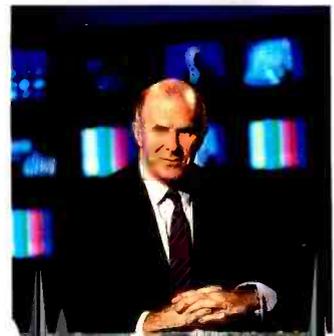




**ANNUAL REPORT AND ACCOUNTS 1990/91
AND GUIDE TO THE BBC**



Board of Governors

as at 31 March 1991

Chairman

Marmaduke Hussey

Vice-Chairman

The Rt Hon Lord Barnett PC

National Governor for Northern Ireland

Dr James Kincade CBE

National Governor for Wales

John Parry CBE

National Governor for Scotland

Professor Sir Graham Hills

Governors

Dr John Roberts

Baroness James of Holland Park OBE

Bill Jordan

Keith Oates

Dr Jane Glover

Mrs Shahwar Sadeque

Lord Nicholas Gordon Lennox KCMG KCVO

Board of Management

as at 31 March 1991

Director-General

Michael Checkland

Deputy Director-General

John Birt

Managing Director, World Service

John Tusa

Managing Director, Network Radio

David Hatch

Managing Director, Network Television

Sir Paul Fox CBE

Managing Director, Regional Broadcasting

Ronald Neil

Director of Engineering

Bill Dennay

Director of Corporate Affairs

Howell James

Director of Finance

Ian Phillips

Chief Executive, Enterprises

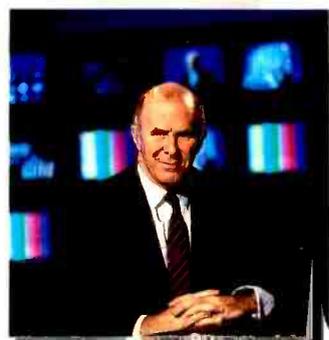
James Arnold-Baker

Director of Personnel

Mrs Margaret Salmon



**ANNUAL REPORT AND ACCOUNTS 1990/91
AND GUIDE TO THE BBC**



The Annual Report and Accounts of the British Broadcasting Corporation for the year 1990/91 as submitted to the Secretary of State for the Home Department in accordance with Article 18 of the BBC's Royal Charter.

Cover illustrations

Background

The Trials of Life, BBC1
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Caron Keating and Angela Rippon, Radio 5
John Simpson, BBC TV News

Foreground

Only Fools and Horses, BBC1
Die Fledermaus, BBC2
Jane Bowden, BBC Radio Northampton
Daytime UK, BBC1
World Cup 1990
Children in Need
The Forsyte Chronicles, Radio 4
Saturday Night Clive, BBC2
Blue Peter, BBC1
BBC African Service
Portrait of a Marriage, BBC2

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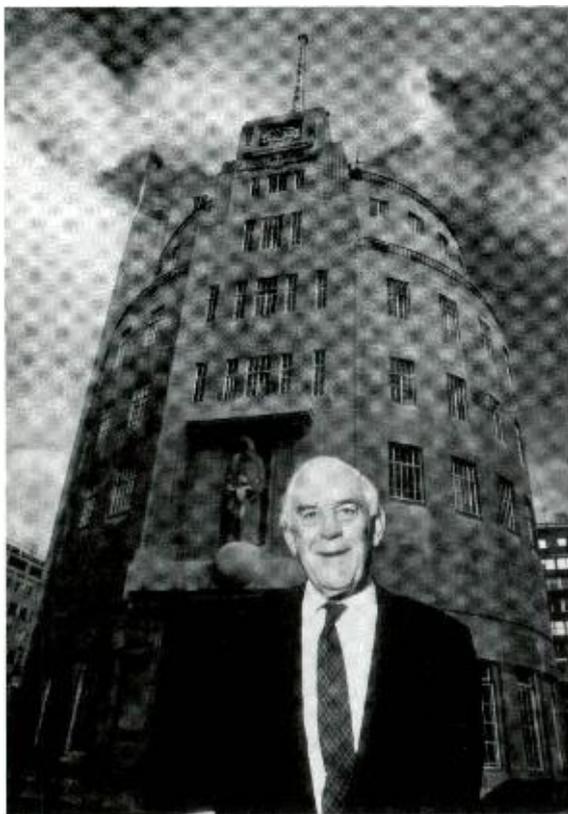
Chief Executive, Enterprises

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Chairman's Foreword



BBC Chairman Marmaduke Hussey outside Broadcasting House

The year under review has been more eventful and challenging for the BBC than any since I became Chairman at the end of 1986. The reporting of the Gulf war proved a testing experience for the BBC, but one in which television, radio and the World Service provided authoritative, balanced and reliable coverage for our different audiences in difficult and sometimes dangerous circumstances. In turn, those audiences demonstrated their trust in the BBC by turning to us for information and analysis in increased numbers.

The events in the Gulf and their effect on the BBC are very fully covered in the Governors' report and I would add only two points. First, the launch, in about 24 hours, of Radio 4 News FM, which immediately added significant numbers to Radio 4's audience. Although we ceased broadcasting this service at the end of the war, its instantaneous success was notable. The Gulf also confirmed that the BBC has war correspondents as courageous and competent as the famous names of the Second World War — although the latter, of course, were exclusively male — and

equally prepared to face the dangers of battle, together with the armies whose activities they covered. Indeed, since the end of the year we have had tragically to record in the space of a few days the deaths of three — and perhaps four — people working on our behalf in areas of danger.

In a very sympathetic letter, the Home Secretary wrote: 'This is a tragic reminder of the risks which journalists often take in order to provide the superb worldwide news coverage for which the BBC is famous.'

Licence fee

The recent licence fee settlement imposes a further squeeze upon us and we fully accept that the BBC cannot be excluded from the many difficulties that face industries and large businesses at this time. Naturally, I welcome the return to the RPI-linked formula in subsequent years, although its continuance depends on the Government being satisfied with our performance against the Price Waterhouse report on which the licence fee settlement is based.

This is particularly important now that the Broadcasting Act has changed the face of independent television and radio. We shall face new competitors with new enthusiasm and fresh resources, and all this as a backcloth to the start of our Charter renewal discussions.

You will read elsewhere of our internal study groups, assisted by McKinseys, who will be examining what should be the pattern, range and priorities of the BBC's activities after 1996, and how the British public can be best served by those activities. No difficult question will be ducked, including, of course, that of funding.

Objectives

On a personal note, I am both honoured and delighted to have had my appointment extended for a further five years and equally delighted that Joel Barnett, the Vice-Chairman, will serve for a further two. This gives us the opportunity to complete the job of changing and developing the BBC which we set out on in 1986. I am proud to have the responsibility of leading the BBC up to

its Charter renewal at the end of 1996. It seems, therefore, that this is an appropriate time to look back on what has been achieved in the last five years, and what should be our objectives over the next.

The BBC is much altered since 1986. The entire management has changed, with the sole exception of our able Managing Director of the World Service, John Tusa. With this exception, most of the top jobs are now held by different people, including an influx, significant but in my view still too small, of people from outside the organisation.

Any organisation with a built-in culture like the BBC needs the fresh and challenging impetus of outsiders to question existing attitudes, premises and procedures. We need more.

Under the able and dedicated direction of Michael Checkland, the BBC is a much more efficient organisation. And it has learnt that it has to be more open and accountable to the nation as a whole.

Of course, the BBC must take the lead in contemporary thought and expression, but it must remember that it owes its existence to the involuntary subscription of the nation. That privileged position is now much better understood.

There has been a revolution in News and Current Affairs, owing much to the inspiration and determination of John Birt. The benefits of this have been clear to see and hear.

The new directorate of Regional Broadcasting has led to a sharper focus of our coverage of domestic community affairs. One of the most encouraging developments has been that in local radio, where the decision to concentrate on more speech right across our 37 stations has created a niche market, reporting accurately on community affairs and providing an alternative to provincial newspapers. This is a regional public service which the competition does not provide.

It is important that the BBC should reflect attitudes across the nation. Those attitudes are

best reported by what is happening in the heart of our cities and counties. We will invest further in quality regional journalism. Local news and local documentaries are the core of our domestic coverage.

It has been an extraordinary year for news, international and domestic. For all the great events, from the Gulf war to the resignation of the Prime Minister and the finals of the World Cup, it was to BBC television and radio that the nation turned.

It was also to the BBC World Service that Europe, Eastern Europe, Asia and the Third World turned in moments of international crisis. We are continually congratulated on the coverage given by this great service, but until recently those congratulations have been restrained by regret that we cannot transmit by television what we do so ably by radio. That, too, is now changing. The advent of World Service Television will, if we succeed, become a major force in world international news. We live in the age of branded products. The BBC brand is a world leader. The more widely it is known, the more credit it brings to our country.

Pressures

The history of the BBC redounds with instances of attempted political pressure, irrespective of which party is in power. In my experience, these pressures are tolerable. It is a natural function of journalism to question the activities of government or the potential activities of the opposition. It is important that this should be done with total impartiality to all sides, and this is what we strive to do. Our obligation to do so is heightened by our universal funding.

I do not blame people, whether political or commercial, for trying to exercise pressure. They also are carrying out their proper function. The blame should be placed solely on Governors if they give way to improper pressure or fail to take account of reasonable criticism. The first responsibility of the Governors is to preserve the public interest, which I believe to be primarily to guard our independence and to maintain the

quality of our radio and television programmes.

Value for money

We have many supporters throughout the country and many well-wishers and they need to be reassured that the criticisms of the BBC about over-manning and over-management are groundless, or are rapidly being made so. We must be able to demonstrate that the measures taken, or planned, by the BBC are at the very least equivalent to those already in place elsewhere. We start from different positions, but the end product is the same: programmes on the screen or over the air.

More and more we have turned our attention to the management of our resources — actually the public's money. Are our traditional allocations still relevant? I suspect that in the past the BBC has spent too freely on capital investment, especially bricks and mortar.

We have to show that an assured income does not breed complacency and a self-perpetuating bureaucracy. There have been too many examples of this in the public sector and we still have some way to go in tackling such problems.

None of us should doubt the magnitude of the task facing the BBC. A one-time monopoly, then part duopoly, the BBC is now a player, albeit the biggest and most influential, in a highly competitive and increasingly crowded industry. The new competition is demonstrated by the appetite of viewers for other TV channels and by the inroads made into our audiences by the new radio stations.

Sadly, I fear that the changes in the independent sector, made possible by the Broadcasting Act, will inevitably mean that quality will suffer in the frenetic scramble for high ratings at low costs.

Because we are not seeking to amass audiences to please advertisers, our survival, in contrast, depends solely on the quality of our programmes and how far they are distinctive from their commercial competitors. We are universally funded; therefore our appeal must be across every section of society. Any money not spent on

programmes is, in a sense, a dead weight in the boat.

The BBC has a large annual income of £1.3 billion, though considerably less than that enjoyed by our commercial competitors on television and radio. It is therefore vital that the minimum is spent on inanimate resources. We face our competitors on the screen and over the airwaves, and it is on the programmes we put there that we will be judged.

Our objective over the next five years must be to provide the public with a distinctive service in television and radio, marked by the pursuit of excellence right across the whole range of our activity. We must demonstrate continually that what is unique in a service which reaches 94% of its markets justifies its unique and privileged system of funding.

These are the issues that must be resolved before the next Charter comes before Parliament. I hope that will be after a great national debate to which all parties can contribute, not laid down as an *obiter dictum* by whichever party is in power.

If we can retain and enhance the confidence of the nation in the quality of our programmes, in the maintenance of our independence, in the efficient, economic management of our resources, I have no doubt that the British public will respond by supporting whole-heartedly a corporation they are proud to own and whose products they continue to value and enjoy.

We have every reason to be proud of the BBC. The best of BBC programmes are incontestably the best broadcasting in the world. We need to transmit more of that best.



Marmaduke Hussey
Chairman

Director-General's Statement



BBC Director-General Michael Checkland

This year the BBC set up the internal processes to consider its role and purpose over the next decade and to formulate its proposals for Charter renewal. Younger, up-and-coming people — the men and women who will be running the BBC into the next century — are heavily involved in this review. They must produce fresh ideas and they must not be afraid of thinking radically. The proposals that emerge, in effect a redefinition of the BBC's function, will feed into the public debate.

Until now, Britain has been unique in the world in splitting the audience between the publicly funded BBC and its commercial competitors, both sides providing a far-reaching service built on a strong popular base. As a result of the Broadcasting Act, that production base is now threatened by fragmentation in the commercial sector. We will not know until the autumn what the shape of the new Channel 3 will be, but it is likely that some of the successful companies will function as publisher-contractors rather than programme-makers. That is good

news for independent producers and facility houses.

But there has also to be a critical and creative production mass at the centre of British broadcasting if it is to keep its identity, if British television is to avoid failing as the British film industry has failed, and if it is not to be swamped by the output of emerging conglomerates formed by alliances of US programme-makers and Japanese manufacturers.

The BBC has the size to take on these new conglomerates, but it will need a lot of commercial courage and stamina. That is why it is more important than ever to protect the BBC's ability to make programmes of high quality for the public as a whole, and it can only be achieved by an appropriate level of secure funding. The debate about what funding mix will be appropriate in the longer term is one of the questions for Charter renewal.

When I became Director-General in 1987, I felt that the BBC should put away its begging bowl and help itself; and since then it has steadily exploited and expanded its revenue-earning capacity. BBC Enterprises, our commercial company, achieved, a year early, the target I set it of a turnover of £200 million by 1991. Already the world's biggest programme seller (16,000 hours of TV programmes sold, not including America), the BBC continues to seek ways of supplementing the licence fee — through a range of products and services linked to our role as a public service broadcaster.

While the BBC has been largely unaffected directly by the Broadcasting Act, and its role as the cornerstone of British broadcasting has already been acknowledged by the Government, the year was, nevertheless, an anxious one. The Government went over the BBC's books by using the consultants Price Waterhouse who, in the event, gave us a fairly clean bill of health, identifying an additional saving in operating costs of just over 1% over the next five years.

Jobs continued to be lost in the interest of a smaller and more efficient BBC, and as we sought to strike a balance between in-house and

contracted-out effort. Resources continued to be shifted from support areas into programme-making. New developments or improvements to existing services were funded from savings elsewhere. Core production resource levels were also reduced as independent production increased.

In a world of rising costs, the only way we can maintain the range and standards of our programmes on a fixed income is to maximise that income by improving our work practices. That is why we have begun negotiations to modernise the pay and conditions of service of all staff in the most radical change to the remuneration system for 25 years.

While the BBC carried on adapting to change in a practical and managed way, it achieved much of which it could be proud. The seven months of its Gulf coverage was unrivalled. Its programmes once again dominated the domestic award ceremonies. Radio 5 was begun at home and, abroad, World Service Television News was launched. Committed to a policy of equal opportunity, the BBC set a six-year target to treble the number of women in senior management posts, while doubling the number in middle management.

Progressively during the year, we have applied

the practice of bi-media working, opening more combined TV and radio newsrooms throughout the country and installing camera or input points at some local radio stations. Where appropriate, we have linked regional television programmes to local radio phone-ins, expanded the rebroadcasting of some World Service language output for ethnic minority communities, and recognised the value and authority of the World Service in English by making elements of its output an integral part of Radio 5. In these ways, resources are being put to better use and once rigid barriers which existed between radio, television and the World Service broken down.

It is in a realistic frame of mind that the BBC is preparing, as a public service provider, for the rest of the Nineties and, specifically, for the renewal of its Charter. Whatever the future holds — and in the current financial climate that future for many in the industry looks further away than it did a year ago — I am committed to ensuring that the BBC remains what it has constantly shown itself to be: a national asset.



Michael Checkland
Director-General

Board of Governors' Review

In the history of British broadcasting, the past year will be remembered for two events: the passing of the Broadcasting Act 1990, which provided the blueprint of a new structure for the nation's television and radio services; and the Gulf war.

While the first contained challenges that no part of the industry can escape, the second put broadcasting to a test not envisaged by the legislators. Not only did the Gulf war make heavy unexpected demands on resources of staff, equipment, money and managerial skill; it also brought into focus, with a clarity often lacking in normal times, the function of broadcasting in a democracy and the public's expectations of the broadcasters. In so doing, it restored the balance of an equation which, during the debate leading to the new Act, had been weighted towards the structure of broadcasting at the expense of the purpose which this structure is designed to fulfil.

The importance of that purpose was illustrated, we believe, by the millions who turned to television and radio for regular and authoritative news of the war's progress. More emphatically than any previous conflict, the Gulf war showed that at times of crisis the public turns to the broadcasting media for up-to-date and reliable information. Moreover, as audience figures attest and as an opinion poll conducted during the conflict confirmed, it showed that the public looks to the BBC as its prime and most trusted source.

Coverage of the Gulf war demanded difficult judgements and attracted criticism. Perhaps the most contentious editorial decision by the BBC was to keep correspondents in Baghdad even though their freedom to report was severely limited by the Iraqi authorities. Some people felt that by broadcasting from Baghdad in these circumstances the BBC was serving as a tool of Iraqi propaganda and in effect giving comfort to the enemy. Some also thought it wrong to show the effects of the war on life in Iraq when it was not possible to show the effects of the Iraqi occupation on life in Kuwait.

Having weighed such considerations very carefully, we nevertheless concluded that, subject to constant monitoring of the situation, the argument for staying in Baghdad was stronger than that for withdrawing. In reaching this view we took into account the fact that journalists from several other countries would continue to report from the Iraqi capital even if the BBC did not, and that, without our own correspondents on the spot, we might be unable to verify or assess the significance of their reports. We also trusted the professionalism of our journalists in resisting attempts by the Iraqis to manipulate them. Fundamentally, however, the decision was one of principle. In war, as in all its current affairs coverage, the BBC aspires to give the public a full and truthful account of events, placing them as far as possible in their military, political and diplomatic context. In practice there are often constraints — the requirements of the law, the need to protect national security, the problem of gaining news access. Nevertheless, we remain committed to the ideal, which we believe to be at the heart of public service.

While illustrating the BBC's fulfilment of its public service obligations, the Gulf war also demonstrated the breadth and variety of its output and the interdependence of its different activities. In a collaborative exercise unique in the world, television and radio correspondents, editors and producers, together with engineers, members of BBC Monitoring and specialist commentators from Bush House, combined their skills to provide coverage unparalleled in depth and range. The concept of 'one BBC' — an organisation of many parts, but working to a single standard of professionalism when addressing its many audiences at home and abroad — has rarely been given shape so clearly.

By chance, the Gulf war broke out just at a time when the BBC was setting out on another corporate exercise of unprecedented scale. This was a reappraisal of its entire activity in preparation for the public debate which will develop as the current Charter approaches its end, in December 1996. Early in the year, with the benefit of a study of the BBC's finances conducted by the accountants, Price Waterhouse, the Government announced its decision on the level of the licence fee for the rest of the Charter period, subject to a review after three years. The settlement, which involved an increase in the first year calculated on the basis of the Retail Price Index minus three points, will require further economies along the lines of the 'Funding the Future' savings set in train in January 1990 and described in our last Annual Report. Nevertheless, we recognise that it gives us a firm basis on which to prepare for the changed broadcasting world in which the BBC will find itself when the time comes to discuss a new Charter. We therefore felt this a timely moment to ask ourselves what should be the BBC's role as broadcasting moves into the 21st century, and once the Government had made its decision on the licence fee we set a major study in train.

We are keenly conscious that during the remaining years of this century the dilemma of maintaining high standards of public service while competing for audiences with commercial providers will be increasingly acute. We shall have to do so, moreover, with a fixed income at a time when many broadcasting costs, such as fees for sporting rights and payments to performers, will be rising. It will not be sufficient to react to new pressures as they occur. We have to take the initiative in defining what we believe the BBC's future role should be and how it may best be fulfilled. So we are determined that the study we have started will be thorough and radical. Accordingly, 15 'task forces' have been set up to examine various functions and activities of the BBC, ranging from its educational programming to its relationship with society. Their members have mostly been drawn from the middle levels of editorial and managerial responsibility so that fresh minds may be brought to bear on the broad issues of policy that should concern the BBC. The consultants McKinsey and Co have been engaged to guide the exercise and ensure that the task forces fulfil the searching brief they have been given.

Meanwhile, the BBC continued to respond to the pressures — and opportunities — already facing it on account of the expansion and diversification of the broadcasting industry. Internally, a drive to achieve the highest level of efficiency possible, so as to enable the BBC to compete effectively in the growing market and to provide the licence-holder with maximum value for money, has been taking place throughout the year under review. Implementation of the 'Funding the Future' decisions has already resulted in measures that will release some £80 million a year from current expenditure by 1993, as well as bringing significant capital savings. The effect of these decisions, together with the streamlining of in-house operations as the 25% target for independently produced programmes is reached, will be a reduction in staff numbers in the Home Services from some 24,000 in March 1990 to below 20,000 in 1993. Much of the money released will be used to fund a new pay and conditions of service structure drawn up during the year with the help of Peat Marwick McLintock which will allow managers greater flexibility to reward and deploy their staff. (The remainder of the savings will be devoted to programme enhancement.) A separate study of the BBC's television resource needs when the independent quota has been achieved, in 1993, was started during the year.

Though subject to pressures unlike those on the Home Services, the World Service found its own operations under similarly rigorous examination. During the year under review its proposals for funding during the triennium beginning in April 1991 were subjected to the most detailed scrutiny by the Foreign and Commonwealth Office and the Treasury. A significant real increase in the World Service grant resulted. In the meantime, the National Audit Office began a value-for-money review of the World Service.

The World Service news agenda is the basis of perhaps the most notable external initiative during the year — the launch of an international television service. Having given much thought to the possibility, as well as to the balance of advantage and disadvantage, of attracting outside commercial support for such a venture, we finally resolved to exploit an opportunity on our own doorstep, in the shape of the BBC TV Europe channel supplied by satellite to viewers on the Continent. The service began in March, as a daily news programme included in the TV Europe schedule, but shortly after the end of the year under review the channel was relaunched as World Service Television. We believe that in the age of global satellite broadcasting it is vital for the values embodied by the World Service to be presented in television terms, and we look forward eventually to expanding beyond the initial European audience.

At home, a new radio network — Radio 5 — went on the air in August. This development, however, was not so much a new venture as a rationalisation of our radio services in preparation for the surrender of frequencies required by the Government for the commercial networks which are to be set up under the terms of the Broadcasting Act. By the end of the 1990/91 year, the network, whose emphasis is on sport and education, was attracting a weekly audience of 4.5 million.

The uncertainties of a changing world of broadcasting were, however, again brought home to the BBC by the European Commission's ruling in March that the Eurosport channel, in which the BBC was a partner with other public service broadcasters in Europe, was in breach of Community competition law through its contract with the News International organisation to market and deliver the channel via the Astra satellite. As the year under review ended, the Eurosport consortium was looking for new partners. Closer to home, we accepted with regret that the start of BBC Select, a commercial subsidiary designed to make use of the BBC's television frequencies available at night to provide specialist subscription services, will have to be postponed to 1992 because of the economic climate. Such decisions exemplify the difficulties the BBC faces as it seeks to reduce its dependence on the licence fee.

In this context we register our concern at the unsympathetic attitude of the Sadler report on cross-media promotion, which was published in March, towards the BBC's use of its airtime to publicise 'Radio Times' and other programme-related magazines. At a time when the BBC is being urged by the Government to be more energetic in raising commercial revenue, to recommend that the BBC should be prevented from promoting its own products in its own airtime is perverse. The sale of magazines not only brings the BBC funds for re-investing in programmes, to the benefit of the licence-holder; by extending the scope of the relevant programmes it adds value to the licence fee itself.

This is a matter of particular importance to 'Radio Times' now that the Broadcasting Act has created an open market in programme listings. It is easily overlooked that, besides earning valuable income, 'Radio Times' performs an important public service function. It is the only programme journal which gives extensive details not only of television schedules but of the BBC's network, regional and local radio services.

During the year we learnt with sadness of the deaths of two men who had made outstanding contributions to the BBC — former Chairman Lord Swann and former Director-General Sir Ian Trethowan. Their commitment to the highest standards of public service reminds us of the powerful tradition from which the BBC can and should draw strength as it faces the challenges and opportunities of the future.

We took great pleasure in the award in the New Year honours of a knighthood to Paul Fox for his services to broadcasting. This was a fitting tribute to a giant of broadcasting on the eve of his retirement as Managing Director, Network Television.

In July Sir Curtis Keeble retired from the Board. His departure deprived us of a colleague held in high regard within the BBC for his clear thinking and his vigorous dedication to public service broadcasting. He was succeeded by Lord Nicholas Gordon Lennox. We also welcomed during the year Mrs Shahwar Sadeque and Dr Jane Glover, whose arrival restored the Board to its full strength of 12.

National Broadcasting Councils

The National Broadcasting Councils in Scotland, Wales and Northern Ireland control the policy and content of BBC radio and television programmes provided primarily for the national regions, taking into account the culture, language, interests and tastes of their people. The three chairmen of the NBCs — Professor Sir Graham Hills (Scotland), Mr John Parry CBE (Wales) and Dr James Kincade CBE (Northern Ireland) — serve as National Governors on the BBC Board of Governors.

The following annual reports of the three Councils are submitted to the BBC Chairman under Article 10(8) of the Corporation's Charter.

Scotland

An aspiration became a reality in Edinburgh on St Andrew's Day when the refurbished Broadcasting House was reopened, with state-of-the-art facilities and the best radio drama studio in Europe. Its opening was the first official engagement undertaken by the Secretary of State for Scotland, Ian Lang, who in a speech paying tribute to the work both of the staff and the Broadcasting Council said that 'the importance of BBC Scotland in Scottish life cannot be overstated.'

The major investment made in Edinburgh is an indication of the BBC's commitment to broadcasting in Scotland.

Determination to maintain the 'critical mass' of Scottish production while beginning the process towards meeting the targets of cuts needed for 'Funding the Future' was the challenge faced by the Council and BBC Scotland's management board.

That it was possible to initiate a phased loss of 17% of posts and cuts of £1.75 million without damage to programmes owes much to the foresight that had led to BBC Scotland's commissioning consultancy reports on working practices. Using these as the basis for objective analysis, restructuring was undertaken in all areas, with posts from management downwards being shed.

Despite the inevitable impact on staff, the quality of output remained high, both radio and television taking a number of prestigious awards and Scottish programmes making a substantial impact on the networks.

It has been a matter of much concern that not all of these have been available throughout Scotland as a deficiency in BBC2 coverage in the south west remains. Attempts to persuade the Home Office to allocate a dedicated frequency have continued throughout the year. More positively, the Council welcomed the Government's establishment of a Gaelic television fund. The BBC has decided that in principle it may seek funds for individual projects which have the approval of the Council and the Board of Governors.

In response to the constitutional debate and the possibility of a Scottish Assembly, a series of meetings with the political parties was initiated to discuss the broadcasting implications. The Council also commissioned research to understand better how Scots

perceive the BBC and BBC Scotland and what they seek on radio and television. Concurrently, the Council has carefully monitored national coverage of Scottish matters and addressed those instances where it felt the picture had been coloured by views from the south east of England.

During the year the Council met in Edinburgh, Inverness and Glasgow. Mr Nigel Smith came to the end of his extended term of membership and left after five years' service; Mr Archie Gilchrist was appointed.

Much time in 1990 was given to considering how the Council could best assist in the processes leading to Charter renewal. This was the subject of a first residential seminar, in Perthshire, during which members were addressed by a number of experts from inside and outside the BBC.

Time was also devoted to discussion of the steps BBC Scotland has taken to implement a policy of equal opportunities. Members believe that preparing women for management, increasing the openings available to the disabled and establishing creche facilities are important steps which will help to forge the BBC Scotland of tomorrow. At a time of considerable and complex change and development in the media, the Broadcasting Council for Scotland faces the future without complacency, but with confidence.

Wales

A major development welcomed by the Council during the year was the completion of the newsroom and television studio block at Bryn Meirion in Bangor which consolidated the increase in output over the past few years in both radio and television. The introduction of presenter-operated radio studios in the three centres in Wales was another major innovation, leading to greater efficiency in programme-making.

The Council congratulated BBC Wales management on its active equal opportunity policies and on the provision of a workplace nursery in Cardiff. The plan to transfer central finance departments from London to Cardiff was also welcomed.

Required by the Broadcasting Act to provide a fixed level of output to S4C and faced with the need to transfer television output to independent producers, BBC Wales, having been subjected to substantial cost-cutting twice in the last three years, found itself presented with particular problems by Funding the Future.

At a meeting in April, the Director-General agreed that these factors should be taken into consideration. It was also decided that the detail of the savings should be deferred until the new Controller, Geraint Talfan Davies, took up his post in September 1990 and had made his own assessments.

Shortly after his arrival, management consultants were commissioned to carry out a study of BBC Wales' operations and their report subsequently provided the basis for proposals which were announced in February 1991. These will produce savings totalling £2.8 million

and involve the loss of 147 posts, with a further 166 posts at risk depending on the outcome of competitive tendering for a wide range of support services.

The Council deeply regretted the need for redundancies which have occurred at all levels, but was assured that every assistance would be given to those affected. The Council also regretted the necessity of closing Radio Gwent which, for a variety of reasons including transmission problems, had failed to achieve a credible audience. On the positive side, members were pleased to learn that some of the savings made would help the development of English-language television programmes for Wales, which has been one of the Council's long-term aims.

As a result of changes in the Broadcasting Act affecting S4C and the BBC's contribution to the fourth channel in Wales, a new statement of intent was prepared. The Council reaffirmed its commitment to the channel and was delighted to learn that BBC Wales would in future be providing current affairs programmes in addition to its highly successful international news service in Welsh; early in 1991, this service provided distinctive coverage of the Gulf war.

The Council was less happy that the opportunity afforded by the Broadcasting Act for 'Radio Times' to carry full programme listings resulted in S4C programmes appearing in the Wales edition only as 'regional variations.' Members were greatly concerned by the change and by the regional radio listings which have caused considerable public comment, and meetings are being sought to try to resolve the situation.

Sadly, the year saw the deaths of a number of distinguished broadcasters in Wales: John Ormond, the documentary film-maker; Ifan Wyn Williams, editor of Radio Cymru News; Gari Williams, an outstanding entertainer; and Rhodri Prys Jones, a religious radio producer based in Bangor.

There were no fewer than three controllers of BBC Wales during 1990/91. Early in 1990, Gareth Price resigned to join the Thomson Foundation and in the period before Geraint Talfan Davies arrived, Teleri Bevan served in an acting capacity before her retirement. Both Gareth Price and Teleri Bevan took with them the warm thanks of the Council for their contributions over many years.

The Council met in Cardiff, Bangor and London during the year. Mr Dudley Fisher and Professor J.O. Williams retired and Captain Norman Lloyd-Edwards resigned. Professor Derec Llwyd Morgan and Mr Ossie Wheatley were appointed in their place.

Northern Ireland

As IRA violence and sectarian murders by loyalist terrorists continued, BBC Northern Ireland's reporters attended the scenes of shootings and bombings with grim frequency. An edition of *Inside Ulster*, which covered two bomb attacks on security checkpoints outside Londonderry and Newry, was judged to be the best regional news programme by the Royal Television Society.

During the year much of the political coverage centred

on Anglo-Irish issues and on the attempts of Secretary of State Peter Brooke to promote a political initiative in the Province. The Council continued to be aware of the many dilemmas the Government's broadcasting restrictions imposed on staff in pursuit of objective journalism.

Facing the need to make significant savings and meet its independent quotas, BBC Northern Ireland reviewed its operation with the assistance of outside consultants who prepared a report recommending far-reaching restructuring.

The Council was pleased to endorse a number of BBC Northern Ireland initiatives in the year. 'The Northern Ireland Employers Forum on the Disabled' met for the first time to discuss their responsibilities and opportunities, and Managing Director Regional Broadcasting assisted in setting up a training scheme in sound engineering which has helped a blind teenager enter the Audio Unit.

Radio Ulster created two self-help employment initiatives linked to programmes, *With a Little Help from Our Friends* and *Make It Your Business*; and with local voluntary bureaux produced the series *Time to Care*, which was concerned with helping others. About 40 specific items were broadcast and hundreds of people became involved in the project.

The *Today and Yesterday* Festival heralded Radio Ulster's new series on emigration to Northern America, made for the primary school curriculum. Some 200 children and their teachers visited the Ulster American Folk Park over two weeks, participating in workshops and a range of activities such as traditional toy-making, dancing and singing.

BBC Northern Ireland television introduced news bulletins for the deaf (see panel page 31) and began in-house signing classes to enable staff to communicate with deaf placement students.

A further studio, in Ballymena, was added to the network of unattended radio studios in provincial towns. Warmly welcomed by the local community, the new studio is the first to be equipped with more comprehensive production facilities. Further plans include another in Downpatrick and the relocation of the Enniskillen installation to a more accessible location.

The building work on the Blackstaff site near Broadcasting House in Belfast, which will house another television studio and office accommodation for production departments, is on schedule for completion in the summer of 1991.

The departure of Dr Colin Morris as Controller Northern Ireland was marked by a farewell dinner in December, when members paid tribute to his period of strong and committed leadership. In January the National Governor, Dr James Kincade, welcomed his successor, Robin Walsh; the Council fully supports the radical changes he has already begun to make to the region's management structure.

During the year the Council met in Belfast and Downpatrick. Mr Colm Cavanagh resigned and Mr Jim Flynn retired. Mr John Kennedy and Mr Pat Killen were appointed.

War, when it came, found the BBC ready to implement the plans it had formulated over the last weeks of Iraq's occupation of Kuwait.

More than two dozen correspondents with their back-up teams stretched across the Middle East, from Cairo to Dubai. Radio 4 waited, ready to split its frequencies and provide on FM the first rolling news network ever heard on national radio in Britain.

A newsflash on BBC2 at 11.58pm on Wednesday, January 16, alerted viewers to reports of airstrikes in Baghdad. At 12.05am, a three-hour programme — presented by Martyn Lewis who, with the *Nine O'Clock News* team, had stayed on after the evening transmission — began to piece together what was happening. At Broadcasting House, Radio 4 began its own three-hour coverage and Radio 1 stayed on air throughout the night. Over on the World Service in English, the midnight edition of *Newsdesk* went into the first 10-hour transmission in its history.

From January 17, BBC1 vastly expanded its news coverage and Radio 4 News FM provided a continuous news format, while the World Service

The British public watched and listened to the BBC's unprecedented coverage in record numbers and believed what it saw and heard. An NOP poll, carried out for *Newsnight* and 'The Independent', showed that 69% of those questioned trusted the BBC to tell the truth, where only 33% trusted their daily newspaper to the same degree, and 27% did not trust their newspaper at all.

In the House, Prime Minister John Major praised the BBC's 'remarkable reporting' which, he said, tried to keep a proper balance. It was, he added, 'precisely for that reason that so much of the world does listen to the BBC. It is important to this country that they continue to do so, and believe what they hear.'

Baghdad

The question of whether the BBC should report from behind enemy lines was a matter of much debate. Why the BBC took the view that it should remain in Baghdad is discussed in the Board of Governors' review. Throughout the war, the BBC made it clear when its despatches were filed under Iraqi restrictions or when

Covering the Gulf (from left): Michael MacMillan, Justin Webb, Carole Walker, John Simpson, Jeremy Bowen, Martin Bell, Brian Barron, Triona Holden



increased the number of its daily 60-minute news and current affairs programmes. Children's television moved to BBC2 and the *Westminster* programme transferred to 1.

Later in the campaign, television scaled down its coverage, but Radio 4's news network — staffed from all over the BBC including the regions, the radio sports room, even Journalists' Training — stayed on air from 6am to midnight for the duration. By the ceasefire on February 28, television had given some 80 hours of Gulf coverage outside its normal programming and Radio 4 News FM had been on air for 500 hours.

At all stages of the war, the BBC was subject to contradictory criticisms — a familiar symptom of crisis. For its part, the BBC believes its comprehensive news and analysis adhered to the underlying values it laid down in its war guidelines (see panel). From the first, it made clear that it was more interested in being accurate than in being first and at no time was proper journalistic judgement allowed to be overtaken by the sense of theatre.

In sum, the BBC provided a reliable picture of the war, with the severe limitation that, like the rest of the media, it could not report the scale of the dead and injured on the Iraqi side. Correspondents tried to find out. The Iraqis would not say and probably did not know. The Allies did not give estimates.

material was censored. Usually this was done at the beginning of a report, often at the end as well, and frequently during it.

The issue returned in full force when footage of the bombed Amiriya bunker, in which hundreds of civilians lost their lives, was screened. The Allies insisted that the building was a military installation; the Iraqis said it was a civilian shelter.

To the accusation that it was transmitting Iraqi propaganda, the BBC replied that Jeremy Bowen, the correspondent who filed the report, had made it clear that he was describing what he could see with his own eyes. At other locations where the Iraqis had alleged large numbers of people had died he had seen no evidence, but here the bodies and the grief were real.

Other issues

The call for sensitivity during the conflict led the BBC to draw up a list of records which it advised radio producers to consider carefully before playing, and to drop some radio and television programmes on the basis that it was better to be cautious and to exercise discretion than to cause distress to the families of servicemen.

Disruption to normal schedules and the amount of Gulf coverage brought over 4,000 phonecalls and 1,500 letters of complaint. However, the viewing and

listening figures showed that the nation was not suffering war-weariness and some 1,000 letters and phonecalls of appreciation were received by the Corporation, as well as uncounted numbers to named individuals.

A further 9,500 phonecalls and letters were received. The majority made criticisms of aspects of BBC coverage — many people were indignant at the use of Saddam Hussein's photo as a backdrop on television news programmes, others complained about the showing of prisoners of war — but many merely released anger at the atrocities being perpetrated.

One of the accusations levelled publicly at the BBC was that it had refused to refer to British troops as 'our' troops. The BBC had merely said that, with a military coalition of many nations, it was usually preferable to say British, for clarity's sake.

In September 1990, the conductor Mark Elder was removed from the *Last Night of the Proms* after saying that the traditional finale of 'Land of Hope and Glory' and 'Rule Britannia' would not be appropriate if the invasion of Kuwait escalated into war.



Correspondents

Some of the most dramatic reporting of the war came from the BBC team in Baghdad at the beginning of the air assault, when Foreign Editor John Simpson and his near-namesake, radio correspondent Bob Simpson, filed live uncensored reports under the noses of Iraqi security police, using a phone linked to a mini-satellite dish. 'I'm just pretending that I'm fiddling with the machine,' John Simpson told David Dimbleby on one occasion.

In a war of startling images, one of the most astonishing was the sight of a cruise missile passing behind John Simpson as he reported from the Al Rashid hotel.

After two days of Allied attack, living on packet soup and snatched sleep, without electricity or hot water, the Simpsons were expelled from Baghdad with other Western journalists. Peter Arnett of the American Cable News Network was permitted to stay although, later, the Iraqis allowed the Western media to return.

After leaving Baghdad, John Simpson, who had broken ribs in a fall, collapsed with exhaustion and spent a while in hospital. The first journalist into the Iraqi capital in August and twice expelled from the country, he was voted journalist of the year by the Royal Television Society, an honour he shared with BBC

Political Editor John Cole.

In Cyprus, Israel, Jordan, Turkey, Syria, Saudi Arabia and in the Gulf itself with the Royal Navy, other BBC correspondents — with camera crews, sound recordists, producers, engineering and editing staff — worked extraordinary hours with courage and dedication. Radio defence correspondent Mark Laity, who covered the situation from December to its conclusion, alternated between Dhahran and Riyadh, often working 20 hour days and visiting troops, before hostilities began, on round trips of 300-400 kilometres.

Uniquely, Guto Harri from BBC Wales provided regular bi-media reports in Welsh.

The start of the ground offensive made exceptional demands in the four days that it lasted. Once Iraq had been driven out of Kuwait City, a number of correspondents made their way in, with the World Service's Jonathan Birchall, a fluent Arabic speaker, among the first, with the Egyptian forces. Brian Barron from Dhahran, Justin Webb from Hafar, Ben Brown and Michael MacMillan from Riyadh, arrived having driven at night off the mined roads, without military

escorts. Viewers saw Martin Bell, who had spent six weeks living in the desert with the British Seventh Armoured Division, reporting from a warrior battle-taxi under direct fire, as the Iraqi retreat to the north was cut off.

Throughout the campaign, most members of the media worked within a framework laid down by the Ministry of Defence under which the British broadcasters (the BBC, ITN, TV-am, BSkyB) pooled their reports for common use as required. Staff going into the war zone received MoD training in the decontamination of protective suits and the use of respiratory equipment. Within the framework, the broadcasters and the military forged a working relationship.

Technology

The Gulf war was the first to be covered with portable satellite dishes in the field. Even five years ago the technology did not exist.

In the course of the crisis, the British television news pool transmitted its material to the UK using three dishes, the biggest only 1.9 metres in diameter — conventional fixed installations are eight or nine metres. Weighing 120 kilos and nicknamed 'flyaways' because they can be dismantled into flight cases for transportation, the three terminals were situated in

Dhahran, a mile from where US troops were killed in a Scud attack, in Riyadh, and with the Forward British Divisional HQ in the desert. Operational costs were shared by the pool organisations (together with Visnews) but were operated exclusively by two-man teams of BBC engineers.

When Iraq invaded Kuwait, the American networks bought all spare capacity on the appropriate Intelsat satellite. To get material back, the BBC had to find other means and reached agreement with the European Space Agency to use the experimental Olympus satellite. For technical reasons this entailed downlinking signals in Cyprus before uplinking them to the UK.

By early January, Intelsat had moved a redundant satellite into orbital position which meant that, on behalf of the pool, the BBC was able to negotiate a lease

Portable satellite dishes:
used on the ground for
the first time in war



with British Telecom International to bring pictures direct from the Gulf. Using a combination of BT and BBC equipment, audio circuits were also provided.

Contact with engineers on location was maintained by Inmarsat satellite phones of the kind used by the Simpsons in Baghdad.

As a footnote, the most technically ambitious achievement from the Gulf came at Christmas when the *Christmas from the Gulf* television programme

involved servicemen, families and friends in Britain, Germany and Bahrain singing carols together via satellite. Sophisticated video delay circuits overcame the problems of time-lapse that previously would have made such an operation impossible.

Monitoring

The Gulf war thrust the role of BBC Monitoring into the consciousness of the British public, with radio and television regularly reporting on its work.

A part of the World Service, Monitoring listens and watches the broadcasts of other countries and there were many occasions during the crisis when it provided a prime and often unique source of news developments. A third 11-metre satellite dish was invaluable in increasing coverage, mainly from Iran.

Although speed is not the overriding consideration — accuracy is — Monitoring nonetheless provided numerous significant ‘firsts’, including the emergence of new radio stations in the Middle East, the severing of Iraq’s relations with the US, UK, Italy, Egypt and Saudi Arabia, and the announcement that Saddam Hussein had ordered his troops out of Kuwait. Throughout the crisis, correspondents on the ground received Monitoring reports as background information.

From the invasion of Kuwait, the service’s workload — which also involved crises elsewhere in the world (see World Service page 52) — increased dramatically and retired members of staff were called back to help the Arabic monitoring team cope.

During January and February, Radio 4 News FM, BBC Television News, *Breakfast News* and *Panorama* all reported from Monitoring’s Caversham headquarters which was visited by journalists and camera crews from many countries including America, Canada and Japan. Praise for Monitoring’s contribution came from many sources including the Cabinet Office and the FCO.

Audiences

A dramatic surge in viewing occurred in the first week of war, 11 news programmes figuring in BBC1’s top 30, eight of them attracting higher audiences than ITN. This domination continued into the second week, with 10 news programmes in BBC1’s top 30, against ITN’s two in ITV’s top 30. The daytime *War in the Gulf* peaked at 4.8 million, always achieving a higher rating when head to head with ITN.

In the six weeks of war, from the expiry of the UN deadline on January 15, the *Breakfast News* audience rose 63% on the average of the first quarter of last year to 1.3 million (TV-am’s *Good Morning Britain* dropped 7%); *Newsnight* rose 60% to average 1.6 million; and the *One* (6%), *Six* (12%) and *Nine O’Clock News* (18%) all comfortably headed their ITN rivals.

On January 15, the *Nine O’Clock News* audience was 12.75 million, the highest of the period. On January 17 — the first day of war — *Breakfast News* reached 2.3

million viewers. On January 20, *Newsnight's* audience of 4.9 million was its largest since the Falklands conflict in 1982.

The average audience for *On the Record* was 2.3 million, up 28%, and for *Question Time* 5.1 million, up 13%.

In the first week of the war, Radio 4's combined regular and special FM services more than doubled the audience share (from 11% to 23%), with the *Today*

hours increased from nine a day to a peak of 14 and included an Arabic equivalent of *Gulf Link*. With an audience ranging from those listening for the first time in London — on BBC GLR — to Iraqi soldiers in the trenches in Kuwait, the prominence of the service in a divided Arab world inevitably made it the target of continuing accusations of both pro- and anti-Iraqi bias.

Once hostilities began, the World Service expanded its Persian, Turkish, Hindi, Bengali and Urdu

BELOW LEFT In the studio: David Dimbleby anchors Gulf coverage
BELOW RIGHT Returning hostages thank the World Service's *Gulf Link* for keeping them in touch with home



programme also reaching its largest audience since the Falklands, attracting 3.5 million. Radio 4 achieved an average daily reach of 5.5 million, about 1.5 million above norm.

Religious programmes on both radio and television met the spiritual need of big audiences. On January 20, 7.7 million watched *Songs of Praise* from Westminster Abbey, when a Jew and a Moslem read the 23rd Psalm in Hebrew and Arabic. The service two weeks later, which featured families of Gulf servicemen offering their prayers from Liverpool Metropolitan Cathedral, drew an audience of 9.1 million, the highest for a decade.

Listening in the Gulf

BBC television and radio kept British forces in the Gulf informed throughout their months in the desert — while at home Ceefax provided essential telephone numbers and details of support services and helplines for their families. The BBC's satellite service to Europe was bounced to the region and BFBS transmitted Radio 1 — which sent Simon Bates to the Gulf three times to broadcast live, once for St Valentine's Day — and Radio 4 News FM which was later put out by a station in Saudi Arabia.

From the start of the crisis, troops also listened avidly to the BBC World Service which broadcast round the clock — normally the transmitters serve audiences elsewhere during the night. The English service's *Gulf Link* programme kept expatriates in touch with relatives from the invasion until Saddam Hussein released the last of the hostages in December.

The BBC's Arabic service was put out on more frequencies to beat Iraqi jamming and the broadcasting

transmissions by up to 15 minutes a day and Thai and Indonesian bulletins were beamed to the Gulf area — a huge commitment to the hundreds of thousands of immigrant workers trapped in the Middle East by the tide of war.

For World Service audiences and other details see page 57.

The end

One price of Saddam Hussein's aggression entails the rebuilding of the devastated city of Kuwait. As part of that endeavour, the Kuwaiti government has asked the BBC to help it restore its destroyed broadcasting services. The BBC has offered technical assistance and production and management training.

Radio correspondents Mark Laity (left) and Bob Simpson (right)



War

The BBC's editorial guidelines on the war, which were issued to programme-makers, were also made public.

When the country is at war we do not want to add to the dangers facing the armed forces, the guidelines stated. Our audiences in Britain are understandably most sensitive to the war suffering inflicted on the troops and their families. We have to be very sensitive to those concerns.

It is equally true that the need for trustworthy news is at its greatest during times of crisis. People should have confidence that they are being told the truth that whatever information is withheld from them is justified and is withheld for no longer than necessary.

In addition to advice about the withholding of information, the guidelines covered the sourcing of reports; contributions from experts; chemical and biological weapons; scenes of death and injury; interviews with relatives; and opposition to war.

Under the heading 'language of reporting' the

guidelines urged: We have to be both objective and compassionate. Our main job is to provide information without emotional gloss, but when we are reporting human ordeal it is right to show we care.

The guidelines were added to early in the war when the loss of RAF Tornados occurred; the BBC readily agreed to the Ministry of Defence's policy of withholding announcements until relatives had been told, and also accepted that a report might justifiably be withheld while any rescue attempt was under way.

In addition, the BBC agreed not to interview relatives, friends or colleagues of any missing person because broadcast material might be used against prisoners of war and decided to avoid direct approaches to bereaved next-of-kin, making its arrangements through the Ministry. Towards the end of the conflict the BBC suggested that interviews with relatives of the dead or injured should be pooled, to avoid the distress of more than one interview. This suggestion was fully supported by other broadcasters.



Desert interview for
Kate Adie

News and Current Affairs

At home, the struggle for the Conservative Party leadership, the poll tax, and the political dimension of the Gulf crisis kept the news taut with expectancy. Abroad, turmoil in Eastern Europe from the Baltics to Albania and major EEC developments required intensive coverage even as events in the Middle East strained resources. Throughout the year, BBC audiences were high.

The expansion of weekly current affairs programmes continued. *Panorama*'s yearly run was extended from 38 to 48 weeks — and now includes a strand of live studio broadcasts — *Question Time* returned, and two new series, the parliamentary based *Scrutiny* (see panel) and *Assignment* came into the schedules.

Assignment gave foreign affairs — and BBC correspondents around the world — the kind of television platform afforded by radio's *From Our Own Correspondent*. And it got to the unreported parts of the world where major stories receive inadequate attention, reporting on such issues as radical economic experiments in Latin America and the future of communism in Cuba. In the Ivory Coast for a programme on the growth of African democracy, an *Assignment* film crew was arrested.

With *On the Record*, *Public Eye* and *The Money Programme*, *Assignment* completed the quartet of weekly series complementary to the specialist units in politics, social affairs, business and economics, and foreign affairs.

At home

Domestic politics, which had been absorbed in the issues of education, health and prison reform, burst into life when Sir Geoffrey Howe resigned as Leader of the House and Deputy Prime Minister, and the leadership of the Tory party was thrown open.

A dramatic moment came in that leadership campaign when, after hearing the result of the first ballot, Prime Minister Margaret Thatcher told Chief Political Correspondent John Sergeant outside the British Embassy in Paris 'I fight on,' before, later, she too resigned. The Broadcasting Press Guild gave the report its award as outside broadcast of the year.

A frantic day followed the unexpected end of Mrs Thatcher's 11-year premiership and the decision of John Major and Douglas Hurd to stand against Michael Heseltine. *Breakfast News* presenter Nicholas Witchell fronted a live programme that kept him in the studio for a total of nine hours. The *One*, *Six* and *Nine O'Clock News* were all extended. *Question Time*, uniquely, broadcast two editions featuring different panels.

Radio carried extra bulletins and Radio 4 mounted a special programme presented by James Naughtie.

The BBC's news machine worked overtime as John Major's opponents withdrew from the contest. BBC Westminster persuaded the 1922 Committee to allow a microphone into Room 24 to hear the result as it was



Assignment: getting to the unreported parts of the world

announced to Tory MPs. Political Editor John Cole's analysis and interpretation of every twist and turn of the situation earned him the Royal Television Society's award as journalist of the year — an honour he shared with Foreign Editor John Simpson.

Inside News and Current Affairs, there were also changes: NCA Director Ian Hargreaves returned to the 'Financial Times' and Donald MacCormick left *Newsnight* after 10 years.

Audiences

When Tory MPs voted in the first leadership ballot, 12.2 million people watched the *Six O'Clock News* (against the 6.9 million for ITN's 5.40 bulletin). On the day of Mrs Thatcher's resignation, *Westminster Live* (4.5 million) and *Question Time* (7 million) drew their biggest-ever audiences. And when John Major emerged as the new Prime Minister, both the *Six* and *Nine O'Clock News* were at least 5 million viewers ahead of their ITN counterparts.

Throughout 1990, all the main news programmes headed ITN. Average audiences for January-December were: *One O'Clock News* 4.4 million (*News at One* 2.7 million); *Six O'Clock News* 8 million (*News at 5.40*, 5.7 million); *Nine O'Clock News* 7.7 million (*News at Ten* 7 million); *Newsnight* 1.1 million (*Channel 4 News* 0.8 million). Interviews in *On the Record* and Radio 4's *The World This Weekend* regularly set the political agenda for Monday's national newspapers, week in and week out. On the day of the Whitehall mortar-bomb attack by the IRA, Radio 4 attracted a fifth of the total national radio audience.



Peter Taylor in the *Public Eye*

In January 1990, the first news magazine to be heard on Radio 1 began as a six-month experiment, replacing the 5.30pm *Newsbeat* in a slot extended to half-an-hour. *News 90*'s lively approach proved so popular that it continued into *News 91*, equalling some of the most popular DJ programmes in the appreciation index and attracting over a million listeners across the week.

On the Record

During the local elections in May 1990, *On the Record* was accused of bias against Mrs Thatcher after deciding not to broadcast the result of a poll conducted on its behalf among Tory councillors. Critics argued that the BBC had deliberately suppressed the poll because it showed that four out of five councillors supported Mrs Thatcher's leadership. On the programme, Michael Heseltine clashed with Jonathan Dimbleby over the issue.

The BBC defended its decision, explaining that it was gravely dissatisfied with the manner in which the survey was conducted, and that the number of people interviewed had been insufficient.

Abroad

Political upheaval in Yugoslavia, Bulgaria, Albania, and the unification of Germany with all its attendant problems, figured heavily in foreign coverage, but the year was dominated by the struggles in South Africa to dismantle apartheid and in the Baltic countries to gain independence.

Among many outstanding examples of BBC reporting, none was more vivid than Moscow radio correspondent Kevin Connolly's eyewitness account of the siege of the Lithuanian television station in Vilnius by Soviet troops, in which his voice faded because teargas was being used.

A moment of high tension came in his broadcast — which was also used on television — as he crouched in front of a Soviet tank. 'I'm travelling away on my hands and knees as I continue to speak to you,' Kevin Connolly recorded. 'A searchlight on top of the tank has picked me out and it's following me as I back away.'

An exceptional piece of sustained reporting came from Elizabeth Blunt, the World Service's West African correspondent now returned to the UK. In Liberia for 10 weeks, she covered the bloody civil war for all the BBC's news outlets and was twice saved from a savage soldiery by officers of the West African Intervention Force. In the battle for the capital, Monrovia, lying on the floor of a room nearby, she heard President Samuel Doe's pleas for mercy before he was killed.

The last Western journalist out of Liberia,



Money matters for Peter Jay (far right) and studio guests



Eastern Europe

The regard for the BBC's authority and impartiality in reporting the world's affairs was emphasised in October 1990 when Magyar Television in Hungary began transmitting the full *Six O'Clock News*, with subtitles.

In further developments between the BBC and the emerging democracies of Eastern Europe, Czech television in February 1991 began to carry the *Six O'Clock News* on its second national channel, and Poland started taking both the *Six* and the *Nine O'Clock* on a cable network in Gdansk and two other cities as part of a daily 18-hour package of programmes delivered via the satellite service BBC TV Europe.

After the end of the year under review, BBC TV Europe was replaced by BBC World Service Television, the new satellite service then being transmitted nationally in Poland. Czech and Hungarian television have replaced the BBC's domestic news output with BBC *World Service Television News*, which is now also taken by Yugoslavia and Romania.

The BBC, which deals with 90 different TV channels in Europe and achieves sales of some £18 million annually, is providing its news output free for an experimental period, as a commitment to the rebuilding of the wider Europe.

It has also provided its 'Guidelines for Producers' to Hungary for translation into Hungarian and much educational material which will help to establish distance learning on the Open University model.

Radio and television journalists from a number of Eastern European countries came to Britain during 1990/91 to be trained by the BBC, financed by the Government's £75 million 'know-how' fund (see World Service page 52).



The World Tonight ... for Richard Kershaw (left) on Radio 4 and Newsnight's Jeremy Paxman (right) on BBC2

Elizabeth Blunt received a special commendation in the 1991 Sony Awards for her 'immense courage and enterprise.'

Another correspondent who found herself in difficult situations during the year was Bridget Kendall in the Soviet Union. Throughout a tense and highly charged period, she maintained a stream of clear, vivid reports from the areas of unrest.

In the spring of 1990, Television News Events earned the plaudits of the German broadcaster ARD for the manner in which it covered the Czechoslovak elections. The BBC's broadcasts broke new ground in being the first OB coverage of a foreign election in Eastern Europe and by generating computer graphics and analysis, usually done in the studio, on the spot. Later, ARD came to Britain to learn more about the BBC's election operations.

During the year, the Soviet Union launched its first nationwide TV business programme, with help from BBC Television's *Business Breakfast*. As part of a six-month experiment, both sides used each other's material.

Programme highlights

Big stories and in-depth investigations are the hallmark of BBC journalism and during 1990/91 current affairs teams delivered many conspicuous programmes.

From *Panorama's* large output, its reports on the Red Army, the application of Rule 43 in prisons, the UDR and the Guildford Four were memorable, and its *Drowning in Blood* examination of South Africa won the Golden Nymph at Monte Carlo. On the first anniversary of the breaching of the Berlin Wall, the programme came from inside the room where Stalin, Roosevelt and Attlee had reached a settlement on the

Westminster

The invasion of Kuwait came days after Parliament had risen for the summer recess and the BBC had started dismantling much of its Westminster operation in preparation for a move to new headquarters. When Parliament was recalled for the first time since the Falklands war, not only were BBC staff recalled from holiday, but an entire temporary television installation had to be rigged.

In the event, BBC2 cleared its schedules to carry almost the whole Gulf debate live over two days and there was more than 20 hours of related programming on radio and television.

The start of the new parliamentary session in the autumn coincided with the return of regular live coverage on Radio 4 FM and the extension of live television coverage to three afternoons a week on BBC2. While more routine parliamentary broadcasting did not have the impact of the Conservative leadership fight, they remained modestly popular with audiences. Opposition among MPs to the presence of television cameras had greatly diminished by the time the Commons was asked in the summer of 1990 to make the experiment permanent. The House voted by 131 to 32 that the cameras should stay; the comparatively small turnout showed how much heat had gone out of the controversy.

The Commons Select Committee on the Televising of Proceedings of the House endorsed the broadcasters' conduct of the experiment, though expressing its regret that the BBC had not introduced a nightly equivalent of Radio 4's *Today in Parliament* — BBC2's daily *Westminster* is not transmitted until the following morning. On the other hand, MPs particularly praised the coverage given to select committees and in November the BBC went further with the launch on BBC2 of *Scrutiny*, a weekly programme devoted to the way parliamentary committees monitor the work of government departments.

With the televising of Parliament made permanent, the BBC from April 1991 consolidated its Westminster

operation, which had previously been housed in four different premises, at No 4, Millbank. The headquarters of BBC Westminster combines network and regional political journalism in a fully bi-media operation.

