

CHANNEL 4 STATEMENT OF PROGRAMME POLICY 2009

Overall Strategy

In 2009, Channel 4 will build on the significant progress made over the last year towards fulfilling the public service vision that it set out in *Next on 4* in March 2008. Central to this vision is the delivery of public service content that meets the four purposes articulated in *Next on 4*:

- Nurturing new talent and original ideas
- Championing alternative voices and fresh perspectives
- Challenging people to see the world differently
- Inspiring change in people's lives.

By offering content on the core channel, on its digital TV channels and in new forms of digital media, Channel 4 committed to reposition itself as a public service network.

Channel 4's ambitions in 2009 will, however, be constrained by the severe pressures on its commissioning budgets. It will face a tension between, on the one hand, continuing to produce ambitious, high-quality public service content across a wide range of genres; and on the other hand, responding to the severe macroeconomic downturn that will require the organisation to substantially reduce its spend on-screen and within the organisation. While there will inevitably be significant budget cuts, Channel 4 will not use these as an excuse either to disregard the public service ambitions articulated in *Next on 4* or to retreat towards safer, more predictable programming. Its programmes will be as vibrant, lively and provocative as ever.

The key concession that Channel 4 will be forced to make in response to the advertising downturn will be a sharper focus of resources on peak-time, where its most defining programmes are scheduled, and where viewing is highest. As a consequence, given the economic pressures that it faces, it will be difficult for Channel 4 to meet its all-day originations quota. Channel 4 recognises the importance of its core licence quotas and will do all it can to maximise the volume of originated programming in its schedule in 2009. But in these acute and unprecedented financial circumstances, it might prove impossible to reach 60 per cent of hours across the day. Given these pressures, Channel 4 may have to request a licence variation from Ofcom. It will continue to meet the peak-time quota for originations of 70 per cent

The Government and Ofcom are expected to conclude their reviews of public service broadcasting early in 2009, as part of which a new funding settlement for Channel 4 would need to be agreed that will protect the organisation's ability to deliver its remit over the medium- to long-term. If there were to be any delays in this process, then Channel 4 would need to contemplate making further budget cuts in 2009. Conversely, once a funding settlement has been secured, Channel 4's Board will be able to consider implementing a transitional arrangement as early as 2009 until the new funding comes into effect, which might involve drawing on reserves for a limited period of time to boost programme investment.

Response to economic pressures

Channel 4 will face unprecedented uncertainty in 2009, due both to macroeconomic conditions – in particular, a severe advertising recession and structural change as the first UK regions complete the digital switchover process – and to the process underway with the Government and Ofcom to secure PSB provision in the future.

As noted in the introduction to the 2008 Annual Review, the downturn in the advertising market towards the end of 2008 and worsening forecasts for 2009 led to significant reductions in advertising income, which fell by around five per cent in 2008 and is expected to fall by a further ten per cent in 2009. Channel 4 has worked hard to minimise the impact on programming budgets. It has succeeded in growing its share of the TV advertising market, in the face of increasing competition from other broadcasters. And it has implemented a swathe of internal efficiency measures. After achieving £50 million of cost savings in 2008, a further £75 million of savings are targeted in 2009.

Nonetheless, given the severity of market conditions, significant cuts in programming costs are still required. Under current plans, the total spend in programming for 2009 across the portfolio is budgeted to be £525 million. This is a decrease of £50 million relative to the 2008 programme budget of £575 million.

In terms of programming, the main concern for Channel 4 in 2009 will be to protect its public service output as much as possible, whilst also protecting its commercial income as best it can in a very difficult market. Nonetheless, given the need to cut budgets, there will inevitably be some diminution of Channel 4's overall output of originated programming.

Against the background of overall cuts, Channel 4 aims to maintain as far as possible its investment in peak-time programmes, which account for most of Channel 4's audience. Most of the cuts will occur out of peak, putting pressure on Channel 4's ability to meet its all-day originations quota (see 'Tier 2 arrangements' below).

As noted above, the 2009 budget forecasts and programming plans set out in this document are subject to potentially substantial change over the course of the year, depending on two key exogenous factors: namely the economic downturn, which is leading to significant fluctuations in advertising revenues; and the timing and resolution of the Government and Ofcom's public service broadcasting reviews. Of particular importance will be whether prompt and appropriate decisions are taken by the summer.

