

# Channel 4 Annual Review of 2006

## 1. Major themes in 2006

Channel 4 had a remarkable year in 2006. It achieved the delicate balance of fulfilling its public service remit whilst being the only terrestrial channel to have held its audience. The Channel has won an impressive number of national and international awards, including Channel of the Year at the Edinburgh Television Festival.

In our Statement of Programme Policy for 2006, we set out three key themes:

- Offering challenging and controversial contemporary subject matter
- Promoting talent and authorship
- Increasing investment in public service delivery, including developing new digital services beyond the main channel

Channel 4 delivered strongly on all three of these themes. It maintained its position as the most innovative and distinctive broadcaster in the UK, engaging and challenging audiences with programmes such as *Longford*, *The Road to Guantanamo*, *The Trouble With Old People*, *The Root of All Evil*, *The War of the World* and *A World Without Water*. The Channel provided strong public service competition to the BBC, and consistently encouraged new talent, new companies and distinctive voices in 2006, as we set out in more detail below.

In terms of our commitment to increase investment in public service delivery, continued commercial success enabled Channel 4 to increase its 2006 programme budget to £510 million, despite the chill wind of an advertising downturn in the second half of the year. We met all our licence commitments, worked with just under three hundred independent producers, and put more than £4 million into training and support for new talent and independent production companies across the television industry.

We also made good progress with the strategy of developing new digital services beyond the main channel. We launched a new free-to-air film channel, Film4, in July, so the entire portfolio of Channel 4's services is now available on all digital platforms, including Freeview. In its first full year, More4 offered breakthrough drama such as *Death of A President* as well as social and international documentaries and a strong news hour. We maintained E4's position as the UK's strongest digital channel for 16-34 year olds. We increased the range and scope of new media projects, most notably taking advantage of the new rights settlement agreed with PACT in 2006 to launch 4oD, our innovative new video-on-demand service, at the end of the year. We believe that this new service makes Channel 4 the first broadcaster anywhere in the world to make available all its commissioned programmes on-demand.

Channel 4 met its audience targets for the year, a significant achievement in the context of the rapid growth in digital TV. Channel 4's all hours share was 9.8%, and its peak share 9.7%. Amongst our core audience demographics, we experienced a slight decline of 3% in our peaktime share for 16-34 year olds to 14.6%; and amongst ABC1 adults, we were down 7% to 10.3%. Our performance across the digital channels compensated for this loss: E4's multi-channel share amongst 16-34s was 3.7%, up 17% on 2005, while More4's share amongst ABC1s in multi-channel homes was 0.8%. Channel 4's portfolio share was 12.1%.

Overall, we delivered strongly on all three key elements of the strategic vision set out by Channel 4 in 2004, namely strengthening the core channel, building the multichannel portfolio and increasing the spend and public service focus in new media.

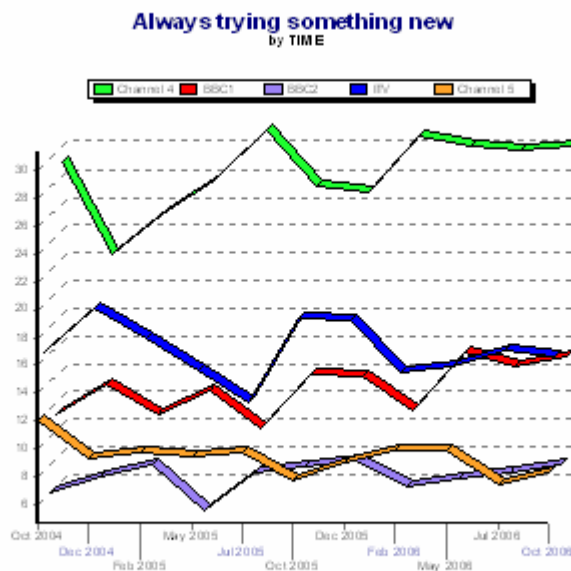
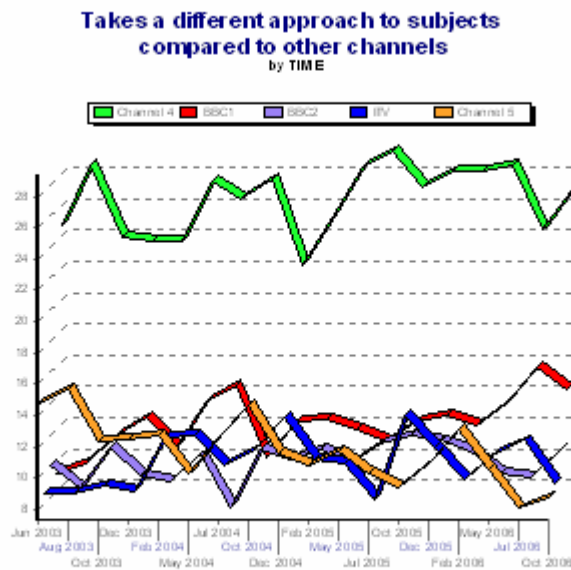
## **2. Significant changes**