Recommendation

The Select Committee on the Televising of Proceedings of the House, now renamed the Select Committee on Broadcasting etc, asked the broadcasters to submit recommendations for the permanent televising of proceedings. The BBC, IBA, ITVA, Channel 4 and BSkyB submitted a joint memorandum.

Their preferred option was for a broadcast unit funded by Parliament supplying the signal free of charge as happens in many other legislatures. If that were not possible, the present structure of the House of Commons Broadcasting Unit Ltd should be consolidated and extended to include coverage of the House of Lords and committees of both Houses, thereby making possible some economies of scale and the most cost-effective use of staff and equipment.

This second option has been recommended by the Select Committee report.

Broadcasting by the political parties

Under the agreement between the broadcasting authorities (BBC, IBA, S4C) and the political parties, broadcasting time was again made available to allow nominated spokesmen to put their point of view in party political terms.

In 1989, the Committee on Party Political Broadcasting agreed that the allocation of party political broadcasts on television for 1990 should be five each for the Conservative and Labour parties, three for the Liberal Democrats and one for the SDP. The SNP was allocated two broadcasts in Scotland and Plaid Cymru one broadcast in Wales.

In February 1990, the BBC and the IBA made a proposal to the Committee that the party political broadcasts which occurred immediately before the



Political authority (from left): John Harrison, John Cole, John Sergeant

local government elections should become party election broadcasts. Any party with proven editorial support in other contests and which was contesting more than 8% of seats would also qualify for a Party Election Broadcast. This proposal was agreed by all the parties.

In the 15 months to March 31 1991, the number of party political broadcasts was as follows:

United Kingdom

(a) 1990 (1.1.90-31.12.90)

	Television		Radio	
	10 mins	5 mins	R4	R2
Conservative	—	5	5	2
Labour	—	6	5	2
Liberal Democrats	—	5	3	—
SDP	1	—	—	—
Green Party	—	1	1	—

(b) 1991 (1.1.91-31.3.91)

Conservative	—	—	—	—
Labour	—	1	1	1
Liberal Democrats	1	—	1	—
SDP	—	—	—	—
Green Party	—	—	—	—

Scotland and Wales

(a) 1990 (1.1.90-31.12.90)

	Television		Radio
	10 mins	5 mins	
Plaid Cymru (Wales only)	—	1	—
SNP (Scotland only)	—	2	—

b) 1991 (1.1.91-31.3.91)

Plaid Cymru	—	—	—
SNP	—	—	—

Ministerial broadcasts

The Prime Minister, John Major, made a Ministerial Broadcast on Thursday January 17 1991 on the outbreak of the Gulf war. The Leader of the Opposition, Neil Kinnock, broadcast on Friday January 18 1991.

Under the terms of the 1969 Aide Memoire there is provision for a third broadcast in which the Liberal Democrats would take part. However, after consultation with the broadcasters, the Liberal Democrats took the view that on this occasion a reply from them was not necessary.

Budget broadcasts

In 1991, the sequence of Budget broadcasts were: Tuesday March 19, Norman Lamont, Chancellor of the Exchequer (BBC1, BBC2, Radio 4); Wednesday March 20, John Smith QC (for the Opposition) in reply (BBC1, BBC2, Radio 4); Thursday March 21, Alan Beith (for the Liberal Democrats) in reply (BBC1, BBC2, Radio 4).

post-1945 world order.

Public Eye found new evidence of a cover-up by army intelligence of sexual abuse of children at the Kincora home in Northern Ireland and conducted the first national survey into the extent of organised paedophile networks. Among many important Assignments, the Cambodian film *Inside the Khmer Rouge* was an excellent example of investigative journalism. On Radio 4, *Special Assignment* from Mongolia, presented by Peking correspondent James Miles, was an imaginative piece of broadcasting which showed how a nomadic people have become the first socialist state in Asia to adopt a multi-party system. Among major series on Radio 4, *Anthony Lawrence's Hong Kong*; David Walker's exploration of the future role of the United States in international politics, *American Hegemony*; and Gordon Clough's follow-up series on the Soviet Union, *Death of a Superpower*, were all highly acclaimed.

Resources

Already committed to finding savings of £5 million a year by 1993 under the BBC's agreed financial plan, News and Current Affairs found its budget knocked off course by the £15.5 million cost of covering the seven months of the Gulf crisis.

However, increased efficiency is helping the directorate balance its books. Programmes generally are using less studio time, some single-person camera crews are being deployed and journalists are working for more programmes across radio and television than ever before. From April 1991, a business strategy was implemented, making editors for the first time responsible for budgets, 'buying' the services of the resources areas.

As the year ended, News and Current Affairs announced the first opening up to independent programme production, with *Question Time* from September 1991 leading the way. In 1992, a quarter of TUC Conference coverage will also go out to tender, and by 1993/94 the independent sector will be providing some editions of *Panorama*, *Assignment*, *Public Eye* and *The Money Programme*. News and daily news-related programmes remain exempt.

Network Television

Two events which could not have been more sharply contrasted transfixed the world's attention during the year. One was the World Cup in Italy which lasted a joyful month. The other was the conflict in the Gulf which lasted seven harrowing months.

Before the summer of 1990 BBC Television, after four years of increasing its audiences, had lost some ground as the commercial companies put their goods in the shop window during the passage of the Broadcasting Bill through Parliament and they prepared for the round of franchise renewal.

The pendulum swung back once the BBC mounted its World Cup football coverage, its flair for the big occasion attracting twice ITV's audience (see panel) while, coincidentally, making 'Nessun dorma' the most famous operatic aria around the world. Within weeks Iraq had invaded Kuwait and, as the crisis escalated

unsolicited scripts sent to the BBC — around 13,000 a year — was closed down. The year also saw the completion of contracting out of cleaning, catering and security services. Plans for a new theatre at Television Centre were abandoned.

Under Government legislation, by the end of 1993, 1,400 hours of BBC television will be provided by the independent sector and as it moved towards achieving this quota, the BBC decreased its own production and programme budgets and shed other posts. Film crews were reduced by 11%, staff in costumes, make-up and scenic design by 10%, and the number of cutting rooms in London by 7%. Documentary Features department, already reaching its 25% independent target, reduced its in-house staff significantly.

By the end of 1991, London studio capacity will be reduced from 14 to 10 with the closure of the Greenwood Theatre, Television Theatre at Shepherd's



ABOVE LEFT *Back among the antiques: Lovejoy*
 ABOVE CENTRE *Double success for Jimmy Nail in Spender*
 ABOVE RIGHT *To see you nice: Bruce Forsyth's Generation Game returns*



towards war, so did the BBC's viewing figures (see The Gulf pages 12-16). At Christmas, gaining momentum from a strong autumn schedule, the BBC won the festive season by a substantial margin — on Christmas Day, eight of the 10 top programmes were the BBC's and the two channels took a combined 63·4% of the audience, the highest percentage since 1986.

Across the year the BBC's audience share was 48·1% (BBC1 37·9%, BBC2 10·2%) against commercial television's 51·9% (ITV 42·8%, C4 9·1%). In 1989/90 the figures were BBC 49·2% (BBC1 38·4%, BBC2 10·8%); commercial television 50·8% (ITV 42·1%, C4 8·7%).

With economies required under the BBC's financial strategy, Network Television implemented the recommendations of committees set up the previous year to review programme-making practices, making significant savings while releasing more money for production. The television Script Unit, which read

Bush, and Lime Grove.

In 1989 management consultants Ernst and Young were commissioned to carry out a comparative analysis of television programme-making costs in the BBC and the independent sector. After a 12-month study, Ernst and Young found that, while independents are cheaper in some areas of production and the BBC is cheaper in others, total costs are very similar.

'There was no evidence,' the consultants concluded, 'to suggest that the BBC will be saving money as the proportion of its output commissioned from independents increases.' Indeed, because some of the BBC's programme costs are fixed, 'the overall effect of commissioning a significantly higher proportion of programmes externally is likely, in the short term, to result in an overall increase in BBC costs.'

The BBC accepts that this is the price of change and believes that its output has been invigorated by its involvement with the independent sector (see panel).

In the autumn of 1990, the Broadcasting Bill completed its parliamentary passage and became law. While the Act principally will effect radical change in the shape of independent television, it does contain implications for the BBC, not least that relating to listed sporting events from which, despite intensive lobbying, the Government removed protected status. As a consequence of the Act, any of the nation's 10 major sporting events could conceivably be seen only on satellite (see Policy and Research page 63).

The final of the Benson and Hedges cricket competition was never a listed event, but until the summer of 1990 it was a permanent part of the BBC's sporting calendar. Only subscribers to satellite saw the game this year: a first indication, perhaps, that sport may no longer be available quite as freely as in the past. Nevertheless, Network Television, which in recent times has lost the Rugby World Cup, athletics and League football to higher bids from ITV, did much to protect the interests of its viewers by retaining four key contracts — Wimbledon, the Open golf, Grand Prix motor racing and rugby union — against intense competition.

Light entertainment, drama and sport form the base of the BBC's popularity and during the year more money was also directed into these three areas.

After nearly a decade off screen, *Bruce Forsyth's Generation Game* returned to BBC1 and a tumultuous welcome, and Harry Enfield, in an independently made series (from Hat Trick) was given his first BBC showcase, on 2, in which to display his prodigious talents. Profiting from its association with BBC Radio, Network Television transferred *KYTV*, the *Radio Active* team, from Radio 4 to BBC2 and the topical satire show, *The Mary Whitehouse Experience*, from Radio 1; signed a three-year agreement with independent company Alomo, under which Laurence Marks and Maurice Gran, creators of *Birds of a Feather*, will exclusively offer all their comedy concepts to the BBC; and joined forces with CBS Entertainment in an imaginative attempt to blend some of the creative talents in American and British comedy.

In drama, the bold decision was taken to end the long screen tenure of *Howards' Way* and *All Creatures Great and Small*, and to rest *Bergerac*, though each still commanded an audience of around 10 million during the year. It also ended the independently made *Waterfront Beat* (New Media Age) and *The Paradise Club* (Zenith).

But on a core of *EastEnders*, *Casualty* and the keen-witted *Making Out*, seen in its second run, the department began to develop a new generation of popular long-life series, including *The Boys from the Bush* (independently made in Australia by Entertainment Media/Cinema Verity) and *Spender*, part-written by and starring Jimmy Nail. To the satisfaction of some 12 million Sunday night viewers,

Ian McShane's *Lovejoy* was back among the antiques after an absence of six years.

In February 1991, BBC1 and 2 adopted new logos to reflect in direct, modern graphics the distinctive character of each channel (see Public Accountability panel page 65). In mid-1990, the BBC's spinning globe was the central theme of BBC1's summer promotion, which featured 'hidden' countries against a bouncing ball, a woman's twirling skirt, a Mohican haircut — a sequence of surreal images in yellow and blue. The promotion won the BAFTA graphics category: a tribute to the creativity of the trails and links between programmes, which so often go unrecognised.

As a matter of note, in the year in which the BBC committed itself to promoting more women, three of Network Television's four regular science programmes (*Tomorrow's World*, *Horizon*, *Antenna*) came under women editors for the first time.

In February 1991 sports commentator Ron Pickering died suddenly. It is with deep regret and a sense of loss that the passing of the man who was the voice of athletics on BBC Television for over 20 years is recorded here.

Programme highlights

Three self-contained drama series, *Portrait of a Marriage*, *The Green Man* and *House of Cards* dominated the year, uniting the critics and the public in their praise and enjoyment.

An element of controversy attended each of these productions. Nigel Nicolson described the television version of *Portrait of a Marriage*, his book about his parents and his mother's lesbian relationship, as the

House of Cards: high drama, high popularity



'portrait of an affair'; the sexual content of *The Green Man* caused comment; and *House of Cards*, in which a struggle for the Prime Ministership ensued, began in the week when Mrs Thatcher's leadership was challenged.

None of this detracted from the artistic achievement of the three offerings.

For his performance as the suave and murderous government chief whip in *House of Cards*, Ian Richardson, whose Iago-like soliloquies to camera became a talking point, was voted best actor at BAFTA. Albert Finney was nominated in the same category for his libidinous and bibulous hotelier in *The Green Man* series — his first TV role for 15 years.

For many people *The Trials of Life* (a continuation of Sir David Attenborough's life-long quest to understand animals, discussed under Regional Broadcasting's output) was the sustained achievement of the year, but there were other programmes which stimulated thought and inspired debate, none more powerful than *The Maze — Enemies Within*, an *Inside Story* which gained unprecedented access to the H blocks of the Belfast prison and provided a remarkable insight into the men within them. Peter Taylor's documentary won the Royal Television Society's home current affairs award — his second in two years (last year's winner was his *Families at War* series). The documentary was also voted best current affairs programme by the Broadcasting Press Guild.

In series, the unexpected success of 1990 was



Troubleshooter, in which Sir John Harvey-Jones provocatively dissected six British companies; a second series, scrutinising the fortunes of business ventures in Eastern Europe as it embarks on the road to free enterprise, is in production.

The *Inside Story* special, *November Days*, made by the internationally famous film director Marcel Ophüls, was an astonishing celebration of the collapse of the Berlin Wall which wove together snatches of old songs, film and BBC news reports.

The opening up of Eastern Europe facilitated one of the most memorable artistic occasions: the live relay from the Kirov Opera House in Leningrad of Mussorgsky's *Boris Godunov*; but it was challenged, in terms of raising classical music to popular consciousness, by the performance of Wagner's *Ring Cycle*, by the Bavarian State Opera, shown one act at a time over ten weeks, and by Dame Joan Sutherland's emotional farewell in *Die Fledermaus* from the Royal Opera House.

In popular entertainment, the sharpness of script and observation thrust *French and Saunders* into the limelight of two BAFTA nominations. One was for the best light entertainment performance, a category in which the *Only Fools and Horses* duo, David Jason and Nicholas Lyndhurst, were also nominated individually. Popularly, David Jason — nominated unsuccessfully on five previous occasions — collected the prize.

RIGHT *Only Fools and Horses*: a BAFTA win for David Jason (right), after six nominations
BELOW *Live from Leningrad: Boris Godunov*





Popular new sitcom: **Keeping Up Appearances**, with Patricia Routledge (second from left)

Audiences

The *Only Fools* special on Christmas Day attracted the biggest audience of the festive season: 17.97 million; the film *E.T.*, in its world TV premiere, followed with 17.5 million; and *The Generation Game* won a 16.73 million audience.

After Christmas the new series of *Only Fools* carried on virtually where it had left off. No other situation comedy challenged it in popularity, but *Keeping Up Appearances*, a vehicle for Patricia Routledge's tour de force performance as a suburban snob, brought over 13 million viewers. Usually, repeated series would not feature in the Annual Report, but it is worthy of

observation that Carla Lane's wistful *Butterflies*, with Wendy Craig, was watched by nearly 12 million people — eight times its initial audience in 1977.

EastEnders with 19 million viewers and *Neighbours* with over 16 million continued to head popular viewing.

Crimewatch UK (12 million); *Holiday* (10 million); and *Clive James' Postcards* from Miami, Rome, Shanghai and Los Angeles (8 million) were among other successful factual programmes. *Omnibus* achieved a record 7.7 million for its profile of Madonna (the *Omnibus* average for the autumn season was 3.1 million, the highest rating of any arts programme on British television); and *Inside Story's* audience rose to an 8.2 million peak for a film about ratcatchers. *Schofield's Europe* achieved over 7 million.

On BBC2 the first episode of the bizarre and seemingly open-ended *Twin Peaks* generated many column inches and was watched by 8 million people, then settled down to 5 million for the rest of the first series.

BBC1

After losing nearly two points of its viewing share to ITV at the beginning of 1990, the channel was on the upswing later in the year, keeping to its policy of providing programmes of range and quality for the spectrum of a national audience. News and current affairs, major documentaries and strands of factual programming competed with popular drama and entertainment for peak-time slots, creating a distinctive mix of broad appeal — a mix as dependent on such



LEFT **Schofield's Europe** visits Poland



News Hounds:
abrasive award-winner



output as the scientific series *Tomorrow's World* and *QED* as on *Bread* and *EastEnders*.

Indeed, BBC1's factual strands during the year provided much that was relevant to most people's lives, none with a surer popular touch than *That's Life!*, completing its 17th season, and none with more impact than the religiously based *Everyman* and *Heart of the Matter*.

Amid the humour, *That's Life!* was frequently not far from controversy. It exposed the principal and two senior teachers at a Berkshire school, who were later found guilty of sexual abuse of boys in their care; a follow-up special, *The Scandal of Crookham Court*, applauded the Government's decision to allow such children to give video evidence and welcomed the decision to set up a helpline for children at boarding schools.

The documentary series *Heart of the Matter* and *Everyman* continued to provide television that was often deliberately uncomfortable — the one exploring such issues as the agonising choice given to the parents of aid workers, assassinated by terrorists in the Sudan, to

decide the fate of the guilty, and talking to a Christian Scientist couple who had refused medical treatment for their dying child; the other dealing with rape and the feelings of people involved in fatal accidents. *Everyman* helplines were jammed into the small hours.

Also on the personal level, *Family Matters* met tough topics such as children with Aids, gay children, and euthanasia with frankness and compassion. *Them and Us*, a viewer-led magazine series on battles with red tape, showed that *Us* represent *Them* to someone else. *Raw Deal* dealt with cases of medical negligence. And *Watchdog* went in hard on behalf of the consumer, with the *Watching the Watchdogs* series — in which John Stapleton investigated the way British Rail, British Gas, BT, ABTA and a number of high street companies deal with complaints — attracting a large committed audience.

As the result of a *Rough Justice* investigation, a different kind of prisoner, a taxi driver sentenced in 1987 to six years in prison for the rape of a Swedish tourist, was released on parole while the Home Office ordered a re-investigation of his case.

In drama, the strength of BBC1 stems from its many long-running series, but the single fiction is not neglected and during the autumn Screen One was notable for its opener, *News Hounds*, an abrasive comedy on tabloid journalism, which was voted the best single drama by BAFTA, and *Can You Hear Me Thinking?*, a story of a boy's schizophrenia, with Judi Dench and Michael Williams as the tragic parents.

In entertainment, BBC1 during the year played from its depth of established stars, but there were new comedies to freshen the schedule.

Among old favourites in situation comedy, *Last of the Summer Wine* welcomed back Brian Wilde and 'Allo



ABOVE **Watchdog:**
Lynn Faulds Wood and
John Stapleton look out
for viewers' interests
RIGHT **Everyman:**
murder and abuse of
street children in
Guatemala City



'Allo! saw the return of Gordon Kaye after a near-fatal accident. New were *The Brittas Empire* and *Doctor on Top* (an updating of a Seventies hit on ITV); but the most successful of the newcomers were *Keeping Up Appearances*, from the prolific Roy Clarke; *On the Up*, which starred Dennis Waterman in his first BBC sitcom; and *Waiting for God*, the story of two difficult senior citizens not dissimilar in temperament to another featured in *One Foot in the Grave*, which consolidated its popularity in a second run.

In variety, *The Generation Game* dominated the ratings. But a major success was scored by *The Full Wax*, which allowed the acerbic American comedienne Ruby Wax to run riot on Saturday nights, to the delight of audiences.

Successful game shows are notoriously difficult to create and the channel had mixed fortunes with *Style Trial* and *Trivial Pursuit*. The host of the latter, Rory McGrath, was well liked by viewers, but the series proved less popular than expected.

Children's BBC (on BBC1, in the main, but finding a ready Sunday audience on 2 during the winter months) consistently had eight or more of the top 10 viewing figures for children's programmes. Among new offerings was *Now Then*, an inventive archaeology project; among old, *Jackanory* celebrated its 25th year of storytelling.

The lavish three-serial *Chronicles of Narnia* concluded with the adaptation of *The Silver Chair*, the entire cycle playing to rave reviews in America. The ambitious special effects of *Chronicles* were its major attraction — but nothing, perhaps, matched the creation of 'It', an animatronic sand fairy which featured in an adaptation of E. Nesbit's *Five Children and It*.



BBC2

The drawing power of short programmes in the gap, of varying length, between the evening's main programme and *Newsnight* in its fixed 10.30 slot was one of the channel's triumphs during the year. These included the off-beat *Fifth Column* opinion pieces, *Small Objects of Desire* from BBC South & West, and the drama series *Debut on Two*, six 20-minute plays by newcomers.

Another innovation was *Moving Pictures*, which

presented the late-night Saturday film, linked to the theme or the work of a director which BBC2 had profiled during the week.

Complementary to BBC1, the channel represents music and the arts, new talent and ideas, and is a forum for debate. It also targets the 16-34 audience through its early evening *Def II* output and other programming.

A marked feature of 1990/91 was that almost all areas of output devoted screen-time to the changing political map of Europe and the cultural issues that were thrown up.

The channel's flagship arts programme, *The Late Show* — which won the BFI award for innovation — examined aspects of Czechoslovakia's history in a 20-week season as communist rule came to an end, and



ABOVE Grace Jones gets *The Full Wax* treatment from the acerbic Ruby

LEFT *A British Betrayal*: on officer of the Cossack Cavalry, Ivan Kudrenko



reported on the cultural implications of German unification. *40 Minutes* told the extraordinary story of a woman who started to discover her past as a child in Nazi Germany; *Bookmark* was particularly strong on the work of East European writers; and *Rhythms of the World* revealed how folk music and dance in Transylvania has survived persecution. A single, powerful documentary, *A British Betrayal*, investigated the controversial forced repatriation of thousands of Yugoslavs and Cossacks in the spring of 1945.

More widely, *Arena* produced an uncompromising critique of Castro's Cuba; *Homelands* focused on artists, from Vietnam to Israel, with a commitment to the cultural and political development of their native country; and the eight-part *Nippon* presented a revelatory history of the Japanese nation since World War Two — and was subsequently seen in Japan.

LEFT *Four of the Five Children and It* — an animatronic puppet

Independents

In the last three years, the BBC has commissioned television programmes from over 200 outside production companies in its drive towards achieving the 25% quota laid down by the Government. In the



Impressive independent series, *Red Star in Orbit*, for *Horizon*

1990 autumn season, more than 120 independent productions were shown on BBC1 alone, over 70 of them in peak time.

Since the Government set its target, which both the BBC and commercial television must meet, the contribution to the BBC's channels from independent producers has risen from 22 hours in 1988 to 480 hours in the year under review. In 1991 nearly 700 hours will be transmitted and this total will double

in two stages by 1993, meeting the 25% target of qualifying programmes. News, news-related output, continuity announcements and Open University programmes are excluded.

At the beginning of the swing towards outside production, there was some concern that independents would find themselves confined to the cheaper genres of programming such as chat shows and quizzes, but the BBC's policy has been to commission across the broad range, from documentary to drama. It has also actively encouraged the development of the independent sector outside London, commissioning many contributions through the national and English regions.

Among independent productions screened during 1990/91 were comedy series *May to December* (Cinema Verity), *Red Dwarf* (Paul Jackson) and *Tygo Road* (Pola Jones); variety series *Smith and Jones* (Talkback) and *24 Carrott* (Celador); *Challenge Anneka* (Mentorn); and *Food and Drink* (Bazal).

Documentary series included *Red Star in Orbit* (Windfall), the story of the Soviet space mission; *Culloden* (Double Exposure), a year in the life of a Tower Hamlets primary school; *A Month in Tanglewood* (Third Eye), the prize-winning series with cellist Yo Yo Ma; and the youth series *Dance Energy* (Activate).

Among contributions to regular strands which received deserved comment were an *Everyman* on the shooting of Guatemala's street children by the national police (Alma Associates); a *40 Minutes* on the Angel tube station (Allegra); and an *Horizon* on the new five pound note (Windfall).

Horizon has proved to be one of the most attractive strands for independent producers. During the year the programme received over 400 submissions — for five or six available slots.

Nippon: Sony founder Dr Masaru Ibuka holds the world's first pocket-sized transistor radio



1990 was a year of scientific headlines which led *Horizon* to follow through on such topics as embryo research, passive smoking hazards, food irradiation and the testing of chemical weapons. *Joseph Campbell and the Power of Myth*, six programmes which provided a vivid insight into human experience, struck a responsive chord with viewers.

There were lighter moments such as *40 Minutes'* look at the temptations of chocolate and the introduction of the first McDonald's in Moscow; and the stylish social history, seen through advertisements, which was imaginatively packaged by the *Washes Whiter* series.

BBC2 maintained its commitment to important artistic events at home, including the *Leeds Piano Competition*, and marked Sir Kenneth MacMillan's 60th birthday with a documentary on his life and work and a

relay of his full-length ballet, *The Prince of the Pagodas*. Opera was generously screened, with the specially adapted version of Mark-Anthony Turnage's *Greek*, based on Steven Berkoff's play, winning the Royal Philharmonic Society award for best music programme of the year.

The strength of BBC2's light entertainment — with a sizeable input from the independent sector — was again evident during the year. The spoof detectives *Lazarus and Dingwall* made a promising start and the series given to the refreshingly whimsical American comedienne *Rita Rudner* delighted audiences.

In drama, 1990/91 was outstanding for the channel. Perhaps the most sustained achievement was Krzysztof Kieslowski's *Ten Commandments*, filmed parables from Poland made before the revolution. But the home-made Screen Two films were of the highest merit — Andrej

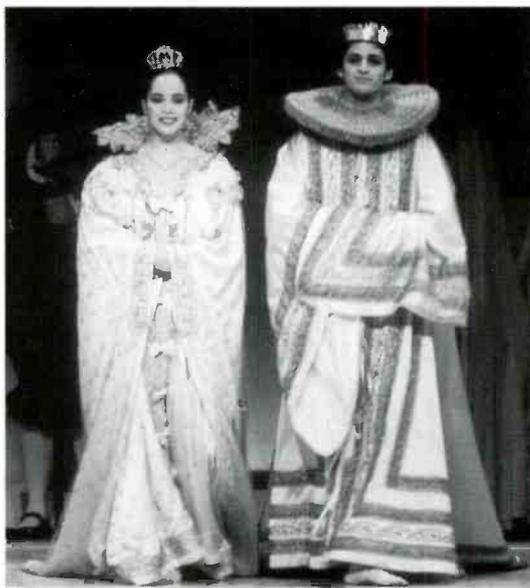
Network Television continued

Wajda's *Korczak* and Philip Saville's *Fellow Traveller* had already won awards in the cinema — and scheduled at an earlier time, rated well against BBC1's *That's Life!* and ITV's *Poirot*.

Other pieces in the 12-week season included David Hare's *Heading Home*, his first work for the BBC in over 20 years, and *102 Boulevard Haussmann*, which cast Janet McTeer as housekeeper to Alan Bates' Proust — a taciturn role in sharp contrast with her Vita Sackville-West in *Portrait of a Marriage*. In ScreenPlay, *Among Barbarians* was notable for a cameo role by David Jason as the uncomprehending father of a young man sentenced to death in Malaysia for drug smuggling.

The channel's drama output was affected by the Gulf, with one Screen Two and a series being held back for broadcasting at a more appropriate time. Of the series transmitted, *Parnell and the Englishwoman*, *Blood Rights*, a thriller with black actor Brian Bovell, and G.F. Newman's *For the Greater Good*, a tale of corruption behind Whitehall's closed doors, received satisfactory ratings, but *Die Kinder*, an ambitious piece which took Miranda Richardson to the new Germany in pursuit of her snatched children, attracted less of an audience than had been hoped.

For the third year, BBC2 brought public opinion to bear on oppressive governments with 18 appeals, each made by a different celebrity, on behalf of *Prisoners of Conscience*. Following the series of the two previous years, nine people have so far been released from prison.



The Prince of the Pagodas: marking Sir Kenneth MacMillan's 60th birthday

One World

In May 1990, a consortium of European broadcasters including the BBC produced a week of shared programming on a common theme: the environmental challenges facing the world.

The *One World* project, screened in over 20 countries world-wide, addressed the need for a policy of planet management in the face of the greenhouse effect, pollution, deforestation, population growth and Third World poverty.



The core package of programmes, jointly funded and screened, included two major contributions made by the BBC: *The March*, a drama which followed a mass trek of refugees from Sudan as they made their way across the deserts of North Africa into Europe; and an extraordinary music special, *One World, One Voice*, which fused the work of nearly 300 musicians filmed around the globe.

The central issues of global crisis were debated in five programmes filmed by Norwegian TV, and from Hamburg Jonathan Dimpleby chaired a unique summit of world leaders — Presidents Vaclav Havel of Czechoslovakia and Richard von Weizsaecker of West Germany, with Zimbabwe's President Robert Mugabe — on the reality of a common future for the world.

During *One World* week, all participating broadcasters followed up environmental issues in programmes of their own. The flagship of the BBC's national output was the impassioned documentary *The Earth in Balance*, written and presented by Prince Charles. *Blue Peter*, *Tomorrow's World* and *Everyman* were among BBC strands which committed themselves to *One World* themes.

Pope John Paul II delivered a personal message of hope in a special edition of *Praise Be!*

Offscreen, with funds from the European Commission, the BBC helped set up the One World Support Project in conjunction with environment and development groups, and BBC Education helped sponsor an educational pack.

Director-General Michael Checkland (second left, back) and Rolf Seelmann-Eggebert, Chairman of One World group of broadcasters (third left, back) with key contributors

World Cup

The biggest audience ever measured in Britain for a televised sporting event was drawn to England's semi-final against West Germany in the 1990 World Cup: 25.21 million. An overwhelming 16.69 million watched the match on BBC1.

Uninterrupted coverage and the quality of BBC Television's commentary and presentation — anchored by the indefatigable Desmond Lynam — gave the BBC a 2-1 victory over ITV across the tournament, in which the BBC claimed eight of the top 10 audiences: 13.3 million watched England's game against Belgium (ITV 6 million); 15.7 million the England game against Cameroon (8 million); and 10.4 million the Republic of Ireland game against Italy (7.5 million).



World Cup anchorman:
Desmond Lynam

For the final itself, West Germany v Argentina, the BBC attracted 13.08 million against ITV's 6.35 — this on a day when 7.8 million viewers watched an enthralling Wimbledon final, the third Becker/Edberg final in succession.

With England, Scotland and the Republic of Ireland in the competition, BBC television and radio in Italy covered more live matches than in any recent World Cup. One of the biggest problems involved the distances it was necessary to travel. The host nation, Italy, used 24 cities in the first phase, including Palermo in Sicily and Cagliari in Sardinia, and commentators found themselves taking as many as 16 flights between venues.

Live television coverage was provided by Radiotelevisione Italiana, but BBC cameras supplemented the pictures. Two outside broadcast units with mobile earth satellite dishes additionally provided live inserts from the players' hotels direct to the UK.

In radio, the BBC team provided commentaries to the World Service, to ABC Australia, CBC Canada, a number of broadcasters in the West Indies, and BFBS. BBC Radio Scotland took all matches involving Scotland, local radio stations took all matches involving England — and Radio Bedfordshire covered all Italy's games in Italian for its county's large Italian community.

The impact of the World Cup was illustrated in December when 'Radio Times' readers voted England's Paul Gascoigne the BBC sports personality of the year.

Issues

A number of programmes in 1990/91 raised adverse comment. In April, the transmission of the concert from Wembley in celebration of Nelson Mandela's release from prison brought accusations of left-wing bias, though the BBC considered that it merited coverage as a major musical and news event. An appearance by George Best on *Wogan* was criticised and the BBC apologised for the broadcast causing offence. When low cloud prevented helicopters from taking off as part of the London Marathon's coverage, the race's organisers felt that contingency plans were inadequate.

In November, a Health Education Authority report complained that BBC coverage of tobacco-sponsored events, particularly in snooker, bowls and motor racing, encouraged smoking by the exposure to brand names, logos and cigarette pack colours. Denying any breach of the voluntary code, the BBC pointed out that it had rejected a number of invitations to screen tobacco-sponsored events — and that those it did screen had initially been sponsored by other interests.

The accusation that the BBC devoted half its airtime to repeats was shown to be untrue; in fact, only

one hour in five in peak time across the two channels carried repeated programming. The BBC also pointed out that repeats were part of the scheduling strategy, welcomed by the public. A number of repeats (*Blackadder*, *Monty Python's Flying Circus*) were supported by high viewing figures.

Co-production

Drama and wildlife productions traditionally attract co-funding, but during 1990/91 other areas of programming made determined efforts to find additional financial partners.

While Music and Arts found it harder than ever to raise money for arts documentaries because public broadcasters around the world are suffering cuts in funding, the department did attract a record £3 million, mostly for music and dance projects.

Science and Features department pushed hard to develop its co-production links. *Horizon's* long-term relationship with WGBH continued and other series produced joint ventures with broadcasters in Australia, Germany, Canada, Brazil and elsewhere. Twelve foreign broadcasters contributed to the *Tomorrow's World* 25th

Subtitling

There are more than nine million people in Britain who are deaf or who have some hearing difficulty. Every week BBC Television subtitles about 44 hours of its national output for them.

Around eight million households have teletext sets which are needed to put the subtitles on screen. The growth in teletext sales is about 100,000 a month.

In November 1990, the BBC began to subtitle the *Nine O'Clock News* and some weekend bulletins. Most of the news items are edited into subtitles in advance, but an American technique, stenocaptioning, is necessary for late stories and live interviews. A stenographer follows what is being said in the programme and strikes a series of phonetic chords on a computer-linked machine. The chords are translated back into English via the computer, the words appearing on screen a few seconds later.

The BBC now plans to extend the process to its other news output.

Currently, about 20% of BBC Television's networked output — ranging from *EastEnders* and *Blue Peter* to *Crimewatch UK*, *Horizon* and *Scrutiny* — is subtitled. The target is to achieve 50% by 1998.

The BBC's national and English regions also provide some subtitling. In Scotland, for instance, the weekly *News Gallery* in May 1990 became the first regional news programme to provide such a service and in Northern Ireland — which as yet has no subtitling equipment — a three-minute news bulletin on weekday evenings features an interpreter using sign language.

In Manchester, BBC North's *Daytime UK 'Open Line'* has a special facility for the hard of hearing and can be called (061 236 0670) by anyone with a Rastronic telephone or compatible system.

During the year the BBC and the IBA jointly funded a study of deaf people's views on television subtitling, and during Deaf Awareness Week in October–November BBC2's 8am news superimposed on screen a signer from the specialist *See Hear!* programme. The signer was seen, not in a box in the corner of the screen as is the normal practice, but standing in the foreground of a slightly reduced picture.

anniversary special; the forensic science series *Indelible Evidence*, consistently in the top five of BBC2's output, was only made possible by co-production with Australia, Germany and New Zealand.

Youth Programming's ability to attract co-funding gave its output a strong continental feel — the magazine series *Extra* was made with six European partners. Another offering from the department was 283 *Useful Ideas from Japan*, 13 highly individual films which were co-produced with NHK Enterprises.

Among the various joint ventures entered into by the Children's department, the comedy drama series *Round the Twist*, co-financed with the Australian Children's Film and Television Foundation, was a particular success.

Sponsorship

Commercial sponsorship financed ancillary activities for two BBC Television events in Music and Arts: the *Young Musician of the Year*, where five-year funding from Lloyds Bank provides bursaries and masterclasses; and the six exhibitions, linked to the *BBC Design Awards* series, which in the summer were funded by National Power.

Young Musician of the Year Nicola Loud with the Duchess of Kent



Other matters

A highlight of the year was the Queen Mother's 90th birthday, the BBC covering the celebrations live from Horse Guards' Parade and the glittering *A Royal Birthday Gala* from the London Palladium. Another was the service and flypast over London which marked the 50th anniversary of the Battle of Britain.

More modestly, the year also recorded the 30th anniversary of the opening of Television Centre. A brief look backwards shows that in 1960 BBC Television transmitted about 60 hours a week, all in black and white and on one channel. In 1990 the hours were about 240 — excluding regional programmes — almost all in colour and on two channels.

As the year ended and the departure of Network Television's Managing Director Sir Paul Fox (knighted in the New Year Honours for his services to broadcasting) became imminent, the Board of Governors appointed Assistant Managing Director Will Wyatt to succeed him.

Network Radio

It took 18 months to set up Radio 5, the first new BBC network for 23 years. It took days, as war in the Gulf drew near, to create Radio 4 News FM.

Nothing like it had happened before.

For 46 days, BBC Radio's first all-news network mounted a sustained campaign of in-depth explanation and analysis, integrating programmes of special relevance from Radio 4's normal schedule which continued on long wave.

Had the Gulf war begun before the launch of Radio 5 in the summer of 1990, the BBC could not have separated Radio 4's wavebands to provide listeners with full-time news coverage. But educational programmes, which until then had been carried on Radio 4 FM, had been transferred to the new network — giving the BBC the flexibility to use 4's FM frequency in a way that could not have been anticipated in August when Radio 5 went on air.

The decision to establish Radio 5 was taken in 1988 as a consequence of the Government's White Paper on the future of broadcasting, which has since become enshrined in the Broadcasting Act. Under this legislation, the BBC is required to surrender its medium-wave frequencies for Radios 1 and 3 so that the UK's first national commercial stations can be set up.

The most innovative feature of Radio 5, which is carried on Radio 2's old medium-wave frequency, is that it has pushed education centre-stage. But it is doing much more: it has brought an end to the split-frequency transmissions of both education and sport which occurred when these were carried on other networks; it has given a showcase to elements of the BBC World Service; and it has made a commitment to try to woo back children and young people to speech radio.

It has made a bold start, just as Radio 2, in giving up its medium-wave frequency to Radio 5 and thus becoming the first BBC network to be available on FM only, has made a new beginning.

In the short term, the loss of its medium wave posed problems for Radio 2: more than half its 5.6 million audience, many older listeners among them, tuned to its service on medium wave, an estimated 1.5 million on sets incapable of receiving FM. However, a long publicity campaign, a series of tuning clinics and the setting up of an engineering helpline — called by more than 20,000 people — supported by seminars for electrical retailers, helped the network to achieve as smooth a changeover as possible.

In 1989/90, financial considerations made the BBC decide not to go ahead with the building of a new radio headquarters at White City, saving £200 million on capital expenditure. In the light of that decision, a £6 million modernisation of Broadcasting House was begun, which will be completed in the spring of 1992. As a result of another major economic decision, the BBC Radio Orchestra was disbanded, saving £1 million a year. Happily the core of the orchestra — the

BBC Big Band — survives.

Audiences

Faced with imminent national competition for the first time in its history, as well as with the possibility of hundreds of local community stations, BBC Radio began to review its networks. 1992, when one or more of the three national commercial stations comes on air, will be critical. The BBC anticipates that during the Nineties its 65% audience share will be eroded. But while it adjusts to the new marketplace it is determined to do so without loss of programme range or quality.

During the year, Radios 1 and 2 came under pressure particularly in the London area, as existing independent stations split their AM and FM frequencies to provide specialist music alternatives to their main services and new 'niche' commercial stations came on air. Two years ago, Greater London's 8 million people had seven stations including Radios 1, 2, 3 and 4; today it has 19.

Despite a decrease in listening to Radio 1 in London, there were gains elsewhere in the country and the network remained indisputably Britain's most popular station, with a weekly audience of 15 million and a 24% share of listening. Understandably, in the year when Radio 2 listeners had to adjust to FM only

RIGHT Radio 1 DJ Steve Wright talks to Elton John about Knebworth 90



and sports enthusiasts followed the sports coverage to Radio 5, the network's audience share dropped two points to 16%.

Radio 3's listenership held steady, with a weekly reach of 3 million; and there was evidence that its attempts to attract younger listeners were beginning to make an impression. Radio 4, however, found it difficult to hold the loyalty of younger people in the face of new, non-speech commercial stations.

Despite that, the network attracted 8 million people a week, with about half that number tuning in every day. And it scored the year's most spectacular success, during the Gulf war. Normally the network is listened to by 15% of the population across the week, with a share of 11%. During the war that share rose 4%.

By February 1991, the fledgling Radio 5 had achieved a weekly audience of 4.5 million — this including 1.5 million youngsters for its schools' output. School-age children account for one-third of the network's listeners and for the first time since the end of *Children's Hour* in 1964 they are tuning to a BBC Radio schedule of plays, stories, features and magazine programmes.

In the summer, Radio 1's live Knebworth concert attracted an audience of 4.3 million, the largest recorded by a single programme during the year.

Programme highlights

Three years in the making, six months on air, *The Forsyte Chronicles* was a sustained achievement in 1990/91, dominating Saturday nights on Radio 4 from September to March. The cast — with Dirk Bogarde as the narrator providing a linking thread — was exceptional, including Alan Howard as Soames, Diana Quick as Irene and Sir Michael Hordern as Old Jolyon, with support from such names as Rachel Kempson, Maurice Denham, Dorothy Tutin, Gary Bond and Fabia Drake (who, sadly, died in her sleep at the age of 86 the day after she finished recording her part).

To accommodate the 23-hour saga, dramatised for the first time from all nine Galsworthy novels — the BBC2 version in 1967 drew on the first six books — Radio 4 temporarily ended the 47-year run of *Saturday Night Theatre*. A weekly audience of three-quarters of a million listened.

For the first time in its history, Radio 3 moved abroad for a weekend of live broadcasting, presenting 26 programmes spread over 30 hours during *Berlin Weekend*. Centrepiece of the occasion was the world premiere of Hans Werner Henze's opera *Das Verratene Meer*, based on Mishima's novel 'The Sailor Who Fell from Grace with the Sea', but there were documentaries and discussions reflecting the past, present and future of the city.

Without doubt the network's celebration of Mozart's bicentenary, running from January to December 1991 and including five special days devoted to his time and music, is proving to be a broadcasting tour de force. On the first of these days, the anniversary of Mozart's birth, live concerts came from 10 cities that were important to him during his lifetime; Radio 3's contribution to this unique European Broadcasting Union event was a performance of the *Vespers* from Westminster Cathedral.

During the course of the year, Radio 3 is broadcasting all the composer's stage work.

On a night in July, 1990, the world's three greatest tenors, Pavarotti, Domingo and Carreras, came together in Rome to present an evening of arias, songs and medleys. Live from the famous Baths of Caracalla, *The Three Tenors* concert on Radio 2 attracted the highest appreciation figure for any radio programme of the year.



On Radio 1, *In My Life: Lennon Remembered*, looked thematically at the most complex member of the Beatles in the year in which he would have been 50. Drawing on interviews with those who knew him, copious archive material and, of course, the music, the 10 hour-long series was an example of the network's authoritative documentary work.

In comedy, the *Victor Lewis-Smith on Radio 1* programme — which (to quote the 'Daily Telegraph') 'would make a clock face weep tears of laughter' — proved that the telephone prank did not end with Noel Edmonds. A daring assault on good taste, the series made its star a winner at the British Comedy Awards. On Radio 4, *Flywheel, Shyster and Flywheel* was a collector's item — a re-creation of six vintage Marx Brothers radio scripts lost for more than half a century.

It was a year in which vintage comedy could be cherished, with the same network re-running *I'm Sorry I'll Read that Again*, *Beyond Our Ken* and *Does the Team Think?* and, as a tribute to Richard Murdoch who died in October, the wartime hit *Much Binding in the Marsh*, on six consecutive days. A Radio 2 special, *Thank You, Richard Murdoch*, presented by Bob Monkhouse, received an appreciative audience.

Issues

The announcement that *Woman's Hour* on Radio 4 was to be moved from afternoons to mornings and possibly retitled brought swift protest from listeners, unmoved

Diana Quick (centre):
Irene in Radio 4's
23-hour *The Forsyte
Chronicles*

by the reasons for the proposals: that twice the potential audience is available in the mornings and that, as over 20% of the programme's listeners are male, a change of name could acknowledge the fact.

More than 2,000 letters of objection arrived in support of leaving *Woman's Hour* untouched. The network conceded that the name would remain: but it insisted that the programme, which has held its afternoon slot for 44 years, will be rescheduled in autumn 1991 — part of Radio 4's overall plans to respond to changing lifestyles and listening habits, and to strengthen the network's competitive position. Later, *Woman's Hour* was voted best magazine programme in the 1991 Sony Awards.

In the belief that there should be more women presenters on Radio 2, where only Gloria Hunniford during the week and Anne Robinson at weekends are regulars, the network brought in Judith Chalmers and Katie Boyle to share a slot across the year, and started to introduce more women for stand-in periods. So far the policy has provoked some adverse reaction — mainly from women.

When the reorganisation of sport on to Radio 5 was announced, cricket supporters were concerned about the future of the ball-by-ball commentary enjoyed in *Test Match Special*. For the time being, the BBC has left



International Women's Day: Radio 2 celebrates with an all-female line-up

the programme on Radio 3 AM; thus in the summer of 1991, the series against West Indies and Sri Lanka, as well as some domestic fixtures, will be covered complete in the time-honoured way, while also featuring in the overall sports coverage on Radio 5.

In the New Year, Radio 1 launched an on-air competition, with cash prizes given by a national

newspaper. The promotion was within the BBC's guidelines which prevent acceptance of direct advertising and sponsorship, but the network received some criticism from its competitors. It was again criticised when it linked another cash competition to the *Top 40* chart show, though the prize-money came from BBC Enterprises and the 'Radio Times' promotion budget.

Radio 1

In February 1991, the network adopted an aggressive policy of promoting itself as a counter to new competition, conducting unprecedented on- and off-air publicity backed for the first time by an outdoor poster campaign. Other promotional ventures included sponsoring a family enclosure at Wembley Stadium and participating in a competition, given exposure in record stores nationwide, to find new singers and songwriters.

The policy followed the earlier publication of a document laying down the network's strategy for the Nineties, which envisaged a move to 24-hour broadcasting — implemented in May 1991 — and the setting up of a permanent helpline in support of its social action role by the time its stereo FM coverage is completed and its medium-wave frequency given up.

Radio 1 has also committed itself to maintaining the balance between daytime rock and pop and evening and weekend specialist music; to supporting new music (5,000 hours of studio time is devoted to recording new bands); and to broadcasting the major rock and pop events of the Nineties.

In this last regard, Radio 1 could not have made its point more emphatically than during the summer of 1990. Following Knebworth — which lasted eight hours and featured virtually every major rock artist in the British music industry — its exclusive series of concerts, which included Madonna, David Bowie, Erasure, Phil Collins and the Rolling Stones, was probably the finest line-up of live performances in radio history.

During the year, Radio 1 emphasised its importance as a crucial social conduit by conducting a number of campaigns, including one for those trying to give up smoking. *Which Way Now?* investigated job opportunities for the young in post-1992 Europe; and the 11th annual *Action Special* ranged across careers for school-leavers to women going back to work.

Two other returning campaigns, one on Aids awareness, the other on the dangers of drinking, met with big responses. In three days, over 5,000 people phoned the *Rhythm 'n' Booze* helpline.

The longest documentary ever made by Radio 1, Simon Mayo's 90-minute examination of Northern Ireland, *In God's Country*, provided one of the talking points of the network's year. The programme of music and interviews included a live version of U2's 'Sunday Bloody Sunday', recorded in America on the day of the Enniskillen bombing, which lead singer Bono



interrupted to make an angry condemnation of violence. It had never before been broadcast.

There were changes to the pattern of Radio 1 during the autumn when Jakki Brambles moved to teatime, Gary King took over her weekday early show, Jenny Costello took over his weekend one, and Dianne Oxberry joined the breakfast show in place of Jakki Brambles. In the New Year, Pete Tong replaced the departing Jeff Young on the Friday night dance show.

Among other moves, perhaps the most unsettling was for devotees of John Peel's music which after some 20 years transferred from weeknights to weekends, at his request. Instead of four programmes, John Peel now has two — but the same number of hours.

In July, the Radio 1 Roadshow rolled for its 18th summer tour, its new, purpose-built two-truck assembly launched at the Gateshead Garden Festival by the Princess Royal.

In nine weeks, the Roadshow broadcast 49 OBs, some from inland locations for the first time, met more than half a million listeners and proved itself, once again, to be Radio 1's most successful self-promotion.

Radio 2

The majority of listeners to Radio 2 are aged over 50 and tend not to welcome change. Until August 1990, over half of them listened on medium wave, rather than FM and the problem for the network, when it gave up its medium-wave frequency to Radio 5, was how to encourage its non-FM audience to come with it.

A prolonged and extensive campaign was largely successful, but unavoidably the move proved unpopular with a proportion of listeners and this, coupled with the loss of the sports audience to BBC Radio's newest service, meant a drop in Radio 2's audience share.

The change nonetheless presented the network with an opportunity to refresh its schedule. The backbone of the output continued to be the music played throughout the weekday daytime, complemented by interviews and features: but

innovations were made elsewhere, the most important being the complete overhaul of the network's approach to the arts.

After 17 years, *Round Midnight* was replaced, its successor, *The Radio 2 Arts Programme*, filling a two-hour slot three times a week, the Friday edition coming from a different BBC region every week (the first regular placing of non-metropolitan arts coverage on the network); followed by a general arts magazine, presented by Sheridan Morley, on Saturday; and a single-subject special on Sunday, including the state of the British musical, an exclusive interview with Dame Joan Sutherland and the centenary of the Chicago Symphony Orchestra.

Earlier in the year, another challenge for the late-night audience was mounted in the same 10-midnight slot on Mondays-Thursdays with Ken Bruce presiding over a mix of music, features and a link-up with BBC correspondents around the country. After eight months in the chair he returned to the early morning, swapping with Chris Stuart. The programme has continued to evolve satisfactorily, though large audiences remain elusive.

Another of Radio 2's innovations was to extend its specialist range of music, which in the evenings and at weekends complements its popular output. Series and single programmes were added to reflect some neglected



ABOVE *Simon Mayo In God's Country*
 ABOVE LEFT *Action Special: Phil Collins joins presenter Mark Goodier*



Arts on 2: Sheridan Morley talks to Dame Joan Sutherland



Living With . . .
Claire Rayner takes
positive action

traditions — barber shop, Latin American, skiffle; and the return of strict tempo dance music reflected the massive interest in social dancing. Some existing slots were shortened to make space in the schedule.

Jazz coverage was strengthened, too, with *Jazz Parade* introduced at midnight Monday to Friday, Peter Clayton giving air-time to all styles. Following the success of *Sounds of the '60s* — now presented by Brian Matthew — *Sounds of the '50s* was created, with Ronnie Hilton. Together, back-to-back on Saturday mornings, the programmes provide a package of unashamed nostalgia.

Elsewhere, the network strengthened its light entertainment with *Bob Holness Requests the Pleasure . . .*, a series of comics, singers, musicians, politicians — and surprises. The religious flagship *Good Morning Sunday* lost Roger Royle when he took up an appointment as a school chaplain, but he continued to present *Sunday Half Hour* and his *Good Morning* replacement, Don Maclean, proved popular with listeners, as was an extra edition of *Pause for Thought*, which is now heard at 1.30am, 3.30am and 6.45am every weekday.

Radio 2 continued to be a major patron of live music. Here, the BBC Concert Orchestra (which also contributes to Radio 3) provided a spread of UK gala nights as well as such favourites as *Melodies for You* and *Friday Night Is Music Night*, and the BBC Big Band proved popular with more concerts outside London.

The public service element of Radio 2's output was increased in such programmes as Jimmy Young's, Derek Jameson's and John Dunn's, and a number of campaigns were launched including *Road-Wise* (road safety) and *Spring Clean* (anti-litter). Among special events were Postman of the Year (a new award, in association with the Royal Mail); the Young Tradition Award (for the best young instrumentalist in a traditional idiom); Choirgirl

RIGHT **Berlin**
Weekend, with John
Drummond, Controller
Radio 3, and John Tusa,
Managing Director
World Service

of the Year; and the National Big Band Competition. In campaigning vein, the network began the *Living With . . .* series, Claire Rayner and her team of experts dealing with social issues such as cancer, bereavement, phobias and fear of crime, treating them positively and providing back-up literature and helplines.

Radio 3

Talk about music increased dramatically in the autumn, responding to audience demand.

Soundings was introduced fortnightly to examine single themes — portraits of composers, studies of particular compositions in context, investigations of controversial topics. A more journalistic approach to musical issues became evident in *Music Weekly*, with Peter Paul Nash, and the monthly *Opera News*, with James Naughtie — broadcast live to be able to respond to events. *Tuning Up* began, giving musicians, mostly young, the chance to express themselves in words as well as notes.

There were many other changes on the cultural channel. After 16 years, the arts programme *Critics' Forum* gave way to *Third Opinion*, which continued the high standards of discussion but widened the brief to music, dance, architecture and design, becoming less London-orientated in the process. *Mixing It*, a fortnightly live series aimed at the younger listener, crossed musical boundaries, mixing styles and influences from the Kronos Quartet through Peter Gabriel to Jimi Hendrix. Transmission on weekdays was extended by half an hour (the evening repeat of *Composers of the Week* remaining the night's final programme). *The Friday Play* transformed into *The Sunday Play*, while documentaries and features were given new placings.



Orchestras

Celebrating its 60th anniversary, the BBC Symphony Orchestra, under its new principal conductor Andrew Davis, undertook tours of Hong Kong and Japan and gave 15 concerts at the 1990 Proms.

The BBC's four symphony orchestras, and the BBC Concert Orchestra, contributed half the concerts to the Promenade season which enjoyed an 86% average attendance and an enthusiastic response to new music. At the annual RPS/Heidsieck Awards, all the orchestras were nominated as best ensemble, the major conducting award went to Andrew Davis and the award for best new, large-scale Proms' commission to the Danish composer, Poul Ruders.



In the last four years, Radio 3 has become less austere and more friendly. The new schedule reinforced this approach while striking a balance between providing listeners with 'fixed points' and retaining the flexibility to devote whole evenings, weekends or even seasons to major subjects and letting concerts, operas and plays run their length, without trimming them into tidy slots.

The network's Berlin Weekend and the continuing Mozart celebrations are examples. Another was the six-day Hans Werner Henze festival mounted at the Barbican in London, which revealed the extraordinary range of this composer's work at the centre of European music-writing for over 40 years.

The mainstays of Radio 3's music are the concerts of the BBC's orchestras and the lunchtime chamber music series run throughout the country, but during 1990/91 the European Broadcasting Union's orchestral series was also on air, including concerts from Paris, Vienna, Brussels, Copenhagen and Chicago — the Chicago Symphony celebrating its centenary. There were live broadcasts by several foreign orchestras on tour in this country.

The BBC Philharmonic, based in Manchester, produced the highest output of any of the orchestras, its range strongly influenced by the contribution of its principal conductor, Edward Downes. From next year the charismatic French musician Yan-Pascal Tortelier takes over from him.

In a busy 12 months, the Scottish Symphony Orchestra went to Rome to play contemporary Scottish music and to Geneva to play 20th-century Swiss music. Its performance from the newly opened Royal Glasgow International Concert Hall, with renowned soloist Jessye Norman, was acclaimed as one of the outstanding occasions of Glasgow's year as Cultural Capital of Europe.

The BBC Welsh Symphony, under principal conductor Tadaaki Otaka, undertook a major concert tour, performing in Vienna, Prague, Leipzig, Berlin and Paris.

In the course of 1990/91, all concerts given by the BBC Symphony and the BBC Philharmonic and most of those given by the Welsh and Scottish were broadcast on Radio 3. The Concert Orchestra — which undertook tours of Canada, America and Germany — contributed a five-part tribute to its former principal conductor, Ashley Lawrence, who died in May.

In the early summer of 1990, the BBC appointed a consultant to investigate the possibility of sponsorship for public performances of the symphony orchestras and of the Proms. This has proved difficult, but the search for appropriate sponsorship continues.

Members of the BBC Symphony Orchestra celebrate their 60th anniversary

In opera, the network was able to complement its coverage at home and in Europe with a series of six relays from the New York Metropolitan Opera, made possible through a deal struck between the Texaco Metropolitan Opera International Radio Network and the EBU. *Semiramide*, *Luisa Miller*, *Der Rosenkavalier*, *Katya Kabanova*, *Parsifal* and *Faust* were heard in excellent performances and good stereo. Wagner's epic *Ring* unfolded weekly, act by act, from Munich.

There were many simultaneous broadcasts with BBC Television, including *The Cunning Little Vixen*, *The Marriage of Figaro* and, live from Leningrad, *Boris Godunov*.

In jazz, the Friday documentary slot celebrated pianist/bandleader Jelly Roll Morton in four programmes, the early years of Benny Goodman in five, and devoted a documentary to the giant of today's jazz world, Miles Davis, as well as eight programmes to his music.

Among many authoritative documentaries, two series stood out from the year: Anthony Howard's intriguing reassessment of Harold Wilson in *The Wilson*





ABOVE Radio debut for Anthony Hopkins (right) in the Barker/Hare play *Pravda*
 ABOVE RIGHT *And Now in Colour*: best of the comedy newcomers

Years, and Michael Charlton's *Footsteps from the Finland Station*, five programmes tracing the collapse of communism.

While new writing remained an important element in Radio 3's drama, the policy of giving a wider currency to recent stage plays continued. Anthony Hopkins made his radio debut, recreating his acclaimed portrayal of the odious press tycoon Lambert Le Roux in *Pravda*, by Howard Barker and David Hare, and Tom Stoppard's version of Schnitzler's *Undiscovered Country*, first seen at the National Theatre in 1979, adapted lucidly.

A 1964 production of *The Crucible*, with Donald Wolfitt, was repeated in tribute to Arthur Miller on his 75th birthday. Harold Pinter's 60th was celebrated on two evenings, one broadcasting *Betrayal*, with the author himself taking a leading part.

On a lighter note, food writer Lesley Forbes in the series *Table Talk* brought refreshing irreverence to the subject of food — and the entire cast of the National Theatre of Brent (with some help from Peter Barker) re-wrote history in *All the World's a Globe*.

Radio 4

On a network where the primary task is to report the world of current affairs, there is a clear need for a strong counter-balancing ingredient of entertainment and Radio 4 placed particular emphasis on this aspect of its work during the year, encouraging production departments to invest imagination and money in devising new formats and series. Many of the year's most effective programmes came in response.

Radio 4's comedy portfolio continued to be plundered by both BBC television and ITV and strong new ideas came too slowly to fill all the gaps. The best of the year's newcomers was *And Now in Colour*, a sketch show series by four young writer-performers, which caught the attention of critics and listeners; and Alan Coren, principal contributor to the long-running *News*



Quiz, presented a lively new review of topical events in *Fourth Column*, his first radio series. The satirical programme *Week Ending* celebrated its 21st anniversary on the top of its form and demonstrated a very sure touch during the Gulf war.

In drama, many of the more notable contributions were heard in the late-evening slot, adaptations of Nicolas Freeling's *Not as Far as Velma*, new thriller serials such as *Burnt*, made in Wales, and Andrew Rissik's *The Psychedelic Spy* accompanying well-established series such as *Fear on Four*.

