

# **CHANNEL 5 PROGRAMME** **SELF-ASSESSMENT REVIEW FOR 2011**

## **A. INTRODUCTION: OVERALL STRATEGY & MAJOR THEMES**

*Channel 5 has an exciting and vibrant future under its new ownership. The channel plans to grow its audience share and become ever more relevant to the lives of our viewers. (Statement of Programme Policy 2011)*

Channel 5's first full year under its new owners has been a highly successful one. Investment in new content, in particular on *Big Brother* and *Celebrity Big Brother*, has drawn new attention to the channel and attracted more young viewers. We have launched a range of new shows and built on our existing successes.

Our commitment to investing in new content was underlined by a ten per cent increase in the programme budget, with spending on original production increasing by 57%. We also gave viewers extra opportunities to see our shows, with the launch towards the end of the year of Channel 5 +1.

In commissioning *Big Brother* and sister show *Celebrity Big Brother*, we gave a well-known format a new lease of life. And attracting so many younger viewers enabled us to experiment with other youth-orientated formats like *The Bachelor*.

We continued to show a wide and diverse range of factual programmes. Specialist science and history strands like *Extraordinary People* and *Revealed!* sat alongside established feature series such as *The Gadget Show*, *Cowboy Builders* and *The Hotel Inspector*.

Our expanding documentary output highlighted aspects of ordinary life - from drivers for Pickfords and Eddie Stobart to services personnel on overseas manoeuvres; from behind the scenes at Stansted airport and Westminster Council to the school for qualified drivers too dangerous for the roads.

New and established faces featured in many programmes. Fernando Peire inspected restaurants for us, Paul Merton looked into where Brits go on holiday and Tamara Ecclestone gave us a glimpse of her celebrity lifestyle.

News, current affairs, sport and children's programmes all continued in their established slots.

## **B. TIER TWO ARRANGEMENTS**

Channel 5 met all our quantitative requirements as a public service broadcaster in 2011. Provisional figure for 2011 show:

- 52.5% of programmes were original productions (quota requirement: 50%)
- 47.1% of peak time programme were original productions (quota requirement: 40%)
- 90.5% of qualifying programmes were made by independent producers (quota requirement: 25%)
- 55.5% of relevant programmes were European Productions (quota requirement: 50%)
- 10.5% of relevant programme hours were made outside the M25 area (quota requirement: 10%)
- 18.2% of the value of relevant programmes was spent outside the M25 area (quota requirement: 10%)
- We broadcast:
  - 279 hours of news (quota requirement: 260 hours)
  - 105 hours of news in peak (quota requirement: 100 hours)
  - 473 hours of current affairs (quota requirement: 130 hours)
  - 13 hours of current affairs in peak (quota requirement: 10 hours)

## **C. CHANNEL 5'S PROGRAMME OFFER**

### **NEWS**

- *Our news offering will continue to centre on our teatime and early evening news programmes as we investigate the prospect of engaging a new news supplier (Statement of Programme Policy 2011)*

*Channel 5 News* remained a twice daily source of authoritative and accessible news. Matt Barbet continued to present the 5pm teatime edition, while Emma Crosby joined us to front the later 7pm programme.

The programme provided a comprehensive account of the year's major events, with entire editions devoted to the summer riots and the phone hacking scandal. We continued to provide short bulletins at lunchtime and weekends and updates in mid evening.

For the seventh consecutive year, *Channel 5 News* was made for us by Sky News. Early in 2012, the programme will be produced for us by ITN, although the great majority of on-screen and editorial staff will stay with the show.

### **CURRENT AFFAIRS**

- *The Wright Stuff is the mainstay of our current affairs output, complemented by topical programmes and series in peak (Statement of Programme Policy 2011)*

*The Wright Stuff* continued to provide a unique daily forum for debating the main news of the day with a knowledgeable and opinionated set of panels.

We have shown several topical fast turnaround programmes in response to current events, including the Amanda Knox trial, the death of Amy Winehouse, the Royal Wedding and the shark attacks in the Egyptian resort of Sharm El Sheikh.

We also showed a new series of *Emergency Bikers*, about the paramedics and police officers who rely on their powerful motorcycles to get quickly to the scene of major incidents.

## **SCIENCE AND TECHNOLOGY**

- *We will continue with a strong slate of programmes featuring science, technology and wildlife (Statement of Programme Policy 2011)*

*Extraordinary People* featured a new set of stories showing the human side of major scientific and medical stories. *The Woman Who Lost Her Face* charted the progress of badly mauled Charla Nash as she underwent and then recovered from a full face transplant; while *Losing One Of My Giant Legs* followed Mandy Sellars, whose mysterious condition means her legs have never stopped growing, as she faces up to one or her legs being amputated and having to learn to walk again.

