under represented in newsrooms in relation to the stories reported about them in the news) on City University's Postgraduate Diploma in Broadcast Journalism and a Skillset Graduate Fellowship trainee at Film4. Film4 also ran the Feature Lab Scheme in conjunction with B3 Media, which aims to redefine the notion of 'multi-cultural British cinema', by fast tracking BAME film makers who are ready to make the leap to a full-length feature film for commercial release. A Talent Showcase was also held, in which the best diverse talent was introduced to key indie executives and commissioning editors.

Channel 4 also launched its Work-Related Learning programme in October 2008, with a number of initiatives running throughout 2009 that aimed to encourage practical, on-the-ground experience for new entrants coming in to the industry. The programme consisted of a mix of paid placements, short-term work experience positions and one-day 'inspiration' days, with over a 1000 young people being involved in at least one of the Work Related Learning initiatives. Channel 4 was particularly keen that the programme provided opportunities to young people who may not otherwise gain experience in the media, and of the young people who were successful in gaining a work experience placement through the scheme, 65% were from a diverse ethnic background.

On screen, there has been significant effort to increase the range of voices in Channel 4's programming. The results of the appointment of a Multicultural Commissioning Editor and a £2million fund for multicultural programmes in peak-time slots bore fruit, with highlights including *The Family*, in which a British Indian family opened their doors to viewers in a major eight-part observational series, documenting the universal themes of family life. *Christianity: A History* explored the Christian faith from a range of alternative perspectives, including Rageh Omaar and Kwame Kwei-Armah, and *The Race: Science's Last Taboo* season of programmes debunked the myth that science can support notions of racial superiority, by exploring the concept of race and the impact this has on our society. In *On Tour with the Queen* Kwame Kwei-Armah retraced Queen Elizabeth's 1953 Commonwealth Tour, a six-month journey across five continents, and in *Not Forgotten: Soldiers of Empire* Ian Hislop explored the compelling and poignant stories of soldiers from across the British Empire during the First World War. *Dubplate Drama* was a gritty, innovative, interactive drama set in amongst the London grime music scene. *Endgame* saw Chiwetel Ejiofor play President Thabo Mbeki in a story based on the covert discussions that brought down the Apartheid regime in South Africa. In August, Channel 4 broadcast its first Urdu-language commission, *Adha Cup*, written and directed by Sarmad Masud, as part of this year's Coming Up season. Two other dramas in the season: *Raising Baby Rio* and *Apples and Pears* also had a multicultural theme. More4 celebrated Darcus Howe's 25 year contribution to broadcasting with a new film and a retrospective of his work.

2009 also saw an increase in diverse voices on more mainstream programming, with BAME cast members in *Skins*, *Hollyoaks* and *Misfits* and diverse participants in many of the channel's entertainment formats – from *How to Look Good Naked* to *Deal or No Deal*. The diversity of casting in *Find Me A Family*, which featured a mixed race presenter and a gay couple considering adopting a disabled child, was particularly praised by commentators, with the programme winning a Cultural Diversity Network award. In 2009, Channel 4 also launched a range of new diverse presenting talent, including David Akinsanya, Seyi Rhodes and Aarathi Prasad in addition to existing faces of Channel 4, such as Gok Wan, Krishnan Guru-Murthy, Alexa Chung, Rageh Omaar and Robert Beckford.

DISABILITY

2009 was an extremely successful year for improving the representation of people with disabilities both on-screen and off, with a deliberate strategy to integrate portrayal within mainstream programmes. This has included deaf and disabled actors in flagship dramas *Shameless* and *Hollyoaks* and a brand new six-part series *Cast Offs*, which starred six disabled actors in lead roles. The darkly comic drama series was highly praised for its bold and provocative portrayal of people with disabilities. Channel 4 also made a number of breakthrough documentaries about disability, including *Born to Be Different*, which followed a group of disabled children throughout their lives, *Alex: A Passion for Life*, featuring Alex Stobbs who has cystic fibrosis, and *Katie: My Beautiful Face*, a powerful film about living with severe facial disfigurement, which attracted an audience of 3.6 million. The star of the film Katie Piper went on to deliver Channel 4's Alternative Christmas Message on Christmas Day.