The drama highlight of the year was unquestionably *The Forsyte Chronicles*, but the very popular *Classic Serial* strand also included a widely acclaimed production of *Far from the Madding Crowd*, to mark the Hardy centenary, and a first-class adaptation of *The Quiet American*. Elsewhere, Alan Bennett's *Talking Heads*, first seen on television, transferred successfully to radio.

Religious broadcasting played an increasingly important role in the output. Two serials in particular had impact: *The Moral Maze*, chaired by Michael Buerk, examined current events from the moral perspective and *God and Caesar* concerned itself with the relationship between religious principle and political ideology, bringing major world figures, including President F. W. de Klerk, to the studio.

The year ended with a stimulating set of Reith Lectures on *The Persistence of Faith* by the Chief Rabbi-elect Dr Jonathan Sacks, who reflected on the role of religious ethics in society and tackled religious intolerance and sectarianism.

Radio 4's rich documentary tradition was maintained by such series as *The Village*, a real-life version of *The Archers* set in Hampshire, and by single programmes such as *We the Jury*, John Mortimer's rare insight into the secrets of the juryroom. Madhur Jaffrey traced the development of food and cookery in

Thought for the Day

For 30 years, a religious interlude has existed in the middle of Radio 4's morning news coverage. To discover if there was now customer resistance to it, the BBC during the year conducted a survey — which showed that *Thought for the Day* was one of the *Today* programme's most popular elements, more popular than business, sport and parliamentary reports.

Thought for the Day gives a contributing speaker, a cleric or someone with religious expertise, three minutes to reflect on an issue of the day from the perspective of faith. It is a form of broadcasting that shows concern for the common good. As such, it often addresses questions that are political in nature, and at times this has caused the programme to be accused of political bias. There were such occasions during the year.

In the autumn, Canon Eric James, director of Christian Aid, resigned as a contributor following a decision to edit his script which, on the morning of the opening of the Labour Party Conference, the BBC considered could lead to a charge of partiality.

At its best, *Thought for the Day* articulates the feelings of the whole nation: the Rt Rev Richard Harries, the Bishop of Oxford, did so on the morning of the Zeebrugge tragedy; and Professor Charles Handy, of the London Business School, on the day of the San Francisco earthquake. But not all broadcasts can expect such a clear-cut response. During the Gulf war, there were many who disagreed with Bishop Harries, and with the Archbishop of Canterbury, Dr Robert Runcie, for saying that conditions for a just war had been met; and many more who disagreed with the Rev Philip Crowe, principal of the Salisbury and

Wells Theological College, for saying they had not.

Some of the contributors to *Thought for the Day* have achieved personal popularity — indeed, Rabbi Lionel Blue has become a celebrity — but adding new names to the panel proves difficult: the job requires a rare combination of theological, social and political awareness and the communication skills to go with them. Nevertheless, the programme acknowledges more women should be heard; and it is addressing the fact that it has no Muslim or Hindu voice to speak to multi-faith Britain.



Food for thought: Rabbi Lionel Blue



LEFT Thought for food: Madhur Jaffrey

various cultures in *From Manna to Microwave*, and the sound archives were used to good effect in both *Radio Lives* and *Public Affairs*. Once again, some of the most compelling stories were heard in the Midlands production *Never the Same Again*, and in *Soundtrack*.

As ever, the network demonstrated that the single voice can offer radio at its best with Garrison Keillor reading from his book *Now We Are Married*; the actress Gwen Ffrangcon-Davies marking her 100th birthday by reading from 'Romeo and Juliet' in *With Great Pleasure*; and the late Kenneth Williams, in a brilliant microphone performance, reading Gogol's *Diary of a Madman*.

During the course of the year, a detailed survey by BBC Broadcasting Research identified the Radio 4 audience as more 'promiscuous' in its listening habits — one in five, for example, also listens to Radio 1 on a regular basis — and showed that the Radio 4 audience felt the present morning schedule required too much commitment for that time of day.



Accordingly, at the end of 1990, the network announced some of the changes it will effect from September 1991 — including the morning move of *Woman's Hour* — to appeal to the diverse tastes of this mobile audience.

Radio 5

On August Bank Holiday, 1990, the voice of a five-year-old opened the new network: a symbolic recognition that part of its brief is to win the young back to speech radio.

Broadly, Radio 5 is a blend of education (from Radio 4 FM) and sport (mostly from Radio 2 AM), brought together as part of the enforced reorganisation of the airwaves, with the added ingredient of programmes for young people in the evening. To that mix, the network has added morning stories for the pre-school age group, family interest programmes, and a pick of BBC World Service output. Every day Radio 5 listeners can tune in to get the World Service's global perspective on the news, backed by the authoritative comment and speedy analysis for which the BBC's external broadcasters are renowned. The network also offers other World Service strands, including the arts programme *Meridian*, the environmental issues programme *Global Concern*, *Health Matters*, the *International Money Programme* and *Megamix*, a compendium of young people's interests.

The launch of Radio 5 created the opportunity for both School Radio and Continuing Education departments to expand their outlook. While both

continue making programmes to meet their teaching responsibilities (see Education page 60), Continuing Education has now moved into live magazine programmes, covering such issues as parenthood and health, and School Radio — renamed Schools, Children's and Youth Programmes — now provides stories, drama and features for children and young people in their own time at home.

It is in the evening that Radio 5 has made its major commitment to wooing the young back to speech radio, the schedule starting with a junior 'book at bedtime' and gearing itself to older children and young people as the evening goes on. Series of readings and plays are introducing a new generation to the best of world literature — 450 hours a year of drama and stories, almost none of it over half an hour in length; and features output is reflecting listeners' interests in sports, the arts, fashion and music, while giving them plenty of access to air their views.

The network has not deserted its young audience at the weekends either, transmitting *On Your Marks*, a three-hour Saturday morning show, produced by the new children's Magazines Unit. The show has launched the Olli Club for under 14s, run in conjunction with the British Olympic Association to encourage children, in the Olympic spirit, to participate not just in sports but also in environmental and arts activities. During school holidays the network provides the daily 90-minute *Take Five*.



BELOW RIGHT Fun on 5:
Mark Curry at weekends
BELOW Fiction on 5:
Stephen Fry reads Jennings



Gramophone Library

By the beginning of 1992, the BBC Gramophone Library, probably the finest collection of recordings in the world, will be able to offer programme-makers a computerised version of its catalogue.

Created in 1931, the library holds 1.5 million records, ranging from cylinders and shellac to vinyl and compact discs. Its vast card-index, which details 2.5 million performances — and contains such information as cast-lists, 'take' numbers and biographies of artists — is almost as valuable as the collection, and is regularly used by researchers for detailed musical information.

The Gramophone Library is a large operation, lending out 1,000 records every day to 150 departments throughout the BBC, including all radio networks, local and regional radio, television and World Service. But because of its size, the index can only be used by personal callers and library staff. For some time there has been a need for a computerised catalogue to give producers throughout the UK instant 'on-line' access.

The scale of the computerisation project is daunting. A specialist firm has been contracted to complete key-stroking the catalogue's details into a database within a year — but the job is the equivalent of 100 man-years. The highest standards are needed for the capture of this information, written in various styles and formats. In a pilot project, the company achieved an accuracy rate of 99.5%.

Eventually, the index will be available in two forms: on-line for those with direct computer access, and on CD-ROM (Compact Disc Read-Only Memory) — a powerful new data storage medium widely used in libraries and scientific areas but new to broadcasting. Employing the same digital technology as audio CDs, it carries information instead of music.

Data can be so densely packed in CD-ROM that the whole BBC Gramophone Library index will be held on two standard-sized compact discs. Users will be able to purchase their own version for use with an appropriate player linked to their personal computer.

In the course of the network's seven months on air the daily 1,2,3,4,5 for the very young, with the Wiggles of *Wiggly Park* narrated by Andrew Sachs, has been a success, with the Wiggly Park Rangers Club already reaching a membership of 10,000. The evening reading slot has featured such offerings as Roald Dahl's *Matilda*, read by Pamela Stephenson and *The BFG*, read by Sir Michael Hordern, and *Jennings at School*, read by Stephen Fry. Later in the schedule, series for older listeners have ranged from such classics as *Swallows and Amazons*, *The Railway Children*, and *The Secret Garden* to the spy thriller series *Orphans in Waiting* and *Nightbeat*, the adventures of a Chicago



newspaperman. Dramatisations of GCSE texts — *The Loneliness of the Long-Distance Runner*, *Hobson's Choice*, *Billy Liar* — have been particularly appreciated.

Andrew Sachs narrates *Wiggly Park*

In addition, a major impact had been made by the strong regional presence on the network contributed by Manchester's daily three-hour sequence, *Five Aside*, and the nightly youth sequences injected in turn from six BBC centres around the country.

For sports fans, the move of sports coverage to Radio 5 has brought extensive additional coverage — 1,200 hours a year of live national and international events — and sports news, virtually every hour on the hour, which nothing elsewhere in radio or television can match. The network's first live coverage of cricket begins in summer 1991.

In broadcasting terms, Radio 5 is still emerging, but it has targeted several distinct audiences. It is a matter of gratification that research conducted six weeks after the network began showed that a quarter of a million children were already being attracted to its evening and weekend output.

Regional Broadcasting

Regional Broadcasting made considerable advances during the year, mounting a challenge to ITV for the daytime audience with *Daytime UK* (see panel) and launching *East Midlands Today*, the first new BBC regional news programme for 25 years.

And, although forced through economies to cut the English regions' Friday night opt-out slots from 40 to 30, it relaunched them, on Thursdays, some with new names and all with enhanced resources and a strong policy of current affairs.

Tougher and more relevant to their communities, the new programmes are making the most of the links between regional television and local radio, encouraging viewers to become involved in the issues raised and make their own contribution through local radio phone-ins.

The success of Regional Broadcasting is due largely to continued investment, particularly in computerised newsrooms and, as importantly, to bi-media operation which over the last three years has allowed radio and television to share journalists and resources. Cameras are now being installed in some local radio stations and TV reporters, researchers and camera crews are working out of them.

Judi Spiers helps Daytime UK challenge for the daytime audience



Bi-media journalism underpinned the launch of *East Midlands Today* in Nottingham, contributing to the considerable cost-effectiveness of the operation. So, too, did the dedication of the small staff whose commitment to the project helped break down barriers in working practices.

Despite heightened competition for the regional news programmes from ITV companies mindful of franchise renewal, figures released in November 1990 showed that in five of 12 areas the BBC was ahead of its commercial rivals, while running neck and neck in a further three.

The most spectacular success was in BBC North,

where the region's three news programmes broke weekly viewing records in February 1991 — *North West Tonight*, from Manchester, averaging 1.7 million (against ITV's 1.2 million); *Look North* from Leeds averaging 1.2 million (against 1.1); and *Look North* from Newcastle on one night reaching 800,000 for the first time — a figure exactly double the commercial station's.

In local radio, the BBC maintained its position against strong competition. Over half the 48 ILR broadcasters now operate separate and distinct services on AM and FM and 'niche' commercial newcomers are fighting for a share of the market, yet the BBC's 37 local stations still commanded 10 million listeners a week, a BBC audience surpassed only by Radio 1.

At a time when commercial competitors are reducing or abandoning speech-based output, Regional Broadcasting requires 60% of local radio programmes to be devoted to news, information, debate and documentary, with up to 100% at peak and drive-times. In many stations the proportion of speech outside these hours is above 60%.

Consolidating a move to speech-based operation helped Radio Wales increase its listening figures during the year — on occasion, notably when *Roy Noble & Co* was on air, it even outstripped Radio 1 in popularity. The same policy enabled Radio Scotland and Radio Ulster — which came under pressure from split AM/FM commercial services and a new community station — to hold the level of their listenership.

It was a matter of considerable disappointment that, after 24 years of BBC local radio development, the building of Radio Dorset had to be abandoned and the plans for Radio Surrey/Berkshire modified. However, more than 90% of England is now covered by BBC local radio and two-thirds of the population in the proposed Radio Dorset area already receives a service from Radio Solent. Radio Surrey/Berkshire will be completed, but instead of being a station in its own right, its two centres, in Reading and Guildford, will now operate as news bases linked to neighbouring Radio Oxford in one case and Radio Sussex in the other.

A number of capital projects were completed during the year. Among these was Broadcasting House in Edinburgh, where the three Georgian houses comprising the Queen Street premises were restored to their former elegance while providing eight radio studios (including a drama studio), a small television studio, a newsroom and office accommodation. Radio Derby was refurbished and extended, allowing broadcasters, support staff and studios to be on one level, rather than on three levels as before. In Plymouth, BBC South West moved into a purpose-built electronic newsroom linked to the region's local radio stations and the studios were re-equipped. And after two decades in a former hotel, Radio Solent went live from a new broadcasting centre in Southampton, where it will be joined by BBC South television in autumn 1991.

Programme highlights

Some 35% of BBC1 and 2 programmes are made in the regions, which also contribute over 4,000 hours a year to the five radio networks. In 1990/91 there was much that was both popular and which received critical acclaim.



Almost certainly the major regional contribution of the year on both counts was Sir David Attenborough's *The Trials of Life* from South & West. Dealing with animal behaviour, it was the third television series in Sir David's natural history trilogy (*Life on Earth* dealt with evolution, *The Living Planet* with environments) and was filmed in 45 countries and six continents, taking three and a half years to make. Hailed as an example of public service broadcasting at its very best, *Trials* achieved audiences of 13 million, received five BAFTA nominations and collected two awards, one as the year's best factual series.

It was a rewarding year for the region, with BBC West in Bristol receiving the Royal Television Society's journalism award for international news — against network competition — for its exclusive coverage of the plight of the mentally ill and neglected in Romania. Material from its regional documentary *Convoy to Romania* was used on the *Nine O'Clock News*. BBC South West in Plymouth took the regional current affairs award for *For Those in Peril*, an investigation, following a drowning, of cutbacks in coastal rescue services.

By a unanimous decision of the RTS panel, BBC Northern Ireland's *Inside Ulster* won the category for the best regional daily news magazine for a programme which covered a day when eight people died in terrorist incidents.

Audiences

Old favourites were high in the ratings, the year's biggest audience for a regionally made programme being attracted to the *Antiques Roadshow*, from South & West, which has been in the schedule for 14 years. Returning for a new season, it reached 15.3 million viewers, the highest figure ever recorded for a non-fiction programme on BBC television. The same region's *Wildlife on One*, which has been running since 1977, began its 1991 series with a 13.1 million audience. From BBC North, *A Question of Sport* drew 13.3 million for its Christmas special, the second-highest figure of its 21 years on screen.

Other programmes on BBC1 to draw big audiences during the year included *Telly Addicts* and *The Clothes Show* (both 9 million) from the Midlands; and *Mastermind* (8 million average, nearly 10 million for the final) from South & East.

On BBC2, BBC North's *The Travel Show* (4.8 million) and *Red Dwarf* (4.3 million) topped the channel's weekly ratings. *Top Gear* from the Midlands was consistently watched by more than 4 million people and nearly 4 million found every round of the first series of *Masterchef*, contributed by South & East, to be just their fare. The bandaged philosopher *Rab C. Nesbitt* drew an audience of up to 4.5 million for the BBC Scotland comedy.

In radio, *The Archers*, made in Birmingham for Radio 4 and celebrating its 40th anniversary, held its weekly audience, its two editions and its weekend omnibus being heard by a total of 3.5 million. Made in Manchester, *Sounds of the '50s* on Radio 2 regularly attracted 1.5 million listeners; on Radio 4, *Gardeners' Question Time* over 1 million, and *File on Four*, half a million, were among the network's most listened to programmes.



LEFT *Trials of Life*: third in Sir David's natural history trilogy

Antiques Roadshow: Hugh Scully takes an old favourite on the road

NATIONAL REGIONS

Scotland

Bold changes freshened Scotland's television and radio schedules during the year.

A four-year exclusive contract for the Scottish FA Cup, presented BBC1 Scotland with the opportunity to capitalise on the popularity of football and Friday viewing was repatterned, *Friday SportsScene* being advanced from late-night viewing to follow *Reporting Scotland* and the political *Left, Right and Centre* coming forward to follow *SportsScene*.

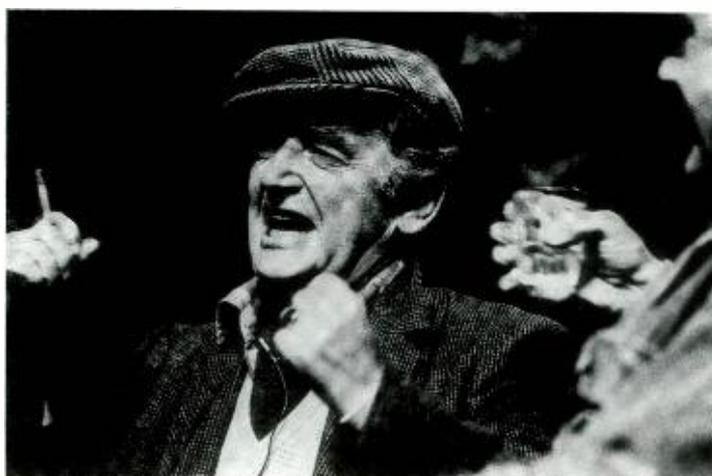
The new line-up necessitated *Wogan* dropping back until later in the evening, but all three re-scheduled shows achieved good audience figures.

mixed adoption to the homeless was also networked as, from its music and arts productions, was *Edinburgh Nights* and a wide range of programmes reflecting Glasgow's year as European City of Culture.

Of programmes screened in Scotland only, the documentary series, *Clyde Built*, which dealt with the rise and fall of shipbuilding, was well received and Rikki Fulton's Hogmany show *Scotch and Wry* again achieved the year's highest audience figure, being seen by 2.1 million people.

During the year Radio Scotland provided a variety of output for the networks including *The Litmus Test*, a science quiz, and *Maclean*, a documentary about an Australian town established by Highland Scots, both heard on Radio 4. The large drama output included *The*

BELOW RIGHT **The Ship**: Tom Watson in an epic tale
BELOW **Sharp dialogue and country music in Your Cheatin' Heart**



Changes to Radio Scotland's schedules prompted a variety of comment.

The integration of *Farming* into *Good Morning Scotland* — a decision taken on the grounds that farming and countryside matters now have the same kind of interest for the general public as, for example, business and the stock market and should therefore be reflected in non-specialist output — was not initially popular with the farming community. The change, however, enriched *Good Morning Scotland* and the new weekly programme, *Agri Matters*, received a universal welcome.

At the other end of the day, *Newsdrive* — aimed at a largely car-driving, ever-changing audience — replaced *Good Evening Scotland*. The programme undoubtedly fulfilled a need, but the music content in the mix of news and comment was not popular and was dropped with the outbreak of the Gulf crisis.

It was a high-profile year on screen for Scotland, particularly in drama. Among its networked contributions was John Byrne's *Your Cheatin' Heart* on BBC1, which was set against a background of country music and which provided some of the year's sharpest comic dialogue. There was also Bill Bryden's epic tale of shipbuilding, *The Ship* (BBC2), recorded at the Harland and Wolff engine shed on Clydeside. The youth discussion series *Words Apart*, focusing on issues from

Weird of Eddie Kerr and the dramatisation of *The Adventures of Sherlock Holmes*.

Regionally, Radio Scotland introduced the issues-led series *Speaking Out* on weekdays and, from the newly refurbished Edinburgh studios, the four-days-a-week arts strand *Queen Street Garden*.

Although Scotland was forced to close its film unit as part of economies made across the BBC — *Your Cheatin' Heart* was its last production — the region let it be known that it was not abandoning drama film. At the same time, an extra £1.2 million was made available for 50 hours more of opt-out programming by the deferral of capital expenditure and by special provision from the Director-General.

Wales

The two major dramas which Wales contributed to the network during the year could not have been in greater contrast. *Morphine and Dolly Mixtures* for Screen Two, based on an autobiographical novel and set in the Cardiff of the Fifties, was an unremitting tale of a young girl left to mind her brothers and sisters as her mother died of a brain tumour; *Sticky Wickets* for Screen One was a rollicking farce involving German industrialists and a cricket club fancy-dress dinner. Played to the hilt by Alun Armstrong, George Sewell and James Bolam

Neville Green in Radio Scotland's **Queen Street Garden**



Sticky Wickets attracted a 6.5 million audience.

It was a productive year for drama in Wales. On television, the region provided *The Gift*, a networked series for children from the independent company Red Rooster; subsequently this was edited into a single film for another showing on BBC Wales only, where a series of six plays by writers new to TV, *Wales Playhouse*, was also screened. On Radio 4, the six-part political thriller *Burnt* by Nigel Baldwin, starring Dennis Waterman, was particularly well received.

Other BBC Wales programmes which did well nationally were *The Roux Brothers*, with their engaging and argumentative approach to cookery, and *There Is Music in the Air*, a series devoted to Elgar, both on BBC2; and *Tea Junction*, the topical discussion programme, which in its second season of looking sceptically at the week's events continued to add bite to Radio 4. The youth programme *Rave* was contributed to Radio 5.

Within Wales, the difficult decision was taken to close one of the region's two community stations: falling listenership in a small transmission area meant that Radio Gwent, opting out for 13 hours of programming in English a week, was no longer viable. It was heartening, however, that Gwent's sister station, Radio Clwyd, retained the highest audience of any station of its type in the UK.

BBC Wales continued to be the biggest provider of programming to S4C, contributing 10 hours a week. By far the most popular programme on the Welsh fourth channel is the BBC's *Pobol y Cwm*, the first daily British drama serial to be recorded on the day of transmission. During the year BBC Wales' output not only held the



first six places in the Welsh language chart but often did almost equally well in the channel's overall top 10.

Northern Ireland

The release and homecoming of Brian Keenan, the Belfast teacher held hostage in the Lebanon for more than four years, was perhaps the most uplifting story of Northern Ireland's year, in which violence continued and the recession deepened.

Responding to the needs of the community, the region's Business Unit devoted considerable air- and screen-time to the effects of the recession, and there was much else that was positive. Increased co-production with RTE created several new strands for television, including a business series devoted to 1992 and Europe, and a series of farming programmes made in Eastern Europe; and the region continued to make and share folk programmes with Radio Scotland, reflecting the strong international interest in Scots-Irish music.

BBC Northern Ireland continued to serve both sides of the community. The Orange Order's celebration of the tercentenary of the Battle of the Boyne was reflected on September 29 and in other television programmes during the year; the funeral of Cardinal Tomas O Fiaich and the installation of the new Primate of All Ireland, Archbishop Cahal Daly, were among other events which received full exposure.

Coverage of the full range of sport in Northern Ireland also played its part, with outside broadcasts mounted for the Five Nations rugby championship, the Carroll's Irish Open golf, motorcycling from the North West 200, and the Ulster Grand Prix, as well as the semi-finals and finals of the Ulster and All Ireland Gaelic Athletic Association championships. In network terms, the region's highest-profile programme of the year was its contribution to BBC2's ScreenPlay series, *August Saturday*, William Trevor's

ABOVE *The Roux Brothers*: adding salty conversation to the cookery

ABOVE LEFT *Joanna Griffiths in Morphine and Dolly Mixtures*

Coming home: released hostage Brian Keenan





Recollections: host Sam McAughtry, with Jimmy Cricket and Roy Walker

poignant family drama set in a small town in the west of Ireland, starring Sorcha Cusack and Tim McInnery. In all, BBC Northern Ireland produced five hours of network drama; it also contributed *Hidden Ground*, a BBC2 series highlighting the source of inspiration of four Irish writers.

Locally, *Open House*, the weekly TV afternoon magazine, continued to deal with social issues and to portray a more positive image of Northern Ireland and the new folk series *Corner House* found new talent to display.

Radio Ulster contributed regularly to *The Radio 2 Arts Programme* and recorded jazz for that network, including original works by local performers.

Recollections, a series of relaxed conversations with well-known personalities, was among the most popular offerings. *Sunday Sequence*, radio's weekly religious, moral and ethical programme, dealt with such issues as abortion, adoption and terrorism, creating a forum for dialogue which would not otherwise exist.

Radio Foyle, broadcasting 23 hours a week of mainly speech-based programmes for its Londonderry audience and 14 hours for Radio Ulster, maintained its position as the most popular station in its area, listened to by half the adult population.



RIGHT On the Line: British television's only sports documentary series
FAR RIGHT Aboard The 8.15 from Manchester: Charlotte Hindle and Ross King

ENGLISH REGIONS

BBC North

BBC North's news and current affairs programme *Close Up North* was launched in October as part of Regional Broadcasting's opt-out initiative, with separate editions originating from Manchester, Newcastle and Leeds. But, where relevant, some of this output is being broadcast across the whole of the North of England — the first time in 20 years that this has been possible.

The window of opportunity opened after the merger in March 1990 of the former North East and North West regions, which thereby created BBC North.

The start of *Daytime UK*, in collaboration with BBC Midlands, was the year's major undertaking, but there was a wide spread of programme-making. For the television networks, the region produced the youth series *Rough Guides to the World*, which won the Premios Ondas award at Barcelona, and *Reportage*, now in single-subject format; the questioning children's series *Ipsa Facto*, winner of best children's documentary at BAFTA, and *The 8.15 from Manchester*, which had a 22-week run while *Going Live!* was off screen. It also contributed the Kenny Everett-Gloria Hunniford quiz *That's Showbusiness*; *The Travel Show*; and *On the Line*, British television's only sports documentary series, which in its fourth season looked at sexism and racism in sport.

Network TV programme-making is centred on Manchester, where production will shortly be boosted by the re-opening of studio A, expanded and refurbished over 18 months to provide 7,500 sq ft of all-purpose facilities with unrivalled technical specifications including state-of-the-art 'charge-coupled' cameras. But Newcastle makes its contribution, notably the gritty children's drama *Byker Grove*, independently produced by Zenith North but using BBC Newcastle staff and resources; so, too, does Leeds, which offered *The Estate*, a poignant account of life on a deprived housing estate, and *Pears on a Willow Tree*, émigré director Witold Starecki's powerful portrayal of his native Poland's struggle towards democracy.

File on 4 for Radio 4 remained the flagship of BBC



Daytime UK

Using the combined talents and resources of all the BBC's regional centres, and with a brief to reflect what is happening throughout Britain, *Daytime UK* in October 1990 relaunched BBC1's morning output. Uniquely, the four-hour daily programme is jointly hosted and produced in Birmingham and Manchester.

When daytime television started on BBC1 in 1986, programmes such as *Open Air*, *Neighbours*, *The Clothes Show* and *Watchdog* gave the service instant success. Subsequently, the BBC's viewing figures declined. *Daytime UK* was devised to win back the audience and to improve the quality of morning television.

Slotted between *Breakfast News* and the *One O'Clock News*, the programme began by creating a tighter and more coherent structure. The daily *Open Air* from Manchester was replaced by *People Today* to concentrate on human stories. *Kilroy* was revamped, eschewing trivia and concentrating instead on issues of substance. Personality interviews and the popular arts were left to *Scene Today*, which replaced *Daytime Live* from Birmingham.

New faces were brought in — Adrian Mills from *That's Life!* and Debi Jones fronting *People Today*, and Tim Grundy contributing to *Scene Today*. The morning news service was strengthened by additional hourly regional bulletins. And a wealth of series were introduced from the regions — *Health UK* from Wales, *Happy Memories* from Newcastle, *Rosemary Conley's Diet and Fitness Club* from Pebble Mill, *Wildlife Gems* and *Antiques Roadshow Gems* from Bristol, and strands on photography and flower arranging from Scotland.

A complex editorial and logistical operation, *Daytime UK* took time to settle down. Initially the programme 'handed over' excessively between its two production centres. Not all *Daytime UK*'s commissions were sufficiently distinctive. And moving *Kilroy* (independently made by Crown Communications) from after the 9am news to mid-morning lost viewers who were not regained until the programme was returned to its former slot.

However, in its first five months on screen, *Daytime UK* has begun to win back the daytime audience. In the week before the programme began, BBC1 had a 20% morning share. By the middle of March this had risen dramatically to 35%.

North's network radio output, and during the year several specials made under its umbrella, including one about Winnie Mandela and another about life inside Strangeways Prison, distinguished themselves. A new development was the launch of *Five Aside*, three hours live in the afternoons for Radio 5 and the only daily sequence programme on any BBC network to come from outside London.

BBC Midlands

The start of *East Midlands Today* fulfilled a long-standing ambition: until its launch from the Nottingham centre it had been only an insert in *Midlands Today*, from Birmingham. Now, for the first time, viewers in Nottinghamshire, Derbyshire, Leicestershire and parts of Lincolnshire and Northamptonshire are receiving their own nightly news and sports coverage.

BBC Midlands' reputation for television drama was maintained during the year with a stream of innovative productions for both channels. For Screen Two these included *Fellow Traveller* — the tragic implications of McCarthy's communist witch-hunt in Hollywood, with American actor Daniel J. Travanti — and *The Laughter of God*, an explicit visual allegory of a collapsing marriage, with Amanda Donohoe and Peter Firth. *Survival of the Fittest*, a Julian Mitchell black comedy, and the complex thriller *Chain*, involving murder and corruption, were seen on BBC1.

Two new series from the Gardening and Leisure Unit, *Delia Smith's Christmas* and *Gardens by Design*, both attracted good audiences on BBC2. Two regional TV series originally made for Midlands' viewers, *The Balloon* and *Biking Butler*, were given network repeats on the channel.

Networked radio programmes from Pebble Mill included *Jim Lloyd with Folk* and *Charlie Chester* for Radio 2; and *Farming Today*, and *Enterprise 90* for Radio 4, as well as such documentary series as the Sony Awards winner, *The Teachers*, recorded in a Birmingham comprehensive, and *A Hack in the Borders*, a journey the length of Offa's Dyke on horseback. *The British Disease*,



Wedding of the year for fans of *The Archers*

Danny Choraji presents Radio 5's *Eastern Beat*



a six-programme dissertation about class, assembled in montage form with interviews and extracts from the archives, films, comedy routines and music, was outstanding.

Drama for the network included *Death and the Tango* and *The Island of Doctor Moreau*, an adaptation of the H.G.Wells' classic, with compelling sound effects.

Twenty-five years after the Race Relations Act came into force and the BBC's Asian Programmes Unit was set up, the Asian, African-Caribbean and Multi-Cultural Units at Pebble Mill reflected the culture and concerns of the minority communities in *Black in Britain*, *Hear Say, East*, and *Ain't No Black in the Union Jack*. Radio 5's weekly *Eastern Beat* for Asians also originated at Pebble Mill.

BBC South & West

South & West's Natural History Unit at Bristol continued to produce its specials and its regular series — *Wildlife on One*, *The Natural World* on BBC2, and the environmental series *Nature* — by acquiring major injections of co-production money (only a quarter of the cost of *The Trials of Life* came from the licence-payer). On the other hand, a series on human behaviour



LEFT TO RIGHT *Two for the price of one*: Enoch Powell, Linzi Drew and Judge Pickles seen *Talking to Myself*

was shelved during the year because co-production finance was not forthcoming.

Television Features department continued to make *Antiques Roadshow*, *Byline* and *10x10* — and put into production another series devoted to Victoriana, *The Victorian Flower Garden*. It also brought forward two highly original little series: *Small Objects of Desire*, a quirky look at everyday items from lightbulbs to false teeth, and the three-part *Talking to Myself*, in which Enoch Powell, Judge James Pickles and Linzi Drew, editor of 'Penthouse', interviewed themselves.

Seeking both economies and efficiency, the NHU and Television Features further developed flexible working arrangements during the year; half those employed are now on contract and not on staff. Like BBC North, the South & West region contributes programmes to all five radio networks. Two important related series, *Any Questions?* and *Any Answers?* moved

to London for operational reasons, but these were replaced by new commissions.

Age to Age, which links events of the past to today, and *Punters*, which gives listeners the chance to pursue answers to questions that have always puzzled them, are now established at peak time on Radio 4, and *Dear Diary*, an imaginative look at how diarists down the ages might have spent the day of the programme's transmission, and *The Art of Travel* have also made their mark. *Talking Poetry* was developed for Radio 5 and, besides contributing its lively weekly programme to Radio 4, the Natural History Unit began work on a new series for Radio 1. The ever popular *Down Your Way*, in a revised format, increased its audience on 4.

Bristol produced 53 hours of networked radio drama — over a play a week. Output included *Song of the Forest* by Tina Pepler and *The Machine* by Tony Bagley, winners of two of the five national Giles Cooper awards.

BBC South & East

South & East built steadily during the year on its reputation as a centre of excellence for history, anthropology and contemporary documentary.

In this third area of programming, *In Solidarity*, a



four-part series for BBC2 from the Elstree Documentaries Unit, chronicled a bitter year in Polish politics and was highly acclaimed. The unit also produced two other well-received series for the channel: *Present Imperfect*, a fly-on-the-wall social documentary recording the dissatisfactions in a number of lives and *The Sentence*, an eight-part look at the regimen imposed on young offenders in a Leicestershire institution.

The architectural series *Building Sights*, in which well-known personalities selected favourite 20th-century buildings, and *Abroad in Britain*, a series dedicated to the proposition that the exotic can begin at home, also attracted attention.

The enterprising single documentary, *The Last African Flying Boat*, which retraced the legendary Cairo-to-the-Cape route plied by Imperial Airways flying boats over 40 years ago, won the Flaherty award at BAFTA.

Timewatch, its popularity recognised by elevation to screening twice a month on BBC2, delivered its most impressive season with such programmes as *Accounts of a Forgotten Army*, which dealt with the treatment of German prisoners of war by the Allies in the last weeks of World War Two; *Savagery and the American Indian*; and *The Man Who Made the Supergun*.

Elstree also contributed the drama thriller *Dark City*, inspired by events in South Africa, to BBC1, and a documentary, *From the Heart of the World*, which sought the reclusive Kogi tribe of Colombia. BBC East's productions of *Heirs and Graces*, Lady Victoria Leatham's pick of English stately homes, and *Bird Detectives*, out on patrol with the special department of the RSPB, were also scheduled on the channel.

History — oral history — was the speciality the region contributed to radio with *Pictures from the Past* (Radio 4), and *Keep Smiling Through* and *How We Lived Then* (Radio 5). Also made for Radio 5, *Bob Hatton Rattle* is the first football fanzine of the air.

During the year the Norwich and Elstree centres strengthened their bi-media activity and programme sharing. In East Anglia a bi-media science and business correspondent was appointed. The region's Channel



LEFT In Solidarity: a bitter year in Polish politics
BELOW Bob Hatton Rattle: the first football fanzine of the air

Tunnel bi-media correspondent, based in Ashford, was the only reporter for radio permitted to witness the historic undersea breakthrough by the English and French engineering teams.

Local radio

Listened to by a quarter of the population in England, BBC local radio underlined its value to its many communities during the bouts of bad weather in December and again in February. Helplines provided vital information about transport, schools and the emergency services, and staff at many stations worked round the clock.

There were countless other examples during the year of the way in which the 37 stations are integrated into the lives of their listeners. Radio Sussex began broadcasting daily readings of ozone levels in the county and Radio CWR in Coventry and Radio Stoke launched radio soaps, jointly funded with local health authorities, not only to entertain but to raise awareness of health issues.

Listening to BBC local radio was highest in Jersey and Guernsey — around 60%; on the mainland, Radios Cornwall and Shropshire attracted nearly half their populations. Some stations made dramatic gains — from 13% in 1989, Radio Gloucestershire almost doubled its listenership. The two newest stations, Radios CWR and Suffolk, the first to go on air in FM only, established a reach of 9% and 11% respectively.

Radio Cambridgeshire conducted the first, exclusive interview with John Major within minutes of it becoming clear that he was to be the next Prime Minister. The MP for Huntingdon further demonstrated his support for his local radio station when he later visited Radio Peterborough — a local service which Radio Cambridgeshire set up in May 1990 for the growing city of Peterborough and the adjoining districts of north Cambridgeshire and south Lincolnshire.

Existing local radio stations bore their share of the economies, particularly at the larger and older ones. In the Channel Islands, Radios Jersey and Guernsey came under a single manager, but the BBC gave a

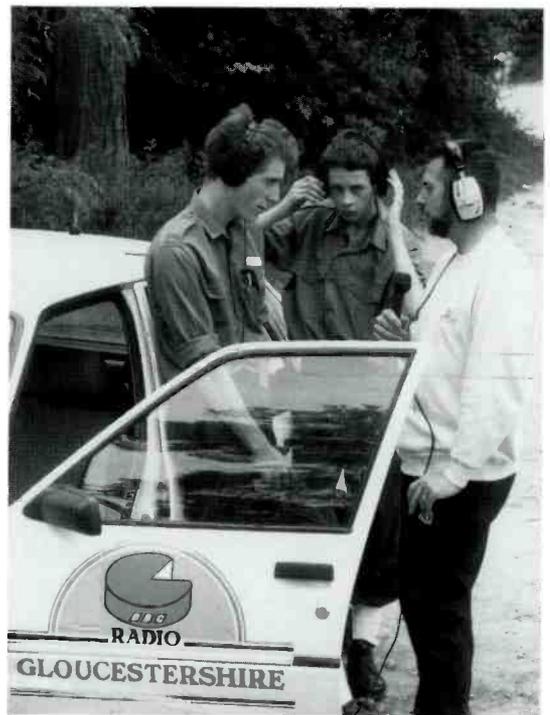


LEFT Timewatch: *Savagery and the American Indian*





*RIGHT Prime Minister John Major visits Radio Peterborough
FAR RIGHT Radio Gloucestershire goes out and about with local scouts*



commitment that the stations would maintain their individual identity.

It was a matter of considerable satisfaction that the future of the three metropolitan stations, Radio WM in Birmingham, GMR in Manchester and GLR in London, was secured after a three-year performance review begun in 1988. By the end of the review period, WM had virtually trebled its listenership to a reach of 17% and GMR, in the face of increased commercial

competition, had increased to 14%. During 1990/91, when London became the most highly competitive broadcasting environment in the country, GLR maintained its 6% audience.

In the summer of 1990, the all-party Commons Media Group of MPs tabled an Early Day motion praising the three metropolitan stations as important voices in their city areas.



Minority broadcasting

After a year's experiment in the Midlands region, 16 of the BBC's 37 English local radio stations are now broadcasting World Service programmes in Hindi, Urdu and Bengali.

Daily, the output from the three services of the BBC's external broadcasting operation are relayed to Radios Leicester, WM, CWR, Stoke, Derby, Nottingham, Leeds, Sheffield, GMR, Merseyside, Lancashire, Newcastle, Cleveland, Kent, Bedfordshire and GLR. This complements the 150 hours of multi-cultural programmes which local stations put out weekly in English and other languages.

Each station is free to select what it wants from the World Service's news bulletins, current affairs, features and sports programmes, whose prime targets are in the Indian sub-continent, where the estimated audience for the Hindi service is 25 million, for Urdu 15 million, and for Bengali 10 million. The estimated potential total audience for the three languages in England is 1.25 million.

Radio Leicester, which is a centre of ethnic minority broadcasting expertise, feeds the World Service output

around the English local radio chain via the Midlands Asian Network based at the station.

Itself the single most popular service among its own Asian community (one in eight of Leicester's population is from the sub-continent and 60% of Asians in its area tune in every week), Radio Leicester began taking World Service output in the autumn of 1989, when it increased its Asian programming from one to six hours a day. Radios WM in Birmingham and CWR in Coventry joined it in the experimental transmissions.

A number of the BBC's local radio stations, including Leicester and GLR in London, broadcast their ethnic-minority programmes on a different frequency to their mainstream output.

Extending such split-frequency services throughout the LR chain is something which the BBC regards as essential in the interests of all its listeners, though cuts in local radio have currently curtailed this development. However, the introduction of additional World Service languages is being considered. Arabic has been broadcast by GLR since the Gulf war and Cantonese is the next most likely — there are significant Chinese populations in several local radio areas.

Appeals

Concerned by an increase in requests for grants received from schools during the year, the trustees of Children in Need commissioned a report to help them clarify those aspects of the policy under which such requests can be considered.

Notwithstanding that changes in educational legislation have made the role of the statutory authorities increasingly unclear and that schools are finding themselves under pressure to find extra money, it is the view of the trustees that education should not be the responsibility of charity.

It is expected that the rules of the Children in Need Trust will be tightened.

More than 7,500 grants totalling £21·8 million were awarded from the 1989/90 fund. The largest grant ever made by Children in Need, £419,000, went to the Disfigurement Guidance Centre to buy three tunable dye lasers. These remove or reduce the birthmarks known as port wine stains suffered by children and went to hospitals in the north, south east and south west of England. At the other end of the scale, a voluntary creche on the Isle of Bute was given £78 to buy books and musical instruments.

The vast majority of Children in Need awards are for sums less than £5,000.

The BBC has been appealing on behalf of disadvantaged children since 1927. In the 10 years since Children in Need was launched as a major combined radio and television event, over £73 million has been distributed. The 11th appeal in November 1990 as usual involved the entire BBC across the country and raised over £17·5 million on the night — a total which had become £20·9 million by February.

Thanks to the overwhelming generosity of the public, the on-the-night sum was over £300,000 more than that raised on the 1989 night, but the recession subsequently had an effect, and the February figure was some three-quarters of a million below the previous year's. Further income from legacies, royalties and bank interest will, however, increase the grand total significantly — 1989's figure finally reached over £25 million.

Already the Children in Need process has begun once more. The flood of applications for grants in 1991 arrived by the two deadlines in November and March. Now the central and eight regional committees are assessing the requests before making their recommendations to the nine trustees whose chairman is John Parry, BBC National Governor for Wales.

BBC1 devoted seven hours live to Children in

Need, a mix of light entertainment and reports of how previously donated money was spent. The channel gave similar coverage to Comic Relief, which was back on screen for the third time after a year's absence.

Again there was BBC support across the country with a big push from Radio 1 and 'Radio Times' contributing half its cover price for two weeks. Red Nose Day raised £10·2 million — a figure unlikely to reach 1989's £26·6 million, but which, nonetheless, had reached £18·5 million by June 1991. The money will go to relieving famine and hardship in Africa, to helping Britain's young homeless, and other projects including humanitarian help in the aftermath of the Gulf war.

Before this year's Red Nose Day, Comic Relief, created five years ago by Charity Projects, a registered charity, had raised over £45 million.

Among other appeals during the year, Blue Peter's Romanian Orphanage Appeal brought a £5 million response.

There were three emergency appeals during the year. The appeal on behalf of the Disasters Emergency Committee for Victims of the Gulf Crisis and Crisis in Africa raised £3·2 million and £7·5 million respectively from BBC television, radio, ITV and the national press. The third appeal, for the International Red Cross and British Red Cross in conjunction with the Gulf Crisis, raised £3·5 million.

The total raised by The Week's Good Cause appeals on Radio 4 during the calendar year 1990 was £1,176,087. Notable results included Centrepoint Soho £49,348; Crisis, £108,663; Far East Prisoners of War Central Welfare Fund, £45,300; Hearing Research Trust £30,427; New Horizon Youth Centre, £42,000; Servite Houses Limited £41,438; Royal Air Force Benevolent Fund £42,823; and St Martin's Christmas Appeal £353,211.

The regular television appeals, including those broadcast in the national regions, raised a total of £292,621. The largest sums were for Friends for the Young Deaf Trust £13,313; Alzheimer's Disease Society £52,580; Homes for Homeless People/Homes for Homeless People Trust £17,200; National Eye Research Centre £24,827; Parents for Children £12,219; and St Botolph's Rehabilitation Centre £103,000.

The BBC Children in Need Annual Review for 1989/90 is available, free of charge (please send a large sae), from Broadcasting Support Services, PO Box 7, London W3 6XJ.

World Service

A momentous year stretched the BBC World Service which broadcast more hours than at any time, with one exception, since World War Two. The Government increased World Service funding, helping it strengthen its news coverage. And a long-held BBC dream was realised with the launch of a satellite service which aspires to be a true television equivalent of World Service radio.

The Gulf dominated the output of all the language services from August to March, but events elsewhere demanded comprehensive coverage. Parliament responded to an intensified international need for news by increasing the World Service grant for the next triennium (the three financial years 1991/2 to 1993/4) by nearly 7% in real terms. For the first time, the increase included provision for programme-making.

The settlement, achieved in a year when public spending as a whole was under intense pressure, was not a matter of generosity, the Foreign and Commonwealth Office said, 'but was based on a very serious appraisal of the value of the World Service in helping it to keep up with the competition and in promoting Britain worldwide.' It was also a recognition of the efficiency of the World Service, which continues to redeploy resources from areas of lower priority into programme-making at the rate of 2.5% a year and to further improve the ratio of hours broadcast per head of staff.

The increase in funding led to the start of the biggest enhancement of news and current affairs programming ever seen in Bush House. Resources are being strengthened and more foreign correspondents appointed — in Lagos, Delhi and Washington, with an extra political reporter based in London. The News Intake Unit moved from an 18- to a 24-hour operation. On air, an extra edition of the nightly *Newshour* and extra editions of *Newsdesk* and *From Our Own Correspondent* came into the schedules. New programmes included the thrice-daily *World Business*

Report, reflecting Far Eastern, European and American markets and *World Business Review*, a weekly programme of financial analysis.

From April 1991, the current affairs magazines *South Asia Survey* and *Dateline East Asia*, moved from single weekly slots to Monday-Friday editions as part of the enhancement of regionalised English programming.

The new budget was not achieved without some cost: the World Service agreed to cease broadcasting in two of its 38 languages, Japanese and Malay, in return for more programme hours to countries in greater need of impartial information, including China, the USSR and Vietnam.

The Japanese service made its first broadcast on July 4, 1943, the Malay service on May 2, 1941. A chapter of broadcasting history ended with the last transmissions at Easter. But a piece of broadcasting history was made on Monday, March 11, 1991 at 7pm GMT, when the first *World Service Television News* was beamed into Europe. After six years of planning, and two unsuccessful attempts at obtaining some Government funding, the

RIGHT Making history: Christabel King and Jack Thompson present *World Service Television News* to Europe
BELOW Big increase in current affairs from *Dateline East Asia*



programme was launched on the BBC's European satellite service which provides BBC1 and 2 programmes on subscription to nearly a million homes across the continent.

World Service Television News is made by a combined BBC team working to the global news priorities of Bush House. The half-hour evening bulletin is the cornerstone of the satellite service which, in April 1991, was renamed BBC World Service Television and set up as a wholly owned subsidiary of the BBC. By 1993, it is anticipated that BBC World Service Television, to which Bush House is also contributing English-language teaching programmes, will have spread beyond Europe to other parts of the globe. The news programme will be marketed in English and other language versions for rebroadcast.



Freelance correspondents

Pressure and danger, as discussed elsewhere in the Annual Report, are frequently the common lot of correspondents, but the local freelance reporter (stringer) who works for the BBC is often particularly vulnerable as he or she is usually a citizen of the country in question.

The BBC stringer in Khartoum, Alfred Taban, was arrested at the beginning of April 1990 and kept in prison for seven months. In March Zafar Abbas, in Karachi, was seriously injured when an armed group belonging to the Mohajir Qaumi movement attacked him and ransacked his house. In October Sulaiman Salim, who went out to Kenya to report, was held by the police and charged with an immigration offence, though the case was then abandoned. In Uganda, the stringer for the BBC Swahili and Somali services, Hussein Abdi-Hassan, was charged with bringing the state into disrepute and was held in prison for six weeks.

World Service in English

We Americans operate under the assumption that there'll always be an England and the BBC gives us good reason to carry on with our faith. It also is proof that fine broadcasting still is possible in this day of the mindless 'sound bite.' Many thanks for all the good things you make available to our listeners.

(Letter from the programme director, WFMT, Chicago's fine arts radio station also on cable to over 360 cities in 42 states in the USA)

Accurate reporting is the main but not the only demand of the global audience. The achievements of mankind, as well as its troubles, have an eager listenership. In the English service there was much that met that requirement.

Outstanding were two major series which examined

world religions: *What Do Jews Believe?* and *What Do Muslims Believe?* Another series, *The Making of the Middle East*, which traced the formation and growth of the nation-states of that troubled region, proved to be most topical in view of the year's events.

The tragic plight of the world's destitute came into focus in an acclaimed international phone-in on the causes and prevention of famine.

Drama originations included *The Mystery of Edwin Drood* (for which Ian Holm and Mary Wimbush won Sony best actor and best actress awards) and the Alan Ayckbourn trilogy *The Norman Conquests*, as well as *St Joan*, *Macbeth*, and *The Three Sisters*, which featured the film actress Julie Christie in her first radio drama role.

The consistently high standard of the World Service's scientific, industrial and business coverage was reflected in a commendation from the Industrial Society.

BBC English

After a review of the World Service's on-air English teaching, BBC English department collaborated with the language sections to increase the relevance of bilingual programmes. BBC English also made extensive efforts to secure rebroadcasting arrangements, with particular success in Latin America and South East Asia.

The business sector of BBC English — its television and multi-media publishing operation which sells its services internationally — had a record turnover for 1990/91, with an income of over £3 million to the UK. This growth reflected the increasing demand for BBC English materials both in Eastern and Western Europe, Japan and Latin America.

The most successful programme of the year was the children's cartoon *Muzzy in Gondoland*, now being shown in over 25 countries from the USSR to Mexico.

ABOVE LEFT Best actor and best actress awards at Sony for *The Mystery of Edwin Drood*

ABOVE RIGHT First radio drama role for Julie Christie (centre) in *Chekhov's Three Sisters*

Transcription

Supplying radio stations in over 100 countries with the best of the BBC's output from the domestic networks as well as the World Service, BBC Transcription during the year signed new three-year subscription agreements with two of its oldest customers, British Forces Broadcasting and Radio New Zealand. Considerable effort was devoted to developing fresh markets in Eastern Europe, especially for music.

Following the release of Nelson Mandela, the documentary *Mandela the Man* was heard in over 50 countries. The reunification of Germany prompted widespread broadcast of the authoritative five-part series *The Germans*. Drama releases included Vaclav Havel's play *Redevelopment* and Wole Soyinka's *Opera Wonyosi*, based on Brecht's 'Threepenny Opera', as well as works by major playwrights including George Bernard Shaw and Harold Pinter. Other writers represented included Muriel Spark, Alan Bennett and Salman Rushdie.

A major event was the setting up of a compact disc manufacturing operation in conjunction with a commercial company. A detailed study of all stages of the process was undertaken before a dedicated mastering suite was established, supported by desk top publishing to produce label artwork. Enhanced digital editing facilities were installed as part of a major rationalisation of the department's accommodation.

These changes, as well as others in Transcription's working practices, stemmed from a Value for Money review in 1989 which has delivered considerable savings and will close 18 posts over a four-year period.

President of Bulgaria
Dr Zhelyu Zhelev (centre)
visits Bush House



Topical Tapes

Topical Tapes, which sells pre-recorded programmes in English on tape and disc to other countries, is also responsible for the on-air programme *Caribbean Report*, which is broadcast on 28 stations in the region and which in September was kept busy with the attempted coup in Trinidad. The programme devoted several editions of the nightly transmission to up-to-the-minute reports and it was the first to obtain an interview with Prime Minister Robinson.

The coup attempt happened to coincide with the heads of government meeting in Jamaica and Hugh Crosskill, executive producer of the Caribbean service who was there for it, reported for the whole BBC. Another coup, in Surinam, brought staff in on Christmas morning to produce a special programme.

In February, *Caribbean Report* secured an exclusive interview with the Prime Minister of Jamaica, Michael Manley, who agreed to talk to the BBC because, he said, he was confident that his views would be properly reflected and would have wide exposure.

Topical Tapes also produces the *Calling the Falklands* programme. Speaking on it at Christmas, the Prime Minister John Major sent greetings to the islanders and drew a parallel between the crisis in the Gulf and the 1982 Falklands conflict.

Europe

Early in 1991, the pioneering trilingual network BBC 648 was renamed BBC for Europe, reflecting that, as well as being broadcast on 648kHz, the service is also delivered by satellite, cable and local rebroadcast.

In Belgium, the Netherlands and Austria, cable networks now carry the complete, 24-hour English, French and German service. And in the Greater Berlin area a bilingual (English-German) version has become available on FM, providing a tailored schedule of programmes, as well as enhanced presentation which includes European weather and travel information.

In addition, 'BBC Infos' news bulletins are relayed by over 70 local stations in France and 'BBC Weltnachrichten' is being taken by an increasing number of stations in Germany.

During his visit to Britain, the Bulgarian President Dr Zhelyu Zhelev found time to visit Bush House, where he and members of his party met the staff of the Bulgarian section and attended a dinner hosted by Managing Director John Tusa. Later he travelled to Dorset to place flowers on the grave of the murdered Bulgarian service broadcaster Georgi Markov, and to meet his widow, herself a former member of the World Service.

Overseas

For World Service broadcasts to Africa, it was a year of growth which saw developments which will help shape the world of the Nineties.

A medium-wave service for South Africa was launched in February 1991 from the new Lesotho transmitter which is the coping-stone of the decade of building better audibility for World Service. A swathe of special programmes was aimed at the young black audience as South Africa undergoes the painful process towards integration and democracy.

Pressure for democratic reform continued in the African continent and, while many countries censored or minimised news of democracy demonstrations in Eastern Europe, the BBC played a major part in the spread of democratic ideas by broadcasting comprehensive news of these events.

In Somalia, a regular audience comprising 41% of the population tuned to London for the only objective news of what was happening in the country and in the rest of Africa. Ex-President Siad Barre, before his fall, used to complain about 'biased' coverage, but the trust placed in the World Service broadcasts by all shades of Somali opinion seemed to show that the BBC's offence lay in reporting the whole story rather than the version desired by the former regime.

Reuters' man in the Liberian capital of Monrovia before the last days of the Doe government began a report with the words: 'Do not try to talk to a Liberian any day at 17.09. . . he will be listening to the *African News* from London. Everybody seems to tune in to the BBC for news of the rebellion raging in this West African country'.

In Kenya, audience research showed a sixfold increase in listening to the Swahili service, which increased one-and-a-half times in Dar-es-Salaam, the capital of Tanzania — reflections of the greatly improved reception since the opening of the Seychelles transmitter in 1988. During the Gulf war the citizens of Lamu in Kenya were advised by the police to stay inside their houses to listen because groups gathering around radios in the streets were causing a security problem.

The influence of the BBC was felt in other countries. The government of India, through its High Commissioner in London, approached the World Service for ideas about structuring independent public service broadcasting. A member of the Persian service visiting Kabul was impressed by the evidence of the BBC's authority in Afghanistan where President Najibullah spoke of his regular listening to the Persian service broadcasts which were discussed at cabinet meetings. In Vietnam, many of the regime's leaders listened to the Vietnamese output, most notably General Vo Nguyen Giap, the conqueror of Dien Bien Phu.

Burma's military rulers continued to deny BBC correspondents admission to the country. U Nay Min,

the lawyer accused of passing false information to the BBC, remained for a second year in prison. Millions of Burmese continued to depend on the Burmese service as a prime source of what is happening in their own country as well as in the rest of the world.

The year marked a half-century of BBC broadcasting in Indian languages to South Asia. To commemorate the event, an illustrated commemorative book was published and went on sale in India. The Hindi service took advantage of satellite communications to broadcast a series of live debates from Delhi and three other Indian cities. The Urdu service mounted a publicity campaign in Pakistan and India to win new young listeners. Six language services joined their transmissions together on one Saturday in November to broadcast the work of musicians performing in Peshawar, Lahore, Delhi, Katmandu, Dhaka and

Reporting the whole story in Somalia: members of the Somali service



Madras, the concert being a triumph both of technology and multi-lingual programming.

The year saw the end of a very special relationship between a broadcaster in London and his vast audience in the sub-continent: Shankar Shankaramurthi, the BBC's leading Tamil broadcaster for the past 25 years, retired. During that period he saw the Tamil service grow from two days a week in the Sixties to a daily service during the Gulf crisis. A poet and playwright, he had provided his audiences with some remarkable adaptations of European classics — among them 'The Iliad', 'King Lear', 'Macbeth', 'Gulliver's Travels' and 'Pygmalion'. Few broadcasters can rival his relationship with the audience — over 8,000 people wrote to the



Goodbye to leading
Tamil service
broadcaster Shankar
Shankaramurthi

BBC asking for his retirement to be postponed.

The Nepali service was praised for its role in covering the dramatic events which culminated in the promulgation of a new constitution for Nepal.

After a significant drop in letters from China following the suppression of the democracy movement in 1989, the mail increased steadily in 1990. There were letters saying that small groups were forming to listen to the Chinese service on a daily basis. There were requests for programme guides from army training schools, party propaganda departments and police research units and there was evidence of listening at the highest administrative levels.

A major increase in the number of letters from Vietnam followed the opening of a BBC post office box in Hanoi. Since 1975, Vietnamese had felt inhibited for political and financial reasons from writing to the BBC. Now they are testifying how they and thousands of their compatriots have always been faithful if hitherto silent listeners. At the turn of the year, the Vietnamese service was credited with emptying the streets of Hanoi and Ho Chi Minh City every Saturday evening when people hurried home to listen to a series of exclusive interviews given to the BBC by one of Vietnam's most senior journalists, who decided to speak out from Paris about the need for political change.

Rebroadcasting

'Rebroadcasting' denotes the process whereby radio stations abroad pick up the BBC World Service, mainly by satellite, in one or more of its languages and relay programmes on their own airwaves. Many of these rebroadcasters are FM stations and programmes are heard on them in better audio quality than the World Service's short wave.

There was a breakthrough in this kind of relay in Poland and Czechoslovakia. In July, Polish State Radio began taking BBC Polish news, current affairs and English-teaching programmes within its own output, downlinking transmissions from the BBC's multi-lingual satellite stream; later, more rebroadcasting partners were acquired, making the World Service in Polish available on local stations to some 80% of the country. Letters to the Polish section have jumped sixfold to over 3,000 a month.

In December, the World Service began operating a 24-hour relay of Czech, Slovak and English programmes from FM transmitters in Prague, Brno and Bratislava. The Hungarian section worked to establish the political and technical basis for the start of satellite rebroadcasting in 1991.

The Finnish service, which began rebroadcasting two years earlier, increased its rebroadcast partners —

local commercial stations — from 14 at the start of 1990 to 31 by the end of the year. A survey conducted when the Finnish service was going out on 14 stations found that its FM audience was 450,000: a tenfold increase on the previous short-wave audience figure.

The German service was rebroadcast from October by Radioropa, a satellite and cable network, and by Radio Lindau which began to take all daily news bulletins. The service was already rebroadcast in Dresden and Brandenburg.

From September, the Greek service re-introduced a dawn transmission which was rebroadcast live by Sky Radio Athens. The same station already took the Greek lunchtime broadcast, while the state-run ERA network rebroadcasts the evening programme nationwide. Virtually all the Greek service's programmes are now available in Greece on FM.

