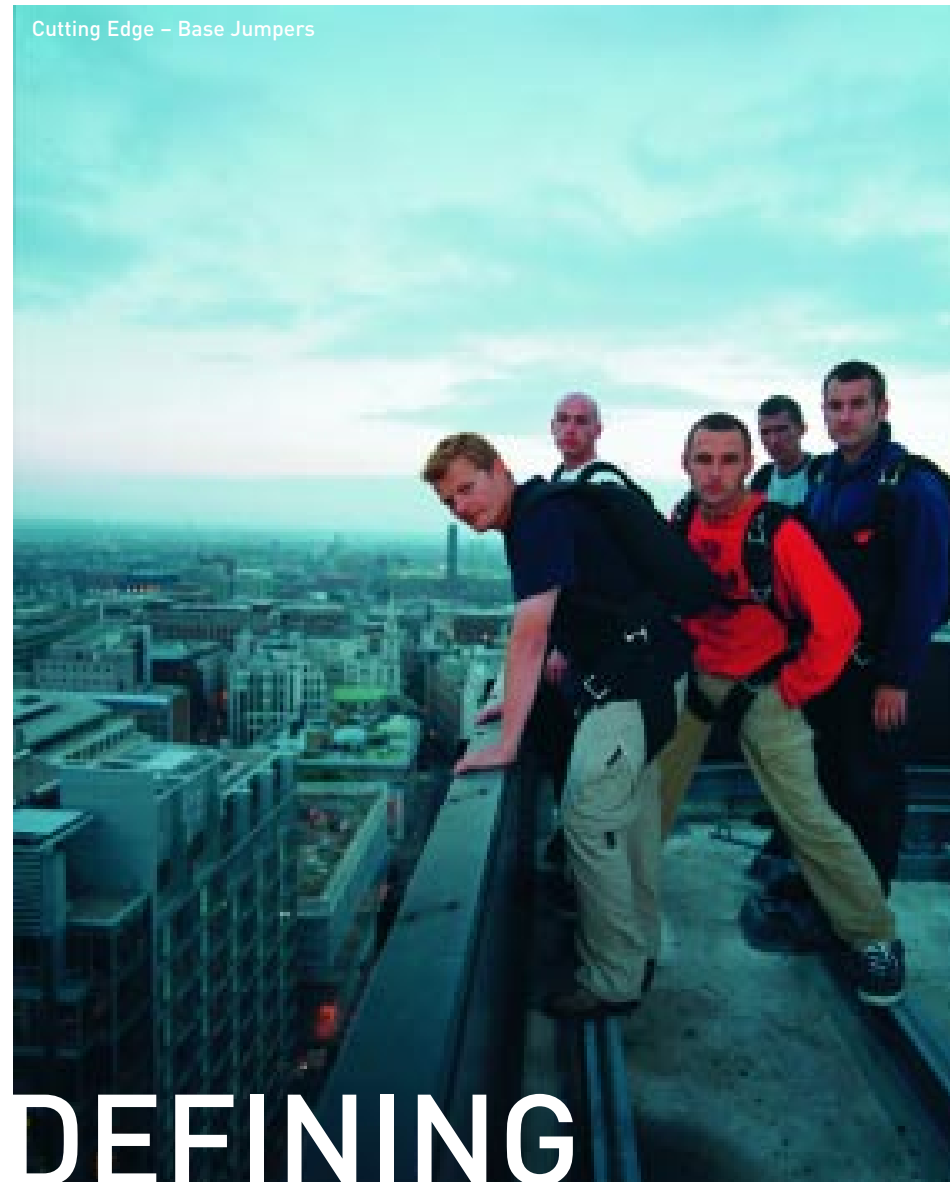


ACROSS MODERN TELEVISION, THE AVALANCHE OF NEW CHANNELS SHOWS LITTLE SIGN OF INTRODUCING AN AVALANCHE OF CHALLENGING NEW PROGRAMMES. IN A WORLD WHERE TELEVISION RISKS BECOMING LITTLE MORE THAN A FORMULAIC RATINGS MACHINE, IT IS EVEN MORE IMPORTANT THAT CHANNEL 4 STANDS OUT.

We aim to be a place of individual authorship, a consistent source of surprise, invention and brainfood. We are for viewers who expect to be challenged, provoked and entertained by new ideas and new talent; who want programmes that are *worth* watching. The following review of our programming in 2000 (pages 10 to 25) shows that Channel 4 is delivering on its promise to viewers with the broadest and most interesting schedule of any broadcaster in Britain.

THE YEAR IN REVIEW



DEFINING

DOCUMENTARIES

By allowing a sense of individual authorship, linked with campaigning commitment, Channel 4 has continued to produce the kind of contemporary documentary programmes which have all but vanished from other channels. Some of the results have made for uncomfortable but compelling viewing. Leo Regan's highly personal film on racism **100% White** documented the lives of a group of neo Nazis he had photographed ten years before. Another programme in the feature-length documentary strand **True Stories** was **Babitsky's War**, one of a series of three films on Putin's Russia, and a powerful account of the kidnapping of a Russian journalist in Chechnya by the Russian Army after he exposed too much about the horrors of war in that region. And in **Mr Death**, Errol Morris told the extraordinary story of an American engineer's attempt to prove that the Holocaust never happened.

Cutting Edge lived up to its name with a series of sharp and energetic films on life in Britain today, including Paul Watson's **A Wedding in the Family** and Penny Woolcock's **The Five Of Us**, set in a household of people living with learning difficulties.

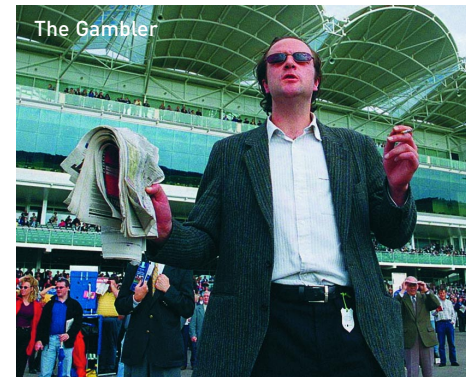
Fifteen helped re-define modern British culture with a series that gave a troublesome, interrogative voice to emerging young Britain. **Faking It** gave its subjects the chance to become somebody else

and cleverly combined the popular and the intelligent whilst tackling contemporary social issues.

Slavery was a campaigning feature-length documentary from the makers of **The Dying Rooms** about the growth of the modern slave trade. As a result of the programme, a working party was set up by the cocoa industry to attempt to eradicate slavery from its production processes. **A Very British Murder** was a major series exploring contemporary British murder cases, which included the first on-camera interview with Tony Martin, the Norfolk farmer who murdered a burglar in his home.