Other highlights included *Find Me A Family*, which featured a couple learning that taking on a child with learning disabilities might not be as difficult as they'd imagined, the *Track and Field Show*, in which T4's Rick Edwards meets young paralympians as they prepare for 2012, and *Could You Eat An Elephant*, presented by Fergus Henderson who has Parkinson's Disease. Other disabled people featured regularly on Channel 4's more mainstream programming, including Liz Jackson, who is blind, on *The Secret Millionaire*; Martine Wright, who lost both legs in the 7/7 bombings, on *Location Location Location*, and contestants on *Deal or No Deal*.

Off screen, all five disabled trainees from the Diversity Production Training Scheme have been placed on drama productions (two on *Skins*, one on *Shameless*, one on *Hollyoaks* and one on *Misfits*).

These significant achievements were highlighted in Autumn 2009, when Channel 4's Editorial Manager for Disability, Alison Walsh, won the AMI (Ability Media International) Champion Award for her work at the channel.

2009 saw Channel 4 fulfilling its requirement for in-vision signing and support of the BSLBT subtitling and audio description across its portfolio.

	Subtitling		Audio Description		Signing	
	Annual Quota	Achieved	Annual Quota	Achieved	Annual Quota	Achieved
Channel 4	88%	91%	10%	11%	5%	6%
E4	35%	73%	8%	15%	2%	3%
More4	10%	90%	4.5%	7%	1.3%	n/a
Film4	10%	77%	2%	12%	1%	n/a

INDEPENDENT PRODUCERS AND REGIONAL DEVELOPMENT

Despite significant cuts to its commissioning budget, in 2009 Channel 4 continued to work with more independent production companies than any other broadcaster - commissioning programmes from around 270 companies, as well as supporting and developing regional independent production. 2009 was a year marked by growth in both TV and digital media alongside a greater commitment from the channel to commission more programmes in the smaller nations.

Channel 4 has a strong track record in commissioning regionally based drama – *Shameless* (Company Pictures) is currently on season six while 2009 brought the acclaimed *Red Riding* trilogy filmed in Yorkshire by Revolution Films. Other programme highlights included the first series of *Kirstie's Homemade Home* - the latest in the property portfolio from IWC Media in Glasgow - plus critically-acclaimed documentaries such as *The Genius Of Charles Darwin* (also

IWC Media) and *The Exhumer* (by new Scottish company Matchlight). Birmingham indie Maverick led a public service season in the autumn with specials of *Embarrassing Bodies*, *Ten Years Younger* and *How To Look Good Naked*, all of which focused on the over-60s and challenged society's preconceptions about age.

The year also brought a number of new innovative formats and business deals from regional companies – such as Tigress Productions' *Alone In The Wild*, seeing an explorer dropped into the Yukon wilderness and left alone to survive, and Welsh indie Boomerang signing the first joint venture deal of its kind with Channel 4 and events organiser Sports Vision Limited to continue to develop the successful brand *Freeze: Freesports on 4*.

While Channel 4's record of investing in the regions of England has been very strong, in 'Next On 4' it recognised that more still needs to be done to increase investment in the smaller nations, where there has traditionally been a low level of network spend. As a result Channel 4 committed to a number of initiatives to try and help build the scale needed in the production sectors of Northern Ireland, Scotland and Wales. While 2009 has seen some progress in this area, challenges remain, with particularly acute issues around network commissioning from Northern Ireland. In summer 2009 Channel 4 sought to address this with the creation of a special commissioning team who will be tasked with developing the sector and working more closely with producers. The team – which includes expertise in Specialist Factual, Factual Entertainment and Comedy – have already arranged briefing sessions and one-to-ones following an initial assessment of the sector's needs by the Nations & Regions team.