In Singapore, Mandarin speakers were able to hear three bulletins a day through a link-up between the BBC and a new FM station, Radio Heart.

Well over 400 stations and cable operators worldwide relay World Service programmes.

Training

With the democratic awakening in Eastern Europe came the realisation that journalists in emerging open societies urgently needed experience of how to work within a pluralistic society. In February 1990, World Service Training began a series of courses for broadcasters from Eastern Europe, paid for by the Government's 'know-how' fund.

During the year, 36 Polish journalists came to Britain in groups of six for six weeks. After lectures and discussion at Bush House, they visited other parts of the BBC, other broadcasting organisations, newspapers and news agencies. Later, the World Service was asked to organise a similar programme for Hungarian journalists, which began in October, to be followed by another for a group from Czechoslovakia. Discussions have begun for further training to be provided inside Poland and Hungary.

For the BBC's own personnel, World Service Training provided 1,200 journalistic, production and support staff with professional skills training and taught

some 650 people to use EDiT, the new Bush House information distribution computer system; a further 800 were made familiar with it.

Monitoring

During the year, BBC Monitoring completed the transfer of its entire editorial operation to a new computer, one of the biggest text-handling systems in the world. This was the culmination of the long process of modernisation at Caversham and it revolutionised the way news material — 280 million words and over 700,000 stories in a full year — is processed.

The busiest period for the service was during the Gulf war, but other events tested Caversham's reporting skills, including the political chaos in a disintegrating Yugoslavia; the widening rift between Gorbachev and his supporters seeking to preserve a Union of Soviet Republics and those Republican leaders seeking independence from Moscow; and the complicated process of East European political renaissance.

Revenue from sales of Monitoring output reached an all-time high. There are plans to develop new services for customers in the coming year.

Audiences

The listener in Nigeria looks to London for an explanation of events in the Baltic, the listener in Warsaw seeks analysis of developments in China. The most devoted audiences tend to be those — like the Burmese, for instance — who tune their short-wave sets to the World Service to find out what is going on in their own countries. Dictators, juntas and all totalitarian systems create avid audiences.

The never-ending process of assessing audiences and the impact of World Service programmes continued in 1990/91, carried out by professional independent market researchers.

Three pieces of research, conducted at distinct periods of the Gulf crisis, gave an indication of the extent of listening. By the end of August 1990, a survey has been completed in the United Arab Emirates, Riyadh, and Cairo and Alexandria. The figures for Cairo and Alexandria — typical of those for the entire survey — showed that, before the crisis, 18% of the



*FAR LEFT The Vietnamese service: emptying the streets of Hanoi and Ho Chi Minh City
LEFT Bush House 'know-how' for six Polish broadcasters*

audience listened to the World Service at least once a week. After the Iraqi invasion of Kuwait, the figure rose almost threefold to 46%. Six per cent said that they heard the first news of the invasion on the World Service, but 37% tuned in for confirmation of the event or for further information.

In November, research in the Jordanian capital of Amman showed that the BBC's weekly audience was 43%, a listenership twice as large as Radio Monte Carlo and four times as great as Voice of America. The third piece of research, carried out in Syria, at Damascus and Aleppo, is still being analysed, but the World Service's



Publicity bus tour in Finland

daily audience appears to be three times as large as Radio Israel and six times as large as Voice of America.

A survey carried out by Gallup and Vilnius University, the first BBC-sponsored research in the Soviet Union, showed 13% of the adult population of Lithuania listened to the Russian service at least once a week.

Research among 1,000 leading figures in seven African countries showed more than 70% listening to foreign radio regularly. In the francophone states, a quarter of the elite tuned to the BBC in Zaire, 20% in Cameroon. The BBC was the most popular foreign broadcaster in Tanzania, Zambia and Ghana where this VIP listenership reaches 85%.

Among other noteworthy audience figures in Africa was that for the French service in Abidjan, capital of the Ivory Coast, where the audience trebled in the last three years.

Engineering

1990 was the climactic year of the decade of audibility improvement begun in 1981.

In Britain, two of the main transmitting complexes at Rampisham in Dorset and Skelton in Cumbria were strengthened with two new high-power transmitters in commission at the former and work started on the last four at the latter. This twin development is for the enhancement of the signal to

Central and Eastern Europe.

In Bush House, a new control room — offering greatly improved flexibility in switching programmes around on the global network — was installed, the first night of operation coinciding with the start of the land war in the Gulf. Two additional continuity and three new production suites radically improved World Service production capabilities.

Publicity

The World Service publicity bus, a touring exhibition housed in a traditional London double-decker, proved a major attraction during the year, drawing large crowds in Finland, Czechoslovakia and Morocco.

In the Soviet Union, the bus went to Kiev as part of the 'British Days in the USSR' exhibition, as did a World Service mobile 'gold-fish-bowl' studio, the first on Russian soil.

For two weeks in June 1990, presenters and producers from the Russian and English services, from BBC English and Radio 4, worked in the studio with outside broadcast engineers and studio managers to send back items and whole programmes which were transmitted, often live, to the rest of the world. The Princess Royal came on the opening day of the exhibition and spent half an hour talking to the team. The sense of disbelief that the BBC could physically be in Kiev reduced some visitors to tears.

There was a special campaign in Belgium to promote the trilingual BBC for Europe network. A mobile display was taken to NATO, the European Parliament, Belgian Parliament, the Council of Ministers, the European Commission and the 'Britain in Town' weekend in Antwerp.

During 1990/91, the English service programme magazine 'London Calling' increased its circulation and revenue and 'Huna London', the Arabic service's programme magazine, celebrated its 500th edition in May with a pop concert in Tunis fed via Arabsat to television stations around the Arab world.

'Focus on Africa' was launched to publicise BBC programmes across the African continent. In March 1991, the advertising trade magazine 'Media International' published a league table of pan-African English language publications: after only four issues, 'Focus on Africa' headed the table with a circulation of 45,000.

Awards

The quality of World Service output was recognised in the 1991 Sony Awards, where five prizes were collected (see Awards page 77). At no previous Sony ceremony had the World Service won more than one award.

The occasion was a particular triumph for the African service which won the best breakfast show category with *Network Africa* and the category for best response to a news event for its *Nelson Mandela Release*.

BBC World Service and other major international broadcasters

The table shows the hours in which the BBC broadcasts weekly, compared with the six countries which have the largest total output. These countries broadcast in other languages which the BBC does not. The two giants, USSR and USA, broadcast in 74 and 50 languages respectively. (Figures have been rounded to the nearest whole hour.)

	BBC	USA	USSR	China	Germany	Egypt	North Korea
English (world wide)	205	412	258	123	82	54	64
Services to West & South Europe:							
French	12	—	99	32	5	9	23
German	21	—	75	18	336	7	12
Portuguese	12	—	14	11	6	—	—
Bulgarian	12	73	14	7	18	—	—
Greek	11	4	18	—	6	—	—
Romanian	17	113	21	7	18	—	—
Serbo-Croat	11	9	14	11	11	—	—
Slovene	6	4	4	—	5	—	—
Turkish	12	7	28	11	12	11	—
Services to East & Central Europe:							
Finnish	9	—	19	—	—	—	—
Czech/Slovak	21	102	28	7	24	—	—
Hungarian	18	95	14	11	14	—	—
Polish	26	165	28	7	19	—	—
Russian	46	266	192	112	35	—	23
Services to Africa:							
French	23	33	91	28	29	14	23
Portuguese	12	18	14	7	8	—	—
Hausa	9	6	18	7	12	14	—
Somali	7	—	7	—	—	7	—
Swahili	9	5	14	11	20	14	—
Arabic Service	63	91	77	21	41	242	23
Services to South Asia:							
Bengali	9	14	21	7	6	7	—
Burmese	8	11	11	11	—	—	—
Hindi	13	11	35	14	5	7	—
Nepali	2	—	7	7	—	—	—
Pashto	8	11	14	7	6	7	—
Persian	13	28	46	11	12	14	—
Sinhala	1	—	7	7	—	—	—
Tamil	3	—	7	7	—	—	—
Urdu	10	14	21	7	5	11	—
Services to Far East:							
Chinese (Cantonese)	5	7	—	53	—	—	—
Chinese (Mandarin)	21	77	112	596	9	—	23
Indonesian	10	21	14	21	12	11	—
Japanese*	7	—	28	46	6	—	77
Malay*	2	—	—	14	—	7	—
Thai	7	—	7	14	—	7	—
Vietnamese	9	14	14	84	—	—	—
Services to Latin America:							
Brazilian	9	7	32	7	16	9	—
Spanish	31	209	85	35	25	9	29

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*BBC Japanese and Malay services ceased broadcasting in March 1991

Education

BBC Education, which sets out to be relevant to all age groups, reacted during the year to a number of important changes.

The demands of the national curriculum, the increasing call for business training programmes and the launch of Radio 5 all influenced BBC Education's work. In conjunction with the approach of the single European market and a change in copyright law which allows general radio and television programmes to be recorded for educational purposes, the collective impact was dramatic.

In schools, the national curriculum created many different priorities — more context-based teaching, for example — and both School Television and School Radio (renamed Schools, Children's and Youth Programmes) responded to them, as well as to the wider brief of Radio 5. Thanks to additional money provided by the Director-General, the replacement of older programmes was accelerated; and with the help of co-funding from a number of external partners the range of series to help teachers rather than pupils was expanded.

In primary classrooms there has been some move away from the use of miscellany series to those dealing with specific subjects where teachers need most help, particularly science. BBC Education noted the shift and adjusted its output accordingly.

In secondary classrooms, teacher shortages and new styles of learning associated with GCSE brought a large increase in the use of programmes. This applied particularly in English, in history — where there is an increasing emphasis on archive material — in science,

where School Television made major provision at every level (new series included *Thinkabout Science*, *Science Challenge* and *Search Out Science*) and in mathematics (*Mathscope*, *Mathworks*) where broadcasts concentrated on applying the subject to real-life contexts.

Around 98% of primary schools and 93% of secondary schools in the UK use school television. A survey conducted by the independent Broadcasting Research Unit in co-operation with other bodies confirmed that it is regarded by two-thirds of all teachers as central or useful to their work.

The start of Radio 5 brought new and exciting opportunities for the educational broadcasters to add variety to their output, with the newly named Schools, Children's and Youth Programmes department for the first time making programmes for evening listening. Research indicates that encouraging numbers are being attracted.

The daily morning sequence on the network covers a wide range of subjects for primary and secondary schools, but with an emphasis on the expressive arts (movement, music, drama, poetry) and modern languages — both areas in which radio has always been particularly strong. New offerings during the year included a series of *Something to Think About*, redirected in the light of the collective worship requirements of the Education Reform Act and extended into a complete infant assembly, and two series of poetry, *Wordplay* and *Verses Universe*. The major innovation was the introduction of *Curriculum Resources*, a daily programme backed by teaching packs to support



School Radio: *Fungus the Bogeyman*

Education continued

subject-based or cross-curricular teaching and learning.

The move from Radio 4 FM to Radio 5 caused problems for schools with radios not equipped to receive medium wave. More than 6,500 adaptors were provided free by the BBC, whose engineers continue to help schools still experiencing reception difficulties. School programmes are being repeated at night on Radio 3 FM and teachers encouraged to record them for use in the classroom.

The start of Radio 5 gave Continuing Education the opportunity to broaden its audience. While the department continues to provide language teaching and series for serious learning in such fields as history, science and the environment, it is now also producing new magazine programmes — *Education Matters*, *The Health Show*, *This Family Business*, *Sound Advice* (the Citizens Advice Bureau of the air) — which are being scheduled at better listening times. The department's output has increased three- to fourfold and is attracting higher audiences and audience reaction indices.

Continuing Education Television (which added Training to its title in April 1990) did not have to adjust to a new network, but it did change its output in areas such as cookery, health and lifestyle programmes to avoid duplication with *Daytime UK* and other magazine programmes; and it is now concentrating on four areas: work, business and training; languages; basic skills and education; basic science and information technology.

The *You and '92* series was aimed at preparing viewers for the coming European market; *Business Matters* investigated dealing with companies in Eastern and Western Europe; and *Japanese Language and People* was BBC Television's first series on the Japanese language. The book supporting Jonathan Porritt's environmental series *Where on Earth Are We Going?* sold over 30,000 copies.

The education output from the BBC's national regions remained a strong and vital part of BBC Education's provision. Northern Ireland, for example, launched an innovative Irish-language series for primary schools and contributed *Tribes*, a three-part drama about young people in polarised Belfast, to network School Television. Scotland's output included *Over the Moon*, a series dealing with issues relevant to pre-school and infant pupils, and, as the year ended, *Walk the Talk*, an 11-part Continuing Education series on management skills, made in partnership with BBC Enterprises.

Wales continued its partnership with School Television on the series *Search Out Science* and the Welsh-language version, *Stor o Sylwadau*, is being used extensively in Welsh primary schools. Radio provided a new reading series in association with the Curriculum Council for Wales, an upper secondary series for Welsh learners and — a first venture into CE programming — *Gorau Arf*, dealing with education matters.

A small department, Educational Developments



and Information, was set up to sell audio and video cassettes, peripheral to the volume sales of BBC Enterprises. As a result of the Copyright, Designs and Patents Act — which now allows educational establishments to record any programmes, on purchase of a licence — the department also set up a print-material service which supports and extends the use of general programming with an educational aspect. *All Our Children*, *Tomorrow's World* and *The Trials of Life* were the first series to be supported in this way.

Education is an area where the BBC and the commercial television companies have always co-operated to avoid duplication of programmes and scheduling, and this continued during the year. As well as this kind of collaboration there are others vital to educational broadcasters — BBC Education makes programmes in partnership with many organisations.

Currently, the BBC is half-way through a major basic skills accreditation initiative in partnership with the Adult Basic Skills Unit of the DES and with the Training Agency as it was called when the initiative began. Last year the project dealt with literacy; this year it is dealing with numeracy. So far, calls to the helpline have outstripped those for the massive literacy campaign of the Seventies and many students are now receiving their first certificates at the 650 learning centres nationwide.

During the year, the Educational Broadcasting Council and its programme committees helped shape the direction of programme output. In May, 1990, Controller of Educational Broadcasting, Eurfon Gwynne Jones, was awarded an honorary degree by the University of Exeter for services to educational broadcasting.

**School Television's
Techno, an RTS
award-winner**



**Sound Advice: Radio
5's Citizen's Advice
Bureau**

Open University Production Centre

Twenty-one years ago, the BBC and the newly founded Open University signed a partnership agreement. On January 3 1971, on-air teaching began.

Today the BBC Open University Production Centre annually produces 400 radio and audio programmes and 200 television and video programmes. The Open University has in excess of 100,000 students — about 6,000 graduate every year: but BBC television programmes made for them are watched by four million people every week.

Radio programmes, too, are listened to by many non-students. Anticipating that when the majority of OU programmes moved from Radio 4 FM to Radio 5 — and from late-night weekday slots to Sunday mid-day and early evenings — this audience would increase, OUPC began to produce non-course general interest series.

These included *The Old Curiosity Shop* from the Science Faculty, which explained scientific phenomena in simple terms; *Sounds Technical*; and *Arts Review '91*, highlighting forthcoming events, exhibitions, books and conferences, as well as taking a look at forthcoming OU courses in the arts.

In television, OUPC responded to the demand for management training and instruction on Europe in 1992 with new programmes for the courses *The Effective Manager* and *Opening the Single Market*. The new *Literature in the Modern World* series was responsible for the television première of Samuel Beckett's *Endgame* — the first 90-minute Open University programme — which starred Norman Beaton, Stephen Rea, Charles Drake and Kate Binchy. An important new series, *Curriculum and Learning*, is providing insights into learning systems, with examples from Japan and Brazil.

The Art Faculty's *Acropolis Now*, from the series on *Fifth Century Athens*, in November collected the prestigious Channel 4 award for the best archaeological programme over the last two years.

When OUPC's portion of the Open University annual grant from the Department of Education and Science was cut in 1986, the university agreed that the centre could raise further funds by producing training and educational videos and packages for outside agencies. These collaborative projects have included LEAP 1 and 2 — a training system for head teachers on school management — made for local educational authorities. In January 1991, 'Franc Exchange', a package to develop language skills and give the background necessary for effective business communication in France, was launched with support from the OU, Eurotunnel and the Department for Trade and Industry. A similar German package was launched in 1988 and a Spanish version is being planned.

A small team has been to Kenya to advise television production trainers.

The BBC Open University Production Centre began at Alexandra Palace, where it was based for some 12 years before moving in 1981 to purpose-built accommodation on the OU campus at Milton Keynes. Staff returned to Alexandra Palace last year — to produce *We Return You to the Studio*, a programme recorded on the European high definition television system and first shown to the International Broadcasting Convention in Brighton; and the *Future on Display*, a programme which looked particularly at HDTV.

It was appropriate that both should be made in the historic building from which the world's first public television programmes were transmitted.



Charles Drake as Nagg in Beckett's *Endgame*

Policy and Research

The Broadcasting Act 1990 established a new framework for the industry. Debates during the parliamentary process (see panel) focused on two concerns, standards and funding; and these were high on the agenda for the Policy and Planning Unit during the year.

Impartiality

In the closing stages of debates before the Broadcasting Bill passed into law, controversy arose over the way in which broadcasters fulfil their obligation to be impartial, and the Government was persuaded to introduce amendments to impose on the Independent Television Commission and the Radio Authority a duty to make detailed provisions.

When these amendments were produced before the Lords, they provoked strong criticism from a number of peers, including Lord Whitelaw who considered them potentially 'a very dangerous incident in the history of broadcasting.' The IBA, in its capacity as shadow ITC, argued that the proposals were unrealistic and would encourage litigation.

Although the impartiality proposals were not intended to apply to the BBC, the Government made it clear that the BBC would be invited to take cognizance of them. In response, the BBC argued that detailed statutory provision for impartiality was wrong in principle: impartiality was an approach, not a formula, and attempts to make rules for the prominence and timing of 'balancing' programmes overlooked the variety of circumstances in which impartiality had to be achieved. These were the province of editors exercising informed judgement, under the supervision of responsible managers and answerable, in the case of the BBC, to the Board of Governors.

In its final form, the Bill included more workable provisions, consistent with current best practice.

Standards and practice

Impartiality, decency and accuracy are the principles which underpin good editorial practice. The policies that flow from these must adapt to circumstances and changing need. As an example, during the year the BBC issued new interviewing guidelines. Intended as a public statement of BBC principle, these encourage programmes to

be clear about the purpose of an interview, to tailor the objectives to the time available, and to be fair to interviewees — to achieve fairness even when a spokesman for a particular point of view is unable or unwilling to appear.

Coverage of public disorder

As the number of police demands for news footage as evidence in criminal cases has increased, so too has the BBC's concern for the safety of its newsgatherers and, as a result, its ability to report the news in the public interest.

When the Police and Criminal Evidence Act (1984) came into being, it included protection for journalistic material (news footage, newspaper photographs, reporters' notes). Under the Act, a judge is asked to satisfy himself that the police are pursuing a serious arrestable offence and that the material is likely to be of substantial value.

In practice, the courts have rarely rejected police applications even when these criteria have not been met, and as the police have become more confident that their requests will be granted, the applications have become more frequent.

In 1988 there was one police application for BBC footage. In 1989, when the BBC expressed disquiet in its Annual Report, there were four. Last year there were eight. This is significantly more than for any other news organisation.

Disorder on the streets of Britain has become more common and more violent and television crews face ever-increasing danger from attack and harassment. That danger has mounted with the growing perception among crowds that all footage shot during public disturbances can and will be used in court cases to pinpoint individual offenders. During the Central London poll-tax riot in March 1990 and the violence of Leeds United football fans at Bournemouth in May 1990, crews were abused as 'police narks' — and at Bournemouth they were kicked and punched, their equipment damaged, and they were forced to hand over their videotape.

News crews have learnt from hard experience to minimise personal risk when covering disturbances and are now routinely issued with protective clothing; and News and Current Affairs directorate is introducing courses using videos and

Broadcasting Act

When the Broadcasting Act received the Royal Assent in November 1990, it marked the end of five years of debate about the future shape of British broadcasting.

The White Paper, which followed the Peacock inquiry into funding the BBC, signalled a real shift in the balance between public service and commercial broadcasting, but confirmed the BBC's cornerstone role as a guarantee of range and quality. Throughout the debate, the BBC stressed the importance of investment in a diverse home-grown production base. Only if that remained sound would increased competition lead to a genuine extension of choice for the audience.

The Broadcasting Bill was largely devoted to creating a new framework for commercial television and radio, but it raised a number of issues affecting the whole industry. One was the status of the 10 listed sporting events — including World Cup football, the English and Scottish FA Cups, Wimbledon and the Grand National — which previous legislation had ensured would always be available to national audiences. The Bill did contain clauses to prevent these events being bought up by pay-per-view channels, but offered no protection against other cable and satellite services — which are available to a minority of the public only.

In the area of taste and standards, broadcasting was brought within the scope of the Obscene Publications Act and the provisions of the Public Order Act concerning incitement to racial hatred. The BBC was successful in lobbying to ensure that public good defences could be deployed and that material could not be seized without the authority of a magistrate.

With other broadcasters, the BBC worked to ensure that programme-makers and public alike were not confused by the powers of the Broadcasting Standards Council being in any apparent conflict with existing responsibilities — in the BBC's case, those of the Board of Governors under the Charter.

illustrated lectures.

But, further, in the belief that its journalistic material should not be the first resort but the last, the BBC has asked the police to exercise restraint in seeking it. And it has urged that, not only should the police satisfy a court of the utmost seriousness of a crime and that the material is vital to proceedings — a strengthening of stipulations in the Police and Criminal Evidence Act — but that two further tests should be applied: that all other sources should have first been explored, and that any material which must be handed over is the minimum for the purpose.

The BBC does not ask to be above the law. But it believes that the law should recognise the important role of journalism and give it better protection. If camera crews are attacked or chased away, the BBC's ability to report the news fully is damaged and with it the public interest in being fully informed.

Funding

With the Broadcasting Act in place and multi-channel cable and satellite services a reality, competition is the issue for the Nineties. In an increasingly commercial environment, 'public service' is no longer synonymous with 'broadcasting': it has become — in the shape of the BBC and Channel 4 — something special and distinct.

Reliable funding, appropriate to the BBC's future role, is a key question for the debate about Charter renewal (see Public Accountability page 65). The Policy and Planning Unit is undertaking extensive research into audience tastes, attitudes and expectations and it is also investigating competitor activity and market developments to produce a database which will be a key source in recommending options for the shape of the BBC of the future.

Audience research

In 1992, when the first of the independent national radio stations comes on air, a radio equivalent of BARB should be in place.

Through BARB, the Broadcasters' Audience Research Board, the BBC and ITV jointly measure television viewing. Until now, audiences for BBC radio and for commercial radio have been measured separately.

Written Archives

One of the richest sources of information about Britain's social, political and cultural history in the 20th century, the BBC's Written Archives, was rehoused in a new single-storey building during the year.

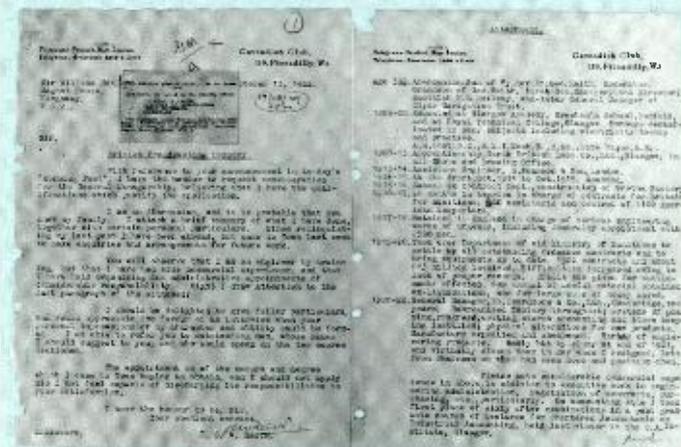
It was not before time. Since 1970, the archives had been overflowing from a former school sanatorium and eight portakabins in the grounds of Caversham House, the headquarters of BBC Monitoring; and pressure on space meant that many records, letters, scripts and memoranda in the possession of BBC departments throughout the country could not be accommodated.

Now, files that were crammed into 5,000 sq ft of shelving are contained in the new building nearby, which has 14,000 sq ft of purpose-made stacking in a

controlled atmosphere where temperature and humidity are stabilised.

Over a quarter of a million files are kept at Caversham. They include files on moral standards, wartime propaganda and BBC Monitoring's translations and transcripts of important foreign broadcasts from 1939 to the present day, as well as news bulletins from 1939 complete on microfilm. The centre's history of broadcasting itself is probably unsurpassed. And there can hardly be a famous 20th-century name missing from among the 100,000 contributors' files, from Freud to Churchill, Shaw to Orwell, Bartok to Stravinsky.

Besides being a source for programme-makers, Written Archives is available to bona fide researchers from outside the BBC for a small fee.



Lord Reith's application to join the BBC in 1922

In the course of the year, however, negotiations began to merge the two systems into RAJAR (Radio Joint Audience Research). The BBC and the Association of Independent Radio Contractors, in consultation with the advertising industry, are still seeking agreement on the system to be used. It is likely to be the seven-day, self-completion diary, though it is possible that some form of meter technique could soon be available as an alternative option.

Work continued with the ITV Association to implement the changes, discussed in last year's Annual Report, which will increase the efficiency of BARB's measurement of television audiences by incorporating for the first time both satellite channel viewing — whether on cable or via a dish — and the viewing of

video-recorded programmes. This will come into effect in August 1991.

As well as including the VCR time-shift element up to a week from the original transmission, the published programme figures will reflect, also for the first time, the age and sex of visitors who watch television in a BARB panellist's home. The panel is being increased from 3,000 to 4,500 homes.

The Gulf war presented Audience Research with a major challenge during the year, but the department conducted a wide range of other surveys, including a study of the public's comprehension of television news and the impact of the new channel logos for BBC1 and 2. It also made an input to the reviews of Radios 1 and 4 and an early evaluation of education programmes on Radio 5.

Public Accountability

Discussion about the role of the BBC will become intense over the next two years as the date for the renewal of the Charter, at the end of 1996, approaches.

In preparation for that discussion, the BBC has set up 15 'task forces' to examine the different areas of its activity in terms of the service which the public has a right to expect from the BBC in the multi-channel and increasingly fragmented broadcasting environment of the late Nineties and beyond.

Made up of 120 members of staff from across the Corporation, the 'task forces' have begun to consider such areas as the BBC as standard-setter and information-provider, as educator and cultural patron. An important element of the study is the BBC's international role, and the experience of public service providers in other countries will be closely examined. The first reports of these deliberations will be submitted in the autumn and in 1992 fed into the public debate about Charter renewal.

The BBC has engaged McKinsey and Co as consultants to guide the initiative and keep the realities of the broadcasting market-place firmly in mind.

Television Licence

The television licence remains at the core of the BBC's relationship with the public, but there were significant changes in the management of it during the year.

As a result of the Broadcasting Act, since April 1991 the BBC has assumed responsibility for collecting licence fee revenue and enforcing the licence system. This major development was welcomed by the BBC, which is committed to reducing the costs of collection as well as to making the payment of the fee easier for the public. Since September 1989 when the budget scheme method of payment was introduced, over 1.5 million people have chosen to pay by four direct debit instalments rather than in an annual lump sum.

In January and February 1991, the BBC gave impetus to the budget scheme by promoting it in a series of television and radio trails. The campaign prompted over 50,000 telephone enquiries, two-thirds from apparently unlicensed viewers. While the BBC anticipates that this strategy will simultaneously increase licence revenue

and help to curb evasion, it is currently assessing new marketing and anti-evasion measures with TV Licensing, the subsidiary of the Post Office which collects the licence income on its behalf.

See For Yourself

The *See For Yourself* range of accountability

programmes has become a fixed part of the BBC's schedules every January. The fourth year of the project saw changes in the format of the broadcasts.

The flagship BBC1 programme in this 'annual report to licence-payers' took the form of a documentary film, followed by a public meeting. The documentary was a

On-screen identities

The new identities for BBC1 and BBC2 which came to the screen in February 1991, were the latest in a coherent corporate branding strategy begun three years ago in anticipation of the increasingly competitive and complex broadcasting market.

It is important to the BBC that the public is made aware both of its name and of the range and quality of the programmes which carry that name.

Since 1987 the BBC has updated its corporate logo, coat of arms and flag and introduced strong BBC Education and BBC Sport logos. At the end of 1989 it launched a new family of logos thematically branding the four existing radio networks and introducing an 'ident' for Radio 5 which was not then on air.

In September 1990, News and Current Affairs launched a logo for use across radio and television. The stylised ident, representing a broadcasting mast with an energy beam running upwards to an angled satellite dish and aerial, was designed to

work with the corporate ident in a complementary way.

The new BBC1 and BBC2 logos reflect in direct, modern graphics the distinctive character of each channel. National regions are reflected where appropriate, the logos incorporating a graphic representation of the land-mass of Scotland, Wales or Northern Ireland, and there are versions for the four English regions.

BBC1 continues to make use of a spinning globe which provides a sense of the continuing role of the BBC and its universal authority and appeal. But the familiar sequence has been replaced — research showed that while the public regarded it with affection, it was seen as being old fashioned. The 'TWO' which branded BBC2 since March 1986 was dropped in favour of a numeric 2, seen in a variety of different sequences.

The concept won the Design and Art Direction silver award for the most outstanding television graphics.



personal essay about the BBC by an independent reporter, Julian Pettifer, who took a hard look at how the BBC is adapting to the new broadcasting landscape. He also examined a wide selection of BBC output and looked at the issues of impartiality and costs, with critical interviews incorporated in the programme. The television audience was 4.5 million.

The second half of the programme, chaired by Esther Rantzen, followed the shape of the public meetings which the BBC holds regularly up and down the country and gave an audience of 250 licence-payers in Birmingham the opportunity to put questions to a senior management panel which included the Director-General. Impartiality, scheduling, standards, and inadequate programming provision for the elderly and disabled were major concerns. At home, there was an audience of 3.4 million.



A young member of the audience questions the panel at a public meeting

As in previous years, a series of national and regional *See For Yourself* programmes was broadcast on radio and television in the same week. All national and English regions reported on their year's performance in programmes screened on BBC1; and regional controllers and heads of broadcasting faced their listeners and viewers in phone-ins, as did the five Network Radio controllers and local radio station managers.

Detailed research into audience reaction will help to determine the format

and content of the *See For Yourself* programmes in 1992.

In other areas, the BBC maintained its face-to-face links with the public. Half a million people visited the 'Radio Goes to Town' travelling exhibition in Ipswich, Glasgow, Torquay, Gateshead, Alton Towers, Salisbury and Blackpool — where on the sea front 115,000 people welcomed the return of the exhibition. While the number of visitors is important, the objective of 'Radio Goes to Town' is to introduce the public to the joys of radio and to give them a taste of programme-making.

Another popular travelling show, incorporating a mobile radio and TV studio, attracted hundreds of thousands of visitors at major events such as the Motor Show, and at county shows — the Royal Bath & West, the East of England, the Great Yorkshire — across the country.

Public meetings were held at six

locations during the year — Bury St Edmunds, Dungannon, Liverpool, Southampton, Downpatrick and Leicester — with audiences questioning BBC decision-makers on all aspects of television and radio broadcasting as well as on policy issues.

Each meeting was introduced by a BBC Governor and chaired by a well-known personality. At Leicester, where Mrs Shahwar Sadeque, the Governor appointed to represent ethnic interests, was present, questions were put about

'The Listener'

After 62 years, 'The Listener' magazine ceased publication in January 1991.

The decision to close a publication with such a remarkable history was taken reluctantly by the BBC. But with a rapidly declining circulation and the withdrawal of ITV from the joint publishing company formed in 1988, the magazine faced a projected annual loss of £1 million, which would have had to be borne solely by the BBC at a time of financial constraints. Such a loss was judged to be incompatible with the BBC's responsibility to provide value for money to licence-payers. The BBC has retained the 'The Listener' title in order to examine any future publishing possibilities, should they occur.

In its heyday in the late Forties and early Fifties, 'The Listener' had a circulation of over 150,000. At the time of its closure, the circulation was little more than 10% of that figure. Regrettably there was insufficient support from the public to reward the efforts made by the editorial staff to sustain the magazine which had reflected in a permanent printed form the range of quality programmes made by the BBC since 1929.

programming for Asian and Afro-Caribbean communities. At Liverpool, the audience expressed concern that the BBC, along with ITV, projected a stereotyped image of the city. In Bury St Edmunds, a viewer praised the *One World* week and sought assurance that environmental programmes would continue to be screened.

For the first time, the BBC in October held a seminar on 'The BBC and Disability', bringing together 50 delegates from the major groups representing people with disabilities, BBC programme-makers, and staff involved in equal opportunities at the BBC. This important liaison meeting closely examined disability images on TV, the language and images used by programme-makers, and the relationship between the media and the disabled.

Audience reaction

Boosted by some 4,000 letters and 11,000 phonecalls about the Gulf war, the combined total of calls and letters received centrally and logged by the BBC during the

Complaints

The Broadcasting Complaints Commission, which was set up in 1981 to consider complaints of unfair treatment or unwarranted infringement of privacy, adjudicated in 20 cases concerning BBC programmes during the year. Three were upheld, nine dismissed and eight partly upheld. Seventeen of the complaints related to programmes on BBC1 (including one on BBC1 Wales) and BBC2, the remaining three concerning Radio 4, Radio Ulster and Radio Sussex. In accordance with the Commission's procedures, summaries of the adjudications were broadcast on the relevant services and printed in 'Radio Times'.

The members of the Commission at March 31, 1991 were the Marchioness of Anglesey (Chairman), Mrs J. Brigid Wells, Mr David Holmes, Mr Tony Christopher and Mr Donald Allen. The Secretary is Mr Richard Hewlett and the Commission's address is Grosvenor Gardens House, 35 & 37 Grosvenor Gardens, London SW1W 0BS. (Telephone: 071-630 1966)

The Broadcasting Standards Council, which monitors standards of taste and decency and the portrayal of violence and sexual conduct on television and radio, began to consider complaints from members of the public on January 1, 1991. From then until the end of March the Council adjudicated on complaints concerning 21 individual BBC programmes and one series. Most related to television, though two of the programmes complained of were on Radio 4. None of the complaints was upheld.

The members of the Council on March 31, 1991 were Lord Rees-Mogg (Chairman), Miss Jocelyn Barrow OBE (Deputy Chairman), Mr Alf Dubs, Dr R. Brinley Jones, Mr Richard Baker OBE, the Rev Charles Robertson, Dr Jean Curtis-Raleigh and the Rt Rev William J. Westwood, Bishop of Peterborough. The Director is Mr Colin Shaw, and the Council's address is 5-8 The Sanctuary, London, SW1P 3JS. (Telephone: 071-233 0544).

year rose to 216,000. (This figure does not take account of the quarter of a million calls from people purely seeking information which are not logged.)

Over two-fifths of the 109,000 letters and two-thirds of the 107,000 calls of comment taken by the information offices at Television Centre and Broadcasting House involved queries related to output, but many were in appreciation of programmes or requests for repeats.

Among television offerings which generated a warm response were the factory drama series *Making Out*; *The Earth in Balance*, presented by Prince Charles; and an edition of *Family Matters* which dealt with homosexuality. *Animal Sanctuary*, which told of a couple who devote their lives to nursing sick and injured wild animals back to health, and an *Open Space* about the RSPCA's demand for a dog registration scheme, both received support and highly complimentary comment.

Other programmes strongly praised by viewers included *Challenge Anneka*, the Screen One films *Sticky Wickets* and *Can You Hear Me Thinking?*, and the Australian

series *Bangkok Hilton*. *Open Space: Children of Fire* attracted praise for its truthful account of life for the Palestinians in the occupied West Bank, although almost as many viewers complained of bias.

It's Your BBC! public meeting in Liverpool



Complaints about excessive coverage attended the Strangeways Prison riot, the release of the Birmingham Six, and Mrs Thatcher's resignation. The first episode of the thriller *House of Cards* drew complaints about poor taste in screening it during the Conservative leadership election.

A number of viewers said too many interviews and too much analysis interrupted delegates' speeches at the Party conferences.

The Nelson Mandela concert, George Best on Wogan and the proposed changes to Radio 4's *Woman's Hour* all drew complaints, as did bad language on *Comic Relief*. More broadly, concern was expressed about the lack of details in 'Radio Times' for schools and sports programmes on Radio 5.

As in previous years, the single most common cause of complaint was unannounced scheduling and programme changes, often the result of over-runs in sporting events. The postponement of *Dallas*, due to an FA Cup semi-final replay, and the clash between Wimbledon and the World Cup resulted in large numbers of complaints both about changes to the schedules and about saturation coverage. A similar reaction occurred when championship golf and Test cricket clashed a few weeks later. The main grievance was when feature films were involved.

Legal

In the course of the year, the BBC Solicitor's department dealt with a number of libel actions against the Corporation, and damages were paid in cases involving *That's Life!*, over a veterinary surgeon's evidence about the standards of health care at kennels; the 'factional' TV drama *Here Is the News*, which had libelled investigative journalist Duncan Campbell; and *The Great Paper Chase* film, for the way in which it had portrayed former Det Chief Supt Jack Slipper's attempts to bring the train robber Ronald Biggs back from Brazil. Damages were also paid in respect of two separate reports on *Television's Six O'Clock News*, one to a businessman over an item concerning a plot to kill a former Libyan Prime Minister, the other to Hanson plc over allegations concerning the acquisition of PowerGen.

The number of these payments has to be set against the huge number of radio and television broadcast hours and the considerable work done by lawyers in the Solicitor's department in advising on the content of programmes being broadcast.

The BBC's appearances in court to fight police applications for news footage are discussed elsewhere in the Annual Report.

In January, the BBC became the first broadcaster to test the scope of section 30 of the Copyright, Designs and Patents Act 1988, which allows broadcasters to use extracts of other broadcasters' material for the purpose of reporting current events.

Over the period of the World Cup finals in Italy, BSB's *Sportsdesk* programmes had accompanied their results reports with film taken from the BBC's live broadcasts. The BBC contended that this was a breach of copyright and sued for an injunction and damages. Dismissing the action, Mr Justice Scott said that the *Sportsdesk* programmes were not programmes of football analysis or review, that the extracts were short, pertinent, used in a news reporting context and amounted to fair dealing for the purposes of section 30.

The judgement has enabled the Copyright department to prepare guidelines for sports coverage based on a clear view of the law.

A key aim of Programme Contracts department during the year was a new and simpler contract for members of the BBC's orchestras, under which the BBC aims to acquire wider rights and to achieve greater

flexibility in return for market-related salaries. Negotiations are at an advanced and crucial stage.

Also during the year, the Legal Adviser's division was reorganised to meet the increased demand for different legal services. A new department of Statutory and Commercial Legal Affairs was created to provide legal advice on public affairs, broadcasting and telecommunications policy, European law and matters that affect the BBC as a whole.

International relations

In addition to the prospect of European legislation in such areas as copyright, data protection, employment and public liability, the BBC during the year was affected by rulings on two European projects to which it belongs.

After lengthy consideration, the EC Commission ruled that Eurovision (the arrangement by which the 39 member organisations of the European Broadcasting Union exchange programmes) and Eurosport (the satellite sports television channel broadcast by a consortium of 17 EBU members in association with Sky Television/News International) were 'anti-competitive.'

The Commission announced that it would grant an exemption to Eurovision, provided non-members could have delayed access to EBU-produced events via a sub-licensing scheme. In the case of Eurosport, the Commission ruled that the agreements between Sky and the Eurosport consortium must end.

Eurosport temporarily ceased transmission in May, 1991 when the agreement with Sky Television came to an end, but recommenced after the consortium had been joined by the French channel, TFI, and a new structure for financing and operating the service put in place.

During the year, the BBC continued to play a prominent international role in the future of public service broadcasting through its involvement in such bodies as the Asia-Pacific Broadcasting Union and the Commonwealth Broadcasting Association, but, principally, through its active membership of the EBU.

The BBC's Director-General is a Vice-President and a member of the Executive Council which makes EBU policy. BBC

staff are on the radio and television committees which tackle practical broadcasting problems, as well as in specialist groups that deal with such matters as the law and technology — the BBC has had a high profile in such ventures as High Definition Television and Radio Data System. With Europe growing in significance, the BBC in 1990 formed an internal European affairs committee to exchange information, leading to concerted policy and action over many issues.

Last year EC funding was agreed for a further five years for a number of projects within its MEDIA programme, designed to boost European film and television. In the course of the year, the BBC continued to send consultants and trainers overseas and to deal with large numbers of enquiries from other broadcasting organisations about the BBC itself, including its legal framework and its relationship with government. The BBC also welcomed foreign broadcasters who came on training courses and those who came to discuss policy matters and practical difficulties.

Internal communications

During the year the BBC set up a small section to improve its internal communications, which are an increasingly significant area for all major employers.

Producing information packages and videos for staff and setting up regular liaison meetings for senior managers, the section is helping to ensure that BBC employees at all levels are better informed of the Corporation's activities and policies.

Personnel

Personnel Director

Margaret Salmon, Personnel Director of the Burton Group, became the first woman on the BBC's Board of Management when she was appointed as Director of Personnel, taking over from Roger Chase who retired in March 1991 after 46 years' service.

Proposed pay structure

Throughout 1990, work proceeded on the development of a new pay structure appropriate to the competitive market of the Nineties.

With the assistance of Peat, Marwick McLintock, new proposals for pay, grading and conditions of service for monthly staff were worked out, to enable the BBC to offer more competitive salaries and to assist in deploying a reduced workforce more cost effectively and with greater flexibility.

In January 1991, the package of proposals was communicated to staff and presented to the unions and negotiations on the changes are in progress.

Pay and pension improvements

Following the 1989 pay negotiations, an undertaking was given to review secretarial and clerical categories and this resulted in the award of a 5% increase in March 1990, backdated to the previous November.

From August 1990, a general pay increase gave all staff 9.4%, plus £100 per annum on salaries below £20,000, with London Weighting increased to £2,000. In conjunction with the settlement, improvements to pensions were included.

Pension payments were increased by 9.3% from April 1991, equivalent to the rise in the Retail Price Index. The increase guarantee was raised from 5% per annum (or the rise in RPI if less) to 10% (or RPI if less).

Equal opportunities

The BBC became one of the first major employers in Britain to make a firm commitment to equal promotional opportunities for women when in October 1990 it set itself the target of trebling the number of women in senior management by 1996.

The BBC already encourages women to progress their careers by a number of development and training schemes, including one of the few women-only development programmes in the UK. Open

to all non-management grades, this has been completed by almost 1,000 staff and has been awarded the Lady Platt prize. Fair-selection training courses for managers have also been successfully introduced.

In addition, job-sharing and holiday play schemes have been started, maternity leave and benefits improved, and nurseries set up at White City and a number of regional centres. And in August 1990 a career break scheme, originally introduced for those compelled to resign temporarily for domestic reasons, was broadened to allow a return to full-time education.

The BBC actively encourages women to join the staff by having a presence at careers fairs and by setting up recruitment schemes.

In March 1991, 300 delegates from many organisations attended a BBC conference to discuss the future of women in British television. While it was acknowledged that much progress had been made in women's equal opportunities, it was agreed that this now needed to be built on.

Overall, 43% of the BBC's workforce is female, a ratio which mirrors the national labour market. Women make up 10% of senior managers, 18% of middle managers, and 22% of those in supervisory grades. The BBC's aim is to increase these percentages to 30% of the top level and 40% of the following two.

As a public service broadcaster which aims to provide programmes for all sections of the community, the BBC is committed to reflecting fairly the whole community it serves. As a first stage in its equal opportunities strategy, in 1989 it introduced targets for the ethnic composition of the Corporation, to be achieved by the year 2000. The third stage, relating to the number of disabled people the BBC employs, is now being formulated.

Recruitment developments

Every year, some 80,000 people apply for about 3,000 BBC job vacancies. During the year, a new computer system was introduced in Recruitment Services to speed up the handling of applications.

The system logs all applications and keeps a record of every stage in the application process. The database can be used to keep details of unsuccessful but promising candidates who might be considered for other posts. In the course of the year, Personnel set up a small human

resources unit to plan the supply and demand for manpower across the Corporation. Through the BBC Job Shop, 150 staff made redundant were helped to find jobs outside the BBC.

Externally, the BBC formally created the Industry Training Organisation with the ITV Association, Channel 4 and others, to set common standards within broadcasting and a systematic development of vocational qualifications.

Management training

Some 3,000 BBC managers attended Management Training Department courses during the year, an all-time record.

Over 2,000 managers attended scheduled courses, which are advertised annually, run for one to eight days, some residentially, and cover 22 subjects. Catering for the most junior to the most senior managers, the courses include 'workshops' on such topics as recruitment and selection, influencing and negotiating, managing time and making presentations.

Nearly 1,000 senior managers took advantage of the department's specialised service which provides tailor-made courses. Typical projects included training associated with the introduction of a new appraisal system, team-building events for producers centred on 'outdoor' training, customer care for resource departments, and project-management for building or engineering departments. Flexible management training of this sort is being increased.

Also concerned with personal development for all BBC staff, Management Training reaches large numbers with advice on career planning through its career development workshop.

Health

During the Gulf war, all news teams passed through the Occupational Health department to be immunised and to collect personal medical kits, and 'fatigue' kits — including a short tape setting out relaxation techniques to relieve tension — were issued to newsrooms. These are now being made available to all staff at a small cost.

Throughout the year the department continued its work on health and safety, gave help and advice on coronary heart disease, alcohol consumption and smoking, and offered cervical screening.

Advisory Bodies

General Advisory Council

The BBC's coverage of the Gulf war provided the focus for the GAC at its meeting in February. Some members felt that the output on television and radio had reached saturation point in the early days of the war; others thought it too soon to analyse the performance of the BBC — that its public service role could be judged only with the benefit of hindsight.

But there was a consensus that the general standard of reporting had been very high. The news and current affairs programmes had made sense of chaotic and limited information; had used experts judiciously; had taken care to give facts and to distinguish them from speculation; had shown concern over military intelligence; and had avoided hysteria. Members paid particular tribute to Radio 4 News FM's dedicated service.

The work of BBC Monitoring was also singled out for praise. Its analysis of broadcast information gleaned from radio and television stations around the world had, throughout the crisis, lent considerable added authority to BBC reporting.

The BBC's equal opportunities record was scrutinised at two other GAC meetings. Members welcomed the positive initiatives for the recruitment of women, ethnic minorities, and those with disabilities. But in respect of the target ratios of women to men which the BBC has set itself to achieve by 1996 (see Personnel page 69) Dr Tessa Blackstone, in the chair, pointed out that only 26% of those present at the October 1990 meeting were women; there was still a long way to go. Other members, too, were impatient for change, one suggesting that the target ratios should be higher.

In discussion about the BBC's religious output and the task of making programmes in a multi-faith society, some members felt it was just as important for the BBC to challenge theological tenets as political ones.

Among other subjects aired by the GAC were the launch of Radio 5, with concern being expressed about the effects on schools of switching output to the new network; the importance of the BBC's metropolitan radio stations; and the use made of acquired material — feature films and comedy and drama series bought in from other countries — which the Council did not want to see

increased at the expense of BBC-made programmes.

Science Consultative Group

Following last year's discussions on the three-part series *First Born*, audience research was commissioned into public perception of the genre of scientific drama. This showed that some viewers believed the events depicted were possible, and more believed that they might be possible in the future.

In October, the group discussed *Newsnight* reports on animal experimentation which involved breaches of the Animal Procedures Act. There was some criticism that the overall impression given by the programmes was of a bias against science.

At a meeting hosted by Network Radio in November, Managing Director David Hatch challenged group members to provide a list of scientists who could participate in such programmes as *Desert Island Discs*. A list was duly submitted.

Rural and Agricultural Affairs Advisory Committee

The most sensitive current issues — food safety and the future of agriculture — were examined by the committee during the year and the Minister of Agriculture, John Gummer, attended a working lunch to discuss the BBC's reporting of these key matters.

In the context of possible changes in Radio 4 scheduling, the importance of programmes such as *Farming Today* to the rural and farming community was stressed. The committee noted the great improvement in BBC Television's *Country File*, and the larger audience it was now attracting.

Central Religious Advisory Committee

Under the continuing chairmanship of the Rt Rev David Sheppard, Bishop of Liverpool, the committee considered programme-related topics, and long-term issues. The report for the GAC on the BBC's religious broadcasting was noted and discussed following its consideration by the Council.

Members paid tribute to the sensitivity with which programme-makers had addressed the religious dimensions of the

Gulf crisis and the spiritual needs of a nation at war.

The Central Appeals Advisory

Committee, which advises both the BBC and the ITC, continued to give advice on charity policy and on applications from charities for the regular five-minute appeals broadcast on radio and television. The four **Regional Advisory Committees** and 37 **Local Radio Councils** continued to provide help and advice on a wide range of matters including programme policy and fund-raising.

Engineering

As BBC Engineering got ready for the 1991 introduction of television digital stereo sound and the era of high definition television drew nearer, required economies led to a major reorganisation and a cutback in capital projects.

The work of two departments — Research, and Design & Equipment — were reappraised to provide a better match between the BBC's resources and needs. As a result, research in some areas — particularly electronic graphics, digital audio recording and data broadcasting — is being reduced or concluded.

A radical change was effected in BBC Transmission department — responsible for the domestic and overseas transmitter networks — which was established on a similar basis as a commercial company, with formal contracts between it and its BBC 'customers.' This element of Engineering's reorganisation was imposed, not for reasons of internal economy but as part of the pre-conditions laid down by the Home Office for allowing Transmission's involvement in commercial activities to continue. A number of new contracts at home and abroad were obtained during the year.

A reduction in projects included the dropping of plans for a local radio station in Dorset, the scaling back of Radio Surrey/Berkshire and the abandonment of a new theatre at Television Centre, where the refurbishment of Studio 6 and the replacement of its 15-year-old equipment, due to begin in January 1991, was put back a year. Proposals for Ceefax to have regional pages were deferred.

Meanwhile, work on many developments continued, including NICAM 728 stereo, which represents the next important step forward in television broadcasting. Sound distribution facilities in regional centre studios and the transmission network itself were re-engineered and components were designed for the hundreds of low-power relay stations that serve the smaller communities throughout the UK.

During the year, a NICAM digital stereo signal was transmitted on an experimental basis in the London area. BBC stereo sound with television, initially available to about 70% of the population, becomes a reality for those with appropriate sets in the autumn of 1991.

Digital audio broadcasting is likely to be the next major development in radio, promising a wealth of new, interference-free services with compact-disc quality. This is a European co-operative project in which the BBC is playing a central role, as it is in another European co-operative enterprise examining the feasibility of using RDS for delivering inaudible traffic data to in-car navigation systems and voice synthesisers.

The ambitious, BBC-led Euro research project into the design of an optical fibre routing system to distribute a large number of television programmes around a studio centre, received a pilot demonstration at the International Broadcasting Convention and made a considerable impression on delegates. The BBC is also engaged in work, both in the laboratory and international committee, which will define the international standards for digital, low data-

the building's electrical power is being overhauled, with a central uninterruptable supply being installed. Equipment in the engineering operation centre is being replaced completely — a complex challenge as 24-hour broadcasting continues. Against the technological needs of the near future, a digital audio distribution system using a single optical fibre to replace 900 copper conductors was installed experimentally to undergo trials in four areas.

During the year, the Broadcasting House news traffic area was refurbished and now uses a computerised system controlled by touch-screen terminals to receive and distribute correspondents' reports throughout the BBC.

Work continued during the year to complete No 4, Millbank, the BBC's purpose-built parliamentary broadcasting centre, so that the Westminster operation could be transferred from its existing



Back in service after three years: Television Centre's largest studio

rate transmission of television programmes, including HDTV (see panel).

London

The construction of Radio 5's self-contained transmission studio suite in Broadcasting House — to a very tight deadline — was the most urgent radio project of the year. Consisting of a large mixer suite with 24 outside source channels and a general-purpose studio together with phone-in facilities, the area was completed in six months.

With the decision that Network Radio would remain indefinitely in Broadcasting House, a comprehensive modernisation of the top four floors began. Plans are also in hand to refurbish several major studios and

temporary accommodation during the Easter recess. Radio and television studios, newsrooms, interview studios and editing facilities have been constructed, with direct links to the studio control centres in the Commons and the Lords.

Out of service for three years, Television Centre's largest studio, TC1, reopened in January after extensive work on the fabric which included the removal of asbestos, and new acoustic treatment. Among technical improvements are new lighting under the control of a BBC-designed Q2 system, a computer-controlled 96-channel stereo sound desk and six CCD cameras which use micro-chips rather than the traditional electronic tube to convert images into television signals. TC1, which

is the main light entertainment studio, is the first at the Centre to have CCD cameras.

Retractable seating for an audience of 384 has also been incorporated — with provision for six wheelchairs in the front row — reached from the back of the studio as in a theatre.

Deficiencies in the acoustic performance of the first dubbing suites to enter service in the new Stage V block were overcome, and design changes agreed with the contractor have prevented the problems recurring. Technical equipment is now being installed in the Stage V post-production block, where by early 1992 virtually all post-production — the processes of assembling a final programme from a variety of inputs — will be carried out. A new digital recording format that uses half-inch tape replaced a one-inch format, giving considerable savings in space and weight as well as in direct costs.

At Ealing Television Film Studios, the diesel generators which dated back to the 1930s and provided DC lighting power for the stage sets were replaced by AC power.

Regions

A major development was the opening of a new broadcasting centre in Southampton. Radio Solent transferred its operations into the new building in November; BBC TV South is due to transfer from leased premises in September. In April 1990, the BBC's 37th local radio station, Radio Suffolk, was opened.

Important work was completed across the regions, most notably at Edinburgh Broadcasting House. A new building at Bangor provided a joint television/radio newsroom and in Plymouth another new building linking Broadcasting House to the television block provided an electronic newsroom. Also in Plymouth, a new graphics area was brought into service in a disused plant room and the technical facilities in the television studio were completely modernised for the first time since entering service in 1973.

Television studio refurbishment projects were completed at Glasgow and Aberdeen, another is virtually completed at Manchester — which got a new OB-vehicle base — and at Nottingham technical facilities were improved to allow production of *East Midlands Today*. In Belfast, a studio is

nearing completion which will replace part-time use of the Balmoral Hall; technical facilities will be provided by an OB vehicle when needed.

Transmission

Radio 1's FM network continued to expand, with new transmitters bringing the service to another eight million people. Eight new relay stations were added to the FM networks and major improvements were made to Radio 4's coverage in Scotland, Wales and Northern Ireland.

The prototype of an Engineering-designed FM relay transmitter, which will offer significant technical and cost advantages, was successfully field-tested.

During 1990/91, while work continued on the re-engineering of the older television transmitting stations, 25 new television

Eastern Europe, the USSR, the Middle East and part of Africa. In Lesotho, a new 100kW medium-wave transmitter now provides coverage to large areas of the Republic of South Africa. A new 13-metre satellite receiving installation was provided at short notice when the Lesotho Telecommunications Corporation advised of their intention to redirect their only satellite-receiving antenna to a satellite that does not carry World Service programmes.

Other matters

Among Engineering's many projects during the year was its contribution to the relaunched *Breakfast News* on BBC1, which required up-to-date financial information as a strap across the bottom of the picture during *Business Breakfast*.



Engineering tuning clinic in Carlisle

relay stations came into service, bringing the total to 950. Coverage extends to some 99.3% of the UK population.

Two major projects are nearing completion at Rampisham and Skelton transmitting stations used by the BBC World Service. Two new 500kW transmitters came into commission at Rampisham, bringing the number to 10 and completing the re-engineering and modernisation of the station. At Skelton four 300kW transmitters were installed in the new purpose-built building which replaced the wartime installation known as Skelton B; the first two of these transmitters will be in service in time for the summer 1991 transmission schedule.

Overseas, two new 250kW transmitters were commissioned in Cyprus, the East Mediterranean relay station which serves

A computer-based system was provided which enabled the information to be quickly and easily assembled and displayed from a digital data feed provided by Reuters. For the Natural History Unit at Bristol, an improved noise suppressor for a diving helmet was provided.

In last year's Annual Report mention was made of a BBC-designed digital audio transceiver for interconnecting the increasing number of sources found in the modern studio. The transceiver, which incorporates some 60,000 transistors on a single silicon chip, is now licensed for volume production in the UK and elsewhere, and distribution licences have been granted to two companies, one UK-based, the other in Canada.

Radio Outside Broadcasts took delivery of the new Radio 1 Roadshow vehicle in

HDTV

In the last four years, BBC engineers have made a significant contribution to the development of a 'European' high definition television system.

HD-MAC 1250-line wide-screen is readily compatible with the 625-line 50-field MAC transmission system agreed as the European standard for direct-to-home satellite broadcasting.

An element of the development work has been funded by the EEC through the Eureka 95 project. During 1990, there were several impressive demonstrations of HD-MAC including live coverage of Wimbledon and, via satellite, some of the World Cup games in Rome. A wide range of studio equipment has been developed and the BBC-devised digital techniques that allow HD-MAC high definition pictures to be transmitted over a standard MAC satellite television channel have been improved.

On the debit side, the merger of Sky and BSB to form BSkyB, and the decision eventually to close down the MAC-coded programmes transmitted from the Marco Polo satellites, has upset the established scenario for the introduction of HDTV services in this country. The compatible design of HD-MAC allows standard MAC receivers to show high-definition programmes — though not with high-definition quality — and it was expected that subscribers to BSB's five channels would provide the start-up audience for HDTV, prior to the large-scale introduction of HD-MAC receivers. The collapse of the market for BSB receivers has potentially ended hopes of this evolutionary progress, at least for the time being.

The BBC continues to support the

evolutionary progression to HDTV via MAC, but it is also working on alternative routes to better television pictures, most notably through the development of Enhanced-PAL, which could offer significant improvements over the present PAL terrestrial network. A new generation of television sets with special circuitry would take advantage of Enhanced-PAL transmissions to provide wide-screen pictures of improved quality — while standard PAL receivers would show the pictures with today's quality.