The Gambler followed inveterate chancer Jonathon Rendall on a global gambling spree. **The Man Who Bought Mustique** was a humorous portrait of the irascible Lord Glenconner returning to the Caribbean island of Mustique to hold court with Princess Margaret.

In 2000 Channel 4 launched **Alt tv**, a peaktime initiative to find the next generation of factual programmes and documentary filmmakers.



RELEVANT

FEATURES

Channel 4 put renewed emphasis in 2000 on finding documentary subjects within popular culture and was rewarded with two of the most talked about programmes of the year. In **Victoria's Secrets**, Victoria Beckham turned interviewer in the rarefied world of celebrity and wittingly, or unwittingly, offered an insight into the everyday aspects of fame. The programme was Channel 4's fourth highest rating programme of the year with 4.6 million viewers. **Coked Up** was a short season of programmes looking at the prevalence of cocaine use within modern, British society. Bold, uncensorious and timely, the season generated debate and an enthusiastic critical response.

Nigella Lawson was launched as a fully-fledged face of Channel 4 with her own show **Nigella Bites** and promptly became an omnipresent media personality. **Driven**, in its third series, broke through the two million audience barrier and regularly beat its established rival Top Gear. It is now regarded by the industry as *the* motor show to watch.

A new consumer property show **Location, Location, Location** debuted with a strong first series, and **She's Gotta Have It** gained fresh impetus from a new presenter, Jayne Middlemiss, and a new peaktime slot.

Time Team proved its enduring popularity and maintained its audience share in an increasingly competitive market to become one of Channel 4's top 30 rated programmes in 2000. **Time Team** also produced four days of live archaeology from Canterbury over the August Bank Holiday weekend and successfully established a new **Time Team** documentary strand with **The Mystery of Mine Howe** and **The Mystery of Seahenge**. Both performed well in peak, as did various **Time Team** specials.

Can You Live Without...? was a first-time collaboration between Channel 4's Features and Current Affairs departments, which investigated whether people could cope without the 'essentials' of everyday life including make-up, cars and TV. **Celebrity Frock Ups** launched a new genre in archive programming and was one of Channel 4's top 20 programmes of the year, proving that half-hour programmes can still punch through in an increasingly competitive schedule.

In daytime, both newly commissioned property show **A Place in the Sun** and **Great Estates** proved consistently popular and earned an outing in the peaktime schedule.

Just William... and Ffion

INTOXICATING VIEWING

Good journalism costs time and money. It takes commitment. While other broadcasters seem unwilling to pay that price, Channel 4's journalism just keeps on getting stronger. The reward has been a 15% increase in news audiences and the satisfaction of stories that change Government policy and influence national debate.

News and current affairs have always been one of the primary signifiers of Channel 4's public service purpose, a true point of distinction between the channel and other commercial broadcasters. In 2000 the strength of the channel's journalism was shown in even sharper relief.

The year on Channel 4 had, as a spine, a series of campaigns mapping the social pressure points of Britain – **Adoption, Eating Disorders, Teenage Sexuality, Why Doctors Make Mistakes, and Stress**. Combining current affairs with education and a real campaigning edge, seasons of this type have become a Channel 4 hallmark, illustrating the channel's commitment to having a positive impact on the lives of its viewers.

Channel 4's current affairs output was at the forefront of the best television journalism in 2000. Channel 4's current affairs flagship **Dispatches** scored some notable hits, exposing British Airways pilots drinking to excess before flying passenger flights in **Flying Under The Influence**. The follow-up coverage from the programme prompted the Government to speed through legislation on alcohol limits for pilots. In **Children of the Secret State**, Ahn Chol risked his life to bring to world attention the shame of the brutal North Korean regime that is abandoning its children to starvation, disease and even cannibalism.

Coverage of international affairs was also prominent on Channel 4 in 2000. In August the channel found itself bound up in a major political international incident when a camera crew from Insight News, filming in Liberia for **Sorious Samura's Africa** – the centrepiece of Channel 4's Africa season – was arrested and thrown in jail on the instructions of President Charles Taylor. After a week of diplomatic activity and international pressure, the four men were released and returned to recount their captivity at a press conference at Heathrow.

The Africa season also featured **The Hunger Business**, looking at the failures of international aid programmes. **Unreported World** told four vivid stories about the effects of globalisation from the flash points of a rapidly shrinking world.

Current affairs output typified Channel 4's appetite for innovative approaches to difficult subjects. Peter Kosminsky's two-hour factual drama, **Innocents**, recounted the story of the baby heart surgery scandal at Bristol Royal Infirmary. **Innocents** formed part of a **Doctors on Trial** season, which also featured **Why Doctors Make Mistakes** scrutinising the errors of the medical profession.

Borrow a Baby, in which teenage couples were given babies to look after in a controlled experiment, headlined current affairs' contribution to the successful **Generation Sex** season and a campaigning season on **Adoption** was also broadcast at the start of the year. For the third year running Channel 4 put New Labour under the spotlight on the anniversary of the party's ascent to power and Nick Cohen's **Tony's New Boy Network** was the stand-out political programme of the year. Channel 4 also gained exclusive access to William Hague for a revealing profile, **Just William... and Ffion**.

Channel 4 solidified its commitment to **Channel 4 News** adding an extra bulletin on Sundays, making it the only serious news programme on British television seven days a week. Audiences responded with a 15% year-on-year increase in the programme's ratings.

The success of **Channel 4 News** as television's fastest growing news bulletin was built on the strength and determination of its journalism. The team was consistently ahead of the story with its reporting and analysis of key stories such as the fuel crisis and the causes of the Hatfield rail disaster. It covered the last days of 14-year-old CJD victim, Zoë Jeffries, and gained an exclusive interview with her mother Helen on the eve of Lord Phillips's report into BSE.

Innovation was a distinctive part of the bulletin's appeal in 2000, with Naomi Klein's visually arresting 25 minute film on global branding provoking debate when it was shown shortly after anti-capitalist demonstrations in Prague. **Channel 4 News** also broke new ground in court reporting, using actors to re-enact the evidence on each day of the court case surrounding Siamese twins, Jodi and Mary. Gaby Rado contributed the first, definitive anatomy of the fall of Milosevic.



Never Never

FRESH

DRAMA

In the multi-channel environment, new and original drama, on all channels, has a hard task breaking through to capture the attention of a wide audience. Channel 4 drama has been at its most successful when it has sought a distinctive and individual voice rather than easy ratings.