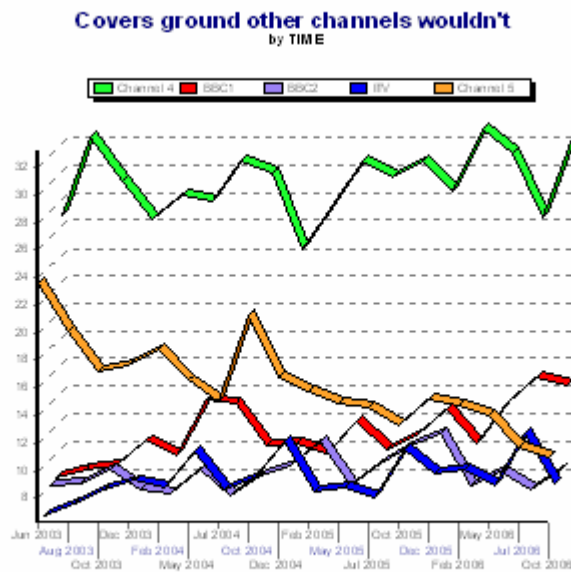
There were no significant changes on Channel 4 in 2006.

## **3. Innovation, experiment and creativity**

The strength of Channel 4's performance in innovation, experiment and creativity is indicated clearly by public perceptions of the main network channels in the audience tracking study that we conduct throughout the year. Participants are asked to rate each channel according to a series of statements. Using a range of audience-friendly

descriptions of innovation, Channel 4 significantly and consistently outperformed the other network channels.





Channel 4 has championed the new in almost every genre in 2006. The Channel offered over 200 new titles in 2006, far more than any other commercial broadcaster, and spent £10.6 million on development of new projects.

News and Current Affairs continued to break new ground, particularly in international coverage, offering Channel 4 News' *Iran Week*, an extended run of *Unreported World* and much enhanced online content.

In Entertainment and Comedy, new talent and new formats took precedence: *Star Stories* was a bold new venture merging entertainment, journalism and drama; *Charlotte Church* burst on to the screen with her new show; *Modern Toss* and *Comedy Lab* ventured where no other channel would dare to go, and *Green Wing* offered a unique blend of comedy and drama. The Channel's championing of new talent was recognised in ten nominations for the British Comedy Awards, twice the number of any other channel, and five awards, including Best TV Comedy for *Peep Show*.

In Arts, *The Play's The Thing* dared to put new theatre writers onto the West End stage and onto peaktime television. And *Ballet Hoo!* risked taking disadvantaged teenagers from Birmingham and turning them into real performers.

Channel 4 continued its efforts to offer alternative voices, exemplified by the *Alternative Christmas Message*, which was given by a Muslim woman in a full face veil.

In Science, *Going Cold Turkey* found a new formula for investigating both the science and the social costs of heroin addiction. *Root of All Evil* risked a head-on collision between Science and Religion.

Innovation and experimentation also extended to our lifestyle programming, with new formats and approaches being applied to important social issues such as poverty (*Secret Millionaire*), obesity (*Too Big To Walk* and Ian Wright's *Unfit Kids*), getting children into the school of their choice (*Admission Impossible*) and divorce (*Breaking Up With The Joneses*).

Film4 Productions remained committed to promoting innovative new talent, and 2006 was an important year for the department, with several titles that had been developed and produced over the last few years reaching the screens towards the end of the year, including four Film4 titles showcased at the London Film Festival.

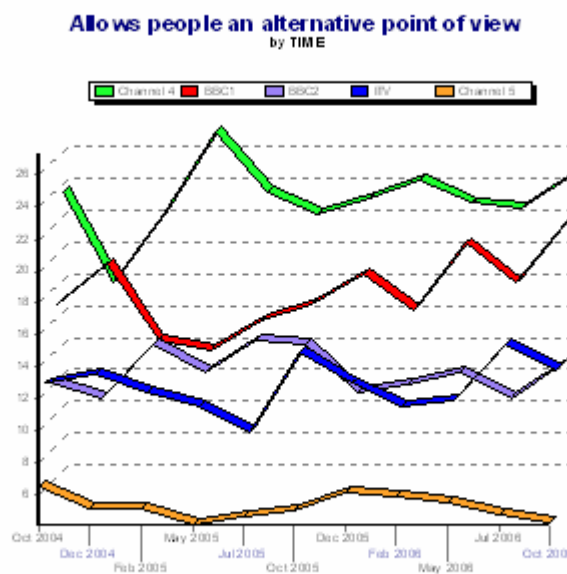
We have focussed our £4 million training and development spend on supporting new talent, with specific schemes for regional and ethnic minority talent, as well as funding for Skillset and the National Film and Television School. We ring-fenced an additional £2.6 million for new talent strands on screen, and supported the British Documentary Film Foundation with £1.1 million. *4Talent* and *Ideas Factory* have been rebranded to provide a clearer entry route to Channel 4 and the creative industries generally, and the new *4Talent* website will be re-launched early in 2007.

#### **4. Tier 2 arrangements**

Channel 4 met all its quantitative requirements in 2006. As a publisher broadcaster we exceeded the 25% independent production quota with 84%, and exceeded the 50% target for European origin with 71%. We met the origination target of 60% in all hours and 70% in peak. We met the target of 4 hours of news in peak, and 4 hours a week of current affairs (all hours), and we broadcast 119 first run hours of current affairs in peak during the year. We met our regional targets of 30% of hours and spend.

## 5. Programme offer

Across its entire output – including news and current affairs, programmes covering religious and social issues, international coverage and drama – Channel 4 is recognised by audiences as giving space to alternative points of view to a greater extent than other channels. We cover each genre in more detail below.



### News

In news, Channel 4 continued to focus on providing the highest levels of quality across its output, maintaining an international perspective and confronting the most important contemporary social issues. *Channel 4 News* sustained its reputation as the most innovative and in-depth daily news programmes, winning five RTS journalism awards, more than ever before. Its unique approach to international affairs was exemplified by *Iran Week*, using local journalists to give a rare insight into the regime.

*More4 News* offered an additional half hour of news, and the ability to extend our coverage on key stories.

The *Channel 4 News* and *Dispatches* websites have been radically overhauled, offering a much enhanced service and giving the audience much greater opportunities to participate in debate. Channel 4 has invested £835k in its News and Current Affairs new media sites.

## **Current affairs**

Channel 4's current affairs output maintained its strong and distinctive focus on challenging domestic and international issues. It reinforced its peaktime current affairs and increased the number of episodes of *Dispatches* to 32. Highlights of *Dispatches* in 2006 included *Ryanair: Caught Napping* and *Undercover Copper*.

*Unreported World*, the critically acclaimed foreign affairs strand, doubled its number of episodes to 20, and *30 Minutes*, the authored strand tackling UK issues, increased its run from 7 to 20 episodes. *Unreported World* offered a number of exclusives, including the witnessing of UN troops standing by as the Congolese army burnt villages, and being the only Western journalists to report from Somalia.

Current Affairs also ran additional seasons on Iraq in 2006. The 11 pm season *Iraq: A Legacy of Hate*, gave a voice to ordinary Iraqis in *The Lost Generation* and *Death Squads*. More4 also gave Iraq extensive coverage earlier in the year with the *Iraq: Bloody Circus* season.

## **Education**

Channel 4's Education offer comprises peaktime programmes, schools output in the mornings, and new media projects such as *Breaking the News*. In addition we offer teachers' notes for our schools programmes and off air support for programmes across the schedule. Our commitments are detailed in the sections below on Schools, Science, History, Religion, Arts, Social Issues and International.

Channel 4 met all its key peaktime and schools education commitments in 2006. Its total Education spend was £80 million, less than the £90 million figure in our 2006 Statement of Programme Policy. This reduction was largely due to the removal of daytime programmes such as *A Place In The Sun* from the afternoon schedule in order to accommodate the hugely successful *Deal or No Deal*.

Channel4.com's programme support priorities in 2006 were the redesign of the *Dispatches* site and enhanced content for *The Big Royal Dig*. The new *Dispatches* site offered deeper content and greater opportunities for users to engage directly with programme editors and with each other. The *Big Royal Dig* gave behind the scenes access to activity at the royal palaces, including online blogs and video exclusives. Through our phone lines we supported tough social issues raised by programmes including *Hollyoaks*, *Angela's Last Wish* and *Falling Man*, and helped charities to raise their profile and donations.

## **Schools**

In 2006, the key areas of focus for Channel 4's Schools programmes were life skills and vocational areas such as enterprise. Highlights included *Young Black Farmers*, *Let's Talk Sex*, *Don't Make Me Angry*, *The Underdogs*, *16 For A Day* and *Fame Asylum*. We offered enterprise skills through series including *Tricky Business* and *Teen Tycoons*. We launched the *Going Cold Turkey* series in our morning schedules and offered 14-19 year olds an insight into both the science and the social costs of addiction.

*Breaking the News*, our news literacy online site, continued its success in promoting media literacy, with new schools participating and recognition of its success leading to further support from the DfES.

We have made substantial investments in 2006 to redesign and upgrade Education content on both Channel4.com and the 4Learning site. The new versions are due for launch in 2007. The 4Learning website will enable us to offer both students and teachers much improved search facilities, better content, and improved facilities for purchasing previous schools programmes and clips.

We have carried out several major surveys of 14-19 year olds and teachers to improve our understanding of what kinds of content are currently used by them, how it is used and what is wanted in the future. We have reviewed what content is available elsewhere in the market to enable Channel 4 to concentrate on the areas underserved by other providers. We have held events at the Channel with FE staff, teachers, and other education experts, discussing current changes in education as



well as garnering their expertise on educational content. One key theme that has emerged is the reduced use by school teachers of morning broadcasts and an increased demand for content to be provided in more flexible online and on-demand formats. We are conducting a “blue-sky” review of our overall provision of schools programming to enable us to improve access to our content, taking advantage of new media platforms where appropriate.

### **Children’s programmes**

Channel 4 does not commission children’s programmes.

### **Science and History**

Channel 4 Science programmes offered distinctive and challenging series in 2006 such as Armand Le Roi’s *What Makes Us Human*. Gunther Von Hagens was back with a new area of anatomy in *Autopsy: Life & Death*, and his *Body Appeal* on More4 asked people to donate their bodies to science. *Cold Turkey* was a collaboration with Education on heroin addiction with programmes in the mornings and at 11 pm. We featured single science films in the *Mindshock* series, and tried the new format *Men In White* to bring science to the weekend audience.

More4 explored Animal Experimentation with a challenging season including the drama doc *Animals* and the critically acclaimed *Monkey Love*.

In History, we continued the strategy of presenter-led series, drama documentaries, big events and new formats. Niall Ferguson’s *War of the World* and David Starkey’s *Monarchy* were key events in 2006, and *The Last Aztec* introduced writer DBC Pierre to a peaktime audience. *A Harlot’s Progress* was an ambitious approach to chronicling life in Georgian London. *Time Team*’s highlight was the three day *Big Royal Dig* over the August bank holiday weekend, involving audiences on Channel 4 and More4 as well as thousands of participants online. *Codex* was an ambitious new format, opening up the British Museum to a family audience.

*High Society* chronicled the personal and political impact of the upper classes in the twentieth century. In contemporary history, *The Falling Man* was the hidden story of suicides from the Twin Towers.

## Religion and other beliefs

Channel 4 tackled some of the most contentious areas of religion and belief, with contemporary documentaries exploring the most pressing faith issues both at home and internationally, in line with our overall goal of offering challenging and controversial contemporary subject matter. Almost all these programmes played in peak, mainly on Mondays at 8 pm, but there was also an 11 pm series.

The award winning *Cult of the Suicide Bomber* shed new light on the motivations of suicide bombers, while *Judah and Mohammed* brought the realities of the Israel/Palestine divide into sharp focus. In our *Dispatches* strand, *Women Only Jihad* and *The New Fundamentalists* investigated new trends in religion. *The Trouble with Atheism* was an impassioned and rarely heard polemic. Other major programmes included *The Doomsday Code*, *God's Next Army* and *The Fundamentalists*, along with *Jihad* on More4.

## Social issues

Channel 4 tackled serious issues with accessible popular series throughout 2006. As part of our strategy, we have successfully used celebrities (Ian Wright, Jamie Oliver, Tony Robinson) to front programmes that tackle difficult social problems.

*Ian Wright's Unfit Kids* and *Too Big to Walk* were both sympathetic and insightful approaches to the problem of obesity. Jamie Oliver continued his campaign to improve school dinners with *Second Helpings*. *Admission Impossible* was a popular series in which parents battled to get children into good schools, and *My New Home* launched a long term project following the fortunes of children of recent immigrants to the UK.

Single documentaries such as *Pram-face*, *Breaking Up With The Joneses* and *Dead Body Squad* tackled the issues of fractured families and loneliness. *The Trouble with Old People* season grappled with the problems families faced in dealing with their ageing relatives, with a strong critical and audience response to Tony Robinson's *Me and My Mum* and *Stairlift to Heaven*.

New popular formats addressing social issues included *Secret Millionaire* on new forms of philanthropy (which became a word-of-mouth hit, with audiences growing steadily to over 3 million), and *Intervention*, on families coping with addiction, which will return in 2007.

*Brat Camp*, *Supernanny* and *The Secret Life of the Classroom* continued Channel 4's exploration of life with teens and younger children, with *Supernanny* in particular providing a focus for the national debate over parenting skills.

### **International coverage**

Channel 4 has a unique role in reflecting the changing world, and in 2006 we had a particularly strong year, offering a range of challenging films to illuminate some of the complexities.

*The Road to Guantanamo* and *Death of a President* were dramatic responses to the so-called War on Terror and the people affected by it. Both these features were released theatrically around the world, triggering debates and controversies and garnering awards at international film festivals.

Strong authored documentaries such as *Sisters in Law*, *Tank Man* and *638 Ways to Kill Castro* took us into Congo, China and Cuba, while impassioned journalists reported from other international trouble spots in *Unreported World*. *Dying for a Drink* investigated the bitter conflicts over access to water. *My New Home* and *Fame Asylum* both dealt with the consequences of changes in the world and the exploding number of migrants. *Al Gore at Hay* opened up the debate on global warming.

More4 offered a range of international-themed seasons, including ones on Iraq and Russia, as well as a range of international documentaries such as *Young At Heart* and *The Swenkas*.

### **Drama**

Channel 4's drama strategy in 2006 was to focus resources on single event pieces. We aimed to offer single dramas of the highest quality and uncompromising subject matter, and this strategy paid off handsomely.

*Longford* was arguably the highlight of the year, a powerful drama raising the issues of punishment and forgiveness with outstanding performances. *The Road to Guantanamo* and *Bradford Riots* were ambitious dramas covering contemporary events. *Death of a President* premiered on More4, and was a sensation on the international festival circuit even before its broadcast. *Low Winter Sun* was a two part drama set in Edinburgh.

Our strategy for our 10 pm drama series was mostly successful. *Shameless* had a very successful return at the beginning of the year, overcoming major cast changes. *Sugar Rush* had a strong second series and picked up an International Emmy. And the popular *No Angels* returned for its last run. However, *Goldplated* was less successful with viewers, despite being a well-made and interesting venture.

*Hollyoaks* had a good year, in which we offered special late night episodes and a new 'next episode' strategy on E4, which has proved popular. We also offered a new drama series, *Totally Frank*, on T4.

## **Comedy and Entertainment**

Channel 4's Comedy and Entertainment programmes continued to back new talent, with a particular focus on quirky and original subjects. Our support for talent and new forms of comedy was recognised in the Comedy Awards, in which we received ten nominations and five awards, as noted above.

The comedy highlights in 2006 were *Green Wing* and *The IT Crowd*. *Star Stories* was a major innovation which merged drama, entertainment and tabloid journalism, and *Blunder* showcased new talent in a new sketch show. Other new and distinctive series included *Charlotte Church*, *Man to Man with Dean Learner* and *Modern Toss*.

Channel 4 also showed a new series of *Comedy Labs* to promote new talent, and E4 launched its own series of short films *Funny Cuts*.

*Bremner, Bird and Fortune* were back with another run of Britain's sharpest political satire – while Bo Selecta took his brand of comedy to the USA.

*Big Brother* and *Celebrity Big Brother* both had very successful years, and continued to entertain huge audiences as well as win awards for best entertainment show.

## **Arts and Music**

In 2006, Channel 4 had a very strong year in Arts, focusing on major projects that were intended to bring highbrow art subjects to wider audiences using innovative and engaging techniques. Highlights include a critically acclaimed series on disadvantaged young people and the life changing experience of ballet in *Ballet Hoo*. *The Play's The Thing* took a groundbreaking approach to the theatre, and Howard Goodall offered an exemplary music series in *How Music Works*. All these programmes attracted strong positive responses from appreciative viewers.

Channel 4 continued to polarise opinion with *Demolition*, whilst Alain de Botton mused on our obsession with *The Perfect Home*. Competing against the X Factor final, Waldemar Januszczek attracted over one million viewers to his two-hour film taking on the reputation of *Toulouse Lautrec*. We also premiered Jonathan Dove's new opera *Apollo 11*, and the extraordinary new interpretation of *Peter and the Wolf* was broadcast at Christmas.

## **Feature films**

The key releases from Film4 in 2006 were *Brothers of the Head*, *Isolation*, *The King*, *The Road to Guantanamo* and *Mischief Night*. In addition, four Film4 titles were shown at the London Film Festival, including the opening night film *The Last King Of Scotland*, as well as *Venus*, *This Is England* and *Mischief Night*.

Together, these films showcased Film4's commitment to promoting innovative new talent. Amongst numerous prizes in 2006, *Death of a President* won the international critics prize at Toronto, *Deep Water* won Best Documentary at the Rome Film Festival and *Isolation* won the Grand Prize at the Gerardmer Festival; *The Road to Guantanamo* won the Silver Bear Best Director at Berlin and the Signis Award at the Prix Italia, and *Brothers of the Head* won Best New British Feature at the Edinburgh International Film Festival.

## **Sport**

Channel 4 delivered just over 600 hours of first-run sports coverage in 2006. New sponsorship arrangements meant that horse racing was able to continue on the Channel every week of the year, delivering significant audience share for big events such as the Cheltenham Festival.

In addition, the Channel delivered 400 hours of innovative off-peak sport – with winter sports, motor sport and new sports dominating. There was also a focus on developing and growing the sport website.

### **Leisure interests**

Channel 4's Features programmes in 2006 offered new formats and subjects, as well as building on the success of stalwarts such as *Grand Designs* and *Supernanny*.

*How to Look Good Naked*, *Your Money or Your Wife* and *Cooking It* tackled new subject areas. *Gordon Ramsay's F Word* was much changed – and improved – in its second series. *Ramsay's Kitchen Nightmares* and *River Cottage Treatment* built on the strengths of Gordon Ramsay and Hugh Fearnley-Whittingstall.

### **More4**

More4 was a critical and audience success in its first full year of broadcasting, and succeeded in engaging with older and more upmarket “adult” viewers with a range of intelligent and thought-provoking subject matter, often complementing the output on Channel 4 with extended runs or themed seasons. *More4 News* and *The Daily Show with Jon Stewart* offered a strong international agenda, providing space to expand on the strength of Channel 4 News. *The Last Word* was relaunched with David Starkey as the host, offering lively debates and alternative perspectives on the top news stories.

The channel ran major seasons on *Iraq*, *Russia*, and *Aids*. It featured strong international documentaries and showcased seasons of films by Nick Broomfield and Michael Moore.

More4 also offered monthly events, including major projects such as *Death of A President* and innovative films such as Alison Jackson's *Sven*.

## Film4

Film4 relaunched as a free-to-air channel on July 23rd 2006, screening six films a day from 3 pm to 3 am. British films comprised at least 25% of the output, including the premieres of key titles financed and co-produced by Channel 4 such as *Festival*, *The League of Gentlemen's Apocalypse* and *Dead Man's Shoes*. European and world cinema were integral to the channel, with key seasons including classic animations from Japan's Studio Ghibli, a quartet of films from director Roberto Rossellini and a collection of the latest groundbreaking films from South Korea. The channel also launched *Movie Rush*, a broadcast version of the innovative opinionated on-line film magazine, in partnership with new media.

## New Media

Channel 4's approach to new media is primarily commercial, in that many of its services are required to generate surpluses to be returned to the core channel. At the same time, within this overall objective, we have sought to use new media platforms both to launch entirely new services that extend the public values embedded in the remit, and to offer viewers new ways to access Channel 4's output.

New media invested over £7 million in 2006, building up a portfolio of public service and commercial projects. Channel4.com page impressions were up around 50% year on year at 1.5 billion. More than 4 million video clips were viewed every month (up 1275%) and Channel4.com reach was up 50% at 14.5%. *Big Brother* had its biggest year ever online with 600 million page impressions. It was the number one iTunes podcast and thirty million free video clips were viewed.

The most important development in new media was Channel 4's move into providing on-demand content. Earlier in the year, we launched *Lost* as the first on-demand service offered by any UK broadcaster, accompanied by the award-winning website *Lost Untold*. Even more significantly, the innovative 4oD video-on-demand service, in which Channel 4 will make all its commissioned content available on-demand, was launched on PCs at the beginning of December, with a stand-alone PC application designed specifically to make it as easy as possible to access both recent and classic archive content from Channel 4. We believe that we are the first broadcaster

anywhere in the world to launch a full catch-up on-demand service containing all our commissioned output.

There were other major new public service initiatives in new media in 2006. £800k was invested in launching 4Laughs, the user-generated comedy site, including a competition link-up with Amnesty International's Secret Policeman's Ball; and to making improvements on the FourDocs site. A further £800k went into improving the News and Current Affairs websites, and blogs were launched from all Channel 4 News team members. There were bespoke online video commissions on channel4.com, distributed across the web, such as MovieRush and This Is A Knife.

The Channel 4 Music site was revamped to better showcase more than fifteen thousand band profiles and uploads.

The 4radio website launched in June 2006 with a commitment to innovation, reaching new audiences in different ways, and putting user interaction at its heart. Our first commissioned content includes news, current affairs, comedy, arts, and new music programming, including the revival of *The Tube*.

Channel 4 TV was simulcast on the web and on BT/Virgin Movio mobile, and a bespoke Channel 4 was also available on Orange and Vodafone. Overall mobile spend (WAP portal and TV) rose to £1.3 million.

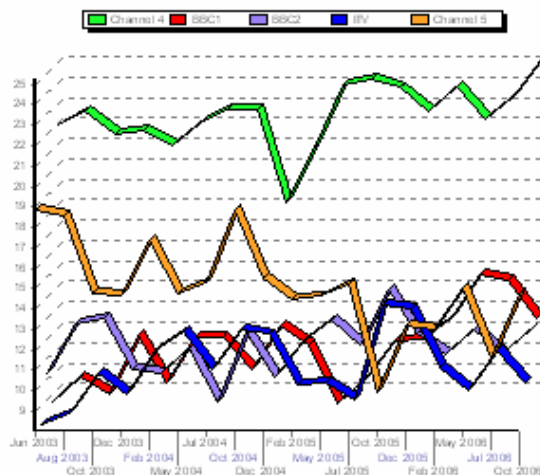
## **6. Additional matters**

### **Cultural and other diversity**

Channel 4's commitment to diversity is recognised by television audiences, with Channel 4 performing more strongly than other channels against the statement: "Caters for audiences other channels don't cater for".



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



Channel 4 achieved its objective of championing diversity on and off screen with specific multicultural programmes, improved diversity in mainstream programmes, and training to increase the representation of ethnic minorities across the television industry.

Multicultural programmes in 2006 included *The Bradford Riots*, *Women Only Jihad*, *Young Black Farmers*, *Road to Guantanamo*, *Ballet Hoo!*, *The Great British Black Invasion*, *Dubplate*, *What Muslims Want* and the Channel 4's *Alternative Christmas Message*. There was a clear commitment to diverse casting in all genres, ranging from *Deal or No Deal* to *That'll Teach Em* to *How to Look Good Naked* to *Admission Impossible*.

Channel 4 spent £525k on training initiatives for ethnic minorities in 2006, including the Researcher Training Programme, the City University bursaries and bringing three ethnic minority deputy commissioning editors to the Channel.

We have conducted detailed audience research that highlights the special relationship Channel 4 has with specific minority audience groups. In a detailed qualitative study into young ethnic groups, Channel 4 was preferred to other network channels by Black Caribbeans, for doing more than any other channel to challenge racial stereotypes and include racial issues in programming; and by Indian respondents, for offering "the best of Asian TV". And according to an Outright study

of 18,000 gay respondents into their attitudes to TV channels and programmes, Channel 4 emerged as the most popular channel. 73% of respondents believed that Channel 4 was “the bravest in covering gay/lesbian issues over the last ten years”, and over half of respondents believed that Channel 4 “currently best represents the gay/lesbian community”.

On disability, Channel 4 continued to engage a broad audience through bold, innovative and revealing programming. Highlights include *Truly Madly Deeply*, *Help Me Help My Child*, *I’m All Shook Up: Parkinson’s at 25*, *What Makes Us Human*, *The House of Agoraphobics* and *Crip on a Trip*.

We achieved notable success in increasing inclusion of disabled people across all programme areas without focusing on their disability. Highlights include Peter in *Big Brother*, *Trafalgar Battle Surgeon*, *Baby Race*, popular peaktime series including *Gordon Ramsay’s F Word* and *Kitchen Nightmares*, *Location Location Location*, *That’ll Teach Em*, *Men in White* and daytime series such as *Deal or No Deal* and *Paul O’Grady*.

Channel 4 spent over £220k on training and employment for disabled people. This funding supported the launch of a new disability researcher training scheme which placed six trainees at independent production companies for six months. It also funded a second one-year traineeship at Channel 4 News based at ITN, and a trainee feature film development producer for one year at Warp X.

Channel 4 also launched a new 12-part documentary strand, *4Real*, to give disabled directors the opportunity to gain a first major broadcast credit.

## **Repeats**

Channel4 aims to minimise the volume of repeats in line with our editorial and spending priorities as well as fulfilling our licence commitments on originated programmes. In peak, 83% of hours were first-run programming, with just 17% of repeats. Across the whole day, there was a small reduction in first run hours (from 60% in 2005 to 58% in 2006). The small increase in repeats, to 42% across the day, was due to running repeats in the breakfast slots and elsewhere in off peak.

## **Promotion of media literacy**

Channel 4 provided viewers with clear information in listings and other media, on the EPG, and with additional information on the website. We had a clear system of on air and teletext announcements and warnings.

The *Breaking The News* website offered information on how the news is made, with a unique interactive programme enabling young people to edit news packages themselves. Its achievements were recognised with the Interactive Award at the 2006 RTS Educational Television Awards.

Channel 4 funded IdeasFactory, to help more people get in to the creative industries with a mixture of online and regional events. FourDocs and 4Laughs also contributed to media literacy skills online.

Channel 4 continued to participate in the Media Literacy Task Force.

## **Public Input**

Channel 4 conducted a range of quantitative and qualitative audience research projects throughout 2006, including in-depth research on viewer perceptions of innovation. The research was discussed at regular meetings with commissioning editors.

Channel 4 has also improved the scope and quality of its viewers' enquiries services in 2006. In addition, New Media has developed a number of ways to offer the audience greater interactivity with programmes, ranging from *Time Team* to the improved *News* and *Dispatches* websites.

Kevin Lygo

Director of Television

January 2007