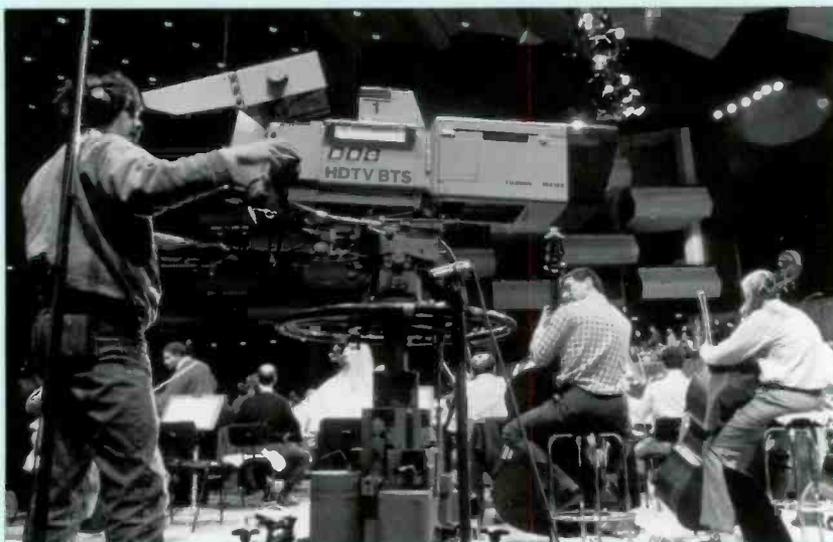
The BBC has demonstrated the technical feasibility of Enhanced-PAL and is engaged in discussions with other European broadcasters and manufacturers, with the aim of agreeing a common approach and a single standard, should the development go ahead.

A third route to HDTV could be via a digital broadcast system. At the moment, the enormous amount of information that

must be transmitted for HDTV precludes this, but the BBC and others have shown that it may be possible to compress the information sufficiently for a practicable digital technique to be devised. A major disadvantage is that the system would be incompatible with existing receivers and very large research, development and production costs would be involved.

Additionally, the development and marketing time-scale would be longer than with other approaches. But bearing in mind that a satisfactory domestic display of shallow depth and reasonable price is still awaited, this would not necessarily be a disadvantage. Such a set is confidently predicted by the industry for the second half of the decade.

The large investment required to introduce a new television standard to a mass market precludes any single European country undertaking the development alone.



HDTV camera records Mahler at the Royal Festival Hall

time for its summer tour. The high-tech assembly, housing a studio, a record and CD library and a satellite ground station, is twice the size of its predecessor — interlocked the two-truck assembly provides a stage of 1,500 sq ft and another of 1,200 sq ft on the roof.

The use of a digital audio satellite link is now routine for carrying the stereo signal from an outside broadcast to the studio. During the summer, a second link was borrowed from BBC Scotland, allowing as

many as three OBs to be handled on a single day, often with two on air simultaneously.

The old Radio 1 Roadshow vehicle was treated to a refurbishment and new livery in time for Radio 2's FM promotion. A helpline set up by Engineering Information department for Radio 2 listeners making the switch from medium wave to FM dealt with as many as 1,000 calls a day.

Energy

Engineering's energy management section continued to introduce measures both to reduce energy consumption in BBC buildings and to ensure that the lowest tariffs are negotiated. A new system introduced in Broadcasting House, Belfast, for example, is bringing down annual costs by some £60,000 a year.

Over two years, energy management has made net savings across the BBC of more than £4 million.

Enterprises

External forces such as the UK recession, the Gulf War and the generally strong pound affected virtually all markets at home and abroad during the year. Despite this, total sales increased by 8% compared with 1989/90. Pre-tax profits were £6 million compared to £14 million last year, but investment in new BBC radio and television production was maintained at some £44 million.

The cost of preparing 'Radio Times' for the open market, including promotion and advertising, was the main cause of the reduced profit.

Programme Sales Division

Despite some of the toughest trading conditions ever experienced, Programme Sales Division ended the year above target. Difficulties encountered included the merger of British Satellite Broadcasting with Sky, which resulted in the suspension of the £3.5 million arrangement with BSB to purchase archive programming; the effects of the Gulf war, which cost an estimated £1 million in lost sales; and the strength of sterling, which continued to affect international programme sales that are mostly conducted in US dollars.

118 from 34 countries. The ongoing growth of new channels helped initiate some £12 million of sales.

Best-selling programmes included *Lovejoy*, *House of Cards*, *Naked Hollywood*, *The Laughter of God*, *The Brittas Empire* and the eagerly awaited third part of Sir David Attenborough's wildlife trilogy, *The Trials of Life*, which has now sold to 17 countries.

Developments in Europe were especially significant with Germany, France, Italy and Spain, all of which dub programmes into their own language, showing particularly strong interest in the quality and range of BBC programming. Eastern Europe, although still hampered by a lack of hard currency, continued to be a growing market.

Sales to the Far East expanded. In Japan, while public broadcaster NHK remained the principal customer, commercial stations became increasingly important. South Korea and Thailand are among countries where new markets are currently being developed.

Australasia maintained its position as Enterprises' leading customer in terms of hours, with the Sydney office recording encouraging results despite the continuing financial problems of the Australian

BBC catalogue.

In the first six months of 1991, BBC Lionheart Television, the BBC's wholly owned American sales and distribution company, saw a record figure of over 100 hours of BBC output premiered on either public broadcasting stations or on cable channels such as the Arts and Entertainment Network, The Discovery Channel and Bravo. Among the programmes were *Oranges Are Not the Only Fruit*, *Die Kinder*, *Dark Angel*, *Horizon*, *Clive James' Postcards* and *The Lenny Henry Show*.

Sport, Events, News and Current Affairs Sales had a successful year. Sports Sales, representing over 30 sports federations, marketed snooker, rugby league, rugby union and European golf among other packages for broadcast and non-broadcast customers around the world. A new section, Events Sales, was formed to develop and produce events specially tailored for television and the first of these, *Superdogs*, was well received both in the UK and overseas.

Co-Productions

During 1990/91, BBC Co-Productions negotiated 118 deals with co-producers world-wide, which brought £27.6 million into BBC Television programmes.

These co-productions involved 78 different broadcasters and distributors in 20 different countries, with the USA retaining its traditional position as the largest source of finance, accounting for 48% of all co-productions.

Among programmes co-produced with both public broadcasting stations and cable channels were *Pole to Pole*, *The Ashenden Stories*, *Great Adventures* and *Timewatch* (Arts & Entertainment Channel); *The Railway Station Man* (Turner Broadcasting); *The Second Russian Revolution* and *Life Force* (Discovery Channel); *The Future of Medicine* (WNET, with Spain's TVE); and the drama serials *House of Cards*, *Sleepers* and *Die Kinder* (Lionheart/WGBH). Long-term co-productions relationships between individual BBC and US programme strands were continued and strengthened, including *Nature* (Discovery), *Wildlife on One* (National Geographic), *Horizon* (NOVA), and *Panorama* (Frontline).

Outside the US, there were major deals with Australian, Canadian and Japanese broadcasters — Japan's involvement



Miranda Richardson in *Die Kinder*

Although the number of delegates was slightly down for BBC Showcase 91 — the annual sales forum and screening event held in Brighton — the total number of TV organisations represented was a record

commercial broadcasters. Enterprises acquired the international sales rights for the Australian series *Ring of Scorpio* and *Police Rescue*, which it is offering for worldwide sale along with the regular

included two major documentary series, *The Mongol Empire* (NHK) and *Arms and the Man* (TV Asahi).

European co-production expanded. Among notable projects were *Tippet at 85* and *Die Fledermaus* (R.M.Arts, Germany); *The Cabinet of Dr Ramirez* (Mediascope, Germany); the Marcel Ophuls documentary *November Days*, co-produced with Regina Ziegler (Germany) and TVE (Spain); and *Proust, Ceaucescu and Independent Eye* with French co-producers.

Despite the problems of language, European co-production seems set to be a growth area, reflecting the proliferation of new channels and the increase in broadcasting hours expected in the early Nineties.



BBC Magazines' broad output helped to win the 1990 Magazine Publishers' Award

BBC Magazines

'Radio Times' underwent the biggest revolution in its 67-year history when the Broadcasting Act came into force. This deregulated the programme listings magazine market and meant that 'Radio Times' was no longer restricted to covering only BBC programmes. The change in legislation also meant that other magazines were able to publish details of BBC programmes.

'Radio Times' prepared vigorously for open competition, positioning itself as the most comprehensive guide to all broadcasting. The start of the new deregulated market on March 1, 1991, saw a

price war break out between rival publications, including two new entrants. Despite this, 'Radio Times' exceeded its circulation guarantee to advertisers in the first month and after six weeks went ahead of 'TV Times' in circulation. There is a good deal of movement still to come before the number of titles and their market shares become clear.

Broadcasting Dataservices was established to provide other publishers with full details of the BBC's weekly programme schedules, in conjunction with the Programme Summaries Unit which is charged with the responsibility for supplying statutory information under the Broadcasting Act.

Other areas of BBC Magazines continued to flourish. A new weekly publication for pre-school children, 'Playdays', was launched, reaching an encouraging circulation of over 63,000. 'Good Food' magazine increased by some 8,000 copies to over 386,000. 'BBC Wildlife' was a consistent performer, maintaining a strong market position at around the 134,000 mark. A weekly pop music magazine, 'Number One', was acquired from IPC and the re-designed version was launched in September. 'Clothes Show' magazine, now published by BBC Magazines' subsidiary Redwood Publishing, doubled its circulation to over

Select

Announced in October 1990, BBC Select subscription television for specialist audiences will be launched during 1992. It will be the first such undertaking of this range and scale in the world.

Offering some 25 separate services, BBC Select will target professional groups such as doctors, lawyers, farmers and those in the hotel and catering industry; and groups within the community such as Asian and Irish residents. Other services will include education and training and a range devoted to particular leisure interests such as golf and sailing. Some other services will be based on the best of the BBC's archives.

BBC Select will be broadcast during the night-time hours, when BBC1 and 2 are off the air. Programmes will be transmitted in scrambled form and unscrambled via a decoder connected to subscribers' VCRs, which will be automatically switched on and off. The decoder technology will use the VideoCrypt system developed by Thomson Consumer Electronics and News Datacom.

Subscribers will be able to order any BBC Select service through a subscriber management centre which is being jointly developed with the TV Licensing organisation.

Most services under the BBC Select banner will be provided by outside companies, which will have transmission time contracted to them. These companies will finance their production from subscription income and from advertising and sponsorship which will be permitted on the scrambled services.

Originally, BBC Select was to have begun in September 1991, but the downturn in the British economy and the resultant reduction in consumer spending has delayed the launch until next year. The service expects to attract in excess of 100,000 individual subscribers during its first year. Discussions are taking place with the cable industry which could increase this figure significantly.

226,000 copies. In March, Redwood launched a new full-colour monthly, 'Gardeners' World'.

All these activities contributed to BBC Magazines winning the 1990 Magazine Publishers' Award.

The report of the Sadler enquiry into standards of cross-media promotion was published in March. Part of the enquiry examined the trailing of BBC magazines on BBC Television and concluded that this had distorted competition to the commercial benefit of the BBC and to the disadvantage of its competitors. A recommendation was made that the matter should be referred to the Monopolies and Mergers Commission.

The BBC strongly disputed these findings, pointing out that much of BBC Enterprises' annual investment of £45 million goes into programmes with an editorial connection with its magazines, and that the television trailing of publications is already governed by a code of practice as recommended by the Sadler enquiry to govern the principal subject of its investigations — the promotion in newspapers of Sky/BSB satellite services, and also of premium telephone services.

The BBC additionally pointed out that the large publishing groups which had pressed for the matter to be referred as an anti-competitive practice occupied a far more dominant position in the consumer magazine market and that their profits went to their shareholders — those of BBC Magazines are invested in BBC programme-making, so easing the pressure on the licence fee and directly benefiting the public.

Consumer Products Division

Sales were affected by the UK consumer recession but remained strong, attesting to the public appreciation of BBC-related merchandise.

Sales of BBC Books were satisfactory, helped by a good performance over the Christmas period. *Delia Smith's Christmas* was the top seller, with Michael Palin's phenomenally successful *Around the World in 80 Days* continuing to feature in the best-seller lists. Other strong titles were 'The Trotter Way to Millions', inspired by *Only Fools and Horses*, and *The Ornamental Kitchen Garden*.



Some bestselling BBC books

The breadth of its catalogue, especially in comedy, children's programmes and sport, helped BBC Video to an excellent year, in which it built on its leading position in the sell-through sector. Top-selling titles included *Rosemary Conley's Whole Body Programme*, *Blackadder Goes Forth*, *Around the World in 80 Days*, and *The Lion, the Witch and the Wardrobe*. The combined total sales of the *Fireman Sam* videos topped the 500,000 mark.

Growth in sales of the BBC Radio and Audio Collections was dramatic, now accounting for nearly 50% of the UK market in spoken-word cassettes. For the first time, a series of readings was released to coincide with their first broadcast, in Radio 4's *Summer Listening* season. Comedy continued to be the best-selling genre, with *Round the Horne* and *The Goons* the top titles. The rush release of *The Archers* wedding, broadcast on New Year's Day, met a large public response.

Totally reorganised during the year, BBC Licensing obtained world character merchandising rights to *Fireman Sam* and signed a deal under which *Edd the Duck* was adopted as the official mascot of the 1992 British Olympics team.

Among the best-selling training videos from BBC Education and Training were *Troubleshooters*, based on the series by Sir John Harvey-Jones, *Inside Organisations* with Charles Handy, and a new training package on *Presentation Skills*.

Broadcasting Services

A new service, Cardcast, was launched to combat credit-card fraud. Using the BBC Datacast transmission network, Cardcast gives retailers instant access to a constantly updated list of invalid card numbers.

A new venture, Twin Network, was set up in conjunction with Whitbread, initially to develop interactive pub games.

Old and new from the BBC Radio and Audio collections

Part of BBC Video's wide catalogue



Awards

During 1990/91 the BBC once again dominated the broadcasting award ceremonies at home and distinguished itself at those abroad.

Among the national and international television and radio awards won by the BBC were:

JUNE

Banff Television Festival 1990 (Canada): Outstanding Achievement Prize BBC Natural History Unit.

Prix Jeunesse International Festival of Children's Television (Munich): Best Light Entertainment Programme *Maid Marian and Her Merry Men*.

Golden Prague International Television Festival: Intervision Prize and Journalists Prize (Television Dramatic Works Category) *The Hen House* (BBC Northern Ireland).

International Radio Festival of New York: Grand Award *Gerontius* (Radio 4); Best Drama Special Award *Gerontius*; Best Director Award *Guernica* (Radio 3); Gold Award for Best Narration and Performance *Potestad* (Radio 3); Gold Award for Best News Programme *Today* (Radio 4); Gold Award for Best Investigative Report *A Year of Dying Dangerously* (Radio 4); Gold Award for Best Human Interest Story *Around the World Challenge* (Radio 1); Gold Award (Social Issues/Current Affairs Category) *The Green One* (Radio 1); Gold Award (Nostalgia Category) *All Time Greats* (Radio 2); Gold Award (Human Relations Category) *Will You Still Love Me?* (Radio 4); Gold Award (Culture and Arts Category) *Off to See the Wizard* (Radio 4); Gold Award (Children/Young Adults Category) *WPFM* (Radio 4); Gold Award for Best Programme Series *Chris Morris* (GLR); Silver Award for Coverage of Breaking a News Story Graham Leach *The Wall Comes Down* (Radio 4); Silver Award (Science and Technology Category) *The Litmus Test* (Radio Scotland); Silver Award *The Scots of Ulster* (Radio Scotland); Silver Award (Talk/Interview Category) *In Dreams: A Tribute to Roy Orbison* (Radio 1); Silver Award *Never the Same Again — The Maxwells* (Radio 4); Silver Award (Community Service Category) *Falling for New England* (Radio Bedfordshire); Silver Award (Eclectic Programme Category) *Loose Ends* (Radio 4);

Bronze Award (Drama Category) *The Eagle Has Landed* (Radio 4); Bronze Award (Investigative Report Category) *Piper Alpha — the first anniversary of the disaster* (Radio Scotland).

OCTOBER

The Shell Cawston Prize: *Where on Earth Are We Going?: Industrial Futures* (BBC South & West); Certificates of Merit *The Money Programme: Greenhouse Economics*; *Country File: Ireland Fresh Water* (BBC Midlands); *Country File: Green Taxes*; (Nature special) *The State of Europe* (BBC South & West).

Royal Television Society Design Awards 1989/90: Graphic Design Susan Worthy and Lucy Blakstad Spring/Summer trailer (BBC1); Brendon Norman-Ross, Jane Wyatt and Mark Chaudoir Spring/Summer trailer (BBC2); Costume Design Maggie Chappelhow *Maid Marian and Her Merry Men*; Verity Lewis *Russ Abbot*; Production Design Oliver Bayldon *Never Come Back*; Make-up Design Christine Walmesley-Cotham *The Ginger Tree*; Jan Sewell *French and Saunders*; Posthumous Award (Make-up Design) Sylvia Thornton; Special Effects Peter Wragg *Red Dwarf III*.

Golden Ring Festival (Lausanne): Silver Ring BBC Television Sport and Events for its coverage of the 1990 Grand National.

British Environment and Media Awards 1989/90: Children's Television Award *Newsround*; Direction Graphic Design Award for Conservation Jack Gardner *One World Week* logo; Awareness Award Ritchie Cogan *One World Week*; National Radio Award *The World at One* (Radio 4); Regional Radio Prize Radio Scotland.

NOVEMBER

Samuel Beckett Award 1989: Best First Television Play Transmitted During 1989 (joint winner) *Govan Ghost Story* (BBC Scotland).

Prix Europa 1990 (Barcelona): Prix Europa (Fiction Category) *The Firm*.

18th International Emmy Awards (New York): Drama Category *First and Last* (BBC Midlands); Arts Documentary Category *Bookmark: From Moscow to Pietushki*.

Argos Awards for Consumer

Journalists 1990: Radio Prize Graham Ellis *Face the Facts: Castles in Spain* (Radio 4); Television Award item on artificial colouring in *Food and Drink*; Judges' Special Accolade Euan McIlwraith *Cordless Telephone* (Radio Scotland).

One World Broadcasting Trust

Awards: Premier Award (Regional Television Category) *Taim Belong Hangri* (BBC Scotland); Premier Award (Network Television Category) *The March*; Premier Award (Network and National Radio Category) *Mongolia* (Radio 4); Premier Award (Local Radio Category) Radio Nottingham; Special Award *The World at One* (Radio 4); 1990 Special Award the European One World project for *One World Week*.

DECEMBER

The Sandford St Martin Trust

Religious Radio Awards: Runner-up *The Revelation* (Radio 4); Merit Awards *Fear and Faith* (Radio Cumbria), *Turbulent Priests* (Radio 4) and *Passion Play: Oberammergau Revisited* (Radio Leicester); Special Award Roger Royle.

UK Technology Press Awards 1990:

Television Category *Electric Avenue: Computing the President*.

JANUARY

Royal Television Society Educational Television Awards 1989/90: Best Schools Television Programme (Secondary Category) *Techno: Structures*; Best Programme (Adult/Continuing Education — Course Based/Study Category) *Making their Mark: Six Artists on Drawing — Mark Wilks*.

31st International Television Festival of Monte Carlo: Gold Nymph (News/Current Affairs Category) *Panorama: Drowning in Blood*.

Royal Television Society Journalism

Awards: Journalist of the Year (Home) John Cole; Journalist of the Year (Abroad) John Simpson; Home News Award Six O'Clock News for Mike McKay's report on the conclusion of the Strangeways Prison siege; Home Current Affairs Award Peter Taylor *Inside Story: The Maze — Enemies Within*; International News Award BBC South & West for coverage of the plight of handicapped children in Romania;

Regional Daily News Magazine Award *Inside Ulster* (BBC Northern Ireland); Regional Current Affairs Award *For Those in Peril* (BBC South & West).

British Sports Association for the Disabled Media Awards: Media Awards Trophy *Sunday Grandstand: Assen World Disabled Games*; Radio Award Mike Costello and Carol Godridge for features on the disabled in *Sports International* (BBC World Service).

MARCH

Broadcasting Press Guild Television and Radio Awards 1990: Best Drama Series/Serial *House of Cards*; Best Acting Performance Ian Richardson *House of Cards*; Best On-Screen Performance (Non-Acting) John Cole; Best Single Documentary *Inside Story: The Maze — Enemies Within*; Best Documentary Series *The Trials of Life* (BBC South & West); Most Memorable Outside Broadcast of the Year Mrs Thatcher in Paris; Outstanding Contribution to Quality Television Sir David Attenborough; Best Station/Network Radio 4; Outstanding Contribution to Radio Brian Redhead.

BAFTA Craft Awards 1990: Best Television Make-up Joan Stribling *Omnibus: Van Gogh*; Best Television Costume Design Dinah Collin *Portrait of a Marriage*; Best Television Film Cameraman *The Trials of Life* camera team; Best Television Graphic Design Lucy Blakstad and Susan Worthy for Summer on BBC1 Promotion; Best Television Film Sound Aad Wirtz, Kathy Rodwell and Malcolm Webberley *Oranges Are Not the Only Fruit*; Best Television Film Editor Dick Allen *Portrait of a Marriage*; Best Television Sound Supervisor Graham Haines *Boris Godunov (Live from Leningrad)*; Best Television VTR Editor Malcolm Banthorpe *Casualty: Penalty and Salvation*; Best Television Design Stuart Walker *Portrait of a Marriage*.

BAFTA Production and Performance Awards 1990: Best Single Drama *News Hounds*; Best Drama Series/Serial *Oranges Are Not the Only Fruit*; Best Factual Series *The Trials of Life*; Best Actress Geraldine McEwan *Oranges Are Not the Only Fruit*; Best Actor Ian Richardson *House of Cards*; Best Light Entertainment Performance David Jason *Only Fools and Horses . . .*; Best

Original Television Music Tim Souster *The Green Man*; Best Children's Programme (Documentary/Educational) *Ipsa Facto* (BBC North); The Flaherty Documentary Award *The Last African Flying Boat* (BBC South & East); Writer's Award Simon Gray; Television Award for Originality *Troubleshooter*.

APRIL

Television and Radio Industries Club Awards: Best Science-based Programme *The Trials of Life*; Best Sitcom *Birds of a Feather* (Alomo); Best Children's Programme *On Your Marks* (Radio 5); BBC TV Programme of the Year *The Paradise Club* (Zenith); BBC Personality of the Year Bruce Forsyth; Radio Personality of the Year Desmond Carrington (Radio 2).

BP/Industrial Society Awards: Radio Industrial Journalist of the Year David Walker *Analysis* (Radio 4); Special Award for Campaigning Industrial Journalism *You and Yours* for reports on flaws in the law on compensation for workplace injuries (Radio 4); Best Television Programme *Nippon*.

Sony Radio Awards: Best Actress Mary Wimbush *The Mystery of Edwin Drood* and *The Horse's Mouth* (BBC World Service); Best Documentary Feature (Rock and Pop) *Last Night a DJ Saved My Life* (Radio 1); Best Sports Programme *Sport on 5* (Radio 5); Best Breakfast Show *Network Africa* (African Service, BBC World Service); Best Drama Production *Different States* (Radio 4); The Society of Authors Award for Best Dramatisation/Adaptation *All the World's a Globe* (Radio 3); Best Current Affairs Programme *Sunday Newsbreak* (Radio Ulster); Radio Academy Award BBC Light Entertainment Department; Best Documentary Feature (News and Current Affairs) *Stormclouds Over the Himalayas* (BBC World Service); Outstanding Service to the Community *On the Street* (Radio Stoke); Best Sequence Programming Jeff Owen (Radio Nottingham); Best Response to a News Event *Nelson Mandela Release* (African Service, BBC World Service); Best Documentary Feature (General) *The Teachers* (Radio 4/BBC Midlands); Best Education Programme/Programming/Series *Women and Aids* (Radio Sussex); Best Documentary Feature (Music and Arts) *Gerontius* (Radio 4); Best Use of Comedy

Mary Whitehouse's Best Experiences So Far (Radio 1); Best Children's Programme/Programming/Series *A Hallowe'en Tale with Music* (Radio Scotland); Best Actor Ian Holm *The Mystery of Edwin Drood*; Best Magazine Programme *Woman's Hour* (Radio 4); Local Radio Personality of the Year George Jones (Radio Ulster); The Society of Authors Award for Best Original Script *Different States*; 'Smash Hits' Best National DJ Simon Mayo (Radio 1); Personality of the Year James Naughtie.

MAY

Golden Rose of Montreux 1991: Bronze Rose for Independent Producers *Challenge Anneka* (Mentorn Films).

Royal Television Society Programme and Technology Awards 1990: Best Drama Serial *Oranges Are Not the Only Fruit*; Best Situation Comedy *Rab C Nesbitt* (BBC Scotland); Best Light Entertainment *French and Saunders*; Best Arts Programme *Bookmark: From Moscow to Pietushki*; Best Outside Broadcast *90 Glorious Years*; Regional Award *First Sight: Baby Alex* (BBC South & East); Children's Award (Factual) *The Lowdown: Today I am a Man*; Performance Awards Charlotte Coleman *Oranges Are Not the Only Fruit* and Ian Richardson *House of Cards*; Writer's Award Ben Elton; Judges' Award posthumously to drama director Alan Clarke; Gold Medal Sir David Attenborough.

Giles Cooper Awards: The five 1990 winners of the coveted BBC/Methuen Giles Cooper Awards — which aim to encourage established radio drama writers and to discover new ones — were Tony Bagley *The Machine* (Radio 3/BBC South & West); David Cregan *A Butler Did It* (Radio 3); John Fletcher *Death and the Tango* (Radio 3/BBC Midlands); Tina Pepler *Song of the Forest* (Radio 4/BBC South & West) and Steve Walker *The Pope's Brother* (Radio 4).

Statistics

TELEVISION HOURS OF OUTPUT 1990/91

All figures in hours

	England								Total 1990/91	Total 1989/90
	London	Midlands	North	South & East	South & West	Northern Ireland	Scotland	Wales		
FIRST TRANSMISSIONS										
General Programmes										
Network	2,578	414	776	123	255	12	192	46	4,396	4,460
Regional service only	—	19	39	25	55	175	356	279	948	927
	2,578	433	815	148	310	187	548	325	5,344	5,387
Of which INDEPENDENTS	261	6	101	39	2	12	19	21	461	373
News and daily news related programmes										
Network	1,448	—	—	—	—	—	—	—	1,448	1,224
Regional service only	—	327	641	417	618	192	217	202	2,614	2,463
Parliamentary broadcasting										
Network	210	—	—	—	—	—	—	—	210	119
Regional service only	—	14	28	14	14	—	34	15	119	25
Acquired programmes										
Feature films and series	797	27	—	2	4	1	1	—	832	715
Children's series and cartoons	142	—	—	—	—	—	—	—	142	100
Overseas sport	228	—	—	—	—	—	—	—	228	241
Regional service only	—	—	—	—	—	—	2	—	2	20
TOTAL FIRST TRANSMISSIONS	5,403	801	1,484	581	946	380	802	542	10,939	10,294
REPEATS (all sources)										
Network	3,828	123	35	43	77	—	38	11	4,155	4,309
Regional service only	—	3	7	8	3	61	75	3	160	132
TOTAL REPEATS	3,828	126	42	51	80	61	113	14	4,315	4,441
TOTAL HOURS OF BROADCASTING										
Network	9,231	564	811	168	336	13	231	57	11,411	11,168
Regional service only	—	363	715	464	690	428	684	499	3,843	3,567
Continuity										
Network	412	—	—	—	—	—	—	—	412	407
Regional service only	—	3	7	3	4	14	85	91	207	211
Open University	766	—	—	—	—	—	—	—	766	841
TOTAL HOURS OF BROADCASTING	10,409	930	1,533	635	1,030	455	1,000	647	16,639	16,194

Notes

- 1 Network transmission hours exclude trade test transmissions and Ceefax which amounted to 338 hours in 1990/91.
- 2 In addition to the regional service only, S4C transmitted 507 hours of BBC programmes, of which 64 hours were produced by independents.
- 3 1989/90 hours of regional news and continuity include corrections made after publication of 1989/90 Report.

RADIO HOURS OF OUTPUT 1990/91

All figures in hours

	Network Programmes						Regional service only	Local radio	Total
	Radio 1	Radio 2	Radio 3	Radio 4	Radio 5	Total			
Programmes produced in London	7,629	8,307	5,456	6,323	2,819	30,534	—	—	30,534
Programmes produced in the regions									
England — Midlands	—	1	409	356	433	43	1,242	—	1,242
North	—	44	299	436	300	358	1,437	—	1,437
South & East	—	—	15	—	9	40	64	—	64
South & West	—	—	56	234	377	15	682	—	682
Northern Ireland	—	—	20	82	34	2	138	4,836	4,974
Scotland	—	—	19	182	57	5	263	6,376	6,639
Wales	—	—	19	183	51	18	271	9,319	9,590
Community stations	—	—	—	—	—	—	5,690	—	5,690
Total programmes produced in the regions	45	837	1,473	1,261	481	4,097	26,221	—	30,318
Total programmes produced in London and the regions	7,674	9,144	6,929	7,584	3,300	34,631	26,221	—	60,852
Local radio	—	—	—	—	—	—	—	191,734	191,734
Open University	—	—	59	70	57	186	—	—	186
TOTAL HOURS OF BROADCASTING	7,674	9,144	6,988	7,654	3,357	34,817	26,221	191,734	252,772

VIEWING AUDIENCES 1990/91

The average amount of viewing per head per week in 1990/91 was about 24 hours, of which BBC Television accounted for 48%. Over the course of a typical week nearly everybody (99%) who watches television views some BBC Television, the average for such BBC viewing being 11½ hours a week.

The table below shows, in per cent, the daily and weekly reach for the various channels, that is the proportion of the population viewing that channel at all during the week. The average amount of viewing per week is given in hours and minutes together with the percentage share of total viewing attracted by each channel.

	Reach % of population (aged 4+)		Viewing per head/week Hrs:Mins	Share of viewing %
	Daily	Weekly		
BBC1	65.0	91.3	9:07	38
BBC2	33.1	77.3	2:25	10
Any or all BBC	68.5	92.2	11:32	48
ITV	63.2	90.4	10:18	43
C4/S4C	33.7	76.7	2:12	9
Any or all commercial	67.3	91.6	12:30	52
Any or all television	76.8	93.5	24:02	100

Source: BARB/AGB April 1990/March 1991

AVERAGE AUDIENCES FOR A SELECTION OF BBC PROGRAMMES APRIL 1990/MARCH 1991

Figures in millions of viewers

BBC1

Light Entertainment

Only Fools and Horses	16.9
Keeping Up Appearances	12.7
Birds of a Feather	11.7
The Generation Game	11.3
'Allo 'Allo!	10.4
Children's Royal Variety Performance	9.6
Royal Birthday Gala	9.5

Drama

EastEnders	16.6
Neighbours	15.9
Casualty	11.9
Lovejoy	11.7
Spender	10.2
Bergerac	9.8

Sport

World Cup:	
England v West Germany	16.7
FA Cup Final Replay	13.9
Grand National 1990	10.3
Sports Review of the Year	10.0
Wimbledon Ladies' Singles Final	7.2
London Marathon	5.6

General Interest

Antiques Roadshow	13.7
Crimewatch UK	10.2
Wildlife on One	10.1

News and Current Affairs

Six O'Clock News	8.0
Nine O'Clock News	7.8
Question Time	4.5
One O'Clock News	4.3
Breakfast Time (peak)	1.3

Programmes for Children and the Family

Jim'll Fix It	8.5
Byker Grove	5.7
Five Children and It	5.6
Grange Hill	5.5
Dodgem	5.5
Blue Peter	5.2

BBC2

Wimbledon Men's Singles Final	7.8
World Snooker Final (1990)	7.6
40 Minutes: King's Cross	5.0
Open Golf: Final Round	4.8
Harry Enfield's Television Programme	4.4
Delia Smith's Christmas	4.2
Indelible Evidence	4.1

AUDIENCE APPRECIATION

Audience appreciation ratings from the BARB Television Opinion Panel are expressed on a scale from 0 to 100. Among programmes achieving an Appreciation Index of 75 or above from the Television Panel were:

85 Plus

Bangkok Hilton
Land of the Eagle
Barchester Chronicles

80 Plus

Choir of the Year
Nature
Troubleshooter
The Paradise Club
Last of the Summer Wine
House of Cards
Lovejoy
Red Dwarf IV

75 Plus

Clive James' Postcards
Making Out
Rab C Nesbitt
Black in Blue
The Generation Game
The Travel Show
Waiting For God

LISTENING AUDIENCES 1990/91

The average amount of listening to radio per head per week in 1990/91 was 10¼ hours, of which 6¾ hours (65%) was to the BBC services. ILR and other non-BBC stations shared the remaining 3½ hours (35% of the total).

The table below shows the percentage listening to each service on the average day or week (reach). The average amount of listening both by the population as a whole and by listeners, or patrons, to each service are also shown, together with the share of total listening achieved by each service.

	Reach % of population (aged 4+)		Listening	Listening	Share of listening %
	Daily	Weekly	per head per week Hrs:Mins	per patron per day Hrs:Mins	
Radio 1	11.7	28	2:32	3:04	24
Radio 2	7.4	16	1:35	3:02	15
Radio 3	1.2	5	0:11	2:12	2
Radio 4	7.9	15	1:07	2:03	11
Radio 5	0.8	4	0:05	1:41	1
Local Radio	5.5	18	1:00	2:37	10
National Regions	1.2	3	0:10	2:05	2
Any or all BBC	32.0	59	6:42	2:59	65
ILR	14.3	34	3:07	3:07	30
Other Non-BBC	2.3	n/a	0:28	2:58	5
Any or all radio	45.5	74	10:17	3:13	100

Source: Daily Survey of Listening

SOME TYPICAL RADIO AUDIENCES APRIL 1990/MARCH 1991

Monday-Friday audiences represent a daily average figure. Figures in millions of listeners

Radio 1		Radio 2		Radio 4	
Simon Mayo (Mon-Fri)	3.4	Derek Jameson (Mon-Fri)	2.3	News 8am (Mon-Fri)	1.8
Dave Lee Travis (Sunday)	3.2	Melodies For You (Sunday)	1.8	Today 8am (Mon-Fri)	1.4
Simon Bates (Mon-Fri)	3.1	Anne Robinson (Saturday)	1.8	The Archers Omnibus (Sunday)	1.1
Complete UK Top 40 (Sunday)	3.0	Jimmy Young (Mon-Fri)	1.7	Any Questions? (Saturday)	0.7
Radio 1 Roadshow (Mon-Fri)	2.9	Desmond Carrington (Sunday)	1.7	Desert Island Discs (Friday)	0.7
Steve Wright (Mon-Fri)	2.8			Start the Week (Monday)	0.6
		Radio 3		Woman's Hour (Mon-Fri)	0.5
		Saturday Review	0.2		
		Composers of the Week (Mon-Fri)	0.2	Radio 5	
		Morning Concert (Mon-Fri)	0.2	Sport on 5 (Saturday)	0.7

AUDIENCE APPRECIATION

Audience appreciation of programmes is derived from the Listening Panel and expressed on a scale from 0 to 100. A new scale was introduced in October 1990, since when programmes achieving a Reaction Index of 70 or above included:

Radio 1	Radio 2	Radio 4
Steve Wright	Desmond Carrington All Time Greats	Letter from America
Dave Lee Travis	John Dunn	Gardeners' Question Time
The Friday Rock Show	Friday Night is Music Night	The News Quiz
In Concert	Your Hundred Best Tunes	Music In Mind
	Radio 3	Radio 5
	Mining the Archive	Sport on 5
	Choral Evensong	This Family Business
	From the Proms	
	Sunday Play	

During the year under review, the number of licences in force fell very slightly compared with the previous year. At March 31 1991, there were 18.1 million colour licences and 1.4 million monochrome licences, reflecting a modest continuation of colour conversion, but an end, for the moment, of the previous growth in overall numbers. During the year licence fees were £71 for a colour licence and £24 for a monochrome licence.

The end of the year also saw the completion of the three-year agreement on licence fee income when the annual increase in the fee was automatically linked to the increase in the Retail Price Index. The Home Secretary decided to appoint Price Waterhouse 'to assess how future increases in the television licence fee can be set below the level of RPI inflation, and the consequences of a range of formulas for such increases.' The study was to 'investigate the scope for further economies within the BBC, while maintaining the policy set out in the White Paper.'

Following the consultants' review, the Government announced that the increase in the licence in April 1991 would be at 3% below the RPI which applied last September (ie a 7.9% increase, compared with RPI of 10.9%), but after that it would revert to being index-linked until Charter renewal, subject only to a review of progress after three years. The 3% reduction below RPI, which was applied from April 1 1991, is equivalent to a reduction of 1% below RPI each year until renewal of the Charter in 1996.

While the BBC welcomed the stability provided for its income levels, the reduction will mean reduced income from licences of over £200 million in the next five years. Recovery of such an amount, be it from additional income from other sources, reduced collection charges or internal productivity, will prove to be what the consultants themselves called 'a stretching management target', as it is in addition to the existing productivity plans that the Corporation had built into its five-year plan. These plans will have a heavy impact on staff numbers. The Home Services have reduced staff numbers by 581 in the last year, and over 4,000 more reductions are planned over the next five years.

The responsibility for the collection and enforcement of the licence fee passed from the Home Office to the BBC in April 1991 as a result of the Broadcasting Act. This move, which is very welcome to the BBC, provides the opportunity to negotiate directly on collection costs and to build a better relationship with the licence-paying customer. A great deal of preparatory work has gone on, with the creation of a very small licence fee unit which will handle the collection and enforcement contracts, correspondence, and the development of different payment schemes. The early results of the new direct debit, quarterly payment scheme (the Budget Payment Scheme) are very

encouraging, with a projected three million licences likely to be paid by this method by the end of the year. The associated publicity, including television promotions, has helped to create interest in what is a very simple and effective method of both spreading the payments and ensuring the holding of a valid licence.

Negotiations are taking place with the collection agents, aimed at reducing the costs of collecting the licence fee. Improving enforcement is also being studied because it is estimated that 1.7 million people who should, do not pay licence fees, resulting in a loss of revenue of around £130 million a year. It is known, for instance, that only one million households have black and white sets, whereas many more monochrome licences were issued last year.

The BBC is on course to achieve its 'Funding the Future' target of saving £75 million a year on its operating costs by 1993. Launched at the beginning of 1990, the Funding the Future initiative was begun to pay staff more competitively. In addition to the savings in operating costs there was also a major change in capital expenditure — the dropping of the previously proposed White City Radio Centre — resulting in a net saving of over £160 million.

A series of announcements has been made during the past year about implementation decisions, including the job losses referred to above, and a far greater reliance on the contracting out of non-core activities.

In the World Service the third triennium review was completed during the year, resulting in an increase in grant-in-aid from the Foreign and Commonwealth Office of nearly 7% in real terms above the Government's estimate of inflation.

The total grant-in-aid, which covers capital and operating expenditure for broadcasting in English and 35 languages, and the monitoring of domestic broadcasts from other countries, was set at £159.6 million for 1991/92, £166.4 million for 1992/93, and £175.8 million for 1993/94.

For the fourth year in succession the Open University (OU), itself under financial pressure, was unable to fund the BBC Open University Production Centre (OUPC) at the level implied by an agreement reached in July 1985. This has meant that OUPC has operated for the last three years at an average of slightly more than 2% below RPI. Because of these financial pressures, a current consultancy review of OUPC is to recommend its optimum size, capacity and organisation structure to meet the OU's future requirements. On this basis, a new funding arrangement will be established for 1992/93 onwards.

Since July 1985, when the Centre undertook to raise income to supplement its annual grant, it has successfully attracted external projects and the use of its facilities, which has contributed around 15% of its fixed costs.

Financial Statements

Auditors' Report

Coopers
& Lybrand
Deloitte

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To the Members of the British Broadcasting Corporation

We have audited the financial statements on pages 84 to 98 in accordance with auditing standards.

In our opinion the financial statements, prepared on the basis set out in the statement of accounting policies, 'form of accounts' on page 84, give a true and fair view of the state of affairs of the Corporation at 31 March 1991 and of its income and expenditure and source and application of funds for the year then ended.

Coopers & Lybrand Deloitte
Chartered Accountants

London
1 July 1991

Statement of Accounting Policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office.

Its object is to provide a public service of broadcasting for general reception at home and overseas. In order to fulfil this object the Corporation receives income from the Home Office, derived from television broadcast receiving licences to finance the Home Services, from the Foreign and Commonwealth Office, Grants-in-Aid for the World Service and from the Open University, a grant to provide audio visual material associated with its courses.

The principal accounting policies adopted by the Corporation are set out below.

Form of accounts

The annual financial statements are prepared under the historical cost convention and are in accordance with generally accepted accounting principles including UK Statements of Standard Accounting Practice and in so far as they are appropriate to the Corporation's activities the accounting provisions of the Companies Act 1985.

The Home Services Group financial statements (on pages 86 to 93) are presented in the form of consolidated financial statements including the BBC's commercially operated subsidiaries forming the BBC Enterprises Group and the Open University Production Centre.

The World Service receives specific Grant-in-Aid funding which is not available to fund other BBC activities and separate financial statements are therefore prepared for this service (on pages 94 to 98).

BBC Enterprises Group

The consolidated financial statements of the BBC Enterprises Group are made up to 31 March. Its trading profits are included as a contribution to expenditure in the income and expenditure account of the Home Services Group and its assets and liabilities are included in the consolidated balance sheet.

Goodwill, being the excess of the cost of shares in subsidiaries over the value attributable to their net tangible assets on acquisition, is deducted from the operating reserve in the year of acquisition.

Income

(a) Home Services Group

Income receivable from the Home Office is that derived from television broadcast receiving licences and represents the amount collected in the year less expenses, principally those of the Post Office, incurred in administering the licence fee system, in collecting the licence fees and in investigating complaints by the public of interference in broadcast reception. The amount which the Home Office can pay to the Home Services for any year cannot exceed the total amount voted by Parliament for that year, and variations between income collected and the vote are allowed for in the following year.

Income received by the BBC Enterprises Group represents licence fees from the distribution of joint productions, agency income from the distribution of programmes on behalf of the BBC and from other producers' titles and from the publication of magazines, books, videos, records and tapes, character merchandising, transmission, and other facilities.

The Open University Production Centre receives an annual grant from the Open University and generates additional income from organisations in the educational field.

(b) World Service

Income is derived from Grants-in-Aid from the Foreign and Commonwealth Office which cannot exceed the total amount voted by Parliament for the year. Sums received are intended to meet estimated expenditure but unexpended receipts for the year are not liable to surrender.

Other income is mainly derived from sales of programmes by the Transcription Service, English language teaching material and by publications from the Monitoring Service.

Exchange differences

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of assets and liabilities, together with exchange differences arising from trading activities, are included in the statements of income and expenditure.

The profit and loss accounts of overseas subsidiaries are translated into sterling at month-end rates. Exchange differences arising on consolidation are taken directly to reserves.

Deferred taxation

The Corporation provides for deferred taxation calculated under the liability method to take account of timing differences between the treatment of certain items in the financial statements and their treatment for taxation purposes except to the extent that the Corporation considers it reasonable to assume that such timing differences will continue in the future.

Pensions

In accordance with UK Statement of Standard Accounting Practice No. 24, the charge to the income and expenditure account for pensions comprises the regular pension cost of the Corporation's defined benefit scheme reduced by the amortisation of the scheme surplus over the average remaining service lives of employees in the scheme.

Research and development

Research and development expenditure is written off as incurred.

Fixed assets

Home Services and World Service expenditure on fixed assets above £1,000 is capitalised and depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the period of their estimated useful lives. For larger value schemes depreciation commences from the date the asset is brought into service. Other assets are depreciated from the date the expenditure is incurred. Land is not depreciated. The useful lives are estimated to be as follows:

Freehold and long leasehold buildings	— 50 years
Freehold and long leasehold building improvements	— 15 years
Short leasehold land and buildings	— Unexpired term of the lease
Transmitters and power plant	— 20 years
Broadcasting plant	— 7 years
Computers, fixtures and fittings and musical instruments	— 5 years
Motor vehicles	— 4 years

Expenditure on BBC Enterprises Group fixed assets is depreciated over lives of between 3 and 5 years except buildings, which are depreciated over 40 years.

Internal costs incurred on capital projects are included as part of the cost of assets and depreciated accordingly.

Leased assets

Assets held under finance leases are capitalised at the total amount of rentals payable under the leasing agreement, excluding finance charges, and depreciated in accordance with the asset lives set out above. Finance charges are written off over the period of the lease on a reducing balance basis.

Operating lease rental payments are charged directly to the statements of income and expenditure on an accruals basis.

Investment in programmes for future sale

In the BBC Enterprises Group, investment in programmes for future sale is stated at cost, after writing off the costs of programmes that are considered irrecoverable, less accumulated amortisation. The amortisation is charged against income over the average marketable life, which is estimated to be 5 years. The cost and accumulated amortisation of 'Investment in programmes for future sale' are reduced by the value of programmes fully amortised.

Programme stocks

The external cost of programmes for transmission in future years, consisting principally of artists' fees, facility and copyright fees, design and scenic service costs, and acquisition costs is stated after deducting contributions from other organisations and is carried forward and charged to operating expenditure on first transmission of the programme.

Staff costs and all other programme costs are charged to expenditure in the year in which they are incurred.

Consumable stocks

Consumable stocks are stated at the lower of cost or net realisable value.

Litigation

At any time, the Corporation is involved in a number of instances of litigation, for some of which the outcome is uncertain. The Corporation makes specific provision against any damages and costs which may be awarded.

Insurance reserves

It is the Corporation's policy to purchase insurance for significant losses, where possible, and to provide for the costs of uninsured incidents and uninsurable excesses. In addition to these provisions, an amount is set aside as an insurance reserve to meet the cost to the Home Services of unquantifiable future losses.

Capital reserve

Each year an equivalent amount to the costs expended by the Home Services and World Service on capital assets over depreciation, adjusted for disposals, is transferred to capital reserves so that, at the year end, the amount of the capital reserve is equivalent to the net book value of fixed assets.

Home Services Group

Statement of Income and Expenditure		1990/91	1989/90
for the year ended 31 March 1991		£m	£m
Notes			
	Income		
	Licence income	1,357.9	1,236.8
	Less: cost of collection	68.3	65.3
		<u>1,289.6</u>	<u>1,171.5</u>
	Operating expenditure		
1	Television	943.0	837.1
1	Radio	318.9	296.6
1		<u>1,261.9</u>	<u>1,133.7</u>
	Excess of licence income over operating expenditure	27.7	37.8
2	Trading profits of BBC Enterprises Group	3.8	12.2
3	Other income	20.4	28.9
4	Excess of income over expenditure before taxation	51.9	78.9
5	Taxation	6.3	11.7
	Excess of income over expenditure after taxation	45.6	67.2
15	Transfers to reserves	126.4	105.1
16	Deficit for the year transferred to operating reserve	<u>(80.8)</u>	<u>(37.9)</u>

Balance Sheets at 31 March 1991		Group		Home Services	
		31 March 1991	31 March 1990	31 March 1991	31 March 1990
Notes		£m	£m	£m	£m
Fixed assets					
7	Tangible assets	745·0	619·0	735·9	609·4
8	Investment in programmes for future sale	32·3	27·1	—	—
9	Investment in subsidiaries	—	—	0·3	0·3
10	Other investments	0·2	0·2	0·1	0·2
		<u>777·5</u>	<u>646·3</u>	<u>736·3</u>	<u>609·9</u>
Current assets					
11	Stocks	149·6	131·2	139·5	122·8
12	Debtors	213·3	128·5	202·1	122·3
	Short term bank deposits and cash	25·3	146·3	1·8	112·8
		<u>388·2</u>	<u>406·0</u>	<u>343·4</u>	<u>357·9</u>
13	Creditors — amounts falling due within one year	<u>300·3</u>	<u>249·7</u>	<u>241·9</u>	<u>196·0</u>
	Net current assets	<u>87·9</u>	<u>156·3</u>	<u>101·5</u>	<u>161·9</u>
	Total assets less current liabilities	<u>865·4</u>	<u>802·6</u>	<u>837·8</u>	<u>771·8</u>
13	Creditors — amounts falling due after more than one year	8·6	7·3	8·5	6·6
14	Provisions for liabilities and charges	54·6	35·7	52·5	33·3
		<u>802·2</u>	<u>759·6</u>	<u>776·8</u>	<u>731·9</u>
Represented by					
	Insurance reserve	4·8	4·8	4·8	4·8
15	Capital reserve	736·3	609·9	736·3	609·9
16	Operating reserve	61·1	144·9	35·7	117·2
		<u>802·2</u>	<u>759·6</u>	<u>776·8</u>	<u>731·9</u>

Approved by the Governors and Director-General on 1 July 1991

Marmaduke Hussey Chairman of the Board of Governors

Michael Checkland Director-General

Consolidated Source and Application of Funds Statement

for the year ended 31 March 1991

	1990/91	1989/90
	£m	£m
Source of funds		
Excess of income over expenditure before taxation	51·9	78·9
Add back items not involving the movement of funds:		
Depreciation and amortisation	70·2	62·3
Net book value of asset disposals	3·1	2·0
Exchange differences arising on consolidation	(0·2)	(0·1)
Goodwill written off	(2·7)	(2·4)
Minority interests in BBC Enterprises Group profits	(0·1)	(0·2)
	<u>122·2</u>	<u>140·5</u>
Application of funds		
Capital expenditure	185·2	156·8
Investment in programmes for future sale	19·3	14·3
Taxation	6·3	11·7
Increase in other investments	—	0·1
	<u>210·8</u>	<u>182·9</u>
Net application of funds	<u>(88·6)</u>	<u>(42·4)</u>
Movement in working capital		
Increase in stocks	(18·4)	(25·5)
Increase in debtors	(84·8)	(29·6)
Increase in creditors	31·7	13·1
Increase in provisions	18·9	8·2
	<u>(52·6)</u>	<u>(33·8)</u>
	<u>(141·2)</u>	<u>(76·2)</u>
Net movement in liquid funds		
Decrease in cash at bank and in hand	<u>(141·2)</u>	<u>(76·2)</u>

Notes to the Financial Statements

for the year ended 31 March 1991

1. TELEVISION AND RADIO OPERATING EXPENDITURE

Operating expenditure on the Television and Radio services is analysed as follows:

	1990/91	1989/90
	£m	£m
Staff costs (See note 6(a))	545.8	533.7
Other direct programme costs including artists	409.3	345.1
Depreciation	54.5	47.9
Other expenditure	272.1	225.5
Own work capitalised	(19.8)	(18.5)
	<u>1,261.9</u>	<u>1,133.7</u>

Other expenditure includes £31.8m (1989/90 £18.7m) redundancy costs.

Comprising:

Television

BBC1	528.7	481.9
BBC2	278.1	225.4
Regional services	114.6	107.1
Transmission and distribution	21.6	22.7
	<u>943.0</u>	<u>837.1</u>

Radio

Radio 1	29.4	27.9
Radio 2	47.6	49.9
Radio 3	47.0	46.8
Radio 4	64.6	66.1
Radio 5	18.4	—
Regional services	43.3	41.2
Local radio	49.5	46.2
Transmission and distribution	19.1	18.5
	<u>318.9</u>	<u>296.6</u>
	<u>1,261.9</u>	<u>1,133.7</u>

Certain redundancy payments previously included in staff costs have been reclassified in 1990/91 as other expenditure. In addition the allocation of Regional television costs previously based on transmitted hours of output has been refined to reflect the specific production costs incurred by the Regions.

In both cases prior year figures have been restated.

2. TRADING PROFITS OF BBC ENTERPRISES GROUP

	1990/91	1989/90
	£m	£m
Turnover		
Television sales	48.7	45.5
Magazine and book publishing	112.4	105.0
Videos, records and tapes	32.1	26.5
Other activities	4.4	6.7
	<u>197.6</u>	<u>183.7</u>
Expenditure		
Cost of sales	123.8	113.2
Distribution costs	34.0	28.5
Administrative and other costs	21.9	17.6
Amortisation of programme investment	14.1	12.2
	<u>193.8</u>	<u>171.5</u>
Trading profit before interest	<u>3.8</u>	<u>12.2</u>

Turnover by geographic market

	1990/91	1989/90
	£m	£m
United Kingdom	149.0	139.8
Rest of the World	48.6	43.9
	<u>197.6</u>	<u>183.7</u>

The analysis of profit before taxation by class of business has not been disclosed as in the opinion of the Corporation this information would be seriously prejudicial to the Corporation's operations.

3. OTHER INCOME

	Group	
	1990/91	1989/90
	£m	£m
Interest receivable		
— Home Services	8.6	21.0
— BBC Enterprises Group	2.2	2.1
Surplus on the sale of assets	3.3	—
Other income	6.3	5.8
	<u>20.4</u>	<u>28.9</u>

In addition to the above there was £8.4m (1989/90 £8.9m) of Open University grants and £3.5m (1989/90 £3.1m) of other income generated by the BBC Open University Production Centre, to cover £11.9m (1989/90 £12.0m) operating costs.

4. EXCESS OF INCOME OVER EXPENDITURE

This is stated after charging £281,700 (1989/90 £265,400) in respect of auditors' remuneration and the following other items of expenditure:

	Group	
	1990/91	1989/90
	£m	£m
Payments under operating leases		
— plant and machinery	4.2	3.7
— other	13.9	12.8
Research expenditure written off	5.1	4.8

5. TAXATION

The Home Services Group is liable to taxation on profits derived from those activities carried on with a view to profit and on rent, royalties and interest receivable. The charge for the year, based on a rate of Corporation Tax of 34% (1989/90 35%), comprised:

	Group	
	1990/91	1989/90
	£m	£m
Current year		
Corporation Tax	7.3	14.4
Deferred taxation	(1.4)	(1.5)
Double taxation relief	(0.2)	(0.4)
	<u>5.7</u>	<u>12.5</u>
Overseas taxation	0.8	0.4
	<u>6.5</u>	<u>12.9</u>
Prior year Corporation Tax	<u>(0.2)</u>	<u>(1.2)</u>
	<u>6.3</u>	<u>11.7</u>

Of the total taxation charge £3.2m (1989/90 £5.0m) relates to BBC Enterprises Group.

Notes to the Financial Statements continued

6. EMPLOYEES AND REMUNERATION

(a) Staff costs

	Group	
	1990/91	1989/90
	£m	£m
Salaries and wages (excluding redundancy costs)	518.4	470.0
Social security costs	44.3	39.4
Other pension costs	10.9	48.5
	<u>573.6</u>	<u>557.9</u>
Comprising:		
Home Services	545.8	533.7
BBC Enterprises Group	20.3	16.7
Open University Production Centre	7.5	7.5
	<u>573.6</u>	<u>557.9</u>

(b) Pensions

Most employees are members of the BBC Pension Scheme, which provides salary related pension benefits on a defined-benefit basis. The scheme is subject to independent valuation by a professionally qualified actuary at least every three years, on the basis of which the actuary certifies the rate of employer's contribution which, together with the specified contributions payable by the employees and proceeds from the scheme's assets, are sufficient to fund the benefits payable under the scheme.

The latest actuarial valuation of the scheme to have been published was as at 1 April 1987, using the attained age method. A full valuation is currently being carried out as at 1 April 1990 using the projected unit method. The main long-term assumptions used in both valuations are that the annual rate of return on investments would exceed increases in earnings by 1½% and exceed pension increases by 3½%. The market value of the scheme's assets at 1 April 1990 was £2,782m and preliminary results of the 1990 valuation indicate that the actuarial value of the assets represented 139% of the value of the benefits due to members, after allowing for expected future increases in earnings. The employees' and employer's standard contribution rates were reduced to 5½% and 11% of pensionable salaries respectively from 1 October 1990.

The actuaries have confirmed that the preliminary figures they have produced for the 1990 valuation are suitable for the purposes of calculating the pension cost and prepayment for use in these financial statements.

After allowing for the cost of certain proposed benefit improvements, the pension charge in the Home Services Group financial statements for 1990/91 was £10.9m (1989/90 £48.5m) after deducting a proportion of the scheme surplus amortised over the average remaining service of the contributing members. The reduction in the pension cost charge compared with the 1989/90 charge is the result of the incorporation into the calculation of the 1990 preliminary valuation surplus.

(c) Governors

The emoluments of the Board of Governors are determined by the Home Secretary with the approval of the Minister for the Civil Service.

The number of Governors who received emoluments (excluding contributions paid to a pension scheme) in the following bands were:

	Number	
	1990/91	1989/90
£0 – £5,000	1	2
£5,001 – £10,000	6	6
£10,001 – £15,000	4	3
£15,001 – £20,000	1	—
£45,001 – £50,000	—	1
£60,001 – £65,000	1	—

These amounts include £61,324 (1989/90 £48,145) in respect of the Chairman who was the highest paid Governor.

The aggregate fees and emoluments of the members of the Board of Governors was £182,438 (1989/90 £136,001).

(d) Board of Management

The number of members of the Board of Management who received emoluments (excluding contributions paid to a pension scheme) in the following bands were:

	Number	
	1990/91	1989/90
£5,001 – £10,000	1	—
£20,001 – £25,000	1	1
£35,001 – £40,000	—	1
£60,001 – £65,000	—	1
£65,001 – £70,000	—	1
£70,001 – £75,000	—	3
£75,001 – £80,000	1	—
£80,001 – £85,000	2	—
£85,001 – £90,000	2	2
£90,001 – £95,000	1	—
£95,001 – £100,000	1	—
£105,001 – £110,000	—	1
£110,001 – £115,000	—	1
£115,001 – £120,000	1	—
£120,001 – £125,000	1	—
£125,001 – £130,000	—	1
£145,001 – £150,000	1	—

These amounts include £147,901 (1989/90 £129,395) in respect of the highest paid member of the Board of Management, including an element of long service award.

The aggregate emoluments of the members of the Board of Management was £1,149,919 (1989/90 £1,065,884).

(e) The number of persons employed in the year at their full time equivalent was:

	1990/91		1989/90	
	Average for the year	31 March 1991	Average for the year	31 March 1990
Television	17,171	16,879	17,480	17,423
Radio	6,616	6,615	6,591	6,652
Home Services	23,787	23,494	24,071	24,075
BBC Enterprises Group	1,179	1,278	1,063	1,102
Open University Production Centre	368	374	361	360
	<u>25,334</u>	<u>25,146</u>	<u>25,495</u>	<u>25,537</u>

Within the averages above 1,202 (1989/90 1,232) part time employees have been included at their full time equivalent of 632 (1989/90 642). All figures have been redefined to include all temporary staff engaged in activities which are expected to be continuous.