Charles Sturridge's two-part adaptation of Dava Sobel's bestselling book, **Longitude**, with a renowned cast led by Michael Gambon and Jeremy Irons, brought to life this extraordinary true story of adventure, intrigue and power on the high seas of 18th century England. **Longitude** stood out as a truly innovative piece of drama and a television event.

Another highlight of the year was Tony Marchant's gritty two-part drama **Never Never**, which dealt with the harsh, and usually unseen, realities of debt on an ordinary housing estate in Britain.

The department also tackled the classics as well as more contemporary fiction. David Blair's direction gave an adaptation of Tolstoy's classic novel **Anna Karenina** a very contemporary feel, following the narrative through the vast panorama of 19th century Russia – from the decadent social milieu of St Petersburg's palaces to the hard simplicities of rural life.

North Square took a fresh, witty and irreverent look at the legal profession and won many fans for its colourful portrayal of a group of highly paid, fiercely competitive and not always scrupulous young barristers. **Queer as Folk 2** gave a slightly different view of today's 20 and 30-somethings in a two-part special, which picked up with the Canal Street boys where the original series left off.

In collaboration with **4Later** the drama department brought together the best of the country's new writing and directing talent in **Dogma TV** – a brand new series of raw, funny and edgy low budget films which took the Danish Dogme filmmakers' manifesto as inspiration. The series proved that Channel 4 can successfully provide representation to a wide range of new voices.

Brookside celebrated its 18th birthday with an improved ratings performance and some good story lines. **Hollyoaks** also passed a landmark during 2000 – completing its fifth year on air – and has become one of the mainstays of the Channel 4 schedule, combining massive appeal for the 16 to 34-year-old audience with much-admired treatment of tricky social issues.



So Graham Norton



Da Ali G Show



Trigger Happy TV

UNLEASHED

ENTERTAINMENT

Channel 4's commitment to finding the next generation of comic talent paid dividends in 2000 with the launch of four brand-new series to instant acclaim.

The highlight of an outstanding year for the entertainment department was the phenomenal impact of Ali G, with Sacha Baron Cohen's comic creation graduating to front his own vehicle, **Da Ali G Show**, which secured some of the best ratings of the year. Despite giving just one interview – to the *Staines and Egham News* – Ali G became the year's most written about television character, provoking an outbreak of Gangsta patois in the national press and a rash of Tommy Hilfiger-clad lookalikes.

Equally gratifying were the ratings and critical success of **Trigger Happy TV**, fronted by Dominic Joly and reinventing Candid Camera for a new generation. Peter Kay, another graduate of Channel 4's new talent showcase, **The Comedy Lab**, revealed his huge potential in **That Peter Kay Thing**, which was judged Best New Comedy at the British Comedy Awards for its sharp but affectionate portrayal of northern life. **Black Books**, co-written by and starring Dylan Moran, was that rare thing – a sitcom that made the reviewers (and the viewers) laugh.

Chris Morris delivered his latest insight into the human condition in **Jam**, a dark comedy widely acknowledged as an original and groundbreaking piece of television.

So Graham Norton continued as the lynchpin of Channel 4's Friday night schedule – a triumph of ratings and a reinvention of the talk show. **Top 10s** delivered similar success on Saturday nights by mining a rich vein of nostalgia.

Channel 4 also scored notable hits with younger audiences, with **Shipwrecked** kicking off the reality TV phenomenon early in the year. **T4** became television's premier brand for teenagers and at the start of 2001 added early Friday evenings and Saturday lunchtimes to its regular Sunday morning slot.

Music continued to grow in stature and airtime on Channel 4 with **4Music** the only regular, credible music programming on terrestrial TV. A number of entertainment specials throughout the year, including David Blaine, Rory Bremner, **100 Greatest TV Moments** and **John Lennon Night**, reinforced the range and quality of comedy and entertainment output.

CRICKET JUST GOT BETTER

The buzz is back in English cricket. The revitalised performance of the national team has coincided with revitalised television coverage on Channel 4. Channel 4 has helped rekindle the public's enthusiasm for cricket, with concerts, events, eye-catching promotions, grassroots and schools initiatives and great television coverage all helping to introduce new fans to the joys of the summer game.

A chorus of questions greeted Channel 4's acquisition of the rights to Test match cricket in 1998, with critics lining up to ask how the traditional image of the game was consistent with the channel's remit to be different. By the end of a compelling summer of cricket and Caribbean culture last year, the doubts had been replaced by praise from all quarters.

Marketing Week led the way: 'When Channel 4 wrested the cricket rights from the BBC two years ago, it not only introduced new ways of covering the game, but also promised to help market cricket to a new, younger and more multicultural audience. This season – the second – has shown that promise coming to fruition.'

Innovation was again at the heart of Channel 4's coverage of the five match Test series against the West Indies in 2000, with the production and commentary team once more winning plaudits for their technological wizardry and fresh but knowledgeable approach to the game. During the year, Channel 4's **Test Cricket** coverage picked up a BAFTA for Best Sports Coverage, two Royal Television Society awards and a variety of other prizes. But true to the spirit on which all its successes have been built, Channel 4 added another dimension to its coverage of the nation's summer game.

Inspired by the West Indian visitors' love of cricket and music, Channel 4 devised a series of events and initiatives to supplement its televised coverage. For the first time, live concerts were held in the Test match grounds during the lunch intervals. Reggae band Third World showed the way to the other Caribbean music acts that followed, with a lively performance in front of the members' pavilion at Lord's.

Channel 4 also created a carnival atmosphere outside the Test cricket grounds, with 12,000 people attending a party and concert on Clapham Common and enjoying live music as well as coverage of the Oval Test match via giant screens. Bob Marley's band, The Wailers, played to a full house at London's Astoria. The mood was captured by bold off-air marketing, including a memorable poster that repainted the Union Jack in the Rastafarian colours of red, gold and green.

As part of its commitment to bring new, young audiences to the game, Channel 4 toured the country with its Beach Cricket Roadshow. Over 26,000 children around the country took part in this grassroots programme and received coaching from, among others, the West Indies players themselves. Channel 4 also sponsored a project to create a new inner-city cricket facility in the London Borough of Lambeth.

In partnership with the England and Wales Cricket Board, Channel 4 has launched a £2 million Community Cricket initiative, giving a fresh spin to the game for primary and secondary school girls and boys, including dozens of inter-school tournaments. One-day workshops in inner-city schools and classroom packs have allowed teachers to use cricket scores, teamwork, the history of the game and the geography of cricketing nations in a variety of lessons. Special roadshows across the country combined music with screenings of matches, while on television, fast bowler Darren Gough presented two series of his **Cricket Academy** for young players.