It is also worth signalling that 2009 will see the Government and Ofcom beginning to develop a new regulatory framework for public service content in the future. This is particularly important for Channel 4, as it is likely to be the main source of public service competition to the BBC in the digital age. We warmly welcome this process, and intend to play a proactive role in it. Our *Next on 4* ambitions for the organisation to make the transition from a public service channel to a public service network will require not only significant structural changes within Channel 4 itself (a process that is already well underway), but also potentially radical changes to the legislative framework that

defines PSB in general, and Channel 4's role within the PSB ecology. We look forward to working with Ofcom and the Government to contribute to the development of a framework that is fit-for-purpose. This framework would recognise Channel 4's public service ambitions across both traditional and new forms of digital media, and recast the framework of PSB privileges and obligations for Channel 4 and other public service providers accordingly.

Commitment to public purposes

As noted above, Channel 4 remains fully committed to the proposals set out in *Next on 4*, and its output will be focused sharply on delivery against the four core purposes:

1) Nurturing new talent and original ideas

In 2009, Channel 4 will create more space for new ideas and supporting new creative talent than any other channel – a range of new formats are to be launched across the network, with dramas including *Red Riding* and new sitcoms *Plus One* and *Free Agents*. Further information on these and other new additions appear in the 'Innovation, Experiment and Creativity' section below. Channel 4 will spend £6.9 million on on-screen new talent initiatives, including the return of the new comedy show *Tonightly* and a new series of *Comedy Showcase*. Education will pioneer new cross-platform projects for teenagers including games such as *Routes* and *Ministry*.

2) Championing alternative voices and fresh perspectives

Channel 4 will lead the way in strengthening diversity on- and off-screen, and support the widest range of voices of any broadcaster. Channel 4 has made two important new appointments. The new Commissioning Editor for Multicultural programming will be responsible for commissioning shows for 9pm and 10pm slots in a drive to increase multicultural shows in the heart of peak time. The new Head of Diversity will take wider responsibility to strengthen diversity behind and in front of the camera, as well as within Channel 4's own workforce.

3) Challenging people to see the world differently

Channel 4 will remain the channel most committed to long-form journalism, with its hour-long *Channel 4 News* in peak-time and 40 hour-long episodes of *Dispatches* over the year. It will continue to provide access to a range of views which are challenging, unconventional and controversial. These include a major series presenting alternative perspectives on the history of Christianity (see 'Religion' for further details). Tony Robinson will take a novel look at the history of climate change, and Kwame Kwei-Armah will scrutinise the legacy of British colonialism (detailed in 'Innovation, Experiment and Creativity' below).

4) Inspiring change in people's lives

Much of Channel 4's peak-time Factual output encourages viewers to re-evaluate aspects of their lives from homes to health to family relationships. There will be a number of seasons and campaigns in 2009, building on Channel 4's commitment to explore important social issues. This will include successors to 2008's hugely popular *The Big Food Fight*, and *Forgotten Children*, looking at the

UK care system. New series *The Ugly Face of Beauty* and *Fat Woman Warning* will invite viewers to think about their relationships with their bodies. *The State of Britain* will take an in-depth look at elements of the UK's social fabric such as the benefits system, the NHS and the Police.

2009 will also see Channel 4 extending its activities in new areas identified in *Next on 4*. Education will continue its transition to cross-platform delivery, and will launch a number of educational games including *1066* to accompany the peak-time history series. 4iP will begin commissioning in earnest in 2009. This innovation pilot fund is designed to stimulate public service digital media across the UK, focused on how Channel 4's public purposes are best met using the internet and digital networks and boosting industry areas such as mobile and games technology, design and independent production (see 'Innovation, Experiment and Creativity' section). Various projects funded by the new pilot Children's Fund will be in production, but financial pressures will delay transmission of the first series from Autumn 2009 to early 2010.

While budget pressures may force some of the new initiatives detailed in *Next on 4* (such as 4iP and the pilot Children's Fund) to be rolled out more slowly than originally anticipated, Channel 4 remains committed to the pilots, and to these activities forming a core part of Channel 4's public role in the future if an appropriate funding settlement is agreed with the Government. In the meantime, Channel 4's public purposes will be strongly evident across its entire output – as the following sections in the Statement of Programme Policy illustrate.

Significant Changes

There will be no significant changes in 2009, but off-peak budgets will be reduced with consequences for origination and first-run programming.

Innovation, Experiment and Creativity

Channel 4's commitment to innovation lies at the heart of its remit, and informs the core purpose to 'nurture new talent and original ideas'. As noted above, more space will be created by Channel 4 in the schedule for new programmes, new talent and new ideas than by any other channel. While a selection of examples are highlighted in this section, most of the programmes listed in the following sections of this document also contribute to Channel 4's commitment to the new.

In 2009 Channel 4 will launch new sitcoms *Plus One* and *Free Agents*, as well as six new half-hour formats in *Comedy Showcase*, underlining the commitment to new talent and new formats. There will be ring-fenced new talent series in drama (*Coming Up*) and documentaries (*First Cut* and *3 Minute Wonders*).

Channel 4 will innovate to bring audiences to serious issues as well. In *Around the World in 80 Trades*, newcomer Connor Woodman will quit his City job to pursue trading across the globe, bringing the fundamentals of economics to life. There will be a unique look at global warming, as Tony Robinson asks how climate change impacted on ancient civilisations in *Climate Survivors*. *Alone in the Wild* will be the first ever survival adventure series shot by a man who spends a prolonged period in the wild without any

human contact. Channel 4 will also launch a new eight-part series of hour-long films in the Religion strand to encourage new approaches to the subject.

The Genius of Britain will be a major new series charting the history of British science. Presented by three of the UK's foremost scientists, Stephen Hawking, Richard Dawkins and James Dyson, it will tell the stories behind the country's greatest scientific achievements, from Newton to the latest British Nobel Laureate.

Big Art will transmit in 2009, a product of Channel 4's innovation in partnerships across the UK. *One Day* will be another risky new Arts project directed by Penny Woolcock.

Channel 4 remains committed to innovation on new platforms in all areas. Education will invest £4.5 million in cross-platform projects including educational games for 14- to 19-year-olds tackling science and history. While investment in 4iP may be re-phased due to economic pressures, Channel 4 still aims to raise a fund worth £50 million, including £20 million of Channel 4's own money, over the course of the pilot. Two 4iP projects which have already been commissioned are *Central Station* and *Hash FC* (working titles). A new Cross Platform department will be launched to build on the successes of *Sexperience* and *Embarrassing Illnesses* in 2008, augmenting the viewers' experience of both commercial and public service programmes as well as developing the News and Current Affairs online offer. All this activity clearly indicates that the ambition to deliver public value through digital media remains undiminished.

Specialist Factual will encourage new ventures such as *1066*, a risky drama-documentary which will re-imagine the battles of Stamford Bridge and Hastings in the idiom of Tolkien's *Lord of the Rings*. *Red Riding* will be an epic tale of police corruption, brutality and the perversion of justice set against the backdrop of the 'Yorkshire Ripper' murders over a span of nine years.

Film4 will continue to champion new talent and voices with its support for short films and for new directors and writers.

Tier 2 Arrangements

Channel 4's quotas are as follows, and it is anticipated that all will be met apart from one. Channel 4 will find it difficult to reach its 60 per cent all-hours originations quota in 2009 and may therefore need to request a licence variation from Ofcom (as explained above). With programme budget cuts concentrated on off-peak areas, Channel 4 will continue to meet the 70 per cent peak-time originations quota.

Quotas:

News in peak:	4 hours per week
Current Affairs overall:	4 hours per week
Current Affairs in peak:	1.54 hours per week
Schools hours:	330 hours per year
Original production overall:	60% (may require change)
Original production in peaktime:	70%
Production expenditure outside London:	30%
Regional hours:	30%
Independent production:	25%
European independent production:	10%
European origin:	50%

	Subtitling	Audio Description	Signing
Channel 4	89%	10%	5%
E4	60%	10%	3%
More4	35%	6.5%	n/a
Film4	22.5%	5%	n/a

Programme Offer

NEWS

Channel 4 News will remain the most distinctive, fearless and in-depth peak-time news programme on British TV – helping to ‘challenge people to see the world differently’. In News and Current Affairs more generally, there will be a focus on global financial problems and preparations for the likely election in 2010. The Snowmail concept will be developed into an innovative 24-hour global news service, complemented by regular blogging and comment via the new Snowblog and Twitter updates.

CURRENT AFFAIRS

Current Affairs will continue to concentrate its resources on 40 prime-time weekday episodes of the flagship programme *Dispatches*¹ and on *Unreported World*. It is anticipated that these will be involved in at least three important seasons for Channel 4.

Around 30 films in the *Dispatches* strand will be dedicated to domestic issues. Investigations next year will cover various aspects of the economy (banks, the cost of living, utility prices and food costs). Politics and multicultural Britain will also remain important elements and it is expected that three programmes in each of these areas will be commissioned.

¹ One episode early in 2009, *Dispatches: Unseen Gaza*, was broadcast post-peak well after the watershed due to its explicit footage of conflict in Gaza.

There will be a mix of around a dozen popular and high-profile domestic investigations and exclusive reports. Between four and six undercover investigations are expected to be produced – several of which will be long-term in their commitment and ambition and take on controversial subjects. In 2009 there will be between eight and ten foreign investigations. Afghanistan will remain a key subject area for *Dispatches* as will Iraq and the 'war on terror'. *Dispatches* will also remain alert to commissioning human rights-related stories that have the potential to repeat the success of the BAFTA-winning *China's Stolen Children*.