7. TANGIBLE FIXED ASSETS

	Land and buildings	Plant and machinery	Furniture and fittings	Assets in the course of construction	Total
	£m	£m	£m	£m	£m
(a) Group					
Cost					
At 31 March 1990	308.1	487.7	11.4	86.3	893.5
Additions	38.5	59.3	3.8	83.6	185.2
Transfers	60.2	17.8	—	(78.0)	—
Disposals	(2.4)	(11.4)	(1.6)	—	(15.4)
At 31 March 1991	404.4	553.4	13.6	91.9	1,063.3
Depreciation					
At 31 March 1990	48.0	219.1	7.4	—	274.5
Charge for the year	10.8	43.3	2.0	—	56.1
Elimination in respect of disposals	(0.2)	(10.5)	(1.6)	—	(12.3)
At 31 March 1991	58.6	251.9	7.8	—	318.3
Net book values					
At 31 March 1991	345.8	301.5	5.8	91.9	745.0
At 31 March 1990	260.1	268.6	4.0	86.3	619.0

(b) Home Services

Cost					
At 31 March 1990	302.2	478.2	7.9	86.3	874.6
Additions	38.5	59.0	2.9	83.6	184.0
Transfers	60.2	17.8	—	(78.0)	—
Disposals	(2.4)	(11.3)	(1.6)	—	(15.3)
At 31 March 1991	398.5	543.7	9.2	91.9	1,043.3
Depreciation					
At 31 March 1990	47.0	213.5	4.7	—	265.2
Charge for the year	10.6	42.8	1.1	—	54.5
Elimination in respect of disposals	(0.2)	(10.5)	(1.6)	—	(12.3)
At 31 March 1991	57.4	245.8	4.2	—	307.4
Net book values					
At 31 March 1991	341.1	297.9	5.0	91.9	735.9
At 31 March 1990	255.2	264.7	3.2	86.3	609.4

Land and buildings at net book value comprise:

	Group		Home Services	
	31 March 1991	31 March 1990	31 March 1991	31 March 1990
	£m	£m	£m	£m
Freeholds	256.7	201.1	256.7	201.1
Long leaseholds	81.6	50.7	77.2	46.1
Short leaseholds	7.5	8.3	7.2	8.0
	345.8	260.1	341.1	255.2

Fixed assets include the following amounts in respect of assets capitalised under finance leases:

Net book values	0.1	1.2	—	0.2
Depreciation charge for the year	0.2	0.6	0.2	0.3

Notes to the Financial Statements continued

8. INVESTMENT IN PROGRAMMES FOR FUTURE SALE	Group
	£m
Cost	
At 31 March 1990	45.2
Additions	19.3
Written off during the year	(8.3)
Cost of programmes fully amortised at 31 March 1991	(3.1)
At 31 March 1991	53.1
Amortisation	
At 31 March 1990	18.1
Charge for the year	14.1
Amortisation on programmes written off during the year	(8.3)
Accumulated amortisation on programmes fully amortised at 31 March 1991	(3.1)
At 31 March 1991	20.8
Net book values	
At 31 March 1991	32.3
At 31 March 1990	27.1

9. INVESTMENT IN SUBSIDIARIES

The Home Services own 100% of the £250,000 issued share capital in BBC Enterprises Limited, an unlisted company incorporated in Great Britain. BBC Enterprises holds the following interests in companies:

Company	Holding of issued ordinary shares %
<i>Subsidiaries</i>	
Lionheart Television International Incorporated (incorporated in Delaware, USA)	100
BBC Telecordiale (SARL) (incorporated in France)	100
BBC Subscription Television Limited	100
Redwood Publishing Limited	77½
World Publications Limited	76
Hartog Hutton Publishing Limited	100
Video World Publishing Limited	100
Wildlife Publications Limited	100
<i>Associates</i>	
BBC Audio International Limited	50
Cardcast Limited	18
BBC Frontline Limited	23
Film and Television Completions plc	28
Twin Network Limited	20

The Home Services also own 100% of the issued share capital of Opinion and Broadcasting Research (OBR) Limited and 100% of the issued share capital of BBC World Service Television Limited which began trading on 11 March 1991.

Except where stated, all companies are registered in England and Wales.

10. OTHER INVESTMENTS

In the Home Services, other investments include the following shareholdings in companies which, except where stated, are registered in England and Wales:

Company	Holding of issued ordinary shares %
House of Commons Broadcasting Unit Limited	50
<i>The financial statements of the above company are made up to 30 September and, accordingly, the Home Services Group accounts include management's best estimate of the results of the Company to 31 March 1991.</i>	
Listener Publications Limited	50
<i>The above company ceased trading on 31 January 1991 following the closure of 'The Listener' magazine. The Corporation's share of the company's final loss has been consolidated in the Group Financial Statements.</i>	
Broadcasters Audience Research Board Limited	50
Secur SA (incorporated in Belgium)	16
Visnews Limited	11
Multimedia Corporation Limited	5

11. STOCKS

	Group		Home Services	
	31 March 1991	31 March 1990	31 March 1991	31 March 1990
	£m	£m	£m	£m
Raw materials	10.0	10.7	6.3	7.8
Work in progress				
— programmes	50.8	46.7	48.8	45.8
— other	1.2	1.0	1.2	1.0
Finished goods				
— purchased programmes	50.0	40.6	50.0	40.6
— other programmes	45.3	35.3	45.3	35.3
— other goods for resale	4.4	4.6	—	—
	161.7	138.9	151.6	130.5
Co-production contributions	(12.1)	(7.7)	(12.1)	(7.7)
	149.6	131.2	139.5	122.8

12. DEBTORS

	Group		Home Services	
	31 March 1991	31 March 1990	31 March 1991	31 March 1990
	£m	£m	£m	£m
Receivable within one year				
Trade debtors	81.2	71.1	40.0	33.0
Home Office debtors	38.2	—	38.2	—
VAT recoverable	10.1	11.2	10.5	11.1
Loan to BBC Enterprises Group	—	—	24.4	—
Due from BBC Enterprises Group	—	—	12.9	10.1
Prepayments	38.7	31.6	29.6	25.7
	168.2	113.9	155.6	79.9
Provision for doubtful debts	(6.2)	(6.9)	(3.0)	(3.6)
	162.0	107.0	152.6	76.3
Receivable after more than one year				
Trade debtors	2.1	2.0	1.7	1.7
Loan to BBC Enterprises Group	—	—	—	25.0
Prepayments	9.3	15.4	9.3	15.4
Prepaid pension contributions	39.9	4.1	38.5	3.9
	213.3	128.5	202.1	122.3

The prepaid pension contributions represent the excess of the pension amounts funded over the pension charge since 1 April 1989.

13. CREDITORS

	Group		Home Services	
	31 March 1991	31 March 1990	31 March 1991	31 March 1990
	£m	£m	£m	£m
Amounts falling due within one year				
Unpresented cheques, bank loans and overdraft	55.8	35.6	54.1	32.4
Trade creditors				
Programme creditors	61.4	51.1	61.1	50.9
Programme acquisitions	17.5	20.3	17.5	20.3
Salaries and wages	43.4	34.7	42.9	34.4
Residual copyright payments	11.9	14.3	—	—
Others	51.7	37.2	27.6	19.6
	185.9	157.6	149.1	125.2
Other creditors				
Capital	36.5	26.7	36.5	26.7
Taxation	4.5	12.9	2.2	7.7
Home Office creditors	—	3.5	—	3.5
Obligations under finance leases	—	0.3	—	—
	41.0	43.4	38.7	37.9
Accruals and deferred income	17.6	13.1	—	0.5
	300.3	249.7	241.9	196.0
Amounts falling due after more than one year				
Programme acquisitions	8.4	6.6	8.4	6.6
Obligations under finance leases	0.1	0.7	—	—
Others	0.1	—	0.1	—
	8.6	7.3	8.5	6.6

14. PROVISIONS FOR LIABILITIES AND CHARGES

	Deferred taxation	Severance	Insurance	Other	Total
	£m	£m	£m	£m	£m
(a) Group					
At 31 March 1990	2.4	9.0	3.5	20.8	35.7
Expenditure during the year	(0.3)	(15.4)	(0.4)	(6.2)	(22.3)
Released during the year	—	(0.3)	—	(5.8)	(6.1)
Provided during the year	—	32.1	—	15.2	47.3
At 31 March 1991	2.1	25.4	3.1	24.0	54.6
(b) Home Services					
At 31 March 1991	—	25.4	3.1	24.0	52.5

The deferred taxation provision represents the full potential liability and mainly relates to capital allowances on investment in programmes for future sale.

Other provisions include an amount to meet the estimated dilapidation costs of vacating various properties following a review of accommodation needs and provision for the cost of removing asbestos in television studios.

15. CAPITAL RESERVE

	1990/91	1989/90
	£m	£m
Balance brought forward	609.9	504.8
Transfer from income and expenditure account	126.4	105.1
Balance carried forward	736.3	609.9

16. OPERATING RESERVE

	Group		Home Services	
	1990/91	1989/90	1990/91	1989/90
	£m	£m	£m	£m
Balance brought forward	144.9	185.5	117.2	164.8
Goodwill written off	(2.7)	(2.4)	—	—
Exchange differences	(0.2)	(0.1)	—	—
Minority interests	(0.1)	(0.2)	—	—
Deficit for the year	(80.8)	(37.9)	(81.5)	(47.6)
Balance carried forward	61.1	144.9	35.7	117.2

17. COMMITMENTS

	Group		Home Services	
	31 March 1991	31 March 1990	31 March 1991	31 March 1990
	£m	£m	£m	£m
(a) Purchases				
Contracted but not provided				
Fixed asset additions	63.3	70.1	61.5	70.0
Programme commitments	148.0	117.4	148.0	117.4
	211.3	187.5	209.5	187.4
Authorised but not contracted				
Fixed asset additions	84.9	84.5	83.9	84.2

Programme commitments include certain programme categories not previously included. The prior year figures have accordingly been restated.

(b) Operating leases

	Group		Home Services	
	1990/91	1989/90	1990/91	1989/90
	£m	£m	£m	£m
Payments to be made during the next year in respect of operating lease commitments which expire				
Within one year	3.4	1.3	3.4	1.3
In two to five years	8.1	7.0	7.0	6.4
After five years	7.9	8.1	7.7	8.1
	19.4	16.4	18.1	15.8
Comprising:				
Land and buildings	12.7	12.2	12.5	11.8
Other	6.7	4.2	5.6	4.0
	19.4	16.4	18.1	15.8

18. CONTINGENT LIABILITIES

At 31 March 1991 in the Home Services there were contingent liabilities equivalent to £0.5m (31 March 1990 £0.1m). In BBC Enterprises Group an option existed for a minority interest to require the Group to purchase 22.5% of the issued share capital of Redwood Publishing Limited.

Statement of Income and Expenditure

for the year ended 31 March 1991

Notes	1990/91	1989/90
	£m	£m
Income — Grants-in-Aid		
Broadcasting	135.7	112.3
Monitoring	12.2	12.8
	<u>147.9</u>	<u>125.1</u>
Operating expenditure		
Broadcasting	119.5	111.5
Monitoring	12.0	12.2
1	<u>131.5</u>	<u>123.7</u>
Excess of Grants-in-Aid over operating expenditure	16.4	1.4
2 Other income	<u>8.1</u>	<u>6.6</u>
Excess of income over expenditure before taxation	24.5	8.0
3 Taxation	<u>0.2</u>	<u>(0.5)</u>
Excess of income over expenditure after taxation	24.3	8.5
10 Transfer to capital reserve	<u>12.8</u>	<u>10.4</u>
11 Surplus/(deficit) for the year transferred to operating reserve	<u>11.5</u>	<u>(1.9)</u>

Balance Sheet		31 March	31 March
at 31 March 1991		1991	1990
Notes		£m	£m
	Fixed assets		
5, 6	Tangible assets	<u>98·0</u>	<u>85·2</u>
	Current assets		
7	Stocks	4·1	4·4
8	Debtors	11·0	4·7
	Cash at bank and in hand	2·1	—
	Short-term bank deposits	<u>6·0</u>	<u>—</u>
		23·2	9·1
9	Creditors — amounts falling due within one year	<u>15·2</u>	<u>12·6</u>
	Net current assets/(liabilities)	<u>8·0</u>	<u>(3·5)</u>
	Total assets less current liabilities	<u>106·0</u>	<u>81·7</u>
	Represented by		
10	Capital reserve	98·0	85·2
11	Operating reserve	<u>8·0</u>	<u>(3·5)</u>
		<u>106·0</u>	<u>81·7</u>

Approved by the Governors and Director-General on 1 July 1991

Marmaduke Hussey Chairman of the Board of Governors
 Michael Checkland Director-General

Source and Application of Funds Statement

for the year ended 31 March 1991

	1990/91	1989/90
	£m	£m
Source of funds		
Excess of income over expenditure before taxation	24.5	8.0
Add back item not involving the movement of funds:		
Depreciation	6.2	5.3
	<u>30.7</u>	<u>13.3</u>
Application of funds		
Capital expenditure	19.0	15.7
Taxation	0.2	(0.5)
	<u>19.2</u>	<u>15.2</u>
Net source/(application) of funds	<u>11.5</u>	<u>(1.9)</u>
Movement in working capital		
Decrease/(increase) in stocks	0.3	(0.8)
Increase in debtors	(6.3)	(0.8)
Increase in creditors	3.2	1.6
	<u>(2.8)</u>	<u>—</u>
	<u>8.7</u>	<u>(1.9)</u>
Net movement in liquid funds		
Increase/(decrease) in cash at bank and in hand	<u>8.7</u>	<u>(1.9)</u>

Notes to the Financial Statements

for the year ended 31 March 1991

I. OPERATING EXPENDITURE	1990/91	1989/90
	£m	£m
Staff costs		
— salaries and wages	63.9	58.4
— social security costs	5.4	4.9
— other pension costs	1.5	6.7
Other direct programme costs including artists	10.5	10.6
Depreciation	6.2	5.3
Other expenditure	46.5	40.2
Own work capitalised	(2.5)	(2.4)
	131.5	123.7

Other expenditure includes £1.2m (1989/90 £1.8m) redundancy costs. Certain redundancy payments previously included in staff costs have been reclassified as other expenditure. Other expenditure also includes £35,600 (1989/90 £33,500) in respect of auditors' remuneration and the following other items of expenditure:

	1990/91	1989/90
	£m	£m
Payments under operating leases for land and buildings	7.6	3.2
Research expenditure written off	0.2	0.2

2. OTHER INCOME	1990/91	1989/90
	£m	£m
Foreign and Commonwealth Office relay station contracts	0.9	0.8
Transcription service	1.2	1.1
Interest receivable	0.6	—
Interest payable	(0.4)	—
Sale of BBC English teaching material	3.2	2.7
Other income	2.6	2.0
	8.1	6.6

5. TANGIBLE FIXED ASSETS

Cost	Land and buildings	Plant and machinery	Furniture and fittings	Assets in the course of construction	Total
	£m	£m	£m	£m	£m
At 31 March 1990	26.2	81.4	0.9	2.4	110.9
Additions	0.7	7.8	0.1	10.4	19.0
Transfers	4.2	2.3	—	(6.5)	—
Disposals	—	(0.3)	(0.2)	—	(0.5)
At 31 March 1991	31.1	91.2	0.8	6.3	129.4
Depreciation					
At 31 March 1990	4.6	20.5	0.6	—	25.7
Charge for the year	1.1	5.0	0.1	—	6.2
Elimination in respect of disposals	—	(0.3)	(0.2)	—	(0.5)
At 31 March 1991	5.7	25.2	0.5	—	31.4
Net book values					
At 31 March 1991	25.4	66.0	0.3	6.3	98.0
At 31 March 1990	21.6	60.9	0.3	2.4	85.2

Land and buildings at net book value comprise:

	31 March 1991	31 March 1990
	£m	£m
Freeholds	13.8	13.1
Short leaseholds	11.6	8.5
	25.4	21.6

3. TAXATION

The World Service is liable to taxation on profits derived from rent and interest receivable. The charge for the year, based on a rate of Corporation Tax of 34% (1989/90 35%), comprised:

	1990/91	1989/90
	£m	£m
Corporation Tax		
Current year	0.2	0.1
Refund in respect of prior years	—	(0.6)
	0.2	(0.5)

4. EMPLOYEES AND REMUNERATION

(a) Pensions

Most World Service employees are members of the BBC Pension Scheme described in note 6(b) of the Home Services Group financial statements. The funding and accounting policies are the same as for the Home Services and the pension charge for the World Service was £1.5m (1989/90 £6.7m) after deducting the World Service amortised proportion of the preliminary scheme surplus.

(b) Governors and Board of Management

Governors' remuneration is charged to the Home Services. The World Service financial statements include the emoluments of the Managing Director, World Service. Disclosure of emoluments is included in note 6(c) and note 6(d) of the Home Services Group financial statements.

(c) The number of persons employed in the year at their full time equivalent was:

	1990/91		1989/90	
	Average for the year	31 March 1991	Average for the year	31 March 1990
Broadcasting	2,721	2,748	2,719	2,644
Monitoring	469	466	476	473
	3,190	3,214	3,195	3,117

Within the averages above 226 (1989/90 245) part time employees have been included at their full time equivalent of 114 (1989/90 122). All figures have been redefined to include temporary staff engaged in activities which are expected to be continuous.

Notes to the Financial Statements continued

6. INVESTMENTS

Included in fixed assets are the following investments of nominal value:

Company	Holding of issued ordinary shares %
East Asia Relay Company (incorporated in Hong Kong)	100
Caribbean Relay Company (incorporated in Antigua)	45

7. STOCKS

	31 March 1991	31 March 1990
	£m	£m
Raw materials	2.1	2.6
Work in progress	1.1	1.2
Finished goods	0.9	0.6
	<u>4.1</u>	<u>4.4</u>

Stocks include actual stocks accounted for directly by the World Service together with a share of common stocks accounted for by the Home Services.

8. DEBTORS

	31 March 1991	31 March 1990
	£m	£m
Receivable within one year		
Sundry debtors	3.7	3.4
VAT recoverable	0.2	0.2
Prepayments	1.6	0.6
	<u>5.5</u>	<u>4.2</u>
Provision for doubtful debts	(0.1)	(0.1)
	<u>5.4</u>	<u>4.1</u>
Receivable after more than one year		
Prepaid pension contributions	5.6	0.6
	<u>11.0</u>	<u>4.7</u>

The prepaid pension contributions represent the excess of the pension amounts funded over the pension charge since 1 April 1989.

9. CREDITORS

	31 March 1991	31 March 1990
	£m	£m
Amounts falling due within one year		
Bank loans and overdraft	—	0.6
Trade creditors		
Programme creditors	1.1	1.1
Others	12.1	6.8
	<u>13.2</u>	<u>7.9</u>
Other creditors		
Capital	1.8	4.1
Taxation	0.2	—
	<u>15.2</u>	<u>12.6</u>

10. CAPITAL RESERVE

	1990/91	1989/90
	£m	£m
Balance brought forward	85.2	74.8
Transfer from income and expenditure account	12.8	10.4
Balance carried forward	<u>98.0</u>	<u>85.2</u>

11. OPERATING RESERVE

	1990/91	1989/90
	£m	£m
Balance brought forward	(3.5)	(1.6)
Surplus/(deficit) for the year	11.5	(1.9)
Balance carried forward	<u>8.0</u>	<u>(3.5)</u>

12. COMMITMENTS

	31 March 1991	31 March 1990
	£m	£m

(a) Purchases

Contracted but not provided

Fixed asset additions	<u>7.3</u>	<u>13.6</u>
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Authorised but not contracted

Fixed asset additions	<u>20.2</u>	<u>15.2</u>
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(b) Operating leases

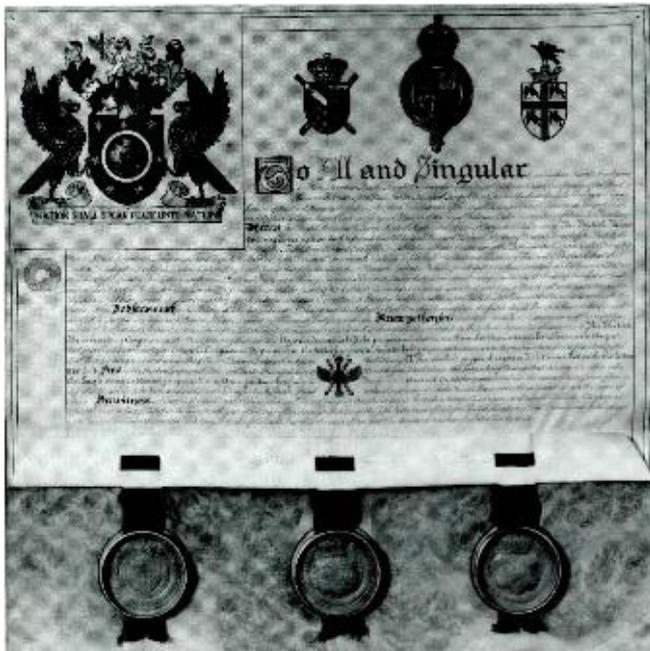
Payments to be made during the next year in respect of operating lease commitments for land and buildings which expire after five years

	<u>7.7</u>	<u>3.2</u>
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13. CONTINGENT LIABILITIES

At the year end the World Service had no contingent liabilities (1990 £0.6m).

Constitution



The Letters Patent granting Armorial Bearings to the BBC in 1927

The framework

The BBC is a public corporation (a 'body corporate') whose principal object is to provide broadcasting services for general reception at home and abroad. As an organisation, the Corporation is governed by a Royal Charter which defines its objects, powers and obligations, its constitution and the sources and uses of its revenues. A Licence and Agreement, granted by the Home Secretary alongside the Charter, prescribes the terms and conditions of the Corporation's operations. Subject to the general law of the land, and the provisions of the Charter and Licence and Agreement, the BBC has full editorial and managerial independence in its day-to-day programme and other activities.

The powers, responsibilities and obligations laid upon the Corporation are vested in the Board of Governors, who exercise them through a permanent staff headed by the Director-General, as the BBC's chief executive officer, and the Board of Management. The 12 Governors – of whom one is Chairman, another Vice-Chairman, and three more are respectively National Governors for Scotland, Wales and Northern Ireland – are appointed by the Queen in Council (on the nomination of the Government of the day), normally for five-year terms. Since these terms overlap, an element of continuity is ensured in a changing membership. The Governors are not required to make broadcasting their sole concern: they are drawn from a wide variety of background and experience, so as to represent the wider public interest, as well as being the ultimate authority for everything the BBC does.

Through its directorates, divisions and departments, the BBC is responsible for the whole broadcasting process, from the planning, commissioning and making of radio and television programmes and their technical and engineering infrastructure, through to transmission over the air, by means of its own network of transmitters. It relies, though, on lines and circuits leased or rented from British Telecom for the links between studios and transmitters.

Under the Broadcasting Act 1990, the BBC is required to commission a proportion of its originated output (excluding news and daily news-related programmes) from independent producers.

The Charter

The present Charter came into force on 1 August 1981 and is for a period of 15 years, to 31 December 1996. Like previous BBC Charters since the first was granted in 1927 (so effecting the transition from the *British Broadcasting Company* to the *Corporation*), it is the primary constitutional document. It lays down the powers and responsibilities of the BBC in meeting its objects of providing domestic radio and television and overseas broadcasting services. It sets out the composition of the Board of Governors, their appointment and tenure, and their duties. It requires the BBC to appoint National Broadcasting Councils for Scotland, Wales and Northern Ireland, a General Advisory Council and Regional and Local Radio Advisory Councils, and gives it discretion to appoint other advisory bodies. The Charter also deals, in broad terms, with matters of employment and staff relations, and it requires arrangements for obtaining from the public views and opinions of its programmes and for considering criticism and suggestions so obtained. In its financial affairs, the BBC is given authority in the Charter to receive funds provided by Parliament (in effect the proceeds of the Licence Fee) and to use them in furtherance of its objectives. The Corporation is required to submit audited accounts, as part of its annual report, for presentation to Parliament.

The foundations

The constitutional position of the BBC has remained broadly unaltered since the first Charter in 1927. It was determined largely by the policy established by its predecessor, the *British Broadcasting Company*, between 1922 (when a broadcasting service in this country began) and 1926.

The Company had been formed, at the invitation of the then Postmaster General, by the principal manufacturers of wireless apparatus, who appointed as their General Manager Mr J. C. W. Reith (the late Lord Reith). The Company soon became widely known as 'the BBC'. It was required, under Licence, to provide a service 'to the reasonable satisfaction of the Postmaster General' who was the final arbiter as to what might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based

on Reith's conviction that broadcasting had great potential not only as a medium for entertainment, but as a source of information and enlightenment, universally available. The goal was to be a public service based on high standards and a strong sense of responsibility. The Company relied on its policy of absolute impartiality, on its record and on its rapid progress to support its claims to a greater measure of independence in dealing with news, events and opinions: areas of broadcasting then subject to many restrictions.

When Lord Crawford's Committee of 1925 (appointed to advise on the future management and control of broadcasting) came to report it reflected approval of what had been done and recognised future possibilities: it recommended that broadcasting should henceforth be conducted by a public corporation 'acting as trustee for the national interest'.

In accordance with the Committee's recommendations, the entire property and undertaking of the *British Broadcasting Company* 'as a going concern', together with its existing contracts and staff, were taken over by the *British Broadcasting Corporation* on 1 January 1927.

The Licence and Agreement

The second constitutional document governing the BBC's activities (and doing so in greater detail) is the Licence and Agreement. The Corporation is required to obtain this from the Home Secretary who, in 1974, took over responsibility for broadcasting from the Minister of Posts and Telecommunications (as that Minister had, in his turn, earlier taken over from the Postmaster General). The major part of the Licence and Agreement (which arises from the *Wireless and Telegraphy Acts*) is concerned with the terms under which the BBC is allowed to establish and use transmitting stations and apparatus for wireless telegraphy. Other important clauses reserve certain powers to the Home Secretary, in relation to programmes, and further clauses deal with aspects of programmes and with finance.

The powers of the Home Secretary

Under Clause 13(4) of the Licence the Home Secretary:
'may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice.'

This clause confers on the Government a formally absolute power to determine what the BBC may or may not broadcast and enables the Government to prevail where its view of the Corporation's responsibilities and that of the BBC itself are in conflict. The clause has never been invoked to ban any specific programme, even at times and on subjects (such as Suez, the Falklands War and Northern Ireland) when some of the BBC's editorial decisions have been under the severest criticism. In October 1988, however, the clause was used to restrict broadcast coverage of statements supporting organisations associated with terrorism in Northern Ireland. This was the first exercise of the Government's power under Clause 13(4) directed at specific subjects or named organisations.

The Corporation has always vigorously defended its freedom, which is rooted in its Charter obligations and its duty to the public, to exercise independent judgment in its programmes. This freedom dates back to the time before the first Royal Charter. Sir William Mitchell-Thomson (later Lord Selsdon) who, as Postmaster General, was responsible for the establishment of the Corporation, expressed the view that matters of domestic policy should be left to the free judgment of the BBC. This view was approved by the House of Commons at the time, reaffirmed in a resolution of the House of

Commons in 1933, and endorsed by successive Ministers on numerous occasions since.

The BBC's obligations

Clause 13 of the Licence lays a number of specific obligations on the BBC.

Clause 13(2) requires it to 'broadcast an impartial account day by day, prepared by professional reporters, of the proceedings of both Houses of Parliament'. This has turned into a Licence obligation the daily programme which the BBC began on its own initiative as long ago as 1945.

Clause 13(3) requires the BBC to broadcast official announcements whenever asked to do so by one of Her Majesty's Ministers. In practice, the purpose of this clause is achieved without ministerial intervention: major government announcements are likely to be reported naturally as a matter of news interest in normal news broadcasts, and other announcements, such as police messages, reports of an animal disease and the like, are arranged informally by the departments concerned with BBC newsrooms.

Clause 13(6) forbids the transmission of television images of very brief duration which 'might convey a message or influence the minds of an audience without their being aware, or fully aware, of what has been done'. This is a safeguard against subliminal advertising or indoctrination.

Clause 13(7) requires the BBC to refrain from expressing its own opinion on current affairs or on matters of public policy, other than broadcasting.

This requirement underlines one of the major differences between the press and the broadcasting media in Britain: newspapers are at liberty to 'editorialise' on any subject they choose, whereas the broadcasting authorities are specifically prevented from doing so.

In addition to the duties and responsibilities arising from its constitution, the BBC is bound to observe the laws of the land: and, like others engaged in the business of communication, it must take account of the following in particular:

The Representation of the People Act (as it relates to the broadcasting of parliamentary and other elections); The Race Relations Act; The Magistrates Courts Act; The law relating to contempt of court; The law relating to defamation; The Broadcasting Act 1990; The Official Secrets Act; The Data Protection Act.

Finance

The BBC relies on two principal sources of income:

a) services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of television receiving licences, that is, the cost is met by the consumer through the licence fee. The licence fee system has been in operation since the BBC's beginnings in 1922 and has been endorsed by successive governments, which determine the level of the fee.

b) services for overseas listeners — the World Service — are financed by a Grant-in-Aid from the Treasury, that is, they are paid for by the taxpayer.

Additional revenue is generated by the BBC's commercial operations (now grouped together in BBC Enterprises Ltd, a wholly-owned subsidiary), but although a growing source of finance, it remains a small proportion of the BBC's total income.

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. (In this context, the BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.)

Controversy, impartiality and independence

As explained above, the BBC does not 'editorialise' or express a view of its own on matters of public controversy or public policy. It may not do so under the terms of the Licence [Clause 13(7)]. It would not do so, under its long-established rule of impartiality. This policy is self-imposed; it has been expressed in different forms over the years, and a Resolution of the Board of Governors dated 8 January 1981, which now forms an annex to the Licence and Agreement, reaffirms it once again. (The Resolution also recognises a duty to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder or be offensive to public feeling.)

Careful safeguards have been built up within the BBC to ensure the impartiality and the high programme standards which the Board Resolution describes as the BBC's aim. A system of review and reference is underpinned by a set of comprehensive guidelines on programme matters circulated to production and journalistic staff.

The guidelines state: 'The notion of impartiality lies at the very heart of the BBC. No area of programming is exempt from it. The BBC serves the nation as a whole, recognising the differing tastes, views and perspectives in the millions of households which pay a licence fee. Programme makers aim to reflect, inform and stimulate this multiplicity of interests with programmes of range, quality and diversity — programmes which will cater to people of any age, belief, race or gender.'

An essential ingredient of impartiality is fairness — the opportunity for all parties to controversy or debate to put their case. Balance and fairness arise naturally out of the BBC's obligation to avoid expressions of editorial opinion; they ensure that the Corporation is not identified with any particular 'line' and they reinforce its long-standing policy of impartiality.

There are, however, some important qualifications to the concept of balance. Impartiality and balance are not synonymous and balance may not always be the appropriate means of achieving impartiality. It is sometimes argued that every programme on a controversial subject should be balanced within itself. This, however, is not normally the BBC's practice, which is rather to ensure that the whole range of significant opinions on a subject is represented over a period of time.

Balance within the single programme is required only where the circumstances and the issue under discussion demand it. Identification of such occasions is a matter for careful editorial judgment. (Outside the need for impartiality are 'access' programmes and series which overtly set out to present a personal view and are clearly labelled as such: the late James Cameron's *One Pair of Eyes* remains the classic example.)

Secondly, it has never been the policy of the BBC to try to achieve a statistical balance within news bulletins. Any attempt to do so, as the news comes in, hour by hour, day by day, would be quite artificial and would merely serve to distort it. Some news, in any case, tends to be self-balancing over a period, through the reaction to one event or speech, fully reported when it happens, by another a few days later. (Only during election campaigns is balance between the contending parties observed day by day.) The concept of impartiality needs one further footnote: it does not imply absolute neutrality, nor detachment from basic moral and constitutional beliefs. For example, the BBC does not feel obliged to be neutral as between truth and untruth, justice and injustice, compassion and cruelty, tolerance and intolerance.

This is an important reservation, but not one which detracts from the BBC's overall

determination to be impartial in its presentation of controversial issues.

Finally, it must be stressed that the BBC's impartiality and its independence go hand in hand. Without genuine independence, there cannot be a genuine aspiration to truthfulness and impartiality, and the credibility which follows. Without these qualities no broadcasting organisation will be recognised as being truly independent and worthy of trust.

BROADCASTING & ADVISORY COUNCILS

The National Broadcasting Councils

In Scotland, Wales and Northern Ireland, responsibility for BBC programmes is shared with National Broadcasting Councils. The Councils have been established by the BBC under Article 10 of its Charter; those for Scotland and Wales were first set up in their present form under the 1952 Charter, and were given responsibility for television under the 1964 Charter. In Northern Ireland, the National Broadcasting Council, with a similar remit, came into being with the 1981 Charter.

The Councils' main function is to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in the countries they represent. In this, they are required to have full regard to the distinctive culture, language, interests and tastes of the peoples of their countries. They may also advise the Corporation on any other broadcasting matters which may affect the peoples in these countries.

Constitutionally, the Councils' link with the Corporation is through their Chairmen, who are Governors of the BBC and bear the title of National Governor.

The members of the National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council from among its own members.

Advisory councils and committees

The BBC has been required, since the 1952 Charter, to appoint a General Advisory Council, and (since 1947) Advisory Councils in its regions in England. In the 1981 Charter the appointment of Local Radio Advisory Councils also became a requirement. In fact, the General Advisory Council goes back to 1934, when the BBC established it, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities'. The BBC hoped at the same time that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policies on the part of the general public'. The Ullswater Committee approved the BBC's action, and the 1937 Charter empowered the Corporation to appoint additional advisory committees.

The BBC has some 60 advisory bodies. The list, together with their membership, appears on pages 12–15 of the Guide to the BBC. Some of these advisory bodies — those concerned with agricultural and country matters, religion and, of course, educational broadcasting — have a long history, but over the years new ones were established in response to the developing needs of broadcasting. A number, like the Science Consultative Group (1964), and the Rural and Agricultural Affairs Advisory Committee (which began life in 1945 as the Central Agricultural Advisory Committee) have become a regular part of the advisory machinery; others, for instance the Advisory Group on the Social Effects of Television (1971) and the Archives Advisory Committee (1975), were set up for a specific task and a limited period.

THE CHARTERS OF THE BBC, 1927-1986

1927 The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's Committee of 1925 which followed an earlier report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford Committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration of the policy, which has been reaffirmed and endorsed by successive Ministers on numerous occasions, that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

1937 Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition television service began from Alexandra Palace on 2 November 1936.

1947 Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a worldwide service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

1952 Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers of July 1951 (Mr Attlee's administration) and of May 1952 (Mr Churchill's administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter ran until 29 July 1964.

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White

Paper of 1962.

The Charter on this occasion was for the first time granted for a period of 12 years, until 31 July 1976.

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10 million for temporary banking accommodation and up to £20 million for capital expenditure, subject to the approval of the Postmaster General.

Secondly, the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. The 1964 Charter allowed for the size of the Councils, previously fixed at eight, to be set at any number between eight and 12. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter granted in order to take into account the provisions of the Post Office Act 1969, whereby the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications.

1973 In March the Government announced its intention to extend the duration of the current BBC Charter (and also of the Television and Sound Broadcasting Acts governing the IBA) by an additional five years, ending in July 1981.

1974 The new Labour Government declared soon after taking office in March that the Charter would be extended by an additional three years, ending in July 1979. Shortly afterwards a Committee on the Future of Broadcasting was set up under Lord Annan. In April the Government transferred the functions exercised by the Minister of Posts and Telecommunications in relation to broadcasting to the Secretary of State for the Home Department. In June a supplemental Royal Charter was granted in order to take into account the transfer of functions to the Secretary of State.

1976 A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1979.

In July 1978 the Labour Government announced its intention of providing the BBC with a new Royal Charter. The White Paper in which this was announced also spoke of including within a statute certain new constitutional arrangements for broadcasting in Britain, but there was a change of Government before such a Bill could be presented.

1979 A supplemental Royal Charter was granted, extending the Charter period for two years ending in July 1981 and amending one article and adding to another.

1981 A new Royal Charter was granted for the period ending on 31 December 1996. A new Licence and Agreement came into force at the same time and for the same period.

1983 A supplemental Royal Charter granted the BBC borrowing powers of £150 million, or up to £225 million if approved by the Secretary of State, for the operation of Direct Broadcasting by Satellite.

ROYAL CHARTER

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME,

GREETING! WHEREAS, on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty-six by Letters made Patent under the Great Seal. Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation: AND WHEREAS on divers dates by Letters made Patent under the Great Seal, further Charters of incorporation and Supplemental Charters have been granted unto the Corporation: AND WHEREAS the period of incorporation of the Corporation will expire on the thirty-first day of July One thousand nine hundred and eighty-one and it has been represented unto Us by Our right trusty and well beloved Counsellor William Stephen Ian Whitelaw, Member of Our Order of the Companions of Honour, upon whom has been conferred the Decoration of the Military Cross, Our Secretary of State for the Home Department, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of December One thousand nine hundred and ninety-six: AND WHEREAS in view of the widespread interest which is taken by Our Peoples in broadcasting services and of the great value of such services as means of disseminating information, education and entertainment. We believe it to be in the interests of Our Peoples in Our United Kingdom and elsewhere within the Commonwealth that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Secretary of State may from time to time grant to and make with the Corporation: NOW KNOW YE that We, by Our Prerogative Royal and of Our especial grace, certain knowledge and mere motion do by this Our Charter for Us, Our Heirs and Successors will, ordain and declare as follows:

1. Incorporation

The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at discretion: willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

2. Term of Charter

This Our Charter shall come into operation on the first day of August One thousand nine hundred and eighty-one and (subject as herein provided) shall continue in force until the thirty-first day of December One thousand nine hundred and ninety-six.

3. Objects of the Corporation

The objects of the Corporation are as follows:

- a) To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, by the method of television for general reception in visual images and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereinafter referred to as 'the Home Services') and elsewhere within the Commonwealth and in other countries and places overseas (such services being hereinafter referred to as 'the External Services');
- b) subject to the prior approval of Our Secretary of State, to provide, as public services, by means

of wireless telegraphy, other services whether or not broadcasting services;

c) to hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, and to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes;

d) to hold the existing and to construct or acquire additional equipment and apparatus for the transmission and reception of signals over wires or other paths provided by a material substance in Our United Kingdom, the Channel Islands and the Isle of Man, and to use the same for purposes ancillary or related to the purposes aforesaid;

e) for all the purposes aforesaid to acquire from time to time from Our Secretary of State a licence or licences for such period and subject to such terms, provisions and limitations as he may prescribe, and to exercise the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Secretary of State with the Corporation, and not in any other manner whatsoever;

f) to develop, extend and improve the Home Services and the External Services and to those ends to exercise such licence or licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Secretary of State, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such licence or licences as may to Our Secretary of State seem fit;

g) to hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation;

h) subject to the prior approval of Our Secretary of State and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, or in space, for the purpose of providing, within the scope or ambit of any such approval for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods of wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such approval be designated; and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such consent be permitted;

i) to perform services in any part of the world for and on behalf of any Department of Our Government in Our United Kingdom, and in particular to provide, erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for transmitting and receiving matter by wireless telegraphy by the methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment;

j) to provide to other bodies, whether within Our United Kingdom, the Channel Islands and the Isle of Man or elsewhere, by such means and methods as may be convenient matter to be broadcast or distributed by such bodies whether or not by wireless telegraphy for reception in

sound, visual images or visual images with sound, and to receive from such bodies matter to be broadcast by stations of the Corporation for reception as aforesaid;

k) to compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such printed matter as may be conducive to any of the objects of the Corporation;

l) to establish and maintain libraries and archives containing material relevant to the objects of the Corporation, and to make available to the public such libraries and archives with or without charge;

m) to organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto;

n) to collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news agencies;

o) to acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation;

p) for the purposes of any of the objects of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid;

q) to apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, brevets d'invention, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation;

r) subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions;

s) to establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or relatives of such persons, and to grant pensions and allowances, to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object;

t) to purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade;

u) subject to the prior approval of Our Secretary of State, to establish companies whose objects

include any of the objects of the Corporation or whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to purchase or otherwise acquire stocks, shares or securities of, and subsidise and assist, any such company;

v) subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine;

w) subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charged upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Secretary of State has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids supplies appropriated by Parliament for any such purpose; and provided that the aggregate amount of the moneys so borrowed, raised and secured and at any one time outstanding shall not exceed £75,000,000 or such greater sum up to a maximum of £100,000,000 as may from time to time be approved by Our Secretary of State;

x) to sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided that the Corporation shall not, without the prior approval of Our Secretary of State, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Secretary of State has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Our United Kingdom Parliament for any such purpose, and shall not without such prior approval turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services;

y) to enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which may be necessary or convenient for carrying out the objects of the Corporation;

z) to do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

4. Restriction on Overseas Concessions

The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the Commonwealth or the Government of any other country or place overseas, without having first obtained the approval of Our Secretary of State.

5. Constitution

1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be 12 Governors or such other number as may from time to time be ordered by Us, Our Heirs or Successors in Council. The Governors shall be appointed for

such respective periods, not exceeding five years, as may be ordered by Us, Our Heirs or Successors in Council.

2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.

3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor by virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

6.

1) A retiring Governor shall be eligible for reappointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services herein-before referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Corporation by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, Wales or Northern Ireland, or other Governor (as the case may be) such sum or sums as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.

3) The Corporation may pay or make provision for paying to or in respect of any Governor out of the funds or moneys of the Corporation such sum or sums by way of pension, allowances or gratuities as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.

4) Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the performance of his office.

5) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof) —

- a) if he shall at any time by notice in writing to Our Secretary of State resign his Governorship;
- b) if his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
- c) if he shall hold any office or place in which his interest may in the opinion of Our Secretary of State conflict with any interest of the Corporation;
- d) if he shall become incapable by reason of mental disorder or bankrupt or shall make an arrangement with his creditors; or
- e) if he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

6) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, Wales or

Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Secretary of State under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, Wales or Northern Ireland.

7.

1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

2) Subject to any regulations made by the Corporation under the next following paragraph hereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions —

- a) in addition to meeting in England, the Corporation shall meet in Scotland, Wales and Northern Ireland at such intervals as may be to the Corporation seem appropriate, regard being had to its representative function;
- b) the quorum for a meeting shall be such number of Governors as Our Secretary of State may from time to time in writing prescribe;
- c) subject to sub-paragraph d) of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;
- d) any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman, as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusions of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

8. General Advisory Council

1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation or to bodies or persons interested in the broadcasting services of the Corporation.

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9. Other Advisory Bodies

The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected

with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

10. National Broadcasting Councils

1) The Corporation shall appoint for the purposes of this Article three National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland, the Broadcasting Council for Wales and the Broadcasting Council for Northern Ireland.

2) Each National Broadcasting Council shall consist of —

- a) a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor of Wales, and, in the case of the Broadcasting Council for Northern Ireland, the National Governor for Northern Ireland; and
- b) not less than eight nor more than 12 members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. Such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland, Wales or Northern Ireland, as the case may be, as the panel of the General Advisory Council think fit, with a view to securing a proper balance of representation on each Council.

3) a) The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

b) The members, other than the Chairman, of each National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for reappointment for the remainder of the period of five years from the beginning of his appointment, or for any shorter period. Otherwise any such member shall be eligible for reappointment provided that his reappointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation.

4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

- a) the function of controlling the policy and content of the programmes in the Home Services which the Corporation provides primarily for general reception in that country;
- b) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and
- c) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services provided by the Corporation for general reception, which affect the interests of Our People in that country; Provided that each National Broadcasting Council shall be subject to —

a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of broadcasts by Us, Our Heirs or Successors, broadcasts by Ministers of Our Government in Our United Kingdom, party political broadcasts and

broadcasts of national importance or interest; and

b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due co-ordination and coherent administration of the operations and affairs of the Corporation.

5) If and whenever in the opinion of Our Secretary of State an emergency shall have arisen in which it is expedient in the public interest that the functions of the National Broadcasting Councils or any of them under this Article shall be suspended, Our Secretary of State may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the notices. Any such notices may be modified or revoked in writing by Our Secretary of State at such time or times as shall in his opinion be expedient.

6) In the performance of their functions under this Article each National Broadcasting Council shall perform and observe all duties and obligations imposed on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Secretary of State to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) a) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a meeting of the Council whenever he thinks fit, and shall call a meeting thereof when required so to do by any three members.

b) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

8) Each National Broadcasting Council shall make an annual report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation.

A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and staff to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and staff so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or member of staff: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or member of staff if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and the Chairman of the General Advisory Council it would be detrimental to the administration of the Corporation to employ or continue to employ him.

10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

11) The Corporation shall pay to each member of a National Broadcasting Council or any advisory committee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

11. Regional and Local Radio Advisory Councils

1) The Corporation shall appoint in each of its Regions from time to time in being in England a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in that Region.

2) The Corporation shall also appoint Local Radio Advisory Councils in respect of all localities in England for which local sound broadcasting services are provided by the Corporation, and each such Council shall be appointed for an area consisting either of one such locality or of two or more such localities. The function of a Local Radio Advisory Council shall be to advise the Corporation on the policy and content of the local sound programmes which the Corporation provides primarily for reception in the area for which the Council are appointed.

3) The Chairman of each Advisory Council shall be nominated by the Corporation from among the members thereof.

4) Each Advisory Council shall consist of such number of members as the Corporation may determine who shall be persons chosen for their individual qualities who are broadly representative of the general public in the Region or, as the case may be, the area for which the Council are appointed.

5) The members of each Advisory Council shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

6) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by such number of members as the Corporation may determine.

7) The Corporation shall afford to each Advisory Council the use of such accommodation and the services of such staff as are requisite for the proper performance of the functions of the Council.

8) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

9) In furtherance of the purposes of this Article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in any of its Regions or, in the case of local sound programmes, any of its localities, in England have full regard to the interests of Our People in that Region or, as the case may be, that locality.

10) This Article shall apply to the Channel Islands and the Isle of Man as it applies to England.

12. Organisation

1) The Corporation shall appoint such officers and staff as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of Article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of staff, the Corporation may remove any officer or

member of staff.

13.

1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purposes of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for —

a) the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and

b) the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to our Secretary of State.

14. Provision and Review of Services

The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any licence granted by Our Secretary of State to the Corporation or any agreement made by Our Secretary of State with the Corporation.

15.

It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means, which may include public meetings held in different parts of Our United Kingdom, the Channel Islands and the Isle of Man, for the representation to the Corporation of public opinion on the programmes broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

16. Financial

1) The Corporation is hereby authorised, empowered and required —

a) to receive all funds which may be paid by Our Secretary of State out of moneys provided by Our United Kingdom Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof; and

b) to receive all other moneys which may be obtained by or given to the Corporation or derived from any source not hereinbefore mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that the Corporation shall not, without the prior approval of Our Secretary of State, receive any moneys as consideration for the provision of broadcasting services for general reception from those persons to whom such services are provided.

2) Subject to any such terms and conditions as aforesaid the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in this Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

17.

1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the prior approval of Our Secretary of State determine.

2) The Corporation shall make proper provision for replacing or renewing any property of the Corporation.

3) The Corporation may set aside as a reserve or carry over out of its revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

18. Annual Report and Statement of Accounts

1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the prior approval of Our Secretary of State, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised under section 161 (1) (a) of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Secretary of State after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Secretary of State may from time to time specify in writing, and shall comply with any directions which may be given in writing by Our Secretary of State after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together with the Reports for the same year or residual part thereof made under paragraph 8 of Article 10 of this Our Charter by the National Broadcasting Councils, to Our Secretary of State to be considered by him and presented to Our United Kingdom Parliament.

4) The Corporation shall at all reasonable times upon demand give to Our Secretary of State and all other persons nominated by him full liberty to examine the accounts of the Corporation and furnish him and them with all forecasts, estimates, information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

19. General

1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for, or

will be conducive to, the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members who are parties to such proceedings are duly entitled to act.

4) Any instrument which, if made by a private person, would be required to be under seal shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

20.

1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any licence which Our Secretary of State may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Secretary of State may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Secretary of State either on the representation of any person or body politic or corporate appearing to be interested in or in any other manner howsoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such licence or in or under any such agreement (including any stipulations, directions or instructions of Our Secretary of State) have not been observed, performed, given effect to or complied with by the Corporation, Our Secretary of State may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Secretary of State may, if he thinks fit, certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded, by Letters made Patent under the Great Seal, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21.

And We do further will and declare that on the determination of the said term expiring on the

thirty-first day of December One thousand nine hundred and ninety-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained, unless We, Our Heirs or Successors, shall by writing under our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

22. Dissolution and Winding-up

It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors in Council, and upon such terms as We or They may consider fit, and to wind up or otherwise deal with the affairs of the Corporation in such manner as may be approved by Our Secretary of State.

23.

Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto shall be disposed of in accordance with the directions of Our Secretary of State.

24. Approvals

Where in this Our Charter any act or thing is required to be done with the approval of Our Secretary of State, such approval shall be in writing and may be given absolutely or subject to such terms or conditions, as may to Our Secretary of State seem fit.

25. General Declaration

Lastly, We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Our Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent.

WITNESS Ourself at Westminster the seventh day of July in the thirtieth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL
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LICENCE AND AGREEMENT

Treasury Minute dated the 2 April 1981

My Lords have before them a new Licence and Agreement dated 2 April 1981, granted by Her Majesty's Secretary of State for the Home Department to and concluded by him with the British Broadcasting Corporation.

The last Licence granted by the then Postmaster General to the Corporation on 7 July 1969 was for a term ending on 31 July 1976, which was extended by Supplemental Licences dated 7 April 1976 and 8 March 1979 so as to end on 31 July 1981.

The term of the new Licence is from 1 August 1981 to 31 December 1996, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation.

The new Licence authorises the Corporation to use the stations and apparatus for wireless telegraphy established and installed by the Corporation by virtue of licences granted by the Secretary of State and his predecessors in office, and to establish and install other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Services for reception in the British Islands, the territorial waters thereof and on board ships and aircraft. The Corporation also undertakes to send programmes in the External Services for reception in such countries and places beyond the seas as may be prescribed (after consultation with the Corporation and with the approval of the Secretary of State and My Lords) by the Government Departments concerned.

For the purpose of the Home Services the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) during the term of the new Licence a sum or sums equal to the whole of the net licence revenue (as defined in clause 16(3)) or such percentage or percentages thereof as My Lords may from time to time determine.

The Secretary of State may from time to time direct that sums provided for the purposes of the Home Services may also be used for other purposes though not for the purposes of the External Services. Sums provided for the purposes of the Home Services may not, without the approval of the Secretary of State, be used for the purposes of a subscription broadcasting service.

The Corporation undertakes to pay to the Secretary of State for each financial year such sum or sums as he shall determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission set up under the Broadcasting Act 1980.

For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term of the new Licence such sums as My Lords shall authorise. The Corporation is to deliver to the Secretary of State such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

An Agreement dated 19 February 1954 (Cmnd 9089) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Secretary of State for the Home Department to grant and conclude it.

JOHN WAKEHAM

J. A. COPE

Licence and Agreement

THIS DEED is made the second day of April One thousand nine hundred and eighty-one BETWEEN HER MAJESTY'S SECRETARY OF STATE FOR THE HOME DEPARTMENT of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part: WHEREAS on the 20 December 1926 by Letters made Patent under the Great Seal, a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a broadcasting service within the British Islands: AND WHEREAS on divers dates by Letters made Patent under the Great Seal, further Charters of

Incorporation and Supplemental Charters have been granted from time to time: and the Secretary of State is applying to Her Majesty for the continuance of the Corporation for a further period beginning on the 1 August 1981 and ending on the 31 December 1996 subject to such provisions and conditions as may to Her Majesty seem fit:

AND WHEREAS by a Deed dated the 7 July 1969 made between Her Majesty's then Postmaster General of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, conditions and limitations therein contained) a licence for a term ending on 31 July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS the term of the said Deed was by Supplemental Deeds dated the 7 April 1976 and the 8 May 1979 extended so as to end on the 31 July 1981:

AND WHEREAS by a resolution dated the 8 January 1981 and annexed hereto the Corporation has renewed the assurances previously given in respect of the general standards of programmes broadcast by the Corporation:

AND WHEREAS it is deemed expedient that the said Deed dated the 7 July 1969 and the said Supplemental Deeds dated the 7 April 1976 and the 8 March 1979 should be determined as hereinafter provided and that the Secretary of State should grant to the Corporation the licence hereinafter contained and the Secretary of State and the Corporation have agreed to enter into the arrangements hereinafter expressed: NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Secretary of State and the Corporation hereby covenant and agree with one another and declare as follows:—

1. IN these presents, except where the subject or context otherwise requires —
 a) the following expressions have the meanings hereby respectively assigned to them, that is to say:— 'apparatus' means apparatus for wireless telegraphy; 'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949; 'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man; 'Broadcasting Complaints Commission' means the Broadcasting Complaints Commission set up under Part IV of the Broadcasting Act 1980; 'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949; 'International Telecommunication Convention' means the Convention signed at Malaga — Torremolinos on the 25 October 1973 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution thereof or in amendment thereof: 'local authority' means a local authority within the meaning of the Local Government Act 1972, a local authority within the meaning of the Local Government (Scotland) Act 1973, a district council in Northern Ireland, the Common Council of the City of London and, without prejudice to the effect of the said Act of 1972, the Inner London Education Authority; 'Secretary of State' means one of Her Majesty's Principal Secretaries of State; 'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation, the Open University and the performers) for the purpose of being broadcast for general reception and is the subject of a

broadcast announcement mentioning the sponsor or his goods or services; 'station' means station for wireless telegraphy; 'station' for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949; 'subscription broadcasting service' means a service by virtue of which the Corporation receives money or other valuable consideration in respect of the provision of broadcasting services for general reception from those persons to whom such services are provided; 'wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;
 b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation.
 c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

2. The said Deed dated the 7 July 1969 and the said Supplemental Deeds dated the 7 April 1976 and the 8 March 1979 are hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

3. Subject to the terms, provisions and limitations hereinafter contained the Secretary of State, in exercise of the powers conferred by section 1 of the Wireless Telegraphy Act 1949 and now vested in him, hereby grants to the Corporation, for the term beginning on the 1 August 1981 and ending on the 31 December 1996 a licence —
 a) to use for the purposes hereinafter stated the existing stations established by the Corporation by virtue of licences granted by predecessors in office of the Secretary of State or by the Secretary of State and to establish from time to time and use for the said purposes additional stations at such places as the Secretary of State may approve;
 b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Secretary of State may approve;
 c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving —
 i) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television for general reception in visual images and by the methods of television and telephony in combination for general reception in visual images with sound, in —
 a) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to as 'the Home Services'); and
 b) countries and places beyond the seas (such services being hereinafter referred to as 'the External Services'); and
 ii) wireless telegraphy for the purpose of providing such other services, whether or not broadcasting services, as the Secretary of State may approve;
 iii) wireless telegraphy for the purposes ancillary or related to the services aforesaid, and it is hereby declared that purposes ancillary or related to the Home Services may include the emission or reception of wireless telegraphy (whether directly or indirectly) to or from countries and places beyond the seas.

4. If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Secretary of State after consultation with the Corporation shall so require by notice in writing, the Corporation shall establish and use

such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5. 1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved from time to time by the Secretary of State after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

2) If and whenever the Secretary of State shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Secretary of State shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Secretary of State are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the services provided by the Corporation or any of them.

6. 1) The Secretary of State may at any time by notice in writing —
a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Broadcasting Authority (in this clause referred to as 'the Authority'); or
b) require the Corporation to permit such of the Authority's broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or
c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation's broadcast transmissions as may be so specified from that installation; and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation the Secretary of State shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Secretary of State by either body, or it appears to the Secretary of State that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7. 1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Secretary of State but such inspection and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.

2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Secretary of State or any person authorised or nominated for

the purpose by or on behalf of the Secretary of State the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8. The Corporation shall observe the provisions of the International Telecommunication Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Secretary of State may be or become a party during the continuance of these presents.

9. In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages, the following provisions shall, without prejudice to the other provisions of these presents, have effect:—

1a) the Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Secretary of State and with all rules and regulations made by the Secretary of State for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus;
b) the Secretary of State shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Secretary of State shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith;
c) the Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.

10. No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government in the United Kingdom or a competent legal tribunal), or make any use whatever of, any matter coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11. The stations and apparatus shall not without the prior approval of the Secretary of State be used by the Corporation or by its permission for the sending or emission of any matter other than matter authorised by this Licence to be sent or emitted thereby.

12. The Corporation shall not without the prior approval of the Secretary of State receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting, of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13. 1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently

programmes in the Home Services and the External Services from such stations as, after consultation with the Corporation, the Secretary of State may from time to time in relation to those Services respectively in writing prescribe.

2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast: Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

4) The Secretary of State may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice; and the Secretary of State may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Secretary of State and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Secretary of State, and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Department so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

6) The Corporation shall at all times refrain from sending any broadcast matter which includes any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing the minds of, members of an audience without their being aware, or fully aware, of what has been done.

7) The Corporation shall at all times refrain from sending any broadcast matter expressing the opinion of the Corporation on current affairs or on matters of public policy, other than broadcasting and matter contained in programmes which consist only of proceedings in either House of Parliament or proceedings of a local authority, a committee of a local authority or a committee of two or more local authorities.

14. 1) The Secretary of State may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day,

week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way and in particular —

a) may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;

b) may make special provisions for annual holidays and other special occasions;

c) may be confined to a specified day of the week, or may be different for different days of the week; and

d) in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Secretary of State may, whether or not a direction under paragraph 1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

15.

The Corporation shall pay to the Secretary of State on the execution of this Deed an issue fee of £18,000 in respect of the licence hereby granted, and on or before the 31 December in each year from 1981 to 1995 inclusive a renewal fee of such amount as the Secretary of State may determine for that year.

16.

1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Secretary of State shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause 3) or to such percentage or percentages thereof as the Treasury may from time to time determine: provided that —

a) the Secretary of State may from time to time direct that such sums may also be used for such purposes (not being purposes of the Home Services or the External Services) as he may specify; and

b) such sums shall not, without the prior approval of the Secretary of State, be used for the purposes of a subscription broadcasting service.

2) The sums payable by the Secretary of State to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Secretary of State shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

a) sums received by the Secretary of State in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Secretary of State; and

b) such proportion (if any) as may be agreed between the Secretary of State and the Treasury to be proper of the sums received by the Secretary of State in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Secretary of State; c) less the expenses incurred by or on behalf of the Secretary of State in the collection of such sums as are mentioned in sub-paragraphs (a) and (b) above, in the administration of the licensing

system, and in investigating complaints of interference by electro-magnetic energy affecting broadcasting services within the British Islands.

4) Any account certified by any Under-Secretary or Assistant Secretary of the Department of the Secretary of State of any sum payable by the Secretary of State to the Corporation under this clause shall for all purposes be final and conclusive.