Also on screen, Channel 4 dedicated a week of programming to all things Caribbean. **Rebel Music** was a definitive documentary on the life and work of Bob Marley with unseen footage and new tracks; **Dancehall Queens** followed British dancehall fans as they travelled to soak up the Jamaican dancehall scene; and in **Trouble in Paradise**, Darcus Howe returned to the country of his birth to deliver an uncompromising state-of-the-nation assessment.

The reward for Channel 4's imaginative investment in the **Caribbean Summer** was a 42% share of the viewing audience during Test match cricket coverage and 70% of the ABC1 male market. Channel 4's dedicated website **cricket4.com** notched up seven million page views during August.

Caribbean Summer showed Channel 4 at its best – bold, innovative, exuberant and truly cross-platform. It turned a traditional sport into a modern cultural event that sprang out of the schedules in the quiet television days of summer and hooked an army of new cricket fans.



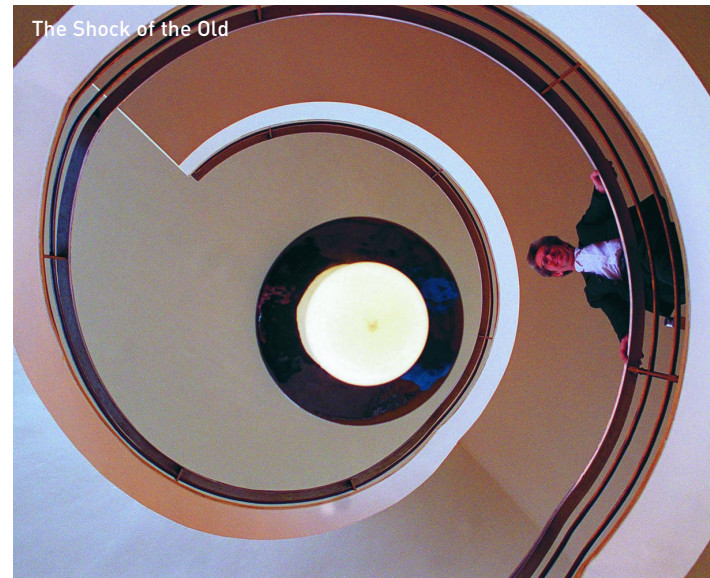
The Wailers



Test Cricket

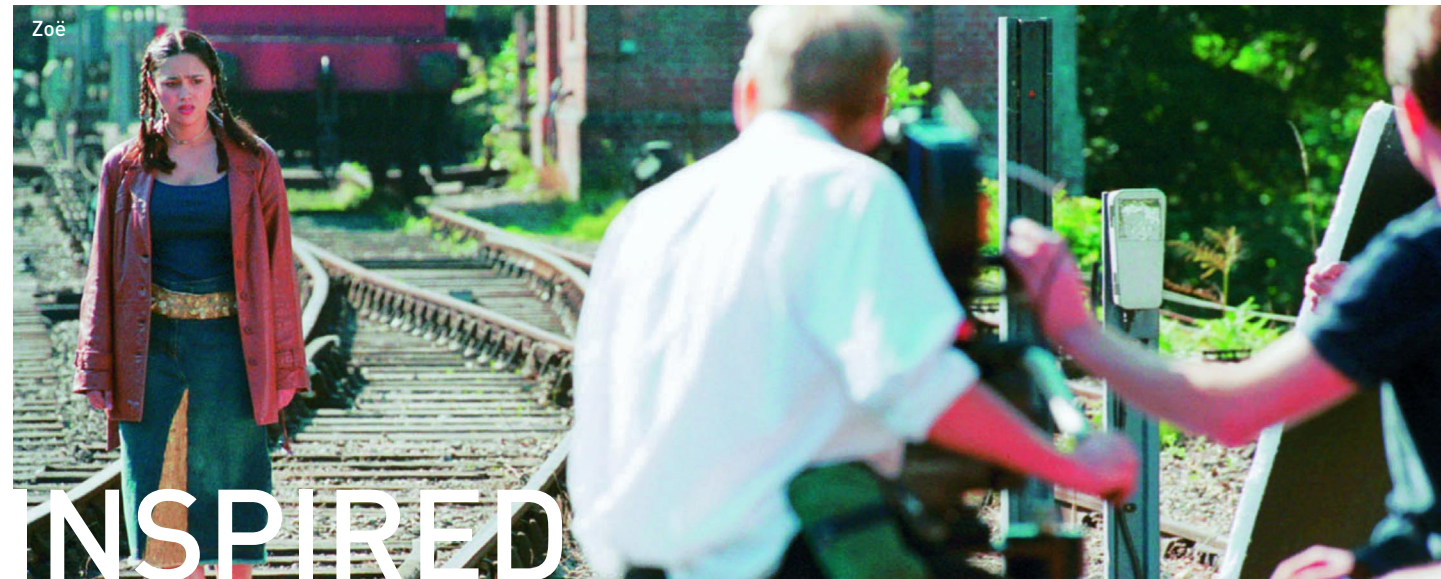


Sir Viv Richards conducts a Channel 4 street cricket session



The Shock of the Old

Howard Goodall's Big Bangs



Zoë

INSPIRED

ARTS AND MUSIC

Channel 4 continued to build its reputation as a major patron of cultural life in Britain with a new initiative to showcase architecture alongside its arts and literary coverage of the Turner and Booker prizes. A series of documentaries on the buildings nominated for the **RIBA Stirling Prize** in 2000 culminated in a Channel 4 sponsored awards ceremony with viewers invited to cast votes for their favourite building via **channel4.com**. **The Shock of the Old**, Piers Gough's idiosyncratic guide to the story of architecture, provided the channel with another distinctive voice. His mixture of authority and fun was quintessentially Channel 4.

Following the success of **This is Modern Art** in 1999, Channel 4 again cleared its Sunday night schedules for another major, authored arts series. **Howard Goodall's Big Bangs** rose to the challenge of exploring the complexities of musical history and theory in a way that invited the audience in, but did not dumb down, and was rewarded with a powerful critical response.

Alain de Botton explored how the teaching of great thinkers can make people happier in **Philosophy: A Guide to Happiness**. Directed by Oscar winner Kevin Macdonald, **Humphrey Jennings: The Man Who Listened To Britain**, grew out of the filmmaker's personal passion for the subject matter and jumped off the screen as a result.

Starstruck was a witty and engaging series on the pleasures and pitfalls of the acting profession, showing it is possible to make arts programmes with genuine audience appeal that retain intelligence and style. In **Movie Virgins** two very different tyro filmmakers struggled to break through into cinematic success.