Once again *The Gadget Show* was a schedule stable, highlighting all manner of new technology and gadgetry. We experimented with a live audience in one show and will develop other innovations in time for next year's series.

*Animal Architects*, the series showing how ingenious human engineering can enhance animal habitats, will now be shown in 2012 and renamed *Live like an Animal*.

## **HISTORY**

- *There will be several history documentaries this year while we consider how to refresh the genre (Statement of Programme Policy 2011)*

The renowned *Revealed* strand threw important new light on a range of stories from the recent and not so recent past. *Britain's Secret Schindler* explored the story of unlikely hero Nicholas Winton, who rescued hundreds of Jewish children from Nazi-occupied Czechoslovakia in the run-up to World War II. Archaeologists pieced together intriguing and often gruesome evidence that our fear of vampires goes back thousands of years in *Mysteries of the Vampire Skeletons*. And in *Children of 9/11* four children who lost a parent in the terrorist attacks spoke as adults for the first time.

There was also a series of *True Stories*, which examined the facts behind such movies as *Titanic*, *Pirates of the Caribbean* and *Jurassic Park*.

Stripped across Remembrance Week, *Lost Heroes of World War One* told the story of the Great War through the words of the men and women who lived through it.

## **DOCUMENTARY**

- *We will show a large number of documentaries on contemporary life, including a number of travelogues (Statement of Programme Policy 2011)*

We demonstrated our ambition to portray many different aspects of contemporary British life with a diverse range of documentary series.

In *Paul Merton's Adventures* the itinerant comedian explored where Britons go on holiday by taking a Caribbean cruise, visiting top tourist destinations Ibiza and Florida, and going caravanning in the south of England.

Our fascination with large vehicles saw new series *Pickfords: the Removal Men* show families coping with the trials and tribulations of moving home; and a second series of *Eddie Stobart: Truckers and Trailers* documented the haulage firm's expansion into new ventures such as passenger transport and rail haulage.

We went behind the scenes to tell *The Inside Story* of both Westminster Council and Stansted Airport. *Tamara Ecclestone: Billion \$\$ Girl* explored the woman behind the money, the famous father and the lavish lifestyle.

Series about Britain's armed forces included Royal Navy ships far from home in *Royal Navy: Caribbean Patrol*; ratings on a submarine commando course in *Submarine School*; and the Royal Navy's HMS Turbulent on active service in the Mediterranean in *Submarine Mission*. The emergency services were featured in new series of *Police Interceptors* and *Soho Blues*.

*Starlight: for the Children* celebrated the 25<sup>th</sup> anniversary of Starlight Children's Foundation, which grants once-in-a-lifetime wishes to seriously ill children, and featured celebrities from Holly Willoughby and Fern Cotton to Sir Richard Branson and Buzz Aldrin. In a similar vein, *Celebrity Wishlist* was an uplifting show in which some of the UK's best-loved celebrities helped realise the dreams of the nation's deserving causes and unsung heroes.

## **FEATURES, LIFESTYLE & FACTUAL ENTERTAINMENT**

- *Our most successful shows will return for new series. We will also try out a number of new ideas (Statement of Programme Policy 2011)*

We expanded our well-regarded roster of features series and showed a broad selection of documentary formats.

Fernando Peire of *The Ivy* was *The Restaurant Inspector*, sampling the food, service and ambience in a variety of underperforming restaurants - which he then advised on how to improve their customers' experience. Meanwhile, Alex Polizzi fulfilled a similar role for the hotel trade as she returned in a new series of *The Hotel Inspector*.

*Extreme Fishing with Robson Green - at the Ends of the Earth* went ever further in search of the perfect catch: to Patagonia, Ascension Island, eastern Russia and Papua New Guinea. In *Charlie Boorman's Extreme Frontiers*, the long distance motorcyclist travelled the length of Canada's border to explore the world's second largest country.

Nearer home, Dominic Littlewood and Melinda Messenger tracked down and confronted another set of *Cowboy Builders*. *The Big Celebrity Swim* followed a group of celebrity fundraisers, including Ronan Keating, Jenny Frost and Pamela Stephenson, as they tried to raise £1 million for charity through a gruelling relay swim across the Irish Sea.

Series featuring the suddenly changed lifestyles of newly minted celebrities included *There's Something about Josie* (about *Big Brother* winner Josie Gibson) and *It's All about Amy* (about *TOWIE* and *Celebrity Big Brother* star Amy Childs).