5) The Corporation shall pay to the Secretary of State for the financial year ending with the 31 March 1981 and each subsequent financial year such sum or sums as the Secretary of State may determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission.

17.

1) For the purposes of the External Services and other services performed pursuant to clause 13(5) and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13(13)) the Secretary of State shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2) The Corporation shall deliver to the Secretary of State such accounts of its expenditure on the External Services and on other services referred to in sub-clause (1) covering such periods and at such times as may from time to time be prescribed in writing by the Secretary of State.

18.

Sums paid by the Secretary of State to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19.

1) If and whenever in the opinion of the Secretary of State an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of any matter whatsoever by means of the stations or any of them, it shall be lawful for the Secretary of State to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person authorised by the Secretary of State may enter upon the stations or any of them and the offices and works of the Corporation or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Secretary of State shall exercise the powers conferred on him by sub-clause (1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers, but the Corporation shall be entitled to receive from the Secretary of State —

a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and

b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such case the Secretary of State shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20.

Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21.

1) The Corporation shall not —

a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;

b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Secretary of State.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Secretary of State to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-clause (2) in respect of any loss resulting from such determination of this contract), the right of the Secretary of State to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Secretary of State whose decision shall be final and conclusive.

22.

The Corporation shall not without the prior approval of the Secretary of State assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Secretary of State to the Corporation hereunder.

23.

1) In any of the following cases, that is to say:—
a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Secretary of State have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the

Home Services, and the External Services; or b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder, or of any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or

c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor shall be appointed or any debenture holders, mortgagee or other creditor shall enter in possession of any part of the Corporation's property; then and in any of the said cases the Secretary of State may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause shall be deemed to prejudice or affect any statutory power of the Secretary of State.

24.

1) Any approval required to be obtained by the Corporation from the Secretary of State under the provisions of these presents shall be in writing and may be given absolutely or subject to such terms or conditions as the Secretary of State may think fit.

2) Any notice given by the Secretary of State to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

25.

The Agreement dated the 19 February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall mean and include the Secretary of State.

26.

It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Secretary of State has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED by Her Majesty's Secretary of State for the Home Department:

W.S.I. WHITELAW

in the presence of:—

ANTHONY BUTLER

THE CORPORATE SEAL of the British Broadcasting Corporation was hereunto affixed in the presence of:—

GEORGE HOWARD *Chairman*

IAN TRETOWAN *Director General*

Annex

Resolution of the Board of Governors of the British Broadcasting Corporation dated 8th January 1981.

The Board formally resolved to renew their public assurances concerning programme standards in the knowledge that Governments of all Parties have always recognised that responsibility for the programmes broadcast by the Corporation rests on the Board of Governors.

In so doing the Board recalled those many statements (in Annual Reports to Parliament and in speeches and policy documents) which have served over the years to reassure Parliament and the public that the Corporation's adherence to high standards remains unchanged and that it seeks to improve them wherever possible.

In particular the Board noted that the late Lord Normanbrook, as their Chairman, had given assurances to the Postmaster General (The Rt Hon Reginald Bevins, MP) in a letter dated 13 June 1964, and resolved to renew them.

Accordingly, the Board reaffirm their recognition of a duty to ensure that programmes maintain a high general standard in all respects (and in particular in respect of content and quality), and to provide a properly balanced service which displays a wide range of subject matter. They accept that in order to serve the tastes and needs of different audiences and, in particular, to show concern for the young, programmes must be placed at appropriate times.

The Board recall that it has always been their object to treat controversial subjects with due impartiality, and they intend to continue this policy both in the Corporation's news services and in the more general field of programmes dealing with matters of public policy.

The Board accept that so far as possible the programmes for which they are responsible should not offend against good taste or decency or be likely to encourage or incite to crime or lead to disorder, or be offensive to public feeling. While the Board recognise that in an ever changing society it is impossible to ensure that what is inoffensive to one person will never offend another, they are determined to keep under constant review the standards of all broadcast programmes and the reactions of the public to them, along with the systems of control needed to maintain their broadcasting services at a high standard.

Finally, the Board take note of the need to ensure that proper proportions of the recorded and other matter included in the Corporation's programmes are of British origin and British performance, and intend to maintain their longstanding practice of supporting music and the arts by reflecting through broadcasting the work of those who engage in them throughout this country.

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MINISTERIAL BROADCASTS

The agreement under which Government and Opposition spokesmen are given facilities to broadcast is contained in an *Aide Mémoire* first drawn up in 1947 and revised in 1969. It sets out the arrangements for Ministerial broadcasts:

1. In view of its executive responsibilities the Government of the day has the right to explain events to the public or seek co-operation of the public through the medium of broadcasting.
2. Experience has shown that such occasions are of two kinds and that different arrangements are appropriate for each.
3. The first category relates to Ministers wishing to explain legislation or administering policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC will provide suitable opportunities for such broadcasts within the regular framework of their programmes; there will be no right of reply by the Opposition.
4. The second category relates to more important and normally infrequent occasions when the Prime Minister or one of his/her most senior Cabinet colleagues wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance or to seek the co-operation of the public in connection with such events.
5. The BBC will provide the Prime Minister or Cabinet Minister with suitable facilities on each occasion in this second category. Following such an occasion they may be asked to provide an equivalent opportunity for a broadcast by a leading Member of the Opposition and will in that event do so.
6. When the Opposition exercises this right to broadcast, there will follow as soon as possible, arranged by the BBC, a broadcast discussion of the issues between a Member of the Cabinet and a senior Member of the Opposition nominated respectively by the Government and Opposition but not necessarily those who gave the preceding broadcasts. An opportunity to participate in such a discussion should be offered to a representative of any other party with electoral support at the time in question on a scale not appreciably less than that of the Liberal Party at the date of this *Aide Mémoire*.
7. As it will be desirable that such an Opposition broadcast and discussion between Government and Opposition should follow the preceding broadcast with as little delay as possible a request for the necessary facilities by the Opposition should reach the BBC before noon on the day following the Ministerial Broadcast. This will enable the BBC to arrange the Opposition broadcast and the discussion as soon as possible.
8. Copies of the scripts of these broadcasts will be supplied to the Leaders of the Government, the Opposition and of other parties where they participate.
9. These arrangements will be reviewed annually.

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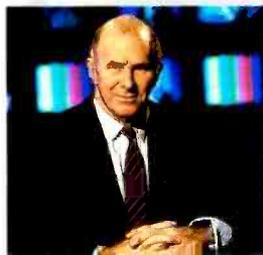
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GUIDE TO THE BBC 1991





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The BBC

Constitution of the BBC

The Charter and the Licence and Agreement

The BBC is a public corporation set up in 1927 by Royal Charter to provide a broadcasting service at home and, later, abroad.

The BBC operates under two constitutional documents — its Charter and a Licence from the Home Secretary. The Charter gives the Corporation legal existence, sets out its objectives and constitution, and also deals with such matters as advisory bodies.

The Licence, which is coupled with an Agreement between the Minister and the Corporation, is mainly a statement of terms and conditions under which the BBC is allowed to broadcast.

There are also important clauses relating to finance and to programmes.

While the powers of the Government are in theory extensive, in practice these have never been used to prevent the transmission of any specific programme. In October 1988, however, the Government did use these powers against the BBC (and commercial television and radio) to restrict broadcast coverage of statements supporting organisations associated with terrorism in Northern Ireland.

There is a relatively small number of things which the BBC may not do. It may not, for example, carry advertising or broadcast subliminal messages. Neither can the Corporation express its own editorial opinion about current affairs or matters of public policy, other than broadcasting. That is not to say, of course, that controversial programmes are never broadcast, but the BBC undertakes to achieve overall impartiality and fairness.

See the Annual Report (pages 99-109) for the full text of the Charter and the Licence and Agreement.

The Role of the BBC Governors

The BBC is headed by a Board of Governors, whose members are appointed by the Queen in Council on the advice of the Government.

The Governors, who are drawn from a variety of social and professional backgrounds, legally constitute the BBC. They appoint the Director-General and other senior staff and determine broad policy, though they leave the day-to-day functioning of the BBC to its managers. The Governors also represent the public interest in broadcasting. They are ultimately responsible for maintaining programme standards — for example, ensuring that controversial matters are treated impartially and that the BBC provides a balanced service covering a wide range of subject matter.

There are 12 BBC Governors including the Chairman, Vice-Chairman and a National Governor each for Scotland, Wales and Northern Ireland. Governors usually serve for five years.

See pages 4-7 for list and biographies of the present Board of Governors.

The National Broadcasting Councils

The Governors' responsibility for programmes is shared in Scotland, Wales and Northern Ireland with the National Broadcasting Councils. The Chairmen of these Councils are the National Governors for the respective regions.

The main function of the Broadcasting Councils is to control the policy and content of BBC radio and television programmes which are provided primarily for the national regions, taking into account the distinctive culture, language, interests and tastes of their people. The Councils also advise the BBC on any other broadcasting services which may affect the interest of their national regions.

Members of the Council are appointed by the Corporation on the recommendation of panels nominated by the BBC's General Advisory Council.

Advisory Councils and Committees

The BBC's Charter requires it to appoint a General Advisory Council, regional advisory councils in each of its broadcasting regions in England, and local radio advisory councils in localities served by BBC Local Radio stations. The Charter also empowers the BBC to appoint persons or committees to advise the BBC on 'matters connected with the broadcasting services, business, operations and affairs of the Corporation'. The BBC has taken full advantage of these powers over the years and currently appoints advisers to serve on some 60 bodies, including specialist committees on education, religion, appeals and rural affairs.

The General Advisory Council

The General Advisory Council (GAC) stands at the centre of the BBC's advisory structure. Although the appointment of a GAC was not made a formal requirement until the BBC was granted its fourth Charter, in 1952, the Council was in fact established much earlier, in 1934, on the BBC's own initiative to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities'.

Membership of the GAC includes the Chairmen of the BBC's four English regional councils and the Chairmen of the various specialist central advisory bodies, all of whom are ex-officio members. Other members are appointed for a term of four years. Every effort is made to appoint members from all parts of the UK and from as wide an area of experience as possible.

Regional Advisory Councils

The Advisory Councils for the four English regions advise the BBC on the policy and the content of the programmes provided primarily for reception in their respective regions, and on all matters relating to other broadcasting services of the BBC which affect the interests of their viewers and listeners.

See pages 12-15 for the Councils and Committees membership list.

BBC Network Television

Television Centre at White City, in west London, has been the home of BBC Television since June 1960. The BBC bought the 13-acre site in 1949 to build a permanent home for an expanding service which had outgrown its first base, Alexandra Palace and, later, Lime Grove, Shepherds Bush.

In 1960 BBC Television broadcast about 60 hours of programmes a week on one channel in black and white. Today, two channels, BBC1 and BBC2, transmit on the network about 240 hours weekly (12,500 hours annually) of wide-ranging material, almost entirely in colour, for the general audience. The service reaches around 20 million homes throughout the UK.

In addition to Television Centre's role in making, commissioning and acquiring programmes, there are major production bases in the national regions of Scotland, Wales and Northern Ireland and in the English regions, whose headquarters are at Birmingham, Bristol, Elstree and Manchester. Over a third of all the programmes shown nationally on BBC1 and 2 are made outside London and the regional centres also produce a wide range of television programmes for broadcast to local audiences.

Beyond their general output, both network channels broadcast programmes for Open University students. BBC Television also provides a teletext news and information service, Ceefax, which is available whenever the transmitters are on the air.

Although its programmes are made for the British audience, BBC Television has earned a worldwide reputation for excellence. It has won countless awards at home and abroad; and many thousands of hours of programmes are sold by the BBC's commercial arm, BBC Enterprises, to foreign broadcasters for their domestic audiences.

BBC Television also has an important technical involvement with overseas broadcasters. Through International Operations it supplies them with links to their own television services, and co-ordinates programme relays to and from Great Britain via Eurovision and satellite.

BBC Network Radio

BBC Network Radio is based at Broadcasting House in Central London. It broadcasts annually around 38,000 hours of programmes on its five networks, which serve an audience of more than 26 million across the UK.

Radio 1 is a rock and pop music station, catering for all tastes from the charts to new music, classic hits, heavy metal, dance and world music. There are also music documentaries, news programmes and social action campaigns.

Radio 2 is a 24-hour entertainment network. A daytime mix of good music and conversation is complemented by jazz, big band, light classical, country and folk music in the evenings and at weekends, interspersed with comedy and quizzes.

Radio 3 mainly programmes classical music but traditional works from around the world and jazz are also broadcast. The network draws on the resources of the BBC's five symphony orchestras, commissions over 30 new works each year, and broadcasts all of the Proms. Speech programmes include a wide range of drama, documentaries, science and news about the arts.

Radio 4 is the main speech network. News and current affairs programmes form the backbone of the service but there is also good conversation, series on medicine, science, religion, law, natural history, books, money, gardening and programmes for people with disabilities. There are a dozen dramas every week, and there is humour with sit-coms, quizzes and satire.

Radio 5 is a new network which began on 27 August 1990. It carries sport, education, programmes for young people and some elements of the World Service.

The Regions

Regional Broadcasting is a large and important part of the BBC. The three national regions — Scotland, Wales and Northern Ireland — and the four English regions — North, Midlands, South & West, South & East, employ a quarter of the BBC's staff and make a wide range of programmes for local, regional and national audiences. Over a third of networked television and about 4,000 hours of networked radio come from its production centres outside London.

BBC Scotland, Wales and Northern Ireland make many television programmes especially for their own audiences, and provide radio services on Radio Scotland, Radio Ulster, Radio Wales and Radio Cymru. Each has community or 'opt-out' stations to serve the interests of local audiences.

The four English regions also provide their own television news, Parliamentary and current affairs programmes covering the issues and concerns of local audiences. Ten million listeners a week tune in to the BBC's 37 local radio stations in England. Their trademark is news and information and as well as reflecting important local issues they play a key rôle in the BBC's national and international newsgathering operation.

The BBC World Service

The BBC World Service is part of the wider BBC, operating under the same Royal Charter and the Managing Director is a member of the BBC Board of Management. It is based in Bush House, Strand, central London. Unlike the BBC's domestic radio and television services, the World Service is not funded by a licence fee on set owners, but by a grant from Parliament, which in 1990–91 amounted to £142.4 million — a little more than £1 per listener per annum. Parliament has the final say as to the languages in which the World Service broadcasts and the number of hours devoted to each, but the World Service has complete editorial control. In 1990–91 the World Service's output in English and 37 other languages was 786 hours a week; but from April 1991 its Japanese and Malay broadcasts ceased, to increase airtime in Russian, Chinese and Vietnamese.

The BBC World Service has the biggest audience of any international radio broadcaster — 120 million regular listeners worldwide, a figure which doesn't include countries such as China where audience research cannot be conducted.

BBC Enterprises

BBC Enterprises Ltd is the commercial arm of the BBC. Profits from its growing list of activities, which include programme sales overseas, book and magazine publishing and audio and video cassettes, are reinvested in new BBC productions.

Board of Governors (as at 31 March 1991)

Chairman

Marmaduke Hussey was born in 1923 and educated at Rugby School and Trinity College, Oxford (Honorary Fellow, February 1989). During the Second World War he served in Italy with the Grenadier Guards.



In 1949 he joined Associated Newspapers, and became a director in 1964. From 1967 to 1970 he was Managing Director of Harmsworth Publications and in 1971 he joined the executive board of the Thomson Organisation. He was Chief Executive and Managing Director of Times Newspapers Ltd from 1972 to 1980, and a director from 1982 to 1986. He became a director of the Colonial Mutual Group in 1982 and was a director of M.K. Electrical Group plc from 1982 to 1988, and of William Collins plc from 1985 to 1989. From 1985 to 1986 he was joint Chairman of Great Western Radio.

Marmaduke Hussey is a member of the Board of the British Council, Chairman of the Board of Governors of the Royal Marsden Hospital and a trustee of the Rhodes Trust and of the Royal Academy Trust. He was a member of the Government Working Party on Artificial Limb and Appliance Centres in England from 1984 to 1986 and in 1987 became a member of the Management Committee and Education Committee of the King Edward's Hospital Fund for London.

His wife, Lady Susan Hussey, has been a Lady in Waiting to the Queen since 1960. They have a son and a daughter.

Marmaduke Hussey became Chairman of the BBC in November 1986. In April it was announced that his appointment is to be renewed for five years from November 1991.

Vice-Chairman

Lord Barnett, born in Manchester in 1923, was educated at the city's Jewish School and the Central High School. A certified accountant from 1954 and senior partner with J.C. Allen (following a merger now known as Hacker Young) & Co of Manchester until 1980, he is now a consultant to the firm.



From 1964 to 1983, Lord Barnett had a long and distinguished parliamentary career as MP for Heywood and Royton in Lancashire. During that time he was Chief Secretary to the Treasury (1974–79), a Privy Counsellor (1975) and a member of the Cabinet from 1977 to 1979. He was also Chairman of the Public Accounts Committee of the House of Commons from 1979 to 1983. In 1982 he published *Inside the Treasury*. In 1983 he was elevated to the peerage.

Lord Barnett is prominent in a number of public and private companies and a trustee of the Victoria and Albert Museum. He is on the International Advisory Board of the computer

company Unisys and a member of the Hallé Committee. He is also President of the Royal Institute of Public Administration (RIPA) and Chairman of a Special Appeal Committee for Birkbeck College.

He has been a Justice of the Peace in the county of Lancashire since 1956 and is married with one daughter. He was appointed Vice-Chairman of the BBC in August 1986. In April it was announced that his appointment is to be renewed for two years from August 1991.

National Governor for Northern Ireland

Dr James Kincade, who is Director of the Design Council, NI, was headmaster of Methodist College, Belfast, until 1988. He is a member of the Senate of Queen's University of Belfast, Chairman of the External Relations Committee and a member of the Standing Committee. He is also a member of the Council for Catholic Maintained Schools.



Educated at Foyle College, Londonderry, and then successively at Magee University College, Trinity College, Dublin, Oriel College, Oxford, and Edinburgh University, he saw wartime service in the RAF in India and Burma.

He was senior English master at Merchiston Castle School, Edinburgh, from 1955 to 1961 and visiting professor of philosophy at Indiana University in 1959. During 1961–74 he was headmaster of Royal School, Dungannon.

Dr Kincade is married and has a son and daughter and several grandchildren. He was made a CBE in 1988.

He was appointed National Governor for Northern Ireland in August 1985, and retires on the 31 July 1991.

Sir Kenneth Bloomfield, formerly Head of the Northern Ireland Civil Service and Second Permanent Under-Secretary of State at the Northern Ireland Office, succeeds Dr Kincade as National Governor for Northern Ireland on 1 August 1991.

National Governor for Wales

John Parry was born in January 1934 and was educated at Leighton Park, Reading, and Christ's College, Cambridge. He qualified as a veterinary surgeon and established a practice in Brecon, Wales, in 1958. He has held the post of president at both the British Veterinary Association and the Royal College of Veterinary Surgeons.



Since 1969 John Parry has served on a number of agricultural advisory committees at national level. A former member of the Agricultural and Food Research Council and the Parliamentary Scientific Committee, he is chairman of the governing body of the Institute of Grassland & Environmental Research. He is a

past chairman of BBC Wales' Agricultural Advisory Committee, in which capacity he also served on the BBC's Central Agricultural Advisory Committee. He was made a CBE in 1985.

He is married with two children and lives in Brecon. He lists his hobby as field sports. He was appointed National Governor for Wales in January 1987.

National Governor for Scotland

Professor Sir Graham Hills was born in Essex in 1926. He is a graduate of London University, with a BSc, PhD and DSc in chemistry. He began his career at Imperial College, London, and in 1962 was appointed professor of Physical Chemistry at the University of Southampton, where he became Dean of Science and Deputy Vice-Chancellor.



He took up his present appointment as Principal and Vice-Chancellor of the University of Strathclyde in December 1980.

Sir Graham has held visiting professorships in Canada, the USA and Argentina. He has honorary degrees from the Universities of Glasgow and Southampton, the Technical University of Lodz, Poland and the University of Pavia, Italy. He is a Fellow of Birkbeck College, of the Royal Society of Edinburgh and of the Royal Scottish Academy of Music and Drama, and has been awarded the Polish Order of Merit and the Royal Norwegian Order of Merit. A Bruno Breyer medallist, he is the author of many scientific papers and is an authority in the fields of the liquid state and electrochemistry.

He is a former secretary of the Faraday Society and a former president of the International Society of Electrochemistry. Among his other positions he is a member of the Advisory Council on Science and Technology; a board member of Scottish Enterprise and of the Scottish Post Office; a member of the Design Council; a member of the Council for National Academic Awards; and president of the Society of the Friends of Glasgow Cathedral.

Sir Graham, who was knighted in 1988, has been a Liberal councillor, and he retains a keen interest in politics and political history. He was appointed National Governor for Scotland in August 1989.

Governor

Dr John Roberts was born in 1928 in Bath. He was educated at Taunton School and Keble College, Oxford, of which he was made an Honorary Fellow in 1981. He has been a Fellow of Magdalen and Merton Colleges, Oxford and Warden of Merton since 1984. From 1979 to 1985 he was Vice-Chancellor of Southampton University. In addition he has held academic posts at Princeton, Yale and the University of South Carolina.



Dr Roberts was editor of the English Historical Review from 1967 to 1977. His books include *The Mythology of Secret Societies*, *The Paris Commune from the Right*, *The French Revolution*, *The Penguin History of the World* and *The Triumph of the West*. The last of these accompanied the BBC TV series of the same name which he wrote and presented.

Dr Roberts is married, has one son and two daughters and lists his recreation as music. He was appointed a Governor of the BBC in April 1988.

Governor

Baroness James of Holland Park (P.D. James) was born in 1920 and educated at Cambridge High School for Girls.



For 30 years she was engaged in public service, first as an administrator in the National Health Service from 1949 to 1968, and then in the Home Office as Principal, working with the Police Department and the Criminal Policy Department. She retired in 1979. A number of her novels, which owe much to her experience, have been adapted for television – *Cover Her Face*, *Shroud for a Nightingale*, *The Black Tower*, *Death of an Expert Witness*, *A Taste for Death and Devices and Desires*. In 1982 *An Unsuitable Job for a Woman* was filmed.

A member of the Crime Writers' Association and the Detection Club and chairman of the Society of Authors during 1984–86, Lady James is a Fellow of the Royal Society of Arts; a Fellow of the Royal Society of Literature and a member of its management committee; a member of the Arts Council and chairman of its literature advisory panel; and a member of the board of the British Council and of its literature advisory committee. In 1986 she was made an Associate Fellow of Downing College, Cambridge. In 1987 she was the chairman of the Booker Prize panel of judges. She resigned as a magistrate to make time for her other commitments.

The widow of a doctor, Lady James was made an OBE in 1983 and a Life Peer in 1991. She has two daughters and five grandchildren. Her hobbies are exploring churches and walking by the sea. She was appointed a BBC Governor in August 1988.

Governor

Bill Jordan, President of the Amalgamated Engineering Union since 1986, was born in 1936, educated at Barford Road Secondary Modern School, Birmingham, and learnt his trade as a machine tool fitter.



Before becoming a full-time union official in 1977, he was a shop steward and then a convener. As one of his union's leading lay

members, he served on its national committee and rule revision body.

Bill Jordan is a member of the TUC General Council, the National Economic Development Council and the Engineering Training Authority; chairman of the TUC Committee on European Strategy; and chairman of the CSEU Engineering Committee. He is also president of the European Metalworkers' Federation in the Community; president of the British section of the International Metalworkers' Federation, where he serves on the executive council; vice-president of the West Midlands Productivity Association; and a member of the Royal Institute of International Affairs. A member of the Industrial Society Council and a member of the Advisory, Conciliation and Arbitration Service, he is also a member of the National Training Task Force and a governor of the London School of Economics and of Manchester Business School.

He was awarded the City and Guilds Insignia Award in Technology (Honoris Causa) in 1989.

Married to a nursing sister, Bill Jordan has three daughters and four grandchildren. He is a keen supporter of Birmingham City Football Club. He was appointed a BBC Governor in August 1988.

Governor

Keith Oates was born in 1942 and educated at Kings School,



Chester; Arnold School, Blackpool; and the London School of Economics, where in 1964 he obtained a BSc(Econ) degree in industry and trade. He was awarded a postgraduate diploma in industrial administration at Manchester University in 1965 and in 1969 an

MSc in management accounting at Bristol University.

Now Managing Director of Marks and Spencer, Keith Oates' first job, in 1965, was as a work study trainee with Reed Paper Group. The following year he joined IBM as a financial analyst, rising to budgets and planning manager. In 1973 he moved to Rolls-Royce as Group Financial Controller, in 1974 he became Controller for Black & Decker Europe and in 1978 he joined the

Monaco-based industrial conglomerate Thyssen-Bornemisza as Corporate Controller. He was Vice-President of Finance when he went to Marks and Spencer in 1984 as Finance Director and the youngest director on the main board. His responsibilities there include being the founder Chairman of Marks and Spencer Financial Services and all international operations.

Married with four children, Keith Oates is a member of the Hundred Group of Chartered Accountants and a member of the CBI Council. He was elected a Fellow of the Association of Corporate Treasurers in 1982. His leisure interests include skiing and tennis and watching most sports. He was appointed a BBC Governor in August 1988.

Governor

Dr Jane Glover is Artistic Director of the London Mozart Players,



with whom she performs, records and travels extensively. She is also Musical Director of the London Choral Society and Principal Conductor of the Huddersfield Choral Society. As a freelance conductor she has worked with all the major London independent orchestras and with numerous

orchestras in Europe and North America. From 1985 until 1990 she was a Governor of the Royal Academy of Music.

Born in 1949, Dr Glover was educated at Monmouth School for Girls and St Hugh's College, Oxford, where she gained a DPhil and in 1982 became a Senior Research Fellow. She has been awarded honorary doctorates by several British universities.

Her conducting debut, in 1975, was at the Wexford Festival. Since then she has conducted at Glyndebourne, the Royal Opera House and the English National Opera. She has taken part in television documentaries and series including *Orchestra* (1983) and *Mozart* (1985). She is the author of *Cavalli* (1978) and has contributed to various publications, including the *New Monteverdi Companion* (1986), the *Musical Times* and *The Listener*. From 1981 to 1985 she was a member of the BBC's Central Music Advisory Committee.

Governor

Mrs Shahwar Sadeque, who is 48, was born in Bangladesh and came to Britain in 1963 shortly after graduating in Physics at Dhaka University. She obtained an MPhil at Bedford College and then became a physics teacher at secondary school in Sutton. In 1985 she took an MSc in information technology at Kingston Polytechnic and since



then she has been involved in part-time research into the application of artificial intelligence and vision systems to manufacturing processes.

Mrs Sadeque is a member of the Commission for Racial Equality and a member of the Home Office panel monitoring the Development Programme on Educational Attainment and Racial Equality in Brent. A former member of various Conservative Party bodies, including the Conservative Women's National Committee and the Bow Group Education Standing Committee, she is the joint author of a Bow Group publication, *Education and Ethnic Minorities*. She has also been involved in voluntary work at St George's hospital, and for OXFAM and UNICEF. She is married, with a daughter and a son.

Governor

Lord Nicholas Gordon Lennox KCMG KCVO was born in 1931 and educated at Eton and Worcester College, Oxford. He entered HM Foreign Office Service in 1954. He served as Ambassador to Spain from 1984 to February 1990. He was Head of the Foreign and Commonwealth Office News Department in 1973 and Assistant Under-Secretary responsible for Information and other Departments between 1979 and 1984.



He is currently a non-executive director of Sothebys, NatWest (Spain), Savills (Europe), the Foreign and Colonial Investment Trust and Sturge PLC. He is also Hon Colonel 4th Battalion Royal Greenjackets TA.

He was appointed a BBC Governor in August 1990.

Retired Governor

Sir Curtis Keeble who retired as a Governor on 31 July 1990, was born in 1922. He was educated at Clacton County High School and London University (Queen Mary College), where he studied German.

He served in the armed forces from 1942 to 1947 and was a member of the Diplomatic Service from 1947 to 1982. During that time he served in Washington (1954–58) and also in West Berlin, Indonesia, Switzerland and Australia.

From 1974 to 1976 he was first British Ambassador to the German Democratic Republic. He has also held various appointments in the Foreign and Commonwealth Office, including Assistant Under Secretary of State (1971–74) with responsibility for the management of the Diplomatic Service at home and abroad. From 1978 to 1982 he was Ambassador to the Soviet Union.

Sir Curtis Keeble retired in 1982, but is currently a consultant to the FCO. He is also a member of the Council of the Royal Institute of International Affairs; a member of the Council of the School of Slavonic and East European Studies of the University of London; and Chairman of the Great Britain–USSR Association.

Publications: The Soviet State: the domestic roots of Soviet foreign policy (ed) (Gower for Royal Institute of International Affairs 1985) and Britain and the Soviet Union 1917–89 (Macmillan 1990).

Sir Curtis Keeble's recreations include sailing and skiing. He is married with three daughters.

Board of Management

Director-General

Michael Checkland was born in 1936 and educated at King Edward's Grammar School, Five Ways, Birmingham, and Wadham College, Oxford, where he graduated in modern history, becoming an Honorary Fellow in 1989.



From university he joined Parkinson Cowan Ltd, becoming internal auditor before moving as accountant to Thorn Electronics Ltd in 1962. In 1964 he joined the BBC as senior assistant in the Cost Department. He became senior cost accountant in May that year, Head of Central Finance Unit in 1967, Chief Accountant of the BBC's Central Finance Services in 1969, and Chief Accountant, BBC Television in 1971.

In June 1976 he became Controller, Finance, and in May 1977 was appointed Controller, Planning and Resource Management, Television, a new post which took effect from October 1977. In January 1982, he was appointed to the new post of Director of Resources, Television.

He was appointed a director of Visnews Ltd in April 1980, became Deputy-Chairman in June 1982 and was Chairman from April to September 1984.

In April 1985 Michael Checkland was appointed to a small group formed to review the BBC's existing activities in the light of the licence fee settlement. In July 1985 he took up a new post of Deputy Director-General, with responsibility for resource management throughout the Corporation. He was also responsible for the BBC's commercial activities and had specific responsibility for the central directorates of Engineering, Finance and Personnel. He was appointed Director-General in February 1987.

Michael Checkland is a director of BBC Enterprises Ltd. He is a vice-president and a Fellow of the Royal Television Society. He was elected Vice-President of the European Broadcasting Union for a two-year period commencing 1 January 1991.

Deputy Director-General

John Birt became Deputy Director-General of the BBC in May 1987.



A Liverpoolian by birth, he read engineering science at St Catherine's College, Oxford, before beginning his television career in 1966 with Granada. He produced *Nice Time* and became joint editor of *World in Action*.

In 1971, he moved to LWT, where he produced *The Frost Programme*, before launching *Weekend World*, as its first executive producer in 1972. In 1974, he became LWT's Head of Current Affairs and in 1976 Controller of Features and Current Affairs. In this period he oversaw the launch of *The South Bank Show*, *The London*

Programme, *Credo*, and the London Minorities Unit.

In 1975 and 1976 he co-wrote an influential series of articles for *The Times* with his former *Weekend World* presenter, Peter Jay, with the thesis that television news and current affairs programmes had a built-in "bias against understanding".

In the late 1970s, John Birt took leave of absence from LWT to co-produce David Frost's post-Watergate interviews with Richard Nixon and Henry Kissinger. In 1982 he became LWT's Director of Programmes.

He has been a member of the Wilton Park Academic Council, the Media Law Group and the executive committee of the Broadcasting Research Unit.

John Birt is 46.

Managing Director, World Service

John Tusa was born in Zlin, Czechoslovakia, in 1936. His family



moved to England in 1939 when his father was appointed managing director of the British subsidiary of the Bata International Shoe Company. John Tusa became a British citizen in 1947.

Educated at Gresham's School, he spent two years national service in West Germany as a second

lieutenant with the Royal Artillery before taking a first-class degree in modern history at Trinity College, Cambridge.

John Tusa joined the BBC straight from university in 1960 as a general trainee. After two years in radio, television and the regions, he became a current affairs producer in the BBC External Services. In 1967 he started work as a freelance broadcaster. Later he presented both *The World Tonight* on Radio 4, and *Twenty Four Hours* on BBC World Service; in 1979 he began his long association with the *Newsnight* programme on BBC2. In 1983 he was the Royal Television Society's TV Journalist of the Year and in 1984 won BAFTA's Richard Dimbleby Award. He was appointed Managing Director of the BBC's External Broadcasting in September 1986 (became World Service 1 September 1988).

Besides his work for the BBC, John Tusa co-authored *The Nuremberg Trial* (1983) and *The Berlin Blockade* (1988) with his wife Ann. *Conversations with the World* by John Tusa was published in 1990.

Managing Director, Network Radio

David Hatch was born in Hulme Walfield, near Congleton, Cheshire in 1939, the son of a parson.



He was educated at St John's, Leatherhead, and Queens' College, Cambridge, where he took a degree in history and won a distinction in the diploma of education. In 1963 he co-starred with John Cleese, Graham

Chapman, Bill Oddie and Tim Brooke-Taylor in the Cambridge Footlights Revue, *Cambridge Circus*, which transferred to the West End and then Broadway.

He first worked for the BBC as an actor and writer for *I'm Sorry I'll Read That Again*. He also co-produced several series.

He was a *Radio Times* journalist and researcher on *In Town Tonight* before his appointment as a radio light entertainment producer in 1965. Among the wide variety of shows he originated and produced are *Hello Cheeky*, *Week Ending*, *Just a Minute*, *Frank Muir Goes Into . . .*, *I'm Sorry I Haven't a Clue* and the radio versions of *Doctor in the House*, *What Ho! Jeeves*, *Brothers in Law* and *All Gas and Gaiters*.

David Hatch was executive producer, Programme Development (1971–74) and then Radio Network editor in Manchester (1974–78). He became Head of Radio Light Entertainment in February 1978, was appointed Controller, Radio 2 in November 1980 and then became Controller, Radio 4 in June 1983, where he remained for three years. He was Director of Programmes, Radio, from July 1986 to August 1987, when he became Managing Director, Network Radio.

He is Vice-Chairman of BBC Enterprises Ltd and Vice-Chairman of the Services Sound and Vision Corporation. He is also Vice-President of the European Broadcasting Union's Radio Programme Committee.

Managing Director, Regional Broadcasting

Ronald Neil was appointed Managing Director, Regional Broadcasting, in April 1989 and took up the position on 5 June 1989.



The son of a Glasgow lawyer, Ronald Neil was born in Glasgow in June, 1942 and educated at Glasgow High School. He worked in Glasgow and Aberdeen before joining the BBC.

He joined the BBC in Aberdeen 21 years ago as a regional radio and television reporter. He moved to the Current Affairs Department in London in 1970 as a film director and producer on *Nationwide*, *24 Hours* and *Tonight*, later editing *That's Life!* and *Newsnight*.

Ronald Neil was the founding Editor of *Breakfast Time* and the *Six O'Clock News*, and became overall Editor of BBC Television News in 1985.

In 1987 he was made Deputy Director of News and Current Affairs and a year later became Director of News and Current Affairs.

Managing Director, Network Television

Will Wyatt was appointed Managing Director, Network Television, in April 1991.



He was born in Oxford in 1942 and was educated at Magdalen College School, Oxford, and Emmanuel College, Cambridge, where he graduated in history.

He worked on the Sheffield Telegraph before joining BBC Radio News in 1965 and then moving to television in 1968, as a producer. He became Head of Presentation Programmes in 1977, Head of Documentary Features in 1981; and then became Head of Features and Documentaries Group, Television in 1989 responsible for such programmes as *40 Minutes*, *Crimewatch*, *Children in Need*, *Rough Justice* and *The Duty Men*.

He was appointed Assistant Managing Director, Network Television in November 1988.

In 1983 and 1987 he chaired the BBC Committee on violence guidelines and wrote the report on it. He was appointed Trustee Children in Need in 1989 and is a Director of the Broadcasters Audience Research Board and a Director of BBC Subscription Television. In addition to having a number of articles published in newspapers he is also the author of a book *The Man Who was B. Traven* (Cape 1980).

Director of Engineering

Bill Denny was appointed Director of Engineering in June 1987.



Born in 1935, Bill Denny joined the BBC as a technical assistant in 1956 and in 1961 moved to the BBC's Engineering Training Department as a lecturer. He became Assistant Chief Engineer, Transmitters, in 1978 and the following year was appointed Chief Engineer,

External Broadcasting. In 1984 he became Controller, Operations and Engineering, Radio, and in July 1985 was appointed Assistant Director of Engineering.

Mr Denny holds a DipEE qualification; is a Fellow of the Institution of Electrical Engineers and a Fellow of the Institution of Electronics and Electrical Incorporated Engineers. He is a Vice-President of the Institution of Electronics and Electrical Incorporated Engineers and a Vice-President of the Royal Television Society.

Director of Corporate Affairs

Howell James became Director of Corporate Affairs in



September 1987. Born in London in 1954, he was educated at Mill Hill School, and joined the advertising agency Masius, Wynne-Williams and D'Arcy MacManus in 1973. For three years he worked on a variety of different advertising accounts before moving, in 1976, to Capital Radio

where he ran the Promotions Department and the Help A London Child charity. In 1982, he joined TV-am, the commercial breakfast television company, as Head of Press and Publicity, before it went on air in 1983.

Howell James was appointed special adviser to Lord Young, Minister Without Portfolio, in the Cabinet Office in 1985 and later that year moved with him to the Department of Employment. He was a special adviser there until June 1987 when he went to the Department of Trade and Industry.

Howell James is on the Broadcasters' Audience Research Board.

Director of Finance

Ian Phillips has been Director of Finance since July 1988,



Chairman of BBC Enterprises since May 1991, and is Chief Executive of BBC Pension Trust. In 1989 he chaired the small team which wrote the 'Funding the Future' report.

Educated at Whitgift School, Croydon, he began his career as an articulated clerk in a city firm of

Chartered Accountants. He qualified as a Chartered Accountant in 1960, and after nearly five years in another professional accountancy firm, he moved to the Management Services Department of the John Lewis Partnership. In 1969 he joined London Transport where, after a succession of jobs in Finance and Corporate Planning, he joined the Board as its Finance member. In 1985 he moved to British Railways as Director of Finance and Planning.

Chief Executive, BBC Enterprises Ltd

James Arnold-Baker became Chief Executive of BBC Enterprises



in October 1986. Born in 1943, he was educated at Harrogate Grammar School, Gordonstoun School, Magdalen College, Oxford and the London Business School.

He began his career with Watney Mann Ltd, which he joined as a management trainee,

becoming a brand manager before moving, in 1972, to Record

Merchandisers Ltd, where he was Managing Director for five years.

Before joining BBC Enterprises, James Arnold-Baker was the Vice-President, Europe, of Fisher-Price Toys, having joined the company in 1977 as Managing Director of the UK operation.

He was appointed to the Board of Management in January 1991.

Director of Personnel

Born in July 1947, Margaret Salmon was educated at Wath



Grammar School, South Yorkshire, and the University of East Anglia, where she took a degree in Social Studies.

She began her career as a Skills Training Instructor with W.H. Smith & Son in 1968, moving in 1971 to the Nestlé company. She joined the Burton

Group in the following year as Training Manager for Peter Robinson Ltd.

From 1976 until 1981 Mrs Salmon worked as a self-employed personnel and management development consultant. She returned to the Burton Group, where she was Personnel Director of various divisions before being appointed Group Personnel Director in 1989.

Mrs Salmon took up her post at the BBC on 4 March 1991.

The following Board of Management members retired in 1991:

Managing Director, Network Television (retired April 1991)

Paul Fox CBE was appointed Managing Director, Network Television, on 25 April 1988. Paul Fox's television career started with the BBC in 1950 as a scriptwriter on Television Newsreel. His posts included the editorships of Sportsview and of Panorama, Head of Current Affairs Group, and Controller BBC1 (1967-73). He then joined Yorkshire Television as Director of Programmes and was Managing Director from 1975 to 1988. He was a Director of ITN from 1977 to 1986 and Chairman from 1986 to 1988. He was a Director of Channel Four from 1985 to 1988. His television awards include the Royal Television Society's Cyril Bennett Award for his "outstanding contribution to television programming", the International Emmy (1989) for "his outstanding contribution to television" and the BAFTA Fellowship (1990). In 1985, he became president of the Royal Television Society. He was Chairman of BBC Enterprises. He was knighted in the 1991 New Year's Honours.

Director of Personnel (retired March 1991)

Roger Chase was appointed Director of Personnel on 1 April 1989.

He joined BBC Engineering in 1944. He became Head of Personnel Engineering (Radio and Transmission) in 1964. In 1967 he was promoted to Head of Personnel Television Programme Services and in 1972 he became Chief Personnel Officer, Television. He became Head of Central Services Group in 1974 and Controller, Personnel, Television in 1976.

Senior Staff

Senior Staff

The Secretary John McCormick
The Deputy Secretary Towyn Mason

Policy and Planning Unit

Head of the Policy and Planning Unit Patricia Hodgson
Controller Editorial Policy John Wilson
Chief Political Adviser Margaret Douglas
Business Policy Adviser Mark Oliver
Group Resources Manager Henry Champion
Head of Broadcasting Research Department Peter Menneer
Head of Secretariat Services Jonathan Rooper

Legal Adviser's Division

Legal Adviser Gareth Roscoe
Head of Copyright and Artists Rights Tom Rivers
Head of Litigation Diana Adie
Head of Programme Legal Advice Glenn del Medico
Head of Statutory and Commercial Legal Affairs Jane Vizard

Network Television

Managing Director Will Wyatt
Director Resources Cliff Taylor
Controller BBC1 Jonathan Powell
Controller BBC2 Alan Yentob
Assistant Managing Director Jane Drabble
Controller Production Michael Lumley
Controller Personnel Rob Murdoch
Controller Planning and Programme Services Keith Anderson
Chief Accountant Julian Ekiert
Chief Engineer Peter Marchant
Head of Television Publicity Keith Samuel

Network Radio

Managing Director David Hatch
Director Resources Duncan Thomas
Controller Radio 1 Johnny Beerling
Controller Radio 2 Frances Line
Controller Radio 3 John Drummond CBE
Controller Radio 4 Michael Green
Controller Radio 5 Patricia Ewing
Chief Personnel Officer Chris Storey
Chief Accountant Frank McGahern
Head of Radio Publicity and Promotions Sandra Chalmers

News and Current Affairs

Director Tony Hall
Assistant Director Eric Bowman MBE
Editor Radio Jenny Abramsky
Editor News Programmes Peter Bell
Editor Weekly and Special Programmes Samir Shah
Head of Production Resources Tom Wragg
Chief Accountant Johanna Ledwidge
Chief Personnel Officer Sandra Horne
Head of Publicity and Public Relations News and Current Affairs Richard Peel

Regional Broadcasting

Managing Director Ronald Neil
Controller Keith Clement
Controller Scotland Patrick Chalmers
Controller Wales Geraint Talfan Davies
Controller Northern Ireland Robin Walsh
Head of Broadcasting Midlands David Waine
Head of Broadcasting North John Shearer
Head of Broadcasting South & East Ian Kennedy
Head of Broadcasting South & West John Prescott Thomas
Assistant Controller (Finance and Resources) Dick Bates
Assistant Controller (News and Current Affairs) Mark Byford
Chief Engineer Regional Broadcasting Resources John Elfes
Chief Personnel Officer Helen Griffiths
Head of Press and Public Relations Regional Broadcasting Julia Shipston
Chief Assistant Regional Broadcasting Moyra Tourlamain

World Service

Managing Director John Tusa
Deputy Managing Director David Witherow
Controller Resources and Administration Barry Whitehall (acting)
Controller Overseas Services Peter Udell
Controller European Services Andrew Taussig
Controller English Services Elizabeth Smith
General Manager Monitoring Tom Read (acting)
General Manager Engineering Gordon Harold
Chief Personnel Officer John Davis
Chief Accountant Ernest Newhouse
Chairman Triennium Development Anthony Rendell
Chief Executive World Service Television Christopher Irwin
Head of Press and Publicity World Service Richard McCarthy

Engineering

Director Bill Denny
Chief Engineer Transmission and Project Services Bert Gallon
Chief Engineer Research and Development Phil Laven
Head of Research Department Dr Ian Childs
Chief Personnel Officer Mark Waters
Chief Accountant Bernard Buist
Head of Engineering Information Department Henry Price

Personnel

Director Margaret Salmon
Head of Corporate Management Development Bob Nelson
Head of Corporate Personnel Policy Development Roger Johnson

Finance

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Chief Accountant Corporate Finance John Smith

Corporate Affairs

Director Howell James
Controller Information Services and International Relations David Barlow
Head of Corporate Affairs and Press Relations Peter Rosier
Head of Information Services Brian Clifford
Head of Corporate Publicity and Promotions Richard Gilbert
Head of Press and Information Bob Dulson
Head of Internal Publications and Communications Clem Morris
Manager International Relations Matthew Salisbury

Educational Broadcasting

Controller Dr Eurfron Gwynne Jones
Head of Educational Broadcasting Services Brian Wright
Head of Educational Developments and Information Jean Nunn

BBC Enterprises Ltd

Board of Directors
Chairman Ian Phillips
Vice-Chairman David Hatch
Chief Executive James Arnold-Baker
Director of Business Administration John Keeble
Director Programme Sales Keith Owen
Director Magazines Dr John Thomas
Director Consumer Products Nick Chapman
Director Finance Ken Wright
Director Co-Productions Graham Massey
Non-Executive Directors Michael Checkland, Gareth Roscoe
Will Wyatt, Alan Howden

Councils and Committees

Members at 31 March 1991

Members of the advisory bodies can be contacted through the appropriate secretary or manager of Press and Public Relations. Addresses are given below. Members of local radio advisory councils can also be contacted through the manager of the local radio station. These addresses are listed on pages 17-23.

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Members of these bodies can be contacted through:

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Contact:

Head of Corporate Affairs and Secretary, Wales, BBC,
Broadcasting House, Llandaff, Cardiff CF5 2YQ

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Mr R. Mullan, Mrs A. McGinley, Dr D. Stevens, Mr A. Ward

Contact:

Head of Corporate Affairs and Secretary, Northern Ireland,
BBC, Broadcasting House, Ormeau Avenue,
Belfast BT2 8HQ

NORTH

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Prof P. Toyne, Mr J. Tholen, Mr R. Wilson MBE JP,
Ms M.H. Wood

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Mr A. Port, Mr D.L. Shand, Mr R. Simpson, Mr J. Trotter,
Ms K. Williams

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Mr C.R. Greaves, Mrs E. Kent, Mr S.H. Lindeman, Mr P. Naylor,
Mr G.J. Pickup, Mr T.H. Richardson, Mr R.W. Taylor

GMR

Chairman Mr G. Jones MBE
Mr P. Allen, Mrs A. Clark, Mr F. Done, Ms B. Gibbons,
Mr P. Hampson, Mr S. Hartley, Mrs H. Larkin, Mr M. Meeham,
Ms J. Mercer, Mrs K. Rundle, Mrs S. Shepherd

Radio Humberside

Chairman Dr J. Gosnold

Mrs E. Bonner, Mrs G. Brant, Mrs C. Cammack, Mrs S. Cooke, Mr R. Jones, Mr R. Kirk, Mrs J. Morton, Mr B. Nettleton, Miss S. Regan, Mr H. Sprinz, Mrs J. Watson

Radio Lancashire

Chairman Mr A. Fordyce MBE JP

Mrs J. Barbarel, Ms J. Bealey, Mr K. Broom, Mrs P. Durkin, Mrs S. Halliwell, Mrs G. Holme, Mr R. Hook, Mr A. Halim, Mrs T. Holding, Mr M. Wedgeworth, Mr N. Young

Radio Leeds

Chairman Mr P. Edmondson

Ms L. Auty, Mr J. Brown, Mr V. Clegg, Mr G. Gooch, Mrs J. Hall, Mr J. Piercey, Mr M. Sadiq, Mr D. Schulman, Ms T. Thomas, Mrs J. Walter, Mr R. Willoughby

Radio Merseyside

Chairman Prof P. Toyne

Ms J. Berry, Mr M. Catesby, Rev N. Frayling, Mr K. Hatton, Mr M. Honeybourne, Ms L. Hobson, Mr P. Kinsella, Mr G. Lloyd, Mr M. Lyons, Ms R. McCarthy, Mr C. Maddocks, Mr R. Sawyer

Radio Newcastle

Chairwoman Miss J. Draycott

Ms S. Bashey, Mr J. Burns, Mr P. Hudson, Ms C. Kerr, Mr R. Lancaster, Mr I. Parker, Miss C. Prendergast, Mrs K. Ramsay, Mrs C. Shaw, Mr T. Stevens, Mr P. Sword

Radio Sheffield

Chairman Mr F. Davis

Mrs V. Barraclough, Ms J. Bell, Mrs D. Dixon-Barrow, Mrs I. Edwards, Mr R. Glentworth, Mr J. Harman, Mrs E. Hall, Mrs J. Kendall, Mr P. Stafford, Mrs H. Smith, Mr N. Wilson, Mr G. Yapp

Radio York

Chairman Mr F. Paterson

Mrs P. Briggs, Mr A.W. Chaplin, Mr D. Cartwright, Mr A. Foster, Mr D. Gabbitas, Mr D. Humphreys, Mr R. Parkinson, Mrs J. Sanderson, Rev S. Stanley, Mrs J. Taylor, Mr N. Taylor

Contact:

Chief Assistant to Head of Broadcasting North, BBC, New Broadcasting House, PO Box 27, Oxford Road, Manchester M60 1SJ

MIDLANDS

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Chairman Mr R. Pestell
Ms M. Hamilton, Mrs E. Whiteman, Mr R. Kensett,
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Mr J. Richards, Miss J. Patel, Canon A.R. Twyford,
Mr R. Wagland

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Chairman Mrs J. Worswick
Mrs M. Lawley, Mr G. Ushaw, Dr P. Teddy, Mrs C. Turley,
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Radio Suffolk

Chairman Rev E. Devenport
Mr B. Johnston, Mrs S. Cordeaux, Mrs E.M. Sayers,
Mr T. Savage, Mr D. Moore, Mrs C.A. Russell

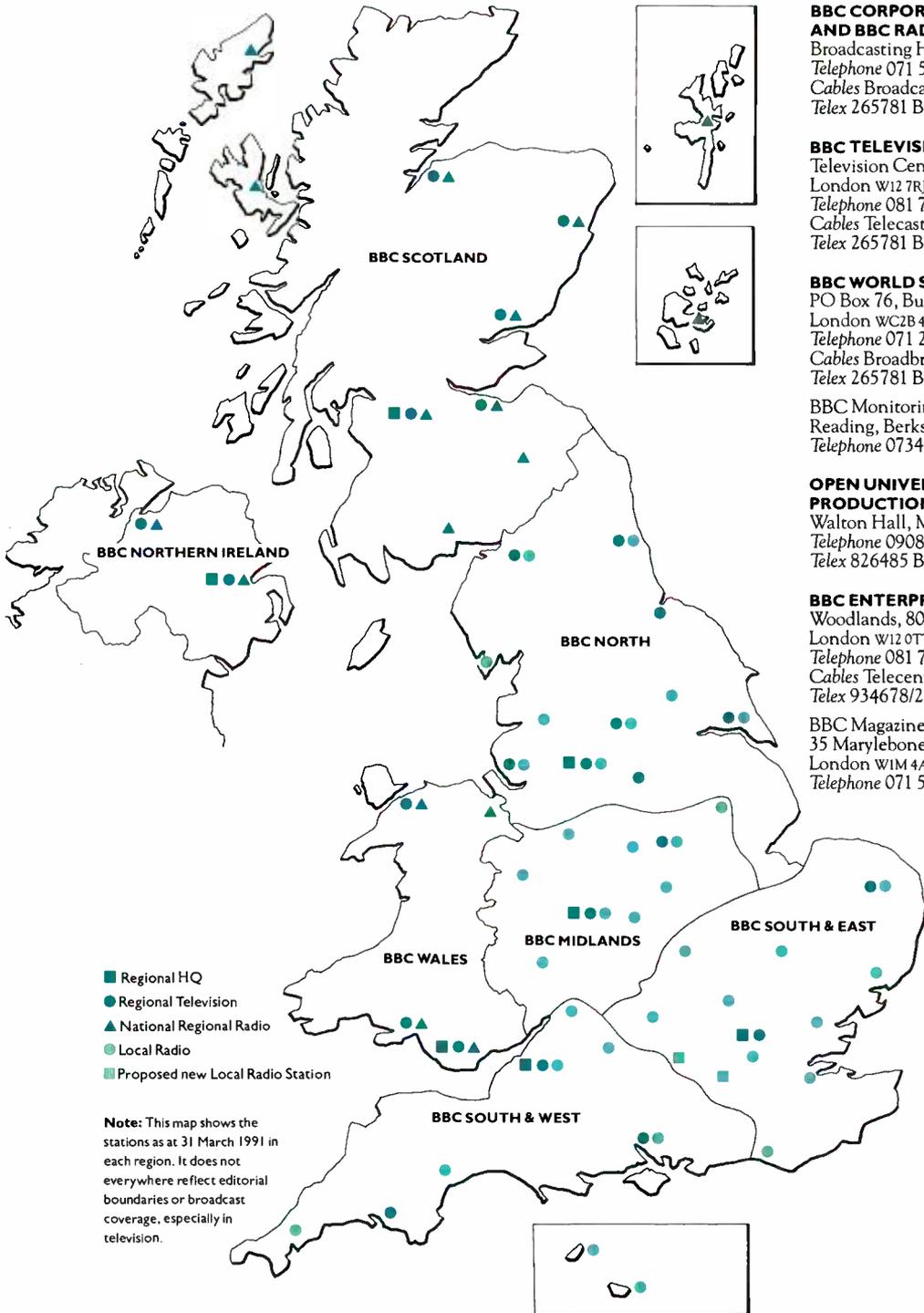
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Chairman Mr C. Spiller
Mr E. Shopland, Mr G. Chambers, Mr A.R. Moore,
Mr K. Eckersley, Mrs P. Plummer, Mr A. Barnett, Mr P. Savage,
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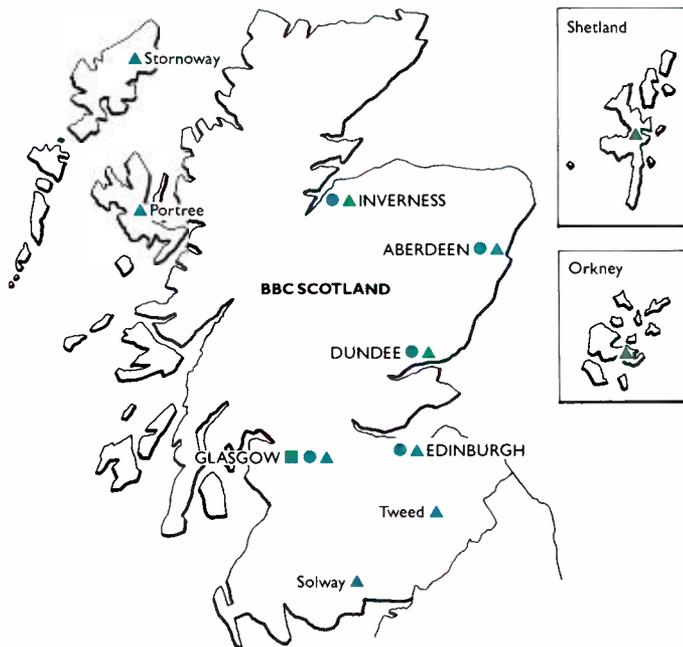
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BBC Magazines,
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 Telephone 071 580 5577

BBC Scotland



Regional Television

BBC Scotland produces around 600 hours of opt-out programmes each year. *Reporting Scotland*, the nightly news magazine provides complete coverage of Scottish affairs and is Scotland's only national television news service. Other news and current affairs programmes include *Left, Right and Centre*, *Focal Point* and *News Gallery*.

BBC Scotland also provides coverage of party political conferences in Scotland, the Scottish Trades Union Congress, the Church of Scotland General Assembly and Scottish Questions from the House of Commons.

Television programmes for Scotland include *Sportscene*, *Excess*, *High Spirits*, *The Beechgrove Garden* and *Hume at Large*. BBC Scotland also produces a number of programmes in Gaelic, including *Dotaman* and *Brag*.

Network Television

Programmes produced for the networks by BBC Scotland include drama series such as *Your Cheatin' Heart* and a series of single plays for BBC1 — *Play on One*; the successful comedy series *Rab C Nesbitt* and *City Lights*; *Edinburgh Nights*; *The Garden Party* and *Catchword*. BBC Scotland produces around 250 hours of network television programmes each year.

Radio Scotland

BBC Radio Scotland is Scotland's only national radio network. As well as its studios at Broadcasting House in Glasgow, Radio Scotland has a network of studios and contribution points covering the whole of the country from Shetland to Solway. Radio Scotland provides a wide and varied range of programmes including Scottish, national and international news and current affairs, music, drama and documentaries.

Radio nan Gaidheal, the Gaelic language service, broadcasts 1,400 hours of programmes each year.

Network Radio

Radio Scotland provides a range of programmes for the networks including music, drama and documentaries.

BBC Scottish Symphony Orchestra

The BBC Scottish Symphony Orchestra broadcasts extensively on both BBC Radio Scotland and BBC Radio 3. In addition, the Orchestra performs throughout Scotland and gives a season of concerts in the Royal Glasgow International Concert Hall. The SSO also tours regularly in Europe and has performed with internationally-renowned soloists including Jessye Norman and Julian Lloyd-Webber. The Orchestra's Principal Conductor is Jerzy Maksymiuk.

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Radio nan Gaidheal,
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BBC Shetland, Brentham House,
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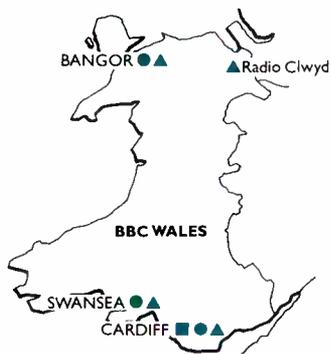
BBC Solway, Elmbank,
Lovers' Walk, Dumfries DG1 1NZ
Telephone 0387 68008

BBC Tweed, Municipal Buildings,
High Street, Selkirk TD7 4BU
Telephone 0750 21884

Controller BBC Scotland

Patrick Chalmers

BBC Wales



Cardiff is the centre of the biggest broadcasting operation outside London. Total number of staff is around 1,150 which includes more than 100 employed at the other centres in Wales — Bangor, Mold and Swansea.