In 2000 Channel 4 was at the forefront of original live arts programming, encouraging fresh and filmic ways of bringing performance to the screen. Andrea Andermann's groundbreaking version of **La Traviata** was filmed live in real Parisian locations and scheduled across a weekend. **Zoë**, an opera performed by teenagers, was aimed boldly at a young audience and illustrated Channel 4's continuing commitment to new music and new talent. Channel 4 scored another major coup by bringing the acclaimed Royal Shakespeare Company's production of **Macbeth** to the small screen using a hand-held documentary style of filmmaking that emphasised the rawness of the play.

Our arts coverage was endorsed by the ITC, who stated in their review of our performance: 'given the difficulty of attracting audiences to the arts on television, the channel's achievements in 2000 were impressive'.



Living on Light

ANGULAR

HISTORY

The major history event of the year was **Elizabeth**, presented by David Starkey, which attracted audiences of more than three million and provoked front-page comment as a result.

The Holocaust on Trial blended drama, analysis and testimony of victims to place in context the arguments surrounding historian David Irving's controversial views of the Holocaust. Made while his libel trial was proceeding and shown shortly after, it was a commission only Channel 4 would have had the courage to undertake and which went to the heart of the best TV history – helping us understand how we got here.

Wallis Simpson: The Demonised Duchess, **The Real Queen Mother** and **Crawfie**, **The Nanny Who Wouldn't Keep Mum**, formed a three part series marking the Queen Mother's 100th birthday in characteristically angular Channel 4 style.

When Money Went Mad transposed the story of the 18th century's South Sea Bubble financial disaster against current anxieties about dot.com mania and was one of the most original history programmes of the year.

RELIGION

As television moves towards greater self-regulation, Channel 4 has looked for new ways of addressing issues of spirituality,

measuring what we do in terms of impact rather than hours, aiming for programmes whose scale and approach make them stand out in the schedules and hold the attention of viewers. One such was James Runcie's **My Father**, a frank and intimate portrait of the former Archbishop of Canterbury, Lord Runcie, filmed only weeks before his death. **Witness** contributed some distinctive one-off films to the schedule including **The Cult That Couldn't Stop Killing** and **Living on Light**.

SCIENCE

One of the most stylistically innovative programmes of the year, **The Day the World Took Off**, employed a team of historical investigators to explore the origins of the Industrial Revolution and Britain's role within it.

Neanderthal captured press attention by bringing to life the language, rituals and habits of man's closest ancestral relative. **Escape from Colditz** covered the wartime history of the notorious Prisoner of War camp and set modern day army recruits the task of replicating the inmates' celebrated escape attempts. **Scrapheap Challenge** returned with its combination of adventure and technological challenge.

Anatomy of Disgust explored the essence of the most powerful of human feelings while the Royal Institution's Christmas Lectures made their debut on Channel 4 with Professor Kevin Warwick's **Rise of the Robots**.



NICK YOU'RE A
what house mates told Big Brother sly schemer

From Page One
 to his then that he was a "pica" and a "sly" for himself.
 said the house-ol' schemer looked at the camera and crying as he said all his legs and throats to be taken out of the surveillance zone. The programme chair called him a "pica" and a "sly" for himself.
 An insider said Nick and his TV mates were in a "West" house for more than two weeks in London. Big Brother's scheme was to give Nick a "pica" and a "sly" for himself. The programme chair called him a "pica" and a "sly" for himself.
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NASTY NICK KICKED OUT
Big Brother bust-up as he's caught cheating

TV's most hated man Nick Bateman was sacked from Big Brother last night.
 Channel 4's fly-on-the-wall show was left without its greatest attraction, the most dastardly villain.
 Nick Bateman, 32, was evicted from the show after a week of scheming and double-dealing. He was accused of cheating and being a "pica" and a "sly" for himself.
 An insider said Nick and his TV mates were in a "West" house for more than two weeks in London. Big Brother's scheme was to give Nick a "pica" and a "sly" for himself.

It all ends in tears for Big Brother's
'Nasty Nick'

The eviction of 'Nasty Nick' from Channel 4's fly-on-the-wall show leaves it without its greatest attraction, the most dastardly villain.
 Nick Bateman, 32, was evicted from the show after a week of scheming and double-dealing. He was accused of cheating and being a "pica" and a "sly" for himself.
 An insider said Nick and his TV mates were in a "West" house for more than two weeks in London. Big Brother's scheme was to give Nick a "pica" and a "sly" for himself.

NASTY NICK: MY LIFE IS HELM

Facing the music, Nick is confronted by two of his housemates yesterday.

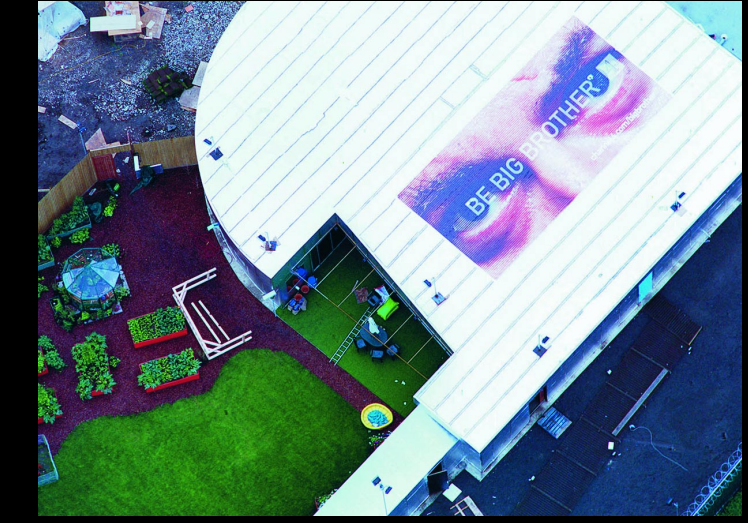
'Nasty' Nick is evicted for his double-dealing

Nick Bateman, the scheming villain of the Channel 4 game show Big Brother, made an abrupt exit yesterday after he was disqualified for cheating.
 "Nasty" Nick, 32, a former model, had previously broken the rules by manipulating the voting process that leads to contestants being evicted, the channel said.
 Bateman was forced to leave the house in tears.

CRAIG WINS
He edges out Anna by just 2 per cent

By Fiona Whitty and Emily Smith
 CHEEKY Craig Phillips last night scooped the £70,000 Big Brother prize, beating Anna by just two per cent.
 Anna, 24, had been the favourite to win the £70,000 prize. She had been in the house for 63 days and had a lead of 2 per cent over Craig.
 Craig, 32, had been in the house for 63 days and had a lead of 2 per cent over Anna.