As Channel 4 develops a greater focus on digital content across the board, there is an opportunity to support independent producers and developers in digital sectors around the UK. Investment in digital media in the nations and regions of the UK was a key area of growth in 2009, with innovative 4iP projects such as *Yoosk* and *You Booze You Looze* coming out of the West Midlands and Scotland, cross-platform project *KNTV Sex* (Tern Digital, Glasgow) winning a Bafta, *Hollyoaks* (Lime Pictures, Liverpool) teaming up with the Home Office to create a web spin-off exploring the dangers of binge drinking and the website of *Embarrassing Bodies* (Maverick – Birmingham) continuing to provide a forum for intimate and frank health advice.

- **REPEATS**

As a result of acute financial constraints, in 2009 the overall level of originations fell and Channel 4 was forced to increase its proportion of repeat hours, for both all-hours and in peak-time.

- **MEDIA LITERACY**

Channel 4 believes that a key element of the drive to improve media literacy and digital participation is showing the public that there is something in the digital world for them – compelling content is a key way of achieving this. As such, Channel 4's cross-platform content is an important way of helping viewers to move from a TV experience into the online space. Cross-platform projects linked to mainstream programmes that appealed to a broad audience included *Landshare* and *Embarrassing Bodies*. *Surgery Live* actively encouraged viewers to use new media tools to participate in the programme and provided explanation about how to do so. For the younger, more digitally literate audience, *Smokescreen* was a fun game exposing the dangers of invasion of privacy online.

Channel 4 has engaged with the Digital Participation Consortium set up in the wake of the Digital Britain Report and taken part in the Media Literacy Task Force.

- **PUBLIC INPUT**

Audience input is extremely valuable to Channel 4, and throughout 2009 continued to invite and measure viewer feedback in a range of ways.

The Viewers' Editor continued to monitor viewer reaction to programmes and Channel 4 services on a daily basis, representing viewer reaction and opinion within the channel. The Viewers' Editor has been vital in ensuring that there is a direct relationship between programme-commissioners and audiences. Research and Insight also continued to commission in-depth quantitative and qualitative research on a wide range of Channel 4 content throughout the year.

Channel 4's Viewer Enquiries team continued to monitor feedback from viewers and circulate it to all Channel 4 staff. One example of responding to feedback from viewers in 2009 was prompted by complaints over the sound levels in an episode of *Time Team*. The Viewers' Editor investigated the issue with the programme's producers and found that frequencies in the original sound recording were affecting the balance of sound on some televisions. As a direct response to these complaints, a rebalanced version was made and broadcast again to ensure the programme was accessible to the widest possible audience.

Throughout 2009, the Viewer Enquiries team compiled monthly lists of the most praised and most complained about Channel 4 programmes. These lists were made publicly available and reported widely – giving audience feedback a clear level of transparency.

Channel 4 continued to broadcast *The TV Show*, a regular programme hosted by Krishnan Guru-Murthy encouraging viewer debate on key Channel 4 programmes. In 2009 the series featured discussions on a number of provocative shows, including *Race: Science's Last Taboo*, *Katie: My Beautiful Face*, and *Boys and Girls Alone*. The TV Show van also visited a range of locations around the UK to gather opinions from viewers.

2009 also saw a revamp of Channel 4's online activities, which have provided the channel with the means to garner viewer feedback on a more comprehensive basis. The enhanced *TV Show* website invites viewers to comment on all Channel 4 programmes before, during and after transmission, as well as encouraging them to upload videos, rate programmes and put questions to commissioners. Channel 4's increased investment in cross-platform projects has also provided viewers with new opportunities to both discuss and contribute to content. These tools have enabled much richer and more effective forms of audience engagement than has previously been possible.

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