Regional Television

BBC Wales produces around 18 hours a week of television programmes. *Wales Today* provides the nightly news on BBC Wales with *Week In Week Out* providing current affairs support. On Fridays BBC Wales has its weekly programme from Parliament, *Wales in Westminster*. Features and documentaries with a Welsh flavour in 1990 included *Between Ourselves*, *See You Sunday* and *Tastes of Wales*. The sports output with *Wales on Saturday*, *Time for Sport* and *Rugby Special Wales* is also substantial. A series of television plays for Wales was transmitted in *Wales Playhouse*.

Ten of the weekly total of 18 hours of programmes are made for S4C, making BBC Wales the biggest provider of programmes for the Welsh language channel. *Pobol y Cwm*, the first daily British drama serial recorded on the day of transmission, is consistently the most popular programme on S4C. BBC Wales also provides the entire S4C news service and parliamentary coverage.

Network Television

Television network productions from BBC Wales in 1990 included *Sticky Wickets*, *The Roux Brothers*, *The Gift* and a series on Elgar's music.

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Controller BBC Wales

Geraint Talfan Davies

Regional Radio

The two radio services, Radio Cymru in Welsh and Radio Wales in English each produce 80 hours of programmes a week both running a continuous dawn to dusk service with an additional late night strand of youth programmes on Radio Cymru. In addition, listeners in Clwyd are able to receive six and a half hours a week of locally originated programmes from their own opt-out station, Radio Clwyd.

Network Radio

BBC Wales made over 300 hours of network programmes last year. Particular strengths include the BBC Welsh Symphony Orchestra's output for Radio 3, a wide range of drama, features and magazine programmes for Radio 4 and a growing volume of music features, arts and youth programmes for Radios 2 and 5.

Music

The BBC Welsh Symphony Orchestra has an international reputation and recently undertook tours of USSR, Spain and Japan. Within the last couple of years it has also toured both East and West Germany as well as performing, with the BBC Welsh Chorus, in Finland and Amsterdam.

BBC Wales music, however, extends beyond the orchestra. The *Cardiff Singer of the World* competition is held every other year at St. David's Hall, Cardiff — the next being held this year.

BBC Northern Ireland



National Headquarters

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Belfast BT2 8HQ
Telephone 0232 338000

Community Station

Radio Foyle, 8 Northland Road,
Londonderry BT48 7NE
Telephone 0504 262244/5/6

In addition to BBC Northern Ireland and BBC Radio Ulster Headquarters in Belfast, and BBC Radio Foyle based in Londonderry, there are local studios in Newry, Coleraine, Enniskillen, Omagh, Armagh and Ballymena.

Controller BBC Northern Ireland

Robin Walsh

Regional Radio

BBC Radio Ulster generates around 90 hours per week, providing a complete news, current affairs, music and magazine service for Northern Ireland including a strand of programmes dealing with community, family health and disability issues.

Radio Foyle is the local radio opt-out station servicing the north-west, broadcasting for about 30 hours per week. Radio Foyle also provides programming for Radio Ulster and is home to the region's Irish Language Unit.

Network Radio

BBC Radio Ulster contributes to network radio throughout the year with both plays and live and recorded concerts and recitals for Radio 2 and Radio 3 — a total of 76 music programmes in 1990. For Radio 4 there are regular contributions to *Morning Story*, *A Book at Bedtime* and *Woman's Hour*. During 1990, 20 locally produced plays were broadcast on Radios 3 and 4, and the region contributed six editions of the Radio 2 Arts Programme.

Regional Television

Output includes *Inside Ulster*, the nightly news magazine and *Spotlight*, the weekly current affairs programme.

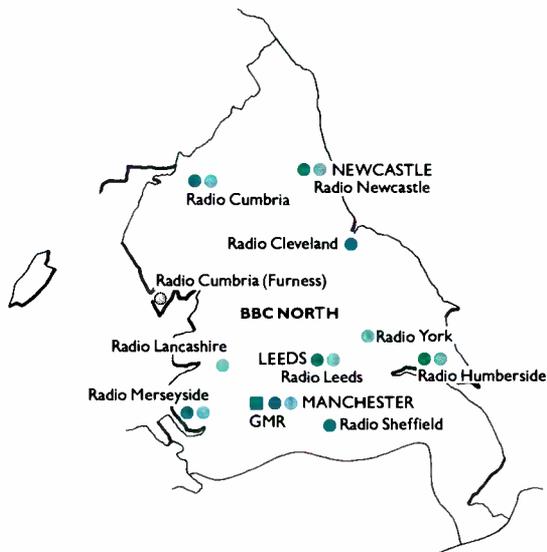
Other regional output includes *Open House*, the weekly daytime magazine, *29 Bedford Street* and *Corner House* from the Music and Arts department, and specialist areas including religion, youth, agriculture, business and education.

Network Television

During 1990/91 BBC Northern Ireland produced five hours of drama for the network, including *Safe House* and *August Saturday*.

A four-part series on Irish writers, *Hidden Ground*, was produced for BBC2, together with a considerable number of local programmes for daytime viewing.

BBC North



Regional Television

Output includes three nightly news programmes: *Look North* from Newcastle, *Look North* from Leeds and *North West Tonight* from Manchester, all on BBC1; two weekly parliamentary programmes on BBC2 on Sundays — *North of Westminster* (Leeds/Newcastle) and *Northwestminster* (Manchester); and the weekly current affairs series *Close Up North* from all three centres.

Network Television

Output from Manchester totals around 600 hours, plus occasional programmes from Leeds and Newcastle. BBC1 series include *People Today*, *A Question of Sport*, *The 8.15 from Manchester*, *Eggs 'N' Baker* and BAFTA award-winner *Ipsa Facto*. BBC2 programmes include *The Travel Show*, *On The Line*, *Reportage* and *Rough Guides to Europe/the World*.

Independent productions include *Red Dwarf*, *That's Showbusiness* and *Byker Grove* (Newcastle).

Local Radio

Local radio across the region's ten stations totals over 65,000 hours a year, including shared evening programmes through to midnight.

Network Radio

Network radio generates almost 2,500 hours a year for the five national networks. Series include BBC Radio's current affairs flagship *File on Four*, *Gardeners' Question Time*, *The Local Network*, *Conversation Piece*, *Five Aside* and a wide range of features, drama, sport and religious programmes. Popular music and light entertainment include *The Organist Entertains*, *Listen to the Band* and *Gerry Anderson*.

Music

The BBC Philharmonic Orchestra is based in Manchester presently under principal conductor Edward Downes, with Yan Pascal Tortelier taking over in 1992.

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Head of Broadcasting BBC North

John Shearer

BBC Midlands



Regional Television

News and current affairs coverage in the region is provided daily by *Midlands Today* from Pebble Mill in Birmingham and by *East Midlands Today* from Nottingham. In addition, *The Midlands Report* on BBC2 on Thursdays takes an in-depth look at topical issues behind the news, while on Sundays *The Midlands at Westminster* continues to give live coverage of regional political topics.

Network Television

BBC1 output includes *Daytime UK*, *The Clothes Show*, *Country File* and *Telly Addicts*.

Output on BBC2 includes *Gardeners' World*, *Top Gear*, *East*, *Gardens by Design*, *Black Britain*, *Ain't No Black in the Union Jack*, *Fighting Talk* and *South Africa Under the Skin*. Drama output on BBC1 and BBC2 last year included *First and Last*, *Chain*, *The Lorelei*, *Survival of the Fittest* and *Mahabharat*, the Indian sub-continent's most popular drama. Independent commissions have included *Times Of India*, *Heart of Soweto*, *Paddles Up* and *Junior Kick Start*.

Local Radio

The opening of BBC CWR, serving Coventry and Warwickshire, completed the network of nine local radio stations throughout the Midlands. Programmes for Asian listeners in particular were increased, with many stations taking World Service language bulletins for the first time.

Network Radio

Output for the networks includes *Jim Lloyd with Folk on 2* and *Charlie Chester* for Radio 2; Thursday lunchtime and Friday evening concerts for Radio 3; *The Archers*, *Farming Today*, *Enterprise 90*, drama (*Death and the Tango*, *The Island of Doctor Moreau*) and a wide range of documentaries including *The Teachers* and *A Hack in the Borders* for Radio 4.

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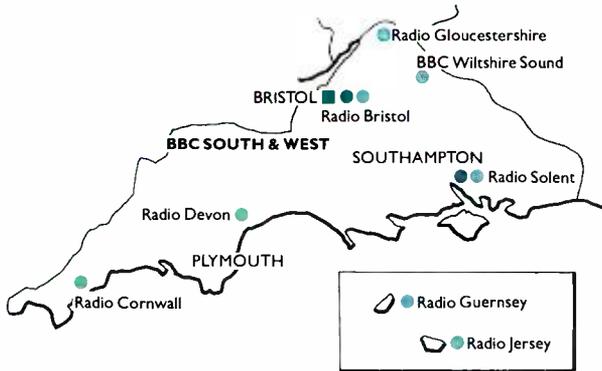
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Head of Broadcasting BBC Midlands

David Waine

BBC South & West



Regional Television

South & West's three regional television stations, BBC West, based in Bristol, BBC South, in Southampton, and BBC South West, in Plymouth, produce some 700 hours of television each year including the nightly news magazines *Points West*, *South Today* and *Spotlight* and the Thursday night opt-out programmes. The parliamentary programme *Out of Westminster* covers the whole region.

Network Television

The network production centre in Bristol is the home of the world-famous BBC Natural History Unit. Regular series include *Wildlife on One* and *The Natural World* on BBC2. In addition there are special series like Sir David Attenborough's story of animal behaviour, *The Trials of Life*, plus special outside broadcasts such as the live nature watches. On BBC2, the environmental series *Nature* presented by Michael Buerk, maintains a watchful eye on the world around us. The children's programme *The Really Wild Show* has won a BAFTA award three times and has now been transformed into the *Really Wild Roadshow*. Bristol's Television Features Department produces the enormously successful *Antiques Roadshow* and *Whicker's World*. It also has an impressive record in documentaries whether observational, like *Police*, or more personal like the *Byline* series. Special features such as *The Victorian Kitchen* have proved popular, as have such innovative series as *10x10* and *Small Objects of Desire*.

Local Radio

The region's eight local radio stations, Radio Bristol, with its sister service, Somerset Sound, Radio Gloucestershire, BBC Wiltshire Sound, Radio Solent, Radio Devon, with its opt-out service for Plymouth, and Radios Cornwall, Guernsey and Jersey, produce more than 55,000 hours of broadcasting every year.

Network Radio

Network Radio from Bristol adds up to more than 500 hours of broadcasting each year. Series like *Age to Age* and *Punters* have established themselves on Radio 4 and *Down Your Way* continues in its new format. *Talking Poetry* has been developed for Radio 5. Output includes more than 50 hours of drama, much of it from the most sophisticated drama studio in Europe. The music department contributes more than 200 hours of programming to Radio 3. Bristol also makes a contribution to Radio 2.

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Radio Bristol, 3 Tyndalls Park Road,
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Telephone 0481 28977

Radio Jersey, Broadcasting House,
Rouge Bouillon, St Helier,
Jersey, Channel Islands
Telephone 0534 70000

Radio Solent, Broadcasting House,
Havelock Road, Southampton SO1 0XR
Telephone 0703 631311

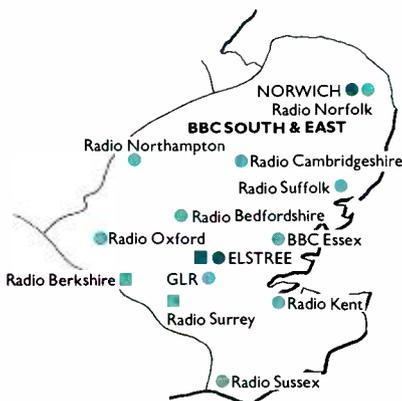
BBC Wiltshire Sound,
Broadcasting House,
56-58 Prospect Place,
Swindon SN1 3RW
Telephone 0793 512715

Head of Broadcasting

BBC South & West

John Prescott Thomas

BBC South & East



Regional Television

Output includes the weekday evening news magazine *Newsroom South East* from Elstree, and *Look East* from Norwich, with Saturday news and sports bulletins from each centre.

Other regional programmes include the current affairs series *First Sight*, *Second Thought* and *Called to Account*, shown on BBC2 on Thursday evenings.

The parliamentary programme *Around Westminster* is produced at Elstree and is shown throughout the region on BBC2, Sundays at 12 noon.

Network Television

BBC1 output from the region totals around 80 hours a year and includes the premier quizzes *Mastermind* and *MasterChef* as well as the daytime quizzes led by *Going for Gold*. Other programmes included *Behind the Myth — Arafat*, *Hyperland*, *From The Heart of the World*, and the Norwich produced *Heirs and Graces* as well as political profiles like *The Passionate Peer*.

For BBC2 the region produced the specialist history output in *Timewatch*; the anthropology series *Under the Sun*; social documentaries *The Sentence* and *Present Imperfect*; the Unicef special *Tomorrow's Child*; the series dedicated to the proposition that the exotic begins at home *Abroad In Britain*; and the ten-minute films *Building Sights* in which a personality selected their favourite 20th century building.

Local Radio

The South & East has ten local radio stations which generate 60,000 hours per year. The newest station — BBC Radio Suffolk, began broadcasting in April 1990 and was officially opened by former Director General Lieutenant-General Sir Ian Jacob GBE CB DL on February 5 1991. New stations covering Surrey (linked to BBC Radio Sussex) and Berkshire (linked to BBC Radio Oxford) will each broadcast around 37 hours per week and are due to go on air within the next 12 months.

Network Radio

Network Radio South and East made nearly 100 hours of programmes for Radios 2, 4 and 5 over the last year. These included: the Brighton and Aldeburgh Festivals (subjects of special editions of the *Radio 2 Arts Programme*); Radio 4: *Pictures from the Past*; Radio 5: *How We Lived Then* and *How We Worked Then*, *Bob Hatton Rattle* — Radio 5's football fanzine and Barry Johnston's early morning *Sunday Edition*. Other programmes included *A Song for Every Season*, *Write Me Soon — Write Me Long* and *Roy's Recipes*.

Regional Headquarters

BBC South & East, Elstree Centre, Clarendon Road, Borehamwood, Hertfordshire WD6 1JF
Telephone 081 953 6100

BBC East, St Catherine's Close, All Saints Green, Norwich NR1 3ND
Telephone 0603 619331

Radio Bedfordshire, Hastings Street, Luton, Bedfordshire LU1 5BA
Telephone 0582 459111

Radio Cambridgeshire, Broadcasting House, 104 Hills Road, Cambridge CB2 1LD
Telephone 0223 315970

Radio Peterborough, Broadway Court, Peterborough PE1 1RF
Telephone 0733 312832
A local radio service opting out of Radio Cambridgeshire

BBC Essex, 198 New London Road, Chelmsford, Essex CM2 9AB
Telephone 0245 262393

Radio Kent, Sun Pier, Chatham, Kent ME4 4EZ
Telephone 0634 830505

GLR (Greater London Radio), 35a Marylebone High Street, London W1A 4LG
Telephone 071 224 2424

Radio Norfolk, Norfolk Tower, Surrey Street, Norwich NR1 3PA
Telephone 0603 617411

Radio Northampton, Abington Street, Northampton NN1 2BE
Telephone 0604 239100

Radio Oxford, 269 Banbury Road, Summertown, Oxford OX2 7DW
Telephone 0865 311444

Radio Berkshire, Broadcasting House, 42a Portman Road, Reading, Berkshire RG3 1NB

Radio Suffolk, Broadcasting House, St. Matthew's Street, Ipswich, Suffolk IP1 3EP
Telephone 0473 250000

Radio Sussex, Marlborough Place, Brighton, East Sussex BN1 1TU
Telephone 0273 680231

Radio Surrey, Broadcasting House, Guildford, Surrey GU12 5SF

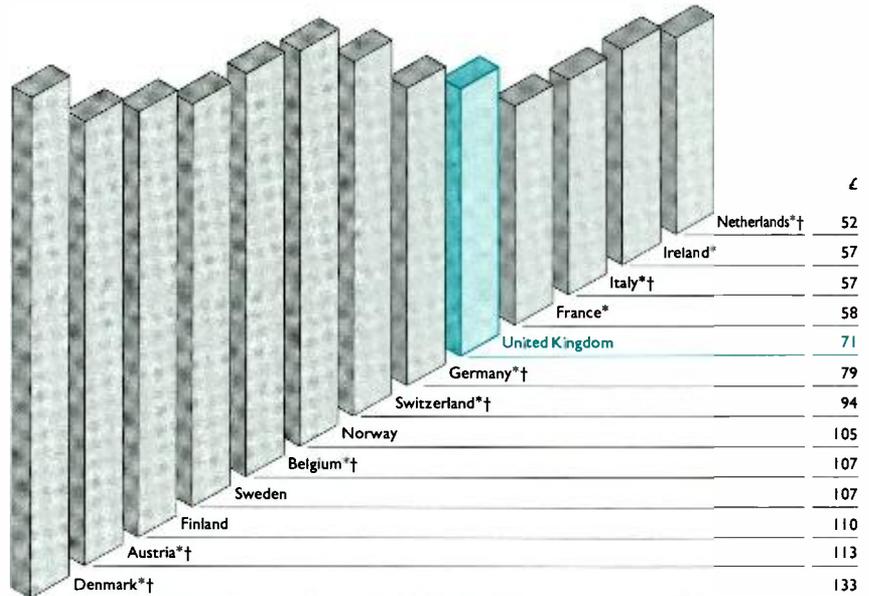
Head of Broadcasting

BBC South & East

Ian Kennedy

Facts and Figures — TV Licences

COMPARISON OF UK WITH OTHER EUROPEAN COLOUR TV LICENCE FEES



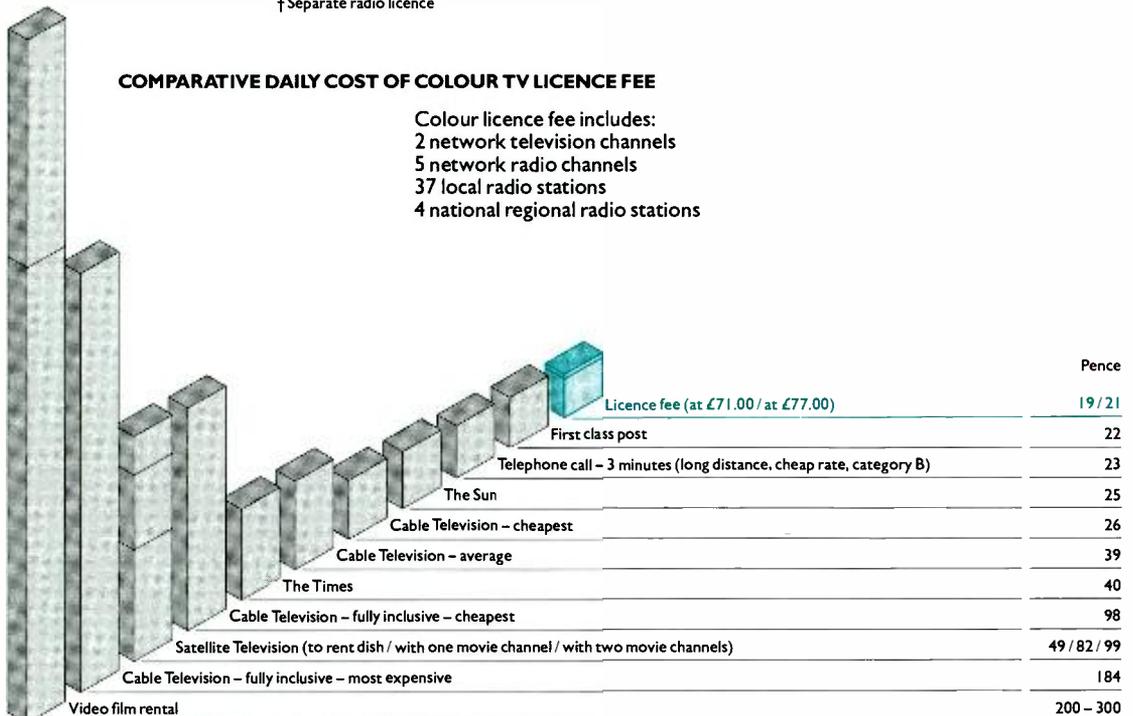
Figures in pounds sterling as at 1 January 1991

* Licence fee income supplemented by advertising

† Separate radio licence

COMPARATIVE DAILY COST OF COLOUR TV LICENCE FEE

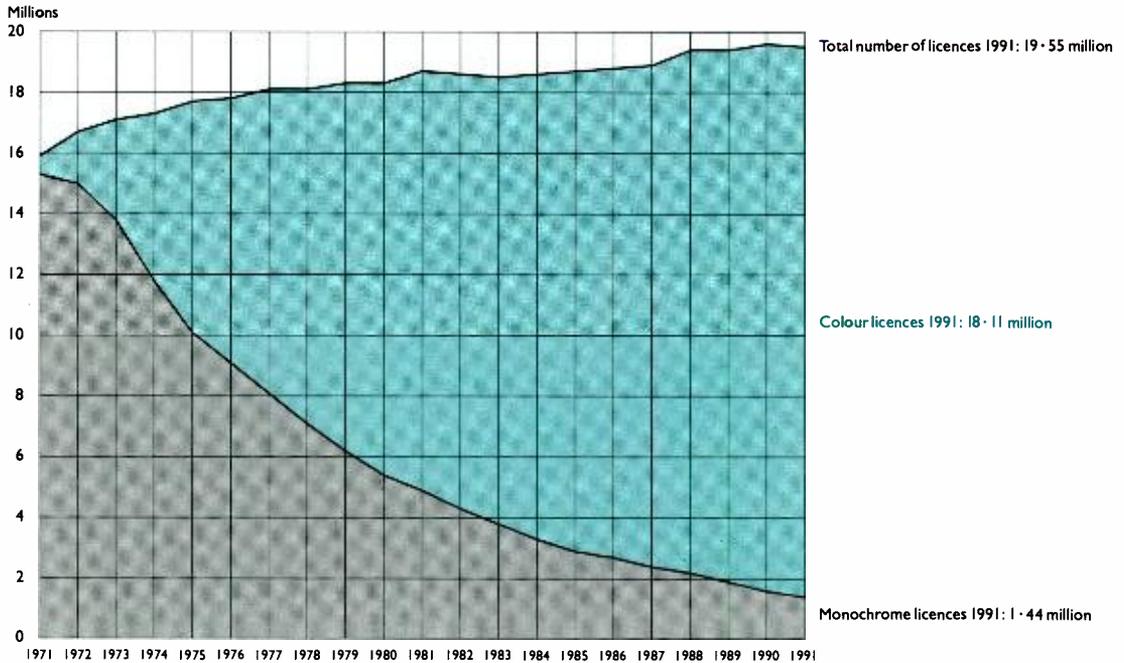
Colour licence fee includes:
 2 network television channels
 5 network radio channels
 37 local radio stations
 4 national regional radio stations



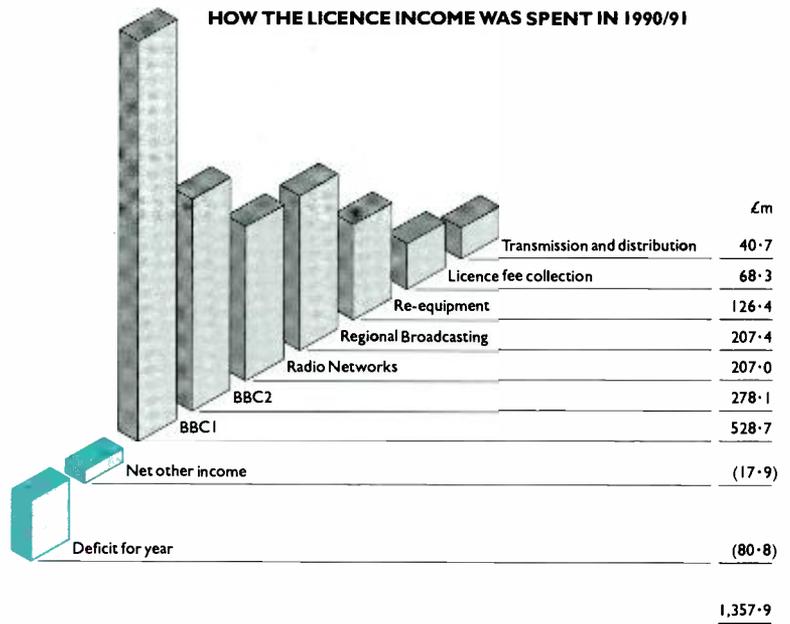
All figures are cost per day, unless otherwise stated.

GROWTH IN LICENCE VOLUMES

Number of licences at 31 March each year.
1971 was the year the radio licence was abolished.



HOW THE LICENCE INCOME WAS SPENT IN 1990/91



Facts and Figures — Television

NETWORK TELEVISION COSTS PER HOUR 1990/91

Direct costs of produced and purchased programmes

	Cost/hour £000
Parliamentary broadcasting	28
Purchased programmes	36
Sport	39
News and daily news related programmes	57
Religion	72
Features, documentaries and current affairs	84
Music	91
Children's programmes	102
Continuing education	112
Schools	139
Light entertainment	157
Drama	448
Average	82

NETWORK TELEVISION-OUTPUT ANALYSIS

BBC1

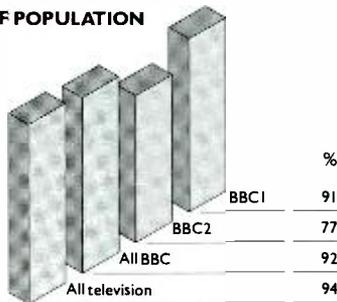
	Hours
General programmes	
Features, documentaries and current affairs	992
Sport	492
Light entertainment	587
Children's	515
Drama	304
Continuing education	137
Religion	119
Music	8
Weather	64
	3,218
News and daily news related programmes	1,164
Parliamentary broadcasting	6
Acquired programmes	
Feature films and series	1,311
Children's series/cartoons	312
Overseas sport	107
	6,118
Continuity	213
Open University	96
Total	6,427

BBC2

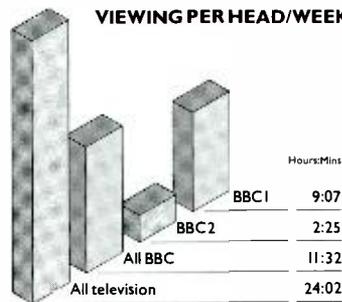
	Hours
General programmes	
Features, documentaries and current affairs	1,310
Sport	696
Light entertainment	186
Children's	90
Schools	627
Drama	111
Continuing education	119
Religion	30
Music	81
Weather	27
	3,277
News and daily news related programmes	284
Parliamentary broadcasting	204
Acquired programmes	
Feature films and series	1,312
Children's series/cartoons	72
Overseas sport	144
	5,293
Continuity	199
Open University	670
Total	6,162

Facts and Figures — Television continued

WEEKLY REACH OF POPULATION



VIEWING PER HEAD/WEEK



AUDIENCE PROFILES % Sex

UK Population (aged 4+)



All Television



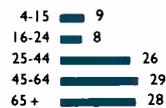
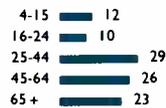
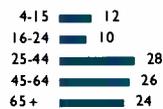
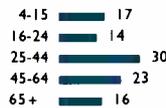
BBC1



BBC2



Age



Social Grade



Facts and Figures — Radio

NETWORK RADIO COST AND COST PER HOUR

	Cost £m	Cost/ hour £000
Radio 1	29.4	3.8
Radio 2	47.6	5.2
Radio 3	47.0	6.7
Radio 4	64.6	8.4
Radio 5	18.4	5.5
Total/Average	207.0	5.9

NETWORK RADIO OUTPUT ANALYSIS

Radio 1

In addition there were 2 hours of simultaneous broadcasts.

	Hours
Current affairs, features and documentaries	211
Music	7,216
News	214
Light entertainment	32
Continuity	1
Total	7,674

Radio 2

	Hours
Current affairs, features and documentaries	597
Music	7,182
News	456
Drama	9
Sport	465
Light entertainment	250
Religion	104
Continuity	81
Total	9,144

Radio 3

	Hours
Current affairs, features and documentaries	588
Music	5,144
News	199
Drama	166
Sport	552
Light entertainment	5
Religion	96
Continuity	179
	6,929
Open University	59
Total	6,988

Radio 4

	Hours
Current affairs, features and documentaries	4,121
Music	157
News	1,498
Drama	811
Sport	42
Light entertainment	312
Religion	256
Schools	122
Continuing education	26
Children's programmes	5
Continuity	234
	7,584
Open University	70
Total	7,654

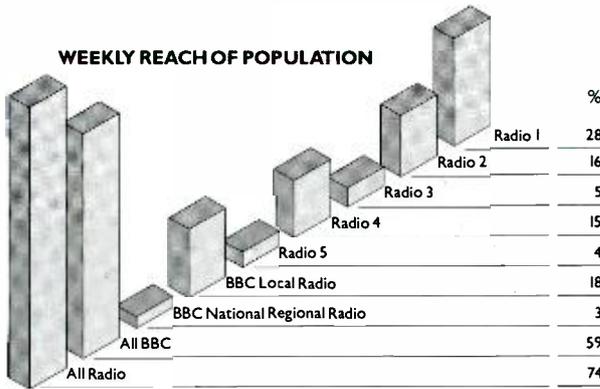
Radio 5

In addition there were 541 hours of simultaneous broadcasts.

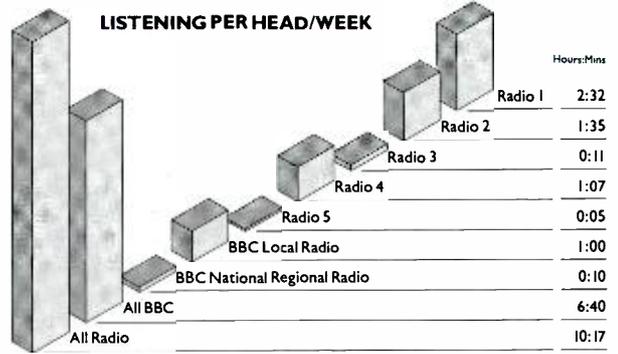
	Hours
Current affairs, features and documentaries	1,719
Music	107
News	87
Drama	68
Sport	573
Light entertainment	49
Religion	29
Schools	339
Continuing education	46
Children's programmes	240
Continuity	43
	3,300
Open University	57
Total	3,357

Facts and Figures — Radio continued

WEEKLY REACH OF POPULATION



LISTENING PER HEAD/WEEK



AUDIENCE PROFILES %

Sex

UK Population (aged 4+)



All Radio



Radio 1



Radio 2



Radio 3



Radio 4



Radio 5



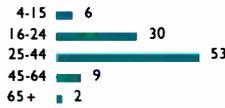
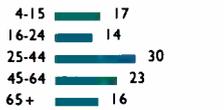
BBC Local Radio



All BBC



Age



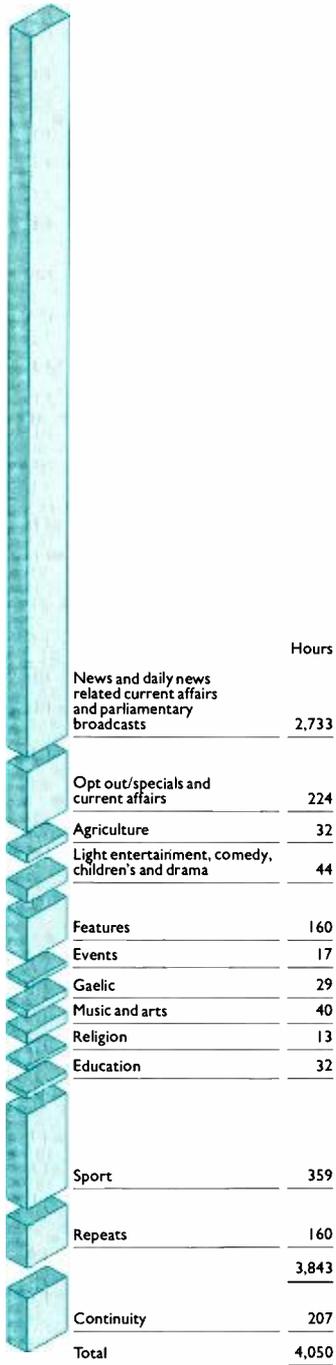
Social Grade



Facts and Figures — Regional Broadcasting

REGIONAL TELEVISION

Hours of output

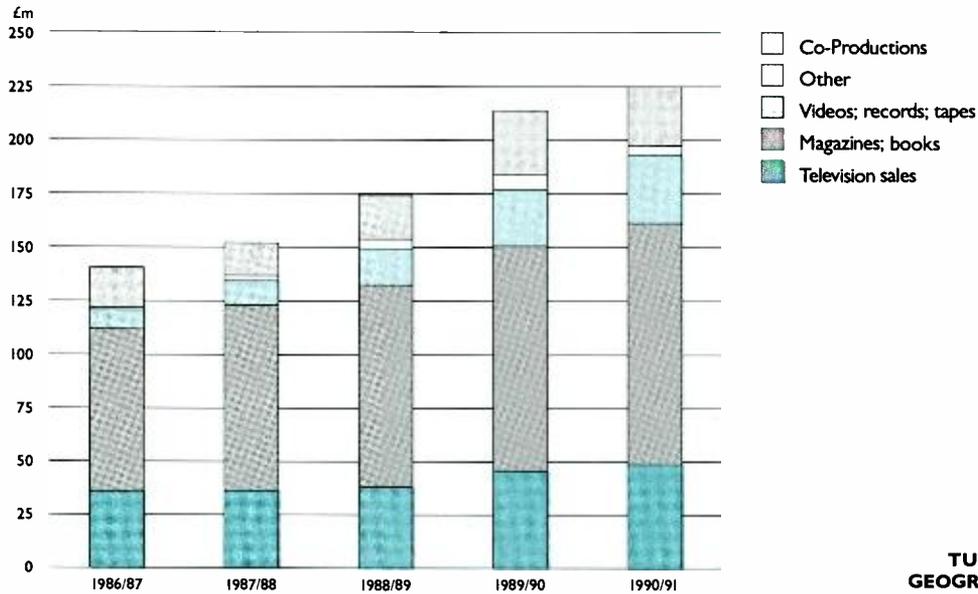


LOCAL RADIO OWN HOURS OF TRANSMISSION 1990/91

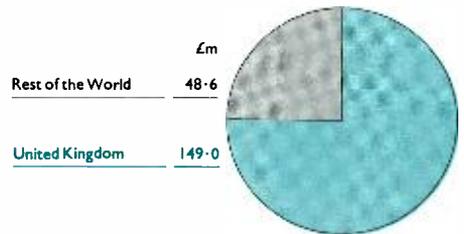
Station	Total
Bedfordshire	5,590
Bristol	8,200
Cambridgeshire	6,356
Cleveland	4,313
Cornwall	3,547
Cumbria	4,729
CWR	4,977
Derby	4,325
Devon	6,493
Essex	5,015
Gloucestershire	3,900
GLR	6,890
GMR	4,394
Guernsey	2,822
Hereford & Worcester	4,818
Humberside	4,529
Jersey	2,847
Kent	5,536
Lancashire	6,731
Leeds	6,193
Leicester	5,861
Lincolnshire	3,847
Merseyside	5,905
Newcastle	4,567
Norfolk	5,229
Northampton	5,938
Nottingham	5,273
Oxford	5,175
Sheffield	4,926
Shropshire	4,887
Solent	5,460
Stoke	5,143
Suffolk	4,461
Sussex	5,370
WM	8,899
Wiltshire Sound	4,253
York	4,335
Total	191,734

Facts and Figures — BBC Enterprises

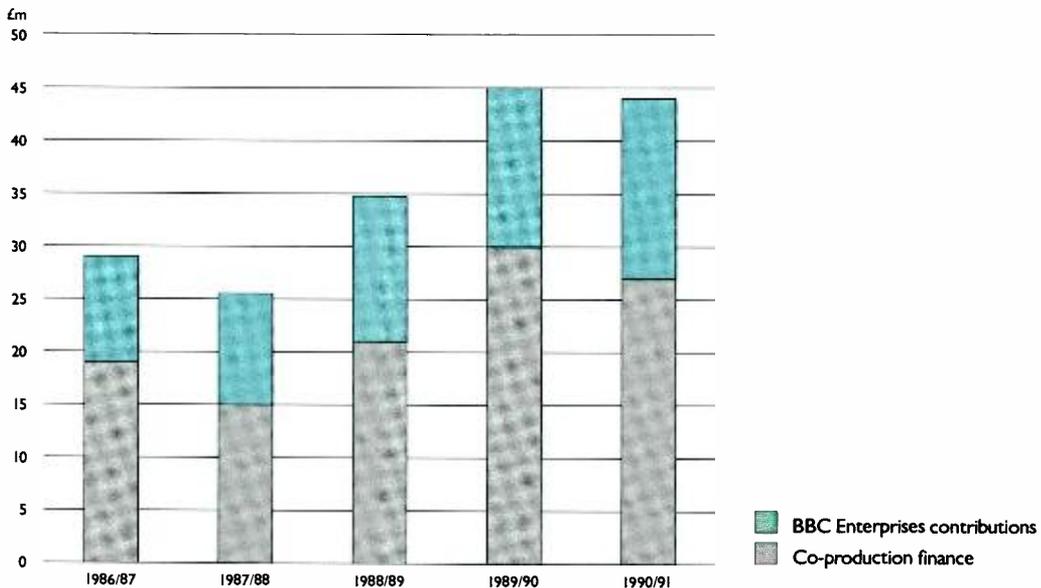
TURNOVER (including co-production finance generated for BBC Television)



TURNOVER BY GEOGRAPHIC MARKET



INVESTMENT IN BBC PRODUCTIONS



Facts and Figures — World Service

Far East

Chinese (Cantonese)	5
Chinese (Mandarin)	21
Indonesian	10
Japanese	7
Malay	2
Thai	7
Vietnamese	9
Total	61

South Asia

Bengali	9
Burmese	8
Hindi	13
Nepali	2
Pashto	8
Persian	13
Sinhala	1
Tamil	3
Urdu	10
Total	67

Arabic Service

63

Africa

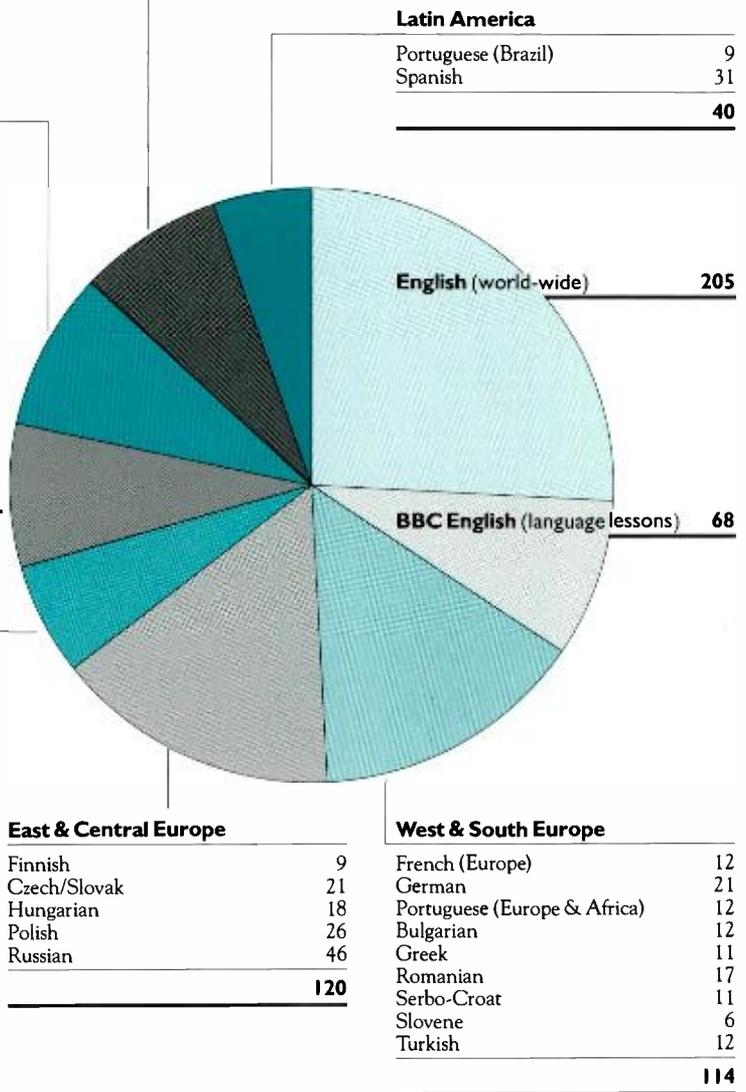
French (Africa)	23
Hausa	9
Somali	7
Swahili	9
Total	48

Total

English (world-wide)	205
BBC English (language lessons)	68
West & South Europe	114
East & Central Europe	120
Africa	48
Arabic Service	63
South Asia	67
Far East	61
Latin America	40
Total	786

WORLD SERVICE OUTPUT

Weekly hours of language transmissions



Latin America

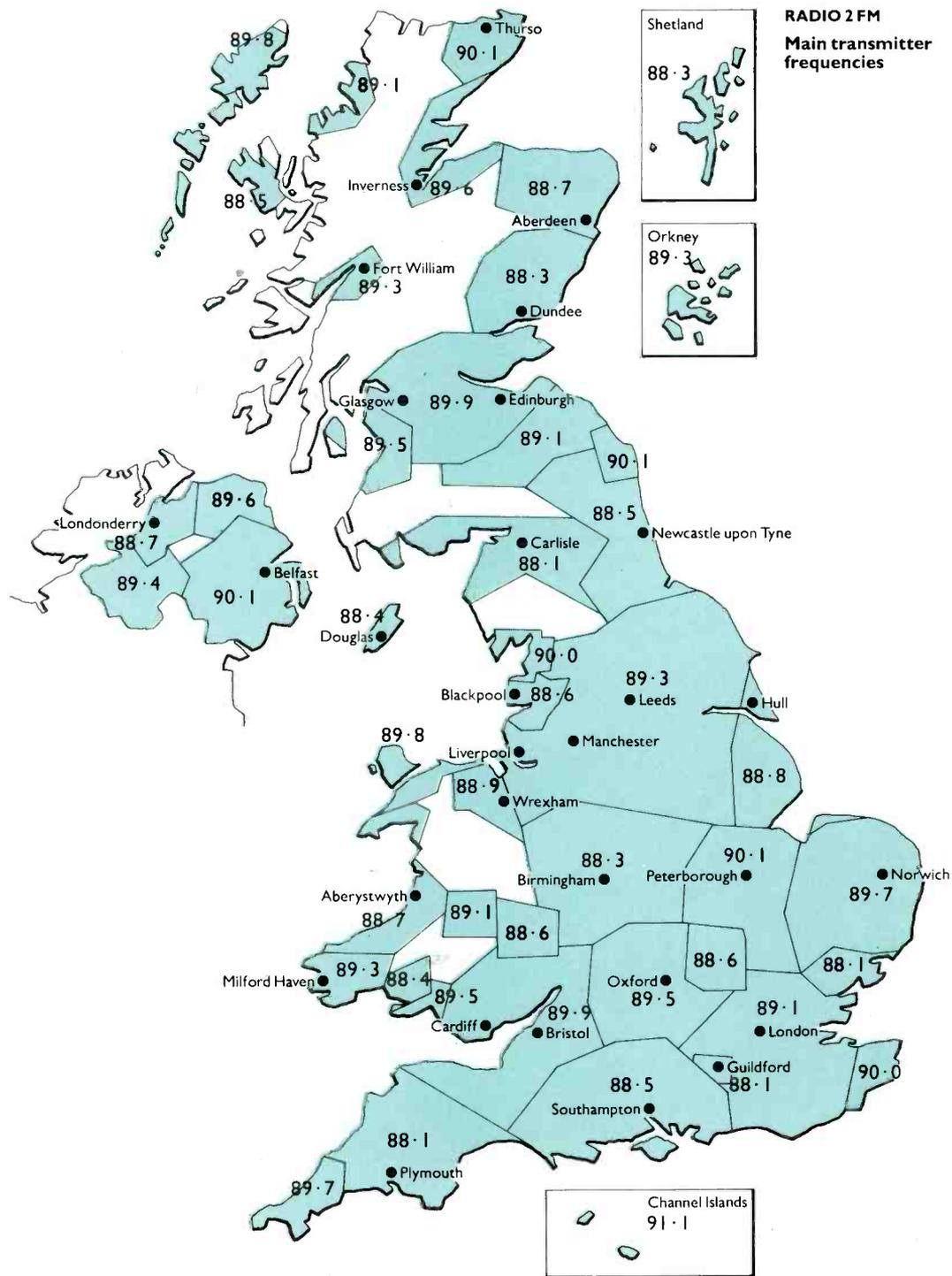
Portuguese (Brazil)	9
Spanish	31
Total	40

East & Central Europe

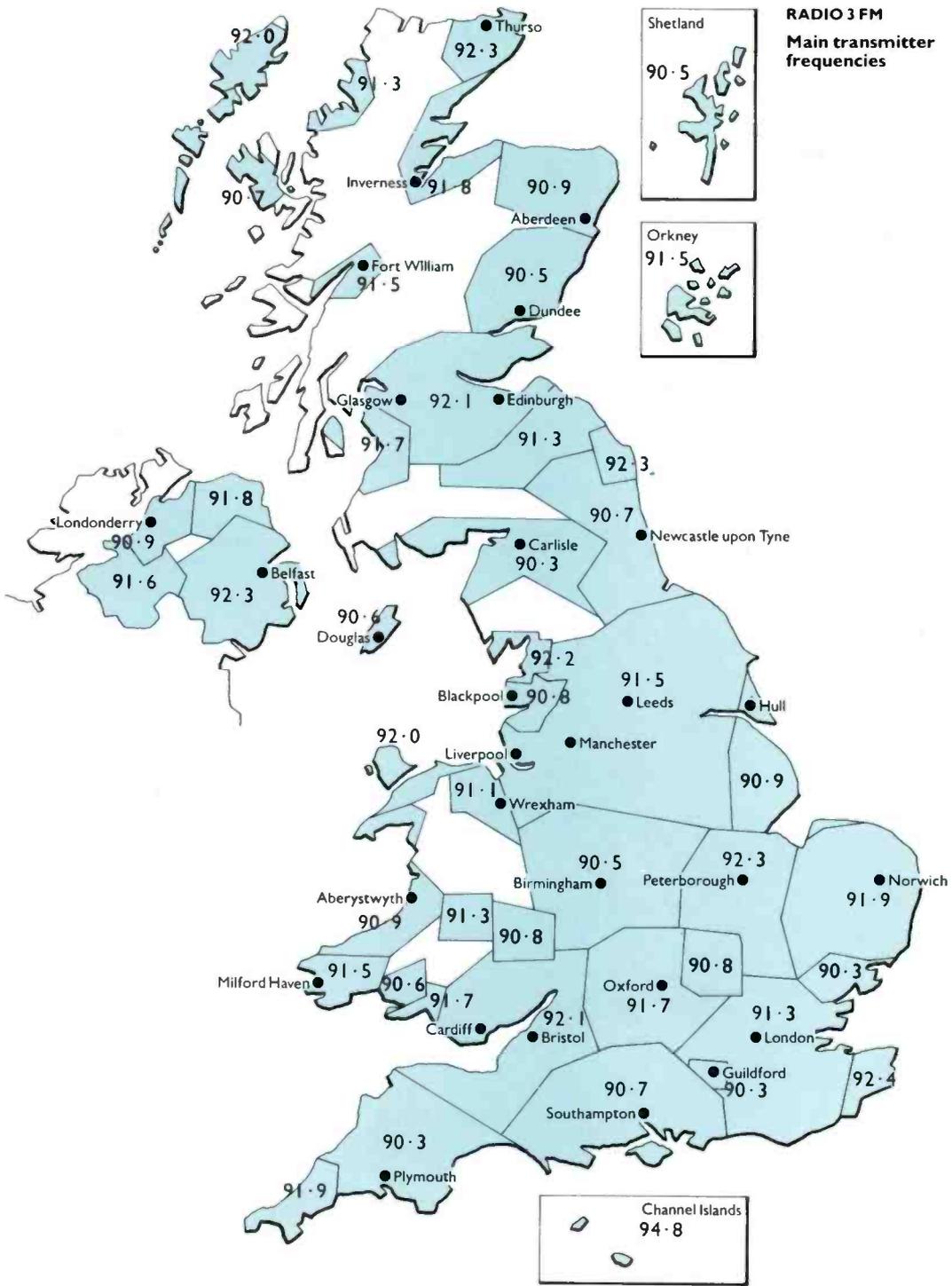
Finnish	9
Czech/Slovak	21
Hungarian	18
Polish	26
Russian	46
Total	120

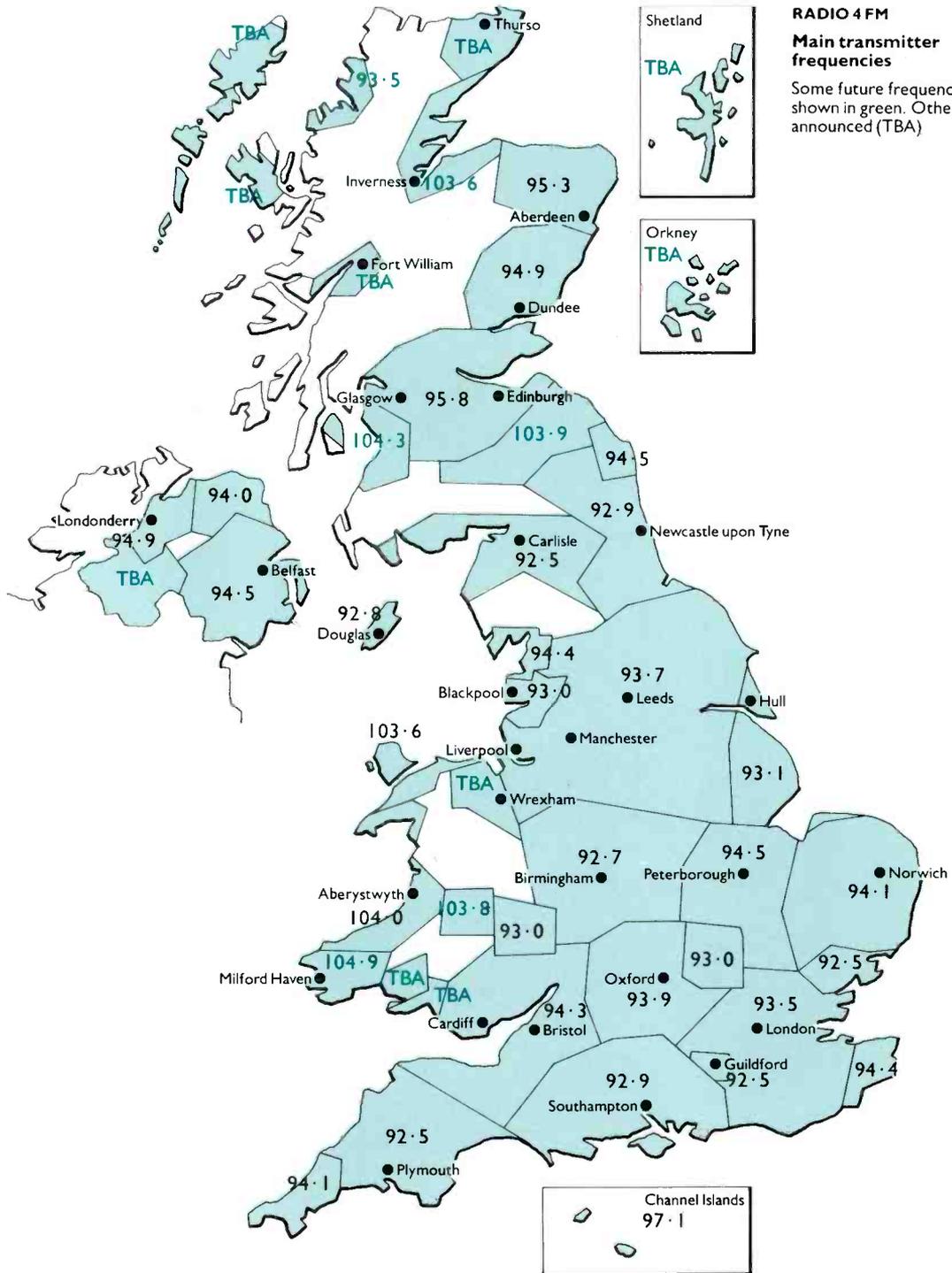
West & South Europe

French (Europe)	12
German	21
Portuguese (Europe & Africa)	12
Bulgarian	12
Greek	11
Romanian	17
Serbo-Croat	11
Slovene	6
Turkish	12
Total	114



Frequency Maps continued





RADIO 4 FM
Main transmitter frequencies

Some future frequencies are shown in green. Others to be announced (TBA)

Public Services

AUDIENCE MEASUREMENT

Television

This is carried out under the auspices of BARB, the joint BBC/ITV Broadcasters' Audience Research Board. AGB Research and RSMB Television Research are the data suppliers to BARB under a seven year contract beginning in August 1991.

The system is based upon a panel of close to 4,500 private households, to yield estimates of domestic TV viewing across the UK. A meter records for each set when it is switched on and to which channel it is tuned, minute by minute. Through a handset, individuals record when they are viewing by means of a personal button on a keypad, again minute by minute. Overnight, a central computer calls up both sets of data through the telephone line. At the data processing stage, the information relating to sets is linked to that for individuals. What panel members and their visitors are watching across all channels is thereby established.

Radio

This is carried out through BRD's Daily Survey of Listening. Every day, 1,000 people aged four and over are interviewed in their homes about their previous day's listening. The findings are aggregated over a month to provide average figures for each station by day of week. Individual local radio stations are researched twice a year, in the spring and in the autumn.

AUDIENCE REACTION

Television Opinion Panel

Complementary to the TV audience measurement system is the BARB Television Opinion Panel for which the BBC's Broadcasting Research department acts as data supplier. This service, launched in March 1986, involves sending a self-completion booklet to a national panel of viewers, with a weekly effective sample size of 3,000, an equivalent national Children's Panel, and 500 sample-size panels for each region taken in rotation on a monthly basis.

TOP provides a weekly measure of programme appreciation (an A1 or appreciation index) for all programmes with an audience of about one million and above. In addition, more detailed questions about viewers' response to individual programmes are asked on a selected basis.

Given the narrower appeal of many programmes on all four channels, including arts programmes, current affairs, documentaries, drama and education, it is central to the accountability mechanisms to know which programmes give the greatest viewer satisfaction regardless of overall

audience size. Many programmes from the genres listed obtain outstandingly high appreciation scores among their relatively small audiences.

Radio Listening Panel

The purpose of this panel is to obtain the views of listeners to specific BBC Network Radio programmes. Reporting is weekly and based on a 3,000 sample size, representative of listeners to the BBC national networks across the UK.

BROADCASTING RESEARCH

The BBC Broadcasting Research Department publishes each year a summary of its main results called the *Annual Review of BBC Broadcasting Research Findings* (price £15.00 plus postage and packing). This, and information about methods of BBC broadcasting research, can be obtained from:

BBC Broadcasting Research Information Desk, Room C313, Woodlands, 80 Wood Lane, London W12 0TT.

Measurement of television audiences and of viewers' opinions of BBC and ITV programmes, is undertaken through the Broadcasters' Audience Research Board, the limited company set up by the BBC and the ITV Association. BARB's address is:

Glenthorne House, Hammersmith Grove, London W6 0ND.

PUBLICITY AND INFORMATION

BBC Information co-ordinates and maintains contacts with the press, through its press and publicity offices. It provides factual information about programmes and policies, arranges press facilities and offers a picture service to newspapers at home and abroad. Films and videos about the BBC, booklets and posters, lectures by staff and public meetings are among Information Services' other activities which also include public relations and liaison with organisations in the field of social concern.

Head of Corporate Affairs and Press Relations,
Broadcasting House, London W1A 1AA
Telephone 071 580 4468.

Head of Television Publicity,
Television Centre, Wood Lane,
London W12 7RJ
Telephone 081 576 7789

Head of Radio Publicity and Promotions,
Broadcasting House, London W1A 1AA
Telephone 071 927 4331

Head of Publicity and Public Relations,
News and Current Affairs, Television
Centre, Wood Lane, London W12 7RJ
Telephone 081 743 8000 ext 3216

Head of Press and Publicity,
World Service, Bush House, Strand,
London WC2B 4PH
Telephone 071 257 2877/2937

Head of Corporate Publicity
and Promotions,
BBC White City, 201 Wood Lane,
London W12 7TS
Telephone 081 752 4114

Head of Press and Information,
Television Centre, Wood Lane,
London W12 7RJ
Telephone 081 576 1865

Head of Press and Public Relations,
Regional Broadcasting,
White City, 201 Wood Lane,
London W12 7TS
Telephone 081 752 5252

Editor Picture Publicity, Television
Centre, Wood Lane, London W12 7RJ
Telephone 081 576 7638

Press Offices

Chief Press Officer, Television Centre,
Wood Lane, London W12 7RJ
Telephone 081 576 1865

Enquiries from journalists are dealt with in London by press officers at the following addresses:

BBC Press Office, Television Centre,
Wood Lane, London W12 7RJ
Telephone 081 576 1865 (5 lines)
(8.30am – midnight Monday to Friday;
10am – 11pm Saturday and Sunday)

BBC International Press Office,
Bush House, Strand, London WC2B 4PH
Telephone 071 257 2941/2945/2947
(8.30am – 6pm Monday to Friday)

This office looks after overseas journalists and the London correspondents of foreign newspapers and also deals with British press enquiries about the World Service.

Outside London, press enquiries are dealt with as follows:

England

North Region:

Manager, Press and Public Relations,
New Broadcasting House, PO Box 27,
Oxford Road, Manchester M60 1SJ
Telephone 061 200 2020

Midlands Region:

Manager, Press and Public Relations,
Pebble Mill, Birmingham B5 7QQ
Telephone 021 414 8888

South & West Region:

Manager, Press and Public Relations,
Broadcasting House, Whiteladies Road,
Bristol BS8 2LR
Telephone 0272 732211

South & East Region:

Manager, Press and Public Relations,
Elstree Centre, Clarendon Road,
Borehamwood, Hertfordshire WD6 1JF
Telephone 081 953 6100

Scotland

Head of Information,
Broadcasting House,
Queen Margaret Drive,
Glasgow G12 8DG
Telephone 041 330 