Big Brother was the TV programme that everyone wanted to talk about last year. The most compelling and celebrated, the most analysed and debated, the most interactive and imitated, the most hated and berated – **Big Brother** was the TV event of this or any other year.



PHENOMENAL

With the benefit of hindsight, **Big Brother** may look to have been a sure-fire winner from the start, but in truth it represented a significant risk for Channel 4. The channel's reward for staying true to its spirit of innovation and committing itself fully to the experiment was to create the TV event of the year and the ultimate example of talked about television.

record jump for an individual site as viewers watched the day's events unfolding live on the internet. Nick's antics were splashed across the front page of every national newspaper the day after – excluding *The Financial Times*, which devoted most of page 3 in its next edition.

The format was in many ways the simplest aspect of **Big Brother**. Ten people in a house for nine weeks, their every move – almost – captured by a sophisticated multi-camera set up, with one member of the house voted out each week by the viewers at home and the last one standing collecting a £70,000 prize. But the logistics involved in turning that idea into some 50 episodes across 63 days, with 24-hour live webcasts throughout, required months of preparation and constant monitoring.

After 6.9 million viewers tuned in to see Nick's post eviction interview on 18 August the ratings never looked back and peaked at 9.9 million during the final show. 38 million people watched **Big Brother** at least once and an average of 4.7 million (26.3% of the available audience in the timeslot) watched each episode. Nearly 80% of 16 to 34-year-olds tuned in to the show at least once. **Big Brother** broke records online and off-screen with more than 200 million page impressions – making it Europe's number one website – and 7.4 million people voting in the final phone poll between Anna, Darren and the eventual winner, Craig, making it the biggest ever UK televote.

A site was secured in Bromley by Bow, the house was built, miles of cable were laid, a studio built on site and a production team of more than 150 was hired by the producer, Endemol UK. Over 40,000 people applied to be in the **Big Brother** house – after regional auditions and a series of rigorous tests a shortlist was chosen.

Beyond the numbers, **Big Brother** reinforced Channel 4's position as a pioneering broadcaster. By being unpredictable, risky, ambitious, engaging and interactive it was broadly recognised as the first mass appeal, interactive, cross-media concept.

The introductory show on 18 July peaked at 4.1 million viewers (20% share of the available audience) between 9 pm and 10 pm, with subsequent weekday episodes at 11 pm settling in with audiences of around three million viewers. But press interest in the show – fed by a 24-hour hotline – was already growing out of all proportion to the initial ratings. A huge word of mouth effect was also building up behind **Big Brother** as viewers followed every move in the house via the **Big Brother** website. Within a week it had become the UK's most popular site, averaging 2.5 million page impressions per day.

The programme will be remembered as one of the most integrated producer/broadcaster projects ever embarked upon. For Channel 4, the press and publicity department deployed every member of staff and handled more than 15,000 calls from UK and international journalists. The commissioning team moved to the production site; the legal team, advertising and commercial development, marketing and engineering, information systems and Channel Four Interactive all collaborated closely with their counterparts at Endemol UK and the production team to ensure the project's success.

These factors collided on 17 August, when **Big Brother**'s most compulsive character 'Nasty' Nick Bateman was evicted for cheating. The website recorded 7.5 million page impressions and a world

The last word must go to *The Guardian*. 'Big Brother has completed Channel 4's transformation from an eccentric outsider to a powerful pioneer at the heart of British broadcasting.'

homeworkhigh.com



MOTIVATING

4 LEARNING

In 2000 Channel 4 undertook a root and branch review of its education policy and provision. The result was the creation of a new internal division, 4 Learning, bringing together all the channel's educational interests and activities – the schools' programme service, schools' publishing, stand-alone websites and programme support for adult education programmes.

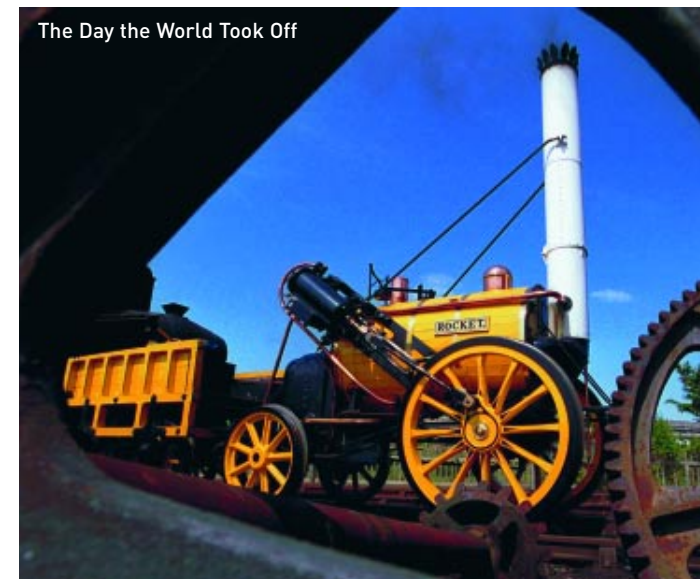
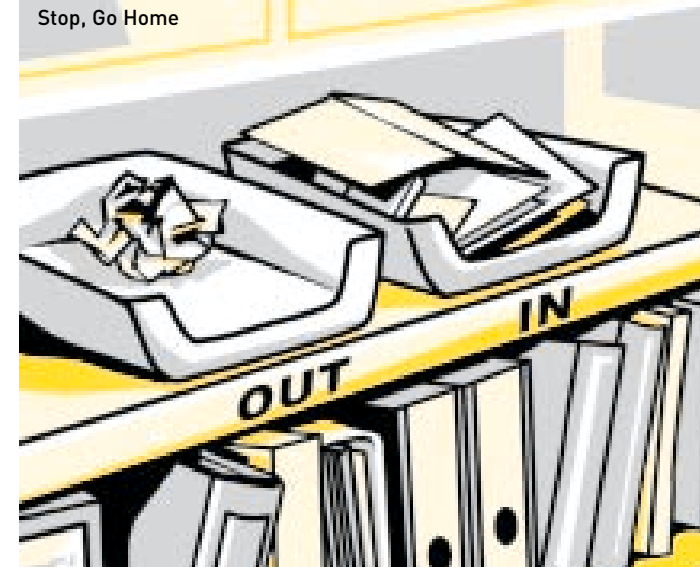
This organisational development is enabling 4 Learning to move towards a fully multi-media future, using new ideas and technologies to give more people a window on a bigger world. It will also ensure that all of Channel 4's education activities are infused with the same sense of purpose.

That purpose was clear across the full range of Channel 4's educational output in 2000. The channel's innovative approach helps many young people and adults overcome the barriers they feel stand between them and educational achievement. Most of all, Channel 4 believes it has a particular role in assisting people at times of transition in their lives. Not only does the channel produce five of the top ten primary schools programmes, it also supports young people who are leaving school, becoming sexually active, getting a job. These choices and dilemmas are a cue for Channel 4 to be imaginative, ambitious and useful in its education proposition.

Launched in January 2000, **homeworkhigh.com** was one of Channel 4's most significant successes in any medium during the year. Offering 9 to 16-year-olds online help with their homework, the service now regularly receives more than two million hits each week. **homeworkhigh.com** is the only free online homework service that guarantees answers to accepted questions by the end of the session. Over 100 qualified teachers work across six subjects offering expert help in real time, but encouraging children to work out their own solutions. The service has built up a databank of 35,000 previously answered questions that can be accessed at any time. The website has become the most talked about homework help service and won many prestigious awards in 2000 including a BAFTA for Best Online Education site.

In 2000, a new stand-alone website, **channel4.com/brilliantcareers**, was launched to help introduce people to work in the creative industries. As well as factual information the site gives access to digital mentors and profiles of creative industry experts to inspire and educate.

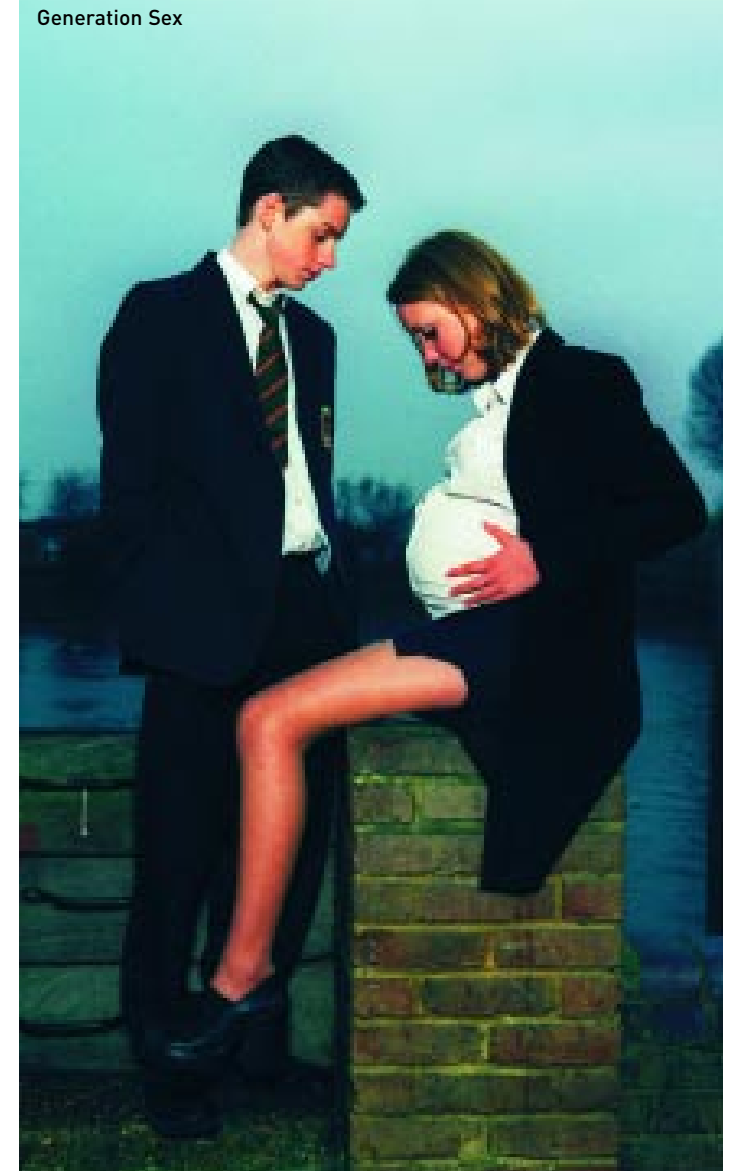
The channel's **Generation Sex** season of programmes focused on the knowledge gap in British sex education. Online – and confidentially – teenagers were able to put questions to qualified



advisers on the issues that concerned them. Some 850,000 leaflets were distributed in schools and in popular teen magazines, and over 13,000 calls were taken on a supporting helpline.

In 2000 Channel 4 devoted 286 hours of its peaktime schedule to first run education programming and won over 20 major awards. The channel's educational ambitions are not confined to certain genres or formats, but inform every part of its editorial output. Dramas like **Never Never**, dealing with debt and loan sharks, or story lines in **Brookside**, all add to and are informed by the channel's attitude to learning. Some of the channel's outreach work is linked to programmes not traditionally thought of as 'education', like a multi-million pound investment in inner-city grassroots cricket, and trailblazing series such as **Generation Sex** and **The Day the World Took Off**.

Health continued to be another major area for Channel 4's education work across all media in 2000. Responding to the fact that the British work longer hours than anyone else in Europe – the **Stop, Go Home** season examined a stressed-out nation's obsession with work. The channel also tackled **Eating Disorders** in a well-received season of programmes, which included **The Real Lena Zavaroni**, **Diet Diaries** and **Three Thin Ladies**.





NATIONS AND REGIONS

Channel 4 continued to make substantial progress in 2000 in its work in the nations and regions of the UK, investing £102 million in original production outside London and transmitting programmes supplied by 153 regional companies.

To emphasise this commitment to production outside London, three prime-time series – **Football Stories**, **Public Enemy Number 1** and **Hidden Love** – were ring-fenced for producers with a base outside the M25. **A Very British Murder**, an anthology strand on crime, showed how stories from a local landscape could inform and enrich the network.

Three dramas stood out as having major regional significance. The return of **Queer as Folk** captured gay lifestyle against the backdrop of post-industrial Manchester. **The Secret Life of Michael Fry** presented a unique if controversial portrait of life in mid-Wales. And the legal series **North Square** was set in the aspirational Leeds of today. The continuing success of Mersey Television's **Hollyoaks** and **Brookside** delivered more than 500 jobs in Liverpool in 2000.

A number of the channel's major popular factual strands were made outside London such as **Location, Location, Location** from Glasgow-based Ideal World and **Embarrassing Illnesses** by Maverick in Birmingham.

Channel Four Interactive joined forces with the Nations and Regions team to host 'Cross Creative', a two-day laboratory in Glasgow bringing games developers, web designers and TV producers together to discuss their cross-platform ambitions with broadcasters. Channel 4 has already taken a few of these projects further. **4car.co.uk** – a joint venture with Ideal World – is proving to be a popular online destination for car enthusiasts and a joint venture for games on mobile media was struck with the Dunfermline-based WAP producer, Digital Bridges.

MULTICULTURAL

A key part of Channel 4's commitment to reflecting the diversity of modern British life is its multicultural output. In recent years, the channel has sought to infuse all aspects of its programming with a multicultural perspective and enjoyed success in that respect last year with **The Richard Blackwood Show** from entertainment and the **Caribbean Summer** season accompanying the West Indies cricket tour.

Notable programmes on specific issues of race included Darcus Howe's **White Tribe**, a provocative and incisive polemic on what it means to be white in multicultural, post-devolution Britain, and **The Difference**, a groundbreaking series exploring the latest research into links between race and genetics. Both typified the channel's reputation for angular and risk-taking factual programmes.



Channel 4 again led other television companies in the Campaign for Racial Equality's Race In the Media Awards, picking up three prizes including Best Drama for **Nightshift**, a drama devised in conjunction with Asian teenagers in Birmingham.

To commemorate Black History Month 2000, Channel 4's **Untold** season looked at the little explored contributions of black and Asian Britons to major events in this country's history, through a series of programmes including **Extraordinary Ancestors**. Communities from across the UK investigated the histories of their own areas to create the first ever online black and Asian history map of Britain on Channel 4's website. Key discoveries were the subject of short films.

DISABILITY

The year 2000 was notable for the growth in opportunities for disabled talent – both on and off screen. **Freak Out**, a new factual entertainment series, was presented by Mat Fraser and Ash Atalla, and employed a disabled researcher and director. The half-hour documentary **Your Voice Your Vote** was presented by leading disabled campaigner, Simone Aspis.

Access All Areas was a night of programmes both featuring and made by disabled people. It included **Forbidden Pleasures**, researched by disabled writer and presenter Lara Masters;

Two Crippled Heroes, a film starring two disabled kung-fu actors; and three short films by disabled animators.

Disabled people were employed across all disability programmes but also made an impact in other programming. **Channel 4 News** carried three substantial reports presented by wheelchair user Andrew Slorance.

Off-screen, Channel 4 further expanded the Four All database – **fourall.org** – linking producers with disabled performers, producers and craft professionals, and employed a new part-time Deaf Adviser.

INVOLVED

Talent is the lifeblood of television, as it is for all creative industries. With its reputation and its public service remit both resting on its ability to be innovative and distinctive, Channel 4 keeps talent development at the heart of all it does. Channel 4's aim is to be 'the R&D lab of the creative economy', nurturing new talent and new ideas in every region and community of Britain.

In 2000, Channel 4 supported 30 initiatives designed to find, develop and celebrate talent, both on and off-air. These had a combined value of more than £3 million and included: MESH, the first national scheme to develop new talent in computer generated digital animation; 'So You Think You're Funny', a competition to find the best new stand-up comedy talent in the UK; and 'Cross Creative', a pioneering programme of workshops for new media companies in Scotland. Channel 4 also supported more than a dozen schemes for developing scriptwriting and comic talent, on and off-air, four major animation programmes, and a series of development and production deals aimed at ethnic minority filmmakers.

Channel 4 regularly sponsors cultural events that aim to discover and showcase talent across different creative areas. Some of these are major events, which make a substantial contribution to Britain's cultural life, such as the **Turner Prize** and the Edinburgh International Film Festival. But they include smaller, cutting-edge events ranging from the Canongate Literary Prize for new writing, to Fashion East, a show of the best four up-and-coming fashion designers held during London's Fashion Week, and FilmiFundas, a unique festival of the work of young Indian film directors.

Last year Channel 4 also co-funded 30 industry-wide training initiatives. These included specialist courses for deaf and disabled trainees, bursaries for students in creative and craft disciplines related to all forms of media, and a variety of experimental digital labs.

Channel 4 is a major sponsor of The Research Centre for Television and Interactivity, which is run from its Glasgow office. In 2000 one of its most successful schemes was the Researcher Development Project – funded in partnership with the producers' association PACT – which invested £300,000 in 12 successful regional companies in

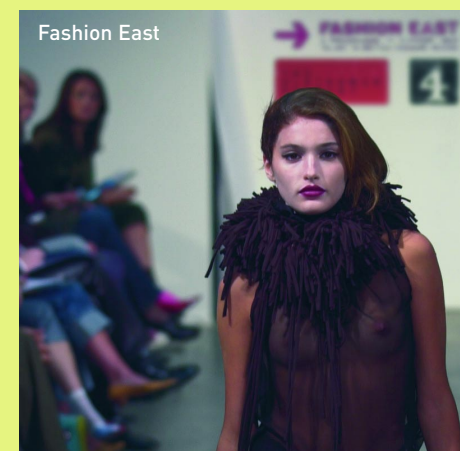
order to improve their research and development. As a result of the scheme, £3.5 million of new network commissions have been won by the selected production companies. In 2001 there are plans for Channel 4 to become the sole sponsor and to extend the project to 16 companies, increasing its scope and broadening its range to encourage more ethnic diversity. The scheme has also been refined to specifically benefit producers in Northern Ireland. In September, four companies benefited from a Channel 4-led initiative to improve network production in the region, in partnership with Northern Ireland's leading economic development agency LEDU.

IN-HOUSE TALENT

This wide ranging commitment to identifying and building talent around the country is mirrored by systematic attention to the quality of Channel 4's own staff and the need to open up career opportunities that help them and the channel grow. In 2000 Channel 4 became the first major broadcaster to achieve the Government approved Investors In People standard, in recognition of its commitment to improved staff training and development. During the year Channel 4 provided more than 1,450 training courses, ranging from Deaf Awareness to Negotiation Skills. A new, revamped intranet site providing news, information and online learning modules for staff; a new policy of funding study leave; and the Step4ward career development programme for assistants, are further examples of Channel 4's commitment to its in-house talent.

SUPPORTING VIEWERS

Channel 4 also supports the talent and ambitions of its viewers and service users. In 2000 Channel 4 operated 140 separate programme-related websites giving viewers information and advice and, altogether, ran 350 learning-related projects in support of particular programmes. The **Time Team** Club is one of the biggest history societies in the UK.



Fashion East



Edinburgh International Film Festival

Turner Prize – Wolfgang Tillmans, I don't want to get over you
Courtesy Maureen Paley / Interim Art, London