Other documentary-based series included *Fairground Attractions*, about the close-knit families who run fairgrounds, and *Dangerous Driving School*, which filmed remedial courses for drivers who have managed to pass a driving test without ever properly learning the rules of the road.

And our features series included *How to Take Stunning Pictures* and *Superior Interiors with Kelly Hoppen*.

## **CHILDREN'S PROGRAMMES**

- *Milkshake! will continue to showcase favourite characters and stories, while our move to a new studio gives fresh scope for our presenters (Statement of Programme Policy 2011)*

This year featured brand new series of *Peppa Pig*, *Castle Farm*, *Ben and Holly*, *Thomas and Friends* and *Bananas in Pyjamas*, plus new arrivals *Angelina Ballerina*, *City of Friends* and *Jelly Jamm*. We also showed repeats of many series from our extensive library such as *Roary the Racing Car*, *Mr Men*, and *Fifi and the Flowertots*.

Our new studio enabled us to film a more inventive series of *The Milkshake Show*, featuring songs, stories and educational ideas. We also used the studio to create new content for our increasingly popular website All Day Milkshake.

Also off-screen, we ran a successful six month trial of the internet-safe Milkshake Magic Desktop, and ran another series of successful live shows in the summer.

## **SPORT**

- *Europa League football, international cricket highlights and mass participation runs will again form the backbone of our sports coverage (Statement of Programme Policy 2011)*

Jim Rosenthal presented live coverage of football's Europa League with pundits Pat Nevin and Stan Collymore. Our spring coverage was hampered by the absence of British teams from the competition's latter stages - but we compensated by following Tottenham Hotspur and Fulham in the early stages of the 2011/12 season.

Mark Nicholas, Geoffrey Boycott, Michael Vaughan and Simon Hughes fronted our daily highlights of England's international matches against India and Sri Lanka, which saw England become the world's top-rated Test team.

A fresh addition to our sports portfolio was live international boxing, which returned to terrestrial television with three fights featuring British and Commonwealth heavyweight champion Tyson Fury.

*The World's Strongest Man* also returned to Channel 5 this year. And we showed live coverage of the *Great Edinburgh Run* and the Portsmouth-based *Great South Run*.

## **DRAMA**

- *Channel 5 will continue to be the home of the best American drama and popular Australian soaps (Statement of Programme Policy 2011)*

We had another strong year featuring the best of US drama – including *The Mentalist*, *CSI*, *CSI: Miami*, *CSI: New York NCIS* and new shows *The Walking Dead* and *Castle* – and our stalwart Australian soaps *Neighbours* and *Home and Away*.

## **ENTERTAINMENT**

- *There will be a number of new entertainment formats to freshen up our schedule at all times of the day (Statement of Programme Policy 2011)*

The major event of 2011 was bringing *Big Brother* and its sister show *Celebrity Big Brother* to Channel 5. The addition of an exciting and successful format helped reinvigorate our schedule and reach out to a new set of viewers. Brian Dowling was a warm and lively presenter and innovations included the introduction of Facebook voting for those all important evictions.

We experimented with several other entertainment formats. Gavin Henson found love in *The Bachelor*, the UK version of a globally successful format. Musical quiz show *The Beat Goes On* and psychic illusion format *Impossible?* also received outings.

Our early evening entertainment show *OKTV* launched early in the year and provided a new dimension to *Big Brother* stories by being based at the house while the series were on air.

We tried several new daytime formats, including *The Vanessa Show*, and latterly *LIVE with Gabby*.

## **D. ADDITIONAL MATTERS**

### **CULTURAL AND OTHER DIVERSITY**

Channel 5 remains committed to reflecting the lives and concerns of different communities and cultures in the programmes we commission, and this is reflected in our output.

### **REPEATS**

We reduced the proportion of repeats in our schedule in 2011. While repeat showings of programmes can bring real value to viewers who have not managed to catch them first time round and allow us to invest in quality programming, we have sought to reduce our recent reliance on repeats, especially in peaktime.

### **MEDIA LITERACY**

Channel 5 provides viewers with considerable information about our programmes, both in advance - through information in the press, on EPGs, in promotional trails and on-air - and where appropriate after they have gone out, through websites. We believe in helping to shape viewers' expectations, so they are well informed about the nature of the programmes they encounter on the channel. We also provide guidance to viewers about the content of programmes available on our on-demand service Demand 5.

*Channel 5 Broadcasting Ltd*

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