A follow-up programme to the *Disarming Britain* season on street weapons is scheduled for broadcast in July. A major two-part *Dispatches* that will address British children's poor achievements in maths is planned for the autumn, building on the success of last year's literacy season, *Lost for Words*.

EDUCATION

Channel 4's Education offer spans peak-time, the morning schools schedule and online. The key Education series in peak will include history, science and documentaries. The key online projects will be *Green Deserts* and *The Secret Millionaire*.

SCHOOLS

Channel 4's output for 14- to 19-year-olds is in the vanguard of the organisation's commitment to develop cross-platform public service content. Channel 4 Education has successfully migrated its content from linear TV to cross-platform projects, whilst maintaining a strong morning schedule of programmes. This strategy will continue in 2009, and in addition new educational games will be launched: *Routes* will provide an interactive introduction to genetics, co-funded by the Wellcome Trust, and *The Ministry* will follow. Channel 4 will also make new games to accompany peak-time programmes, including *1066*, a game aimed at teenagers to coincide with the two-part history series.

Education's cross-platform projects *Year Dot*, *Battlefront* and *Slabovia* will continue. Channel 4 will develop new modules to make these projects useful to teachers and youth professionals, and will continue to use a network of schools and students to help develop and monitor output. Channel 4 will continue to work with new partners including Futurelab to research the impact and reach of its Education slate.

Channel 4 will spend £4.5 million on Education projects in 2009, and will augment this with partnership funding including that from the Wellcome Trust.

EDUCATION SUPPORT AND ONLINE

Green Deserts will encourage aspiring gardeners to find land to work on, and the online extension of *The Secret Millionaire* (www.channel4.com/secretmillionaire) will help the public engage with community projects around the UK. Channel 4 will build on the phenomenal success of online projects such as *Embarrassing Bodies* and *Sexperience*. The *Forgotten Children* season will be supported with a site exploring the experiences of a wide range of people involved in adoption, including children, prospective parents,

social workers, and people who feel they have succeeded or failed in the adoption process.

The relaunched Channel 4 website (www.channel4.com) will improve the programme information available online and the search facilities.

CHILDREN'S PROGRAMMES

Channel 4 announced a £10 million pilot Children's Fund as part of the *Next on 4* initiatives. Financial pressures have forced Channel 4 to defer transmission of its *Big School* series (working title) to 2010, but the series will be in production throughout 2009.

SCIENCE AND HISTORY

In 2009 Specialist Factual will maintain its wide range of content and form whilst increasing its impact. Its priority is to launch more new series at 9pm than ever before, using these as vehicles for new faces and formats. Another aim is to retain its distinctive and innovative approaches to history and science while remaining a home for the best scholarship and authorship. *The Genius of Britain*, presented by Stephen Hawking, Richard Dawkins and James Dyson, promises to be a landmark series (described in full above). There will be a particularly strong slate of ideas-driven travel and adventure programmes with *Around the World in 80 Trades*, *Alone in the Wild* (synopses given above) and *The World's Most Dangerous Roads*.

Key commissions in 2009 will include *1066*, two ambitious drama-documentaries from award-winning Justin Hardy, rediscovering Saxon England as 'Middle Earth'. There will be the culmination of David Starkey's life's work on Henry VIII in *Henry: Inside the Mind of a Tyrant*. Rupert Everett will take a look at the life of one of Britain's greatest and most outrageous poets in *Rupert Everett in Search of Byron*.

Viewers will be given unique insight into the way animals have evolved in *Inside Extraordinary Animals* (working title). *Alone in the Wild* will follow one man as he lives alone for three months in his own 'Robinson Crusoe' experience. Specialist Factual will also bring alternative opinions to the screen with series such as *Climate and Civilisation*, showcasing a growing field of study which tries to understand the role of climate change in the rise and fall of great civilisations. Kwame Kwei-Armah will present *On Tour with the Queen* and ask what the legacy of the British Empire is, both to the places it used to control and to modern British identity.

SOCIAL ISSUES AND DOCUMENTARIES

Channel 4's commitment to 'challenge people to see the world differently' is reflected in the range and ambition of its documentaries, frequently tackling complex or uncomfortable issues that other broadcasters prefer to ignore.

Outstanding among Channel 4's documentaries in 2009 will be *The State of Britain*. In this three-part series, *Life and Death at 18* will look at the age-group putting greatest strain on the NHS through soaring levels of violence, drug addiction, alcohol abuse and

obesity. *Benefit Busters* will look at the benefit system from top to bottom, from policy-makers down to the unemployed fiddling disability claims, as the Government attempts to move the long-term unemployed back into the workforce. *The Force* will look at how one county police force (Hampshire) responds to the newly international face of crime including Islamic terrorism, international trafficking of drugs and people, organised crime in East European immigrant communities as well as new threats from animal rights extremists.

Forgotten Children will tackle issues surrounding adoption and children in care, with Samantha Morton (who grew up in the care system) directing the centrepiece drama *The Unloved*, alongside documentary series such as *Adopt Me* and *The Homecoming*.

The War on Porn will investigate the availability of pornography and explore the consequences for children.

The Great British Food Fight will be another food season challenging viewers to think harder about what they eat, and the personal and political implications of the current fast food industry.

Sex Traffic, a three-part series on the trafficking trade, will gain unique access to police operations revealing exactly how the women are brought into the UK to work in small-town brothels in places such as Cheltenham.

Cutting Edge, with 30 films, will continue to be the strongest documentary strand in UK television, reflecting contemporary Britain with films including *8 Girls and Wanting a Boy*, *One Day in the Life of Britain* and *Repo Men*. The diverse range of one-off films continues with subjects ranging from women addicted to surrogacy, *Surrogate Junkies*, and the darker side of Olympic hopefuls' parents in *My Kid's a World Champ*.

The scope and scale of *The Secret Millionaire* will be expanded, investigating the hidden homeless and other pockets of disadvantage. There will be more formatted series designed to prompt change in the real world and encourage the better-off to engage with poorer sections of society, such as *Adopt a Poor Family* (working title).

Thirty films will be commissioned in the new talent strand *First Cut*, promoting more multicultural stories and production talent.

Major long-form documentary series like *Boys and Girls Alone* and *Family Gap Year* will demonstrate a commitment to ambitious projects and aspirational alternative lifestyles.

As the financial crisis persists, Channel 4 will tackle the consequences for business with several new series in 2009. *Gerry's Big Decision* will reflect on the implications of the credit crunch for small businesses in a timely and insightful way. *I'm Running Sainsbury's* will observe the inner workings of one of the nation's largest retailers in an innovative fashion.

INTERNATIONAL COVERAGE

Jamie in America will be a travelogue celebrating the regional cuisine of the USA. Kevin McCloud's *Grand Tour* will visit some of Europe's greatest cultural sites. Kim Longinotto's *Rough Aunties* will convey the reality of post-Apartheid life for many South Africans.

DRAMA

Channel 4 will continue to push the boundaries and creative ambition of the best new and established talent, commissioning ambitious drama which will challenge audiences' perceptions of the world around them.

Red Riding, *Endgame* and Samantha Morton's directorial debut *The Unloved* will all be landmark dramas (see above for details). The new talent strand *Coming Up* will return, showcasing first time writers and directors from a diverse range of backgrounds in seven 30-minute films.

Shameless, *Skins* and *Hollyoaks* will continue in 2009.

COMEDY AND ENTERTAINMENT

Channel 4 will remain dedicated to commissioning comedy and entertainment shows that promote 'new talent and original ideas'. These programmes are innovative in form and content, promote new talent and editorial excellence, and speak to sections of the community that are under-represented on terrestrial television.

2009 will see two new sitcoms, *Plus One* and *Free Agents*, a new series of *Comedy Showcase*, and new shows from Chris Moyles and Alan Carr.

Returning shows will include *Peep Show*, *The Sunday Night Project*, *The Kevin Bishop Show*, *The Inbetweeners* and *Comedy Lab*. There will also be a new series from Rory Bremner and two new series from Derren Brown (described above).

RELIGION

Religious programming lies at the heart of Channel 4's commitment to 'champion alternative voices and fresh perspectives'.

January 2009 will see the start of an ambitious major series on Christianity. Working-titled *Christianity*, it will present eight one-hour films offering an alternative history of Christianity. Each episode will be a polemic piece presented with passion by an interested party, including Howard Jacobson on the Jewish Jesus, Ann Widdecombe on the Reformation, Rageh Omar on the Crusades and Professor Colin Blakemore on the age of science and enlightenment.

Channel 4 will also launch a new Religion documentary strand. Viewers will be offered strong authored films that tell them something about how religion impacts on the lives

of believers and non-believers. 2009 projects include Jane Treays' *West End Nuns* and a film about a Jewish dating agency.

ARTS AND MUSIC

Channel 4's approach to arts and music is very different from that of other broadcasters, with a focus on public engagement – both within the programmes and with viewers – and inspiring people to get involved.

Key commissions for 2009 will include Penny Woolcock's new hip-hop musical *One Day*, cast from young people in Handsworth in Birmingham, with original music composed by the cast. The young people also worked behind the camera and several went on a film course which it is hoped will lead to the commission of first films in the *3 Minute Wonder* slots.

World's Greatest Child Prodigies will be a new series made in partnership with the Sage in Gateshead, featuring child genius Alex Prior, who will bring together the world's greatest child prodigies in concert. The series will look at the dynamic of a genius in the family, what it takes to sustain a career as a classical performer, and what classical music means to young people. Alex, who conducts and composes, is 16 years old and will write a new composition for the series.

Big Art will come to the screen after five years in the making. The '*Grand Designs of public art*' will invite the general public to work with leading artists to create civic art for their town and debate the role of art in public spaces. This public engagement initiative will follow the template of *Operatunity*, *Musicality* and *Ballet Changed My Life* in bringing the general public together with experts from the art world. Leaps and Bounds is an organisation set up in association with Youth at Risk to enable young people to continue the progress made during these series. Channel 4 has now helped change the lives of over 300 people through arts programmes and endeavours to stay in touch with them and continue to support them.

Vida Ballet will follow a year in the lives of two young Brazilian ballet dancers, who attempt to dance their way out of the *favelas* of Rio de Janeiro.

Channel 4 will be in production with another long-term project *The Band*. A new orchestra for young people is being created in partnership with the Halle in Manchester. For broadcast in 2010, the idea is to bring young people together from many different communities to form an orchestra and see how this initiative can resolve conflict and bring communities together.

The ambition is to use the genre to bring distinctive views of contemporary Britain to the widest audience.

FEATURE FILMS

Film4 will continue to develop and produce the most exciting films with the best film talent in the country. Film4 will invest £8 million in new projects in 2009.

Key commissions will include *Submarine*, the first feature from Richard Ayoade and Garth Marengi of *The IT Crowd* which will be a comic coming-of-age story described as 'a Welsh *Napoleon Dynamite*'. Following the success of *This Is England* and *Somerstown* will be Shane Meadows' *King of the Gypsies*, a film about bare-knuckle fighting. Two titles are forthcoming from Warp X (potentially including *This Little Piggy*, a horror film from Corinna Faith). *Attack the Block* will be a teen action film and debut directorial feature from cult comedy figure Joe Cornish.

SPORT

Channel 4 will introduce various initiatives in 2009 in order to refresh the image of sports coverage, strengthening the branding and focus of Channel 4's activities.

Under the *Channel 4 Racing* brand, racing will remain at the heart of Channel 4's exclusive sports coverage. There will be around 220 hours of live racing coverage on TV. Off-peak sports budgets have been reduced but there will be 200 hours of this coverage in 2009.

4Sport, meanwhile, will bring in a host of new talent, launching with a weekly TV show, late-night highlights of events and extensive coverage on its dedicated website.

Freesports on 4 will provide greater access to alternative forms of sport with wide youth followings such as snowboarding and breakdancing. Programmes in this area are supported by a lively online community on the *Freesports on 4* website (www.channel4.com/freesports).

LEISURE INTERESTS

Features commissioned for 2009 will be varied and will uphold the *Next on 4* commitment to 'inspire change in people's lives' and to encourage viewers to think about the world in which they live. In *River Cottage Spring* and *River Cottage Autumn*, Hugh Fearnley-Whittingstall will throw his weight behind a campaign to get Britain 'digging for victory'. He wants as many people as possible to get an allotment and start growing their own fruit and vegetables, using land which is currently going to waste. This will be accompanied by a major online campaign.

Further to the success of various health-related programmes in 2008, *Embarrassing Bodies* will come back as a weekly series.

Last year's *Supersize vs. Superskinny* series inspired dozens of viewers to write in and ask for help. This year the series will take a group of girls suffering from anorexia and follow them on their road to recovery in order to examine the reasons behind their illness and to raise awareness of eating disorders. *Fat Woman Warning* is a new strand which will scrutinise the dysfunctional relationships with food which affect many people in the UK.

In *Big Chef Saves Little Chef*, Heston Blumenthal will take his ingenious culinary techniques into the world of the most conventional yet iconic of British brands. He will attempt to inject some creative inspiration into the restaurant chain in its 50th

anniversary year. Blumenthal will also create his own eccentric historical events with the *Feast* series. Gordon Ramsay will return with more *Kitchen Nightmares*.

Raising the Bar: Willie's Chocolate Revolution will ask, 'what is in your chocolate bar?' Willie Harcourt-Cooze will return to take on the confectionery giants. Britain spends more on chocolate than any other nation in Europe – £440 million in total in the last year, and Harcourt-Cooze wants to challenge large chocolate manufacturers over what really goes into these 'treats'.

Kevin's Grand Tour will be a series that sees Kevin McCloud clambering in, on and amongst the greatest buildings, ruins and cities in Europe. Following in the footsteps of the most notorious aristocrats and architects of the Grand Tour, Kevin will explore its lasting legacy and reveal how the travels of modern Britons' lascivious ancestors transformed the cultural landscape. *Restoration Man* and *Landscape Man* will tackle new areas for Channel 4.

The Ugly Face of Beauty will highlight the issues surrounding the unregulated cosmetic surgery industry and the cost of surgery tourism – both to individuals and to the NHS – and confront rogue cosmetic surgeons. *Extreme Male Beauty* will ask whether men increasingly find themselves under the pressures that women have traditionally borne to look good.

Daytime has commissioned new series of *Wogan's Total Recall*, *Coach Trip* and *Come Dine with Me*. *Countdown* will unveil its new presenter. Summer will see the start of new series *Codemasters*. New quizzes are being developed to sit with *Come Dine with Me* in the 5pm to 6pm slot in late 2009.

OTHER CHANNELS

MORE4

True Stories will continue to offer audiences the best feature-length documentaries from around the world, including *Pig Business* (tying in with Channel 4's food season in early 2009), and *My Way*, an experimental film in which James Hewitt directs a film of the story of his relationship with Princess Diana.

The news hour will continue to offer audiences high quality reporting at 8pm with a strong international agenda, as well as the increasingly well-regarded *The Daily Show* with Jon Stewart.

E4

The aim is for E4 to retain its position as the number-one youth channel, to be a clearly targeted entertainment channel and to connect with its young audience through both television and the internet. The programme budget of £60 million is the same as in 2008.

Original drama *Skins* will return in 2009 for its third series. The bold decision was taken to completely overhaul the show by introducing a brand new youth cast and even more new writers, indicating Channel 4's determination to innovate and experiment constantly. E4's first sitcom, *The Inbetweeners*, will also return. *School of Comedy* will be a six-part sketch show series commissioned from a Channel 4 comedy project using unknown child actors acting as adults.

These series will cement E4's commitment to new talent and new comedy, pushing the boundaries and aspiring to have more break-out hits.

FILM4

Film4 will continue its commitment to screening the best of British and international cinema, through seasons, strands and individual premieres, including the Oscar-nominated *Persepolis*, *Water Lilies* and Michael Haneke's remake of *Funny Games*. Paul Kaye will continue to introduce *Films to See Before You Die* – a guide to essential cinema, featuring classics like *Rosemary's Baby*, *Once Upon a Time in the West* and *Zatoichi*.

Film4 will continue to fulfil its requirement for in-vision signing, subtitling and audio description.

ONLINE SERVICES

In 2009 the new www.channel4.com platform will be expanded in order to create dialogue and communities around many more shows. Automated pages will be supplemented with more content and this should produce increased video views and user engagement with Channel 4 programmes.

The main focus for online commissions, however, will be on campaigning seasons and programmes – especially those with a resonance for younger audiences.

The major initiative of the year will be the relaunch of the *Channel 4 News* site (www.channel4.com/news), built around a core of live video clipping and blogging to communicate in-depth analysis from diverse voices. Online support will be prioritised for campaigns such as the new food season and *Forgotten Children*.

Innovative content will be offered around the most popular youth programmes such as *Skins* and *Hollyoaks*, whilst building on the success of the *Embarrassing Bodies* and *Sexperience* websites.

In terms of encouraging talent, Channel 4 is currently in discussions about the use of *Comedy Lab* online, and how the enormous reach of sites such as YouTube might be used in order to identify and nurture the next generation of talent.

RADIO

Channel 4 announced in October 2008 that it had been forced by financial pressures to withdraw from all its Radio commitments.

ADDITIONAL MATTERS

CULTURAL AND OTHER DIVERSITY

In *Next on 4*, Channel 4 renewed its commitment to taking the lead in celebrating and promoting diversity, both on- and off-screen – to ‘champion alternative voices and fresh perspectives’. Channel 4 has taken the step of appointing a Head of Diversity, charged with improving representation across both the organisation and key suppliers, and a Multicultural Commissioning Editor with special responsibility for commissioning factual programming in the peak time slots of 9pm and 10pm (see ‘Overall Strategy’ section for further details).

In 2009, Channel 4 will take over the chairmanship of the Cultural Diversity Network (CDN) for the next two years. The recently-launched CDN Mentoring Scheme will continue, matching television executives (Julian Bellamy, Head of Channel 4, Ralph Lee, Head of Specialist Factual and Stuart Cosgrove, Head of Nations and Regions) with black and minority ethnic (BME) talent aiming for senior-level positions in the broadcasting industry. Channel 4 will also formulate a two-year Action Plan for the CDN and its members, evaluate launching a CDN Diversity Pledge for all suppliers, hold diversity masterclasses for suppliers, and look at upweighting the CDN, so that the chief executives of the major broadcasters meet to discuss diversity more regularly.

Channel 4 has committed £1.5 million over three years to the development of BME talent off-screen. The Diversity Production Scheme will return in 2009, giving 16 people from under-represented groups the opportunity to train for one year. Three senior individuals will be recruited to work on a one-year attachment at the level of a Deputy Commissioning Editor. In addition, Channel 4 will offer a bursary to one Afro- Caribbean student and one Pakistani student on City University’s Postgraduate Diploma in Broadcast Journalism and a Skillset Graduate Fellowship trainee at Film4.

On-screen in 2009, Kwame Kwei-Armah will follow the route of Queen’s 1953 Commonwealth Tour in *The Queen’s Tour*. Specialist Factual will also look at science and race in a new series. Documentaries will seek to look at the life of a multicultural family, in a new series of *The Family* (currently in development).

In *Endgame*, Chiwetel Ejiofor will play President Thabo Mbeki in a story based on the covert discussions that brought down the Apartheid regime in South Africa.

Coming Up is the only new talent scheme currently in the UK where emerging filmmakers have the opportunity to make an authored drama with a guaranteed network broadcast. Three of the dramas which attracted fresh new voices have a multicultural theme: *Raising Baby Rio*, *Apples and Pears* and *Adha Cup*.

Channel 4 will build on the success of prominent BME figures such as Gok Wan, Krishnan Guru-Murthy, Alexa Chung and Robert Beckford and continue to find and nurture the careers of multicultural presenters.

DISABILITY

In 2009 Channel 4 will continue casting disabled people in shows that are not solely about disability. For instance, a deaf teenager (played by a deaf actor) will appear in six episodes of *Shameless* and a new wheelchair-using character, played by a disabled actor, will be introduced in *Hollyoaks*.

A new disability series consisting of six hour-long films will replace *The Shooting Party* and £170,000 will be invested in disabilities initiatives – including the funding of five disabled trainees on the Diversity Production Training Scheme.

The *Forgotten Children* season will include a landmark series on adoption, and many of the 'hard-to-place' children to whom the season draws attention have disabilities. *Born to Be Different* will return for another series, following six disabled children and their families. Disabled athletes will feature in 4Sport, a multiplatform sports service featuring Olympic and Paralympic disciplines.

Other commissions will include a film about a top chef who has Parkinson's disease, and *Cutting Edge: The Undriveables*, which will examine the extraordinary difficulties faced by some people in their attempts to learn to drive.

REPEATS

The editorial focus continues to be on original programming. However, due to budget cuts there will be more repeats in both peak and off-peak and first run in all hours is expected to decline to under 50 per cent.

PROMOTION OF MEDIA LITERACY

Channel 4 will continue to support the re-vamped Media Literacy Task Force and will work with Ofcom to scope its 'TV Clubs' project.

Media literacy will be a key focus for Channel 4 Education. The alternate reality game *Ministry* will be launched in the Autumn, a project engaging teenagers with issues of privacy and trust online. *Year Dot* and *Battlefront* will continue to engage young people with the potential of digital media to help them achieve their life goals or to further their campaigns. These projects will also be developed in order to make it useful to teachers and engage them in digital literacy.

The new Cross Platform department will strengthen Channel 4's digital offer and encourage more people to participate online.

Channel 4 will provide viewers with clear information in listings and other media, on the Electronic Programme Guide, with additional information on the website and a clear system of on-air and text announcements and warnings.

PUBLIC INPUT

Building on the successful introduction of *The TV Show* in 2008, Channel 4 will continue to broadcast this monthly programme, hosted by Krishnan Guru-Murthy and supported by a website and a programme of visits from *The TV Show* van to locations across the UK.

Channel 4 will make it easier for viewers to provide feedback, whether critical or complimentary, by adding video uploading, voting, rating and petitions to the site. The Viewers' Editor will continue to monitor viewer reaction to programmes and services on a daily basis, representing viewer reaction and opinion within the channel and complementing the raft of quantitative, qualitative and online research that informs all programme-making.

The relaunch of the main website (www.channel4.com) will add comments and other interactive capability to all programme sites, allowing engagement with audiences online before, during and after programme transmission.

Research and Insight will continue to commission in-depth quantitative and qualitative research, and the results will be communicated regularly to the Commissioning team.

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