

About 4 Review of 2003 Statement of Promises In 2003, Channel 4 took the diverse experience of living in Britain now head on. Across its current affairs, drama and satirical entertainment, it mirrored the passions of a society again waking up to political choice.

In the range of its contemporary documentary, from the enjoyable to the searing, it displayed the uninhibited openness of the personal; in its education programmes it tested the ambiguous connections between our present sensibility and the past that shapes and challenges it. It also placed Britain in perspective in the way it continuously explored and sought to understand the rest of the world.

Too much public service television retains a soft focus, "heritage" view of Britain, protecting the old and comforting from the modern and dangerous. At its best Channel 4 refused such a false distinction.

Where Channel 4 invented, others followed. Programmes pioneered on Channel 4 were openly copied by the BBC, ITV and Five. Channel 4 now, as much as it ever did, does the original thinking for the rest of British television.

Channel 4 did this through investing more than ever before on screen in its highest ever spend on originated British programmes. The 2003 programme schedule cost £448m, 5% higher than the £426m of 2002. 70.1% of our programmes were originated UK productions, a total cost of £373m. This was an increase on 2002 (68%) and way above our licence requirement of 60%. In peak time, 83% of our programmes were British original production, far exceeding our licence requirement of 70%. This amounted to a spend in peak time of £226m, an increase over 2002 of £15m.

Channel 4 programmes broadcast in 2003 were commissioned from 402 production companies, of whom 312 were independent producers. 131 were companies from the Nations and Regions, and £110m was invested in the Nations and Regions, the highest ever sum. 56 companies had not been commissioned by Channel 4 before.

Without Channel 4's investment, it is doubtful whether there would be a significant independent production sector in the UK, and it would certainly be far less diverse.

Competitive Performance

This has been a challenging year for Channel 4 as for other terrestrial channels. Our ratings performance has been resilient in peak time (forecast 9.4% in 2003 versus 9.7% in 2002) but we have lost share in daytime and later at night.

Landmarks of 2003

The Deal
Second Generation
Operatunity
The Death of Klinghoffer
The Hajj – Greatest Trip on Earth
Channel 4 News in Iraq
Bremner, Bird and Fortune
Georgian Underworld
The Theory of Everything
The First World War
That'll Teach Them
Wife Swap
Born to be Different
The Last Peasants
The Day I'll Never Forget
Bo Selecta
The Salon

About 4 Review of 2003 Statement of Promises

Drama

In our statement of Promises for 2003, we stated that we intended to screen 50 episodes of drama this year, one for every week of the year. In the event, we screened 36 pieces of new drama, excluding Hollyoaks and Brookside. This was because of the postponement of Shameless to 2004 for scheduling and compliance reasons.

The Deal was the definitive political programme of the year on any channel. Broadcast on the eve of the Labour conference, it was critically acclaimed and defined the politics of the Labour Party in power.

Buried joined Teachers as a second long running drama series. Teachers returned for its third, and longest, series of 13 parts, and maintained its popularity despite significant cast changes. Twenty things to do before you're thirty was a worthwhile experiment to produce a long running half hour comedy drama series; however, it proved too insubstantial.

There were three further drama events. Second Generation, a major multicultural drama, set in Britain and India; Forty a three hour drama event played over three nights; and Pleasureland a single drama at the heart of our Adult at 14 season.

Arts

Operatunity was the most popular and successful Arts documentary series on Channel 4 for many years, a prominent example of innovation in peak time. The Death of Klinghoffer, directed by acclaimed documentary maker Penny Woolcock, was an example of Channel 4's cultural sponsorship of a work too controversial to be made elsewhere. Klinghoffer and Operatunity both won Prix Italia in 2003.

There were landmark Arts series with The History of the Novel and Matt's Old Masters. Trevor Nelson's Soul Nation was the landmark multicultural Arts series of the year. We also aired a biography of Philip Larkin. The Art Show continued with a long run of programmes devoted to contemporary artists. Coverage of the twentieth Turner Prize was accompanied by a documentary on the impact of the Prize on British art. The Channel championed

architecture with Will Allsop's series Super Cities UK leading up to The Stirling Prize. Grand Designs continued as the foremost architecture series on British television.

Education

That'll Teach 'Em was the most prominent education event of the television year. It took a factual entertainment format and applied it to a matter of current controversy: examination standards.

A Second Chance was a three part multicultural series giving new opportunities to children who had failed in the conventional education systems. The story of Ryan at Downside became a national talking point.

Adult at 14 was the major educational campaign of 2003. It examined the problems regarding the age of consent and the sexual responsibility of teenagers in the light of the Government's Sexual Offences Bill.

Education: History and Science

The biggest educational event was Time Team's Big Monster Dig, a live event across Britain. Carefully planned with the archaeological institutions, 1,341 pits were dug with 10,000 participants. There were 631,000 page views on the website and 840 subscribers to the SMS service.

The Georgian Underworld exemplified Channel 4's innovative perspective on history, documenting the social history of 18th Century Britain in a series of iconic stories. With The British Empire Niall Ferguson established a new authorial historical perspective and prompted a debate about Imperial history and reputations at the time of the Iraq crisis. The First World War, at ten hours, was the biggest ever regional factual commission by Channel 4. Its fresh perspective, seeing the conflict in global terms, brought it much critical acclaim. The most ambitious series of the year was Ancient Egyptians, the recreation as drama documentary, from hieroglyphic sources, of four key events in Ancient Egypt. Channel 4 corrected the preponderance on television of male on screen historians with Bettany Hughes' Seven Ages of Britain.

About 4 Review of 2003 Statement of Promises

Science programmes ranged from the most intellectually ambitious to the quirkily popular. Two landmark series, DNA and The Theory of Everything brought complicated ideas about genetics and quantum theory to a peak time audience. Magnetic Flip explored geophysics. There were topical and reactive programmes on the space shuttle and human cloning. Gods in the Sky was an innovative and imaginative astronomy series. Bodys shock was a new biology series with a range of extreme scientific stories. Surviving Extremes explored physical and human geography, with a revealing multicultural perspective.

Schools Programmes

During 2003 4 Learning broadcast 737 hours of schools programmes across the schedule. 4 Learning has focussed on resources for the 14 – 19 age group and two thirds of the budget has been spent in this area.

An education based version of Big Brother was broadcast in peak time. Teen Big Brother fused this well known programme brand with a clear set of educational goals; the educational content was developed in conjunction with The Learning Skills Council. Channel 4 also showed 4 Learning's contemporary version of Twelfth Night, starring Parminda Nagras, in peak time.

This Teen Life in the Life Stuff strand showed the results of 4 Learning's survey into teen attitudes, lifestyles and aspirations. Linked programmes included The A – Z of Drugs and Dealing with Drugs, and two drama series More Than Love and Decisions have presented complex teen dilemmas. Two series Working Week and From the Top presented the world of work. All programmes were linked to further web based resources, and all content was created with the expertise and advice of educational consultants and the relevant government bodies.

Three six-part series are now available to support the new Applied GCSE's. 4 Learning has produced resources to cover Applied Science, Business and Leisure and Tourism and these are backed up by comprehensive web services. A series to support Media Education What's This Channel 4? and an in-depth website launched in November.

In the Primary area, animators continued production of a 13 part science animation series Blue Dragon for 5 – 7 year olds. The Jacqueline Wilson feature length drama The Illustrated Mum, starring Michelle Collins, was broadcast in December.

Religion

Channel 4 produced two of the most noticeable religious programmes of the year: the ambitious coverage in real time of Hajj – Greatest Trip on Earth from Mecca on the eve of The Iraq War, and Rowan Williams in Conversation, four programmes applying the new Archbishop's theology to specific moral issues. Some of My Best Friends was a thought provoking set of personal statements on faith in a secular society. Blaming the Jews was a typically Channel 4 provocative commentary on the blatancy of anti-semitism in the Muslim world.

News and Current Affairs

In a year dominated by Iraq and the Prime Minister, Channel 4 has had some of the defining pieces of television. Two were not formally journalism. The Deal dominated the Labour Conference. Bremner, Bird and Fortune defined the scepticism about the War, mixing their satire with striking original journalism, and the series got its highest ratings for over five years.

Channel 4 News defined the debate about the War and its aftermath. In January a Channel 4 News scoop revealed the 'dodgy dossier' which led to the controversy about evidence for weapons of mass destruction. Lindsey Hilsum won an International Emmy for her reporting from Baghdad. Alistair Campbell made his celebrated on air attack on the BBC walking into the Channel 4 News studio.

4 News at Noon replaced Powerhouse and went on air at 3 weeks' notice to mark the outbreak of war. It doubled the audience for the slot. Channel 4 News also broadcast at 7am for four weeks during the campaign, and in October Jon Snow presented a special week of News from Iraq.

Current Affairs coverage in 2003 was characterised by a series of individual event programmes. These showed our commitment to authored presentation.

About 4 Review of 2003 Statement of Promises

- Peter Osborne’s two films on Zimbabwe and Afghanistan
- Sam Kiley’s two films on the American occupation of Iraq
- Tom Mangold on Dr David Kelly
- John Norberg defending Globalisation
- Andrew Dilnot on Consumer Debt
- The War We Never Saw Season – an alternative view of the War in Iraq.
- J’Accuse returned as a way of reflecting vehemently divided opinion on the war.

Other programmes analysed the Prime Minister’s position; Blair’s Gamble, Blair’s Battle on the Home Front and Inside the Mind Of Tony Blair. The On Trial format remains a clear format for rapid response to events. Dispatches appeared regularly throughout the year investigating both international and British stories, notably Teenage Gang Wars, Cannabis Law Reform, Al Qaida in the UK, the Gaza War and The Congo. Multicultural issues were at the centre of our journalism. This included the series of films under the title Segregated Britain.

Unreported World remained an extremely strong strand reporting the developing world. A report on Islamic Extremism in Bangladesh led to the imprisonment and abuse of the team. Terror in Moscow was a striking investigation into the Chechen hijacking of a Moscow theatre.

The Range of Documentary

Channel 4 stood out from other terrestrial channels with its range of documentaries and international perspective. These programmes underscored our commitment to the signature documentary maker.

- The Day I’ll Never Forget, Kim Longinotto’s account of female circumcision in Africa, attracted over 2 million viewers to a 9 pm slot in the weekday schedule.
- The Last Peasants chronicled the transformation of a village community in Romania, giving real insight into the issue of migration and asylum in Western Europe. It won the Grierson best series award.
- The Child Sex Trade was a powerful investigation into pan European child sex trafficking.
- Dying for Drugs was a campaigning polemic on the policy of drugs companies towards the

Third world.

– Lifers was an authored series of a different type. Documentary maker, Rex Bloomstein, returned to talk to prisoners with life sentences 20 years after his original series.

Other prominent feature length documentaries were the Oscar winning Murder on a Sunday Morning and The Lost Boys. A French Affair was an intimate account of the rivalries in a wine growing village in Bordeaux. Aircrash gave a thoughtful and long term perspective on a subject that usually is treated only by sensationalist story telling.

Such authored pieces complemented the revival of popular narrative documentary. Channel 4’s success through maintaining its commitment to documentary has led other broadcasters back to the genre.

Born to Be Different was a landmark series on the subject of infant disability. Filmed over 3 years, it documented the impact of the birth of children with disabilities on their families. Scheduled at 9 pm it exemplified Channel 4’s public service commitment to challenging subject matter with a social purpose.

Cutting Edge, a Channel 4 brand, had its strongest run for 7 years. The first run focused on the modern family, including Snatched, A Mother’s Love and Bad Behaviour. A second run identified more immediate stories: the story of injuries to two children in Iraq, Battle for a Baby, and two multicultural documentaries, Bernard’s Bombay Dreams and Miss World in Nigeria. Torso in the Thames was a sensitive film with a multicultural dimension.

Channel 4 also led the way in turning reality formats into revealing documentary. Wife Swap was Channel 4’s most popular documentary series, proving that formatted factual programming can be grounded in genuine perceptions and moral precepts, whilst attracting up to 6 million viewers.

First time talent were given specific slots with the multicultural series, Made in Britain, which included the controversial Black Like Beckham, and the return of Alt TV. A new zone for experimentation Outside was launched from

About 4 Review of 2003 Statement of Promises

11.30pm to profile innovation and experiment, freed from competitive pressures.

Comedy and Entertainment

This has been a year of experimentation and risk taking, defined by a commitment to encouraging new talent.

Bo Selecta has been the most successful of our new shows, establishing a cult status for Leigh Francis. Jimmy Carr has also, within a year, become a face of the Channel with Your Face Or Mine and Distraction. The audience were on the edge of their seats as Derren Brown played Russian Roulette.

Peep Show was a narrative comedy, well reviewed, that launched a new generation of talent on screen and off screen. My New Best Friend was another original format, well received, that launched Marc Wootton on terrestrial television. Book Group and Ali G returned, with success.

Boys & Girls was a brave attempt to launch a brash live enjoyable show for a younger audience on a Saturday night. It failed. Its raucous energy was not underpinned by sufficient content and despite the clear talent of its presenter Vernon Kaye, its appeal was very tightly focused to a teenage audience. It was a major piece of risk taking which failed to come off. The Games was a very high risk Entertainment event which did succeed.

Ri:se was cancelled after 20 months on air. Though the programme found a voice and substantially improved, it failed to attract a sufficiently large audience to justify a third year. Far more successful was The Salon, a genuine innovation in reality programming, bringing the everyday rhythms of a soap to factual television. It gave a sense of purpose to the 6pm slot, with original programming, where previously the Channel had relied on US acquisition. It was commended by the Learning and Skills Council for inspiring people to apply for hairdressing courses.

Interactive

Channel 4 continued at the cutting edge of interactive media. The Salon was a major cross platform event, with a hugely popular website

as well as live streaming on iTV and the web. Channel 4 News offered updates from Jon Snow and the team via SMS and email, and viewer votes were integrated into the programme. Channel4.com launched a broadband service allowing viewers access to live streams of Channel 4 shows and events (Big Brother, David Blaine, The Salon, etc) and catch-up with shows such as Channel 4 News, Wifeswap and Eurotrash. Dozens of programmes were supported on-line and visitors to Channel4.com are at a record high, averaging more than 30 million page impressions a month with more than 5 million visits.

Diversity

Diversity is key to Channel 4, and we brought a wide range of voices to the screen in 2003 as well as committing over half a million pounds to training ethnic minority talent within the Channel and in the independent sector. Channel 4 has chaired the Cultural Diversity Network since March 2002, encouraging top-level commitment from all UK broadcasters as well as hosting networking events, workshops and debates.

Specifically multicultural series in 2003 included A Second Chance, Forbidden Fruit and Soul Nation with Trevor Nelson. Heavy TV featured the newest multicultural talent, and ethnic minority opinion formers presented a peak time series including Black Like Beckham and Whitey Blightey. Other multicultural documentaries included Kenan Malik's Disunited Britain, The Last White Kids and The Last Peasants.

Onscreen, there has been ambitious multicultural drama this year, including Buried, 40 and Teachers. Second Generation was written by Neil Biswas, directed by John Sen and starred Om Puri.

We achieved diverse casting across our documentary format series such as Wife Swap and Trust Me I'm a Teenager, as well as series such as Desert Darlings, Looking for Dad and How to Be A Man. In Features, The Salon returned for a second series with a black hair stylist specifically to do black hair, and Return To Jamie's Kitchen and Masters and Servants had good multicultural casting. In Specialist

About 4 Review of 2003 Statement of Promises

Factual there was multicultural casting across history, science and education with *Born to Be Different*, *Jump London*, *Torso in the Thames*, *Fat Plague*, *That'll Teach' Em*, *Surviving Extremes* and *The Big Trip*. *Bare Knuckled Boxer* was a key film in the Georgian Underworld season. In *Religion Hajj*, *The Greatest Trip on Earth* was an ambitious multicultural event in peak time.

News and Current Affairs kept up its multicultural agenda with strong investigative programmes and diverse presenters.

Disability

We improved the inclusion of disability issues and disabled people and have encouraged production companies to work harder on this.

Highlight of the year was *Operatunity*, with blind singer Denise Leigh a joint winner. *Born to be Different* achieved audiences peaking at 2.7 million. *Dying to be Apart* followed Iranian conjoined twins and Siamese Survivors caught up with teenagers Hassan and Hussein Salih. Other disability programmes include *Mat Fraser's Unarmed and Dangerous*; the third series of *Vee-TV* for deaf young people; and *O3 and Me*, a series of short films marking the launch of the European Year of Disabled People and involving disabled people behind the camera (director, editor and composer) as well as on screen.

Other disability highlights in 2003 included *Secret History: The Strangest Viking*; and *Adam Ant: The Madness of Prince Charming* and *Inside The Mind of Frank Bruno*. There were disabled participants in *The City Gardener*, *Time Team: Big Dig*, *Without Prejudice*, *The Slot* and *Richard and Judy*. Channel 4 News carried several disability stories including items on learning disability and post traumatic stress disorder. In drama there were disability storylines in *Buried*, *Bodily Harm*, *Teachers* and *Hollyoaks*, and *Teachers* featured a number of disabled actors in minor roles. The second series of *The Book Group* featured disabled actor Kerry McGregor. In schools programmes, *This Teen* profiled an aspiring journalist with a prosthetic leg and *Holiday Maker - Access all Areas* featured teenage wheelchair users.

Behind the camera we continue our commitment to support training and career development for disabled people, as well as promoting the *Four All* disability database (www.channel4.com/fourall). Funding includes the *Disabled Actors Bursary Scheme*, mentoring and training on *Vee-TV*, work placements for two deaf researchers and an editor. We hosted a media information day for deaf people in conjunction with the RNID.

Film

Channel 4 has continued its commitment to *FilmFour* with a budget of £10m to develop and finance films that support and promote British talent. 2003 productions included *Enduring Love* (directed by Roger Michel, adapted by Joe Penhall) and *Dead Man's Shoes* (directed by Shane Meadows). *FilmFour Lab* has continued to fund low budget features and short films with new directors and writers.

Nations and Regions

Channel 4's regional policy makes a major contribution to sector development through regional investment and attracting other regional funding. In 2003 Channel 4 achieved 30% of production spend outside London, and generated an estimated £15 million of additional creative value beyond the programme budget.

Programmes

The largest regional factual commission was from Scotland with *Wark Clements' First World War* series. Other major series from Glasgow this year included *Ideal World's Location Location Location*, and *Pirate Productions* second series of *The Book Group*. From the Midlands came *Endemol's The Games*; *Maverick* had a successful year with *Home from Home* and *Vee TV* as well as single documentaries, and *Mentorn Midlands* had a strong current affairs slate including the *Unreported World* series. Brighton's production base is growing, and in 2003 *Ricochet* was a key company for Channel 4 with the *No Going Back* and *Selling Houses* series. In the North West, *Mersey* saw the end of *Brookside* but was commissioned to produce an additional episode of *Hollyoaks* each week. *Granada* continued to do strong biographies for the Channel, and *Planet Wild's*

About 4 Review of 2003 Statement of Promises

documentaries included Adam Ant and Cilla. From Leeds, the Channel commissioned a major Features series The Clinic from Diverse North, and The Big Trip and Killing for Honour from Chameleon. In the South West, there were successful series from Two Four Productions including No 57 History of a House and The City Gardener. Channel 4 also worked with new and smaller regional companies including Presentable (Rowan Williams) and Hotbed (100 Worst Britons).

Regional Sector Development

Channel 4 has an ambitious programme of activities throughout the regional cities of the UK. Creative Cities includes film & television production, off-screen innovations and industry partnerships, and an estimated £15m of additional creative value is invested through these programmes, over and above our regional programme spend.

Initiatives include:

a) Company Development Schemes

Channel 4 provides funding to support the growth of a production company if it is match-funded by a regional agency. For example, in 2003, we provided a package of support worth £60,000 to a Cardiff based company, which enabled it to attract the same amount of support from the Welsh Development Agency. Steve Bolton Productions (Manchester) was funded to set up a dedicated R&D function. Touch Productions (Wessex) and TwoFour Productions (Plymouth) were supported with packages of funding totalling over £100k each. Double Band Company (Belfast) benefited by £115,000 by securing a development deal which unlocked funding from Invest Northern Ireland and the Northern Ireland Film Commission.

b) Research & Development Investment

Channel 4 helps companies with their research and development and is a major funder of the Research Centre for Television & Interactivity, an independent business support unit hosted within our Glasgow offices. Match funding was provided by Scottish Enterprise Glasgow and the European Union.

c) In the Researcher Development Programme

Channel 4 invested £323,624 in ten regional

independent companies, enabling them to employ a researcher for a year. In 2003 the successful companies were: Boomerang Productions (Cardiff); Red Productions and Turn On TV (Manchester); Two Four Productions (Plymouth); Touch Productions (Dorset); NMTV Ltd (York); Mint Productions (Belfast); Tern TV, Caledonia Sterne & Wyld and Wark Clements (all Glasgow).

d) Other 2003 regional initiatives include Self Portrait UK produced by North East company Media 19. With a £36,000 commission from Channel 4, Media 19 attracted further support valued at £250,000 from the National Portrait Gallery and Arts Council England Northeast for off-air activities. The Holy Grail Drama Initiative was an £85,000 three month scheme involving Wark Clements, Scottish Screen, Southern Star and the Glasgow Film Office to support talented Scottish writers and producers. Two of the projects are now in development for Channel 4.

Ideas factory led by 4 Learning is a national network of partnerships helping individuals, companies, entrepreneurs and freelancers to enter or further their career.

It offers access to information and links into an innovative series of industry related events. Ideas factory was launched in the West Midlands and to date has been rolled out across Scotland. Investors include Advantage West Midlands £100,000, Scottish Enterprise £600,000 and Highlands and Island Enterprise £400,000.

Tim Gardam

Channel 4 Director of Television

(All figures are based on forecast figures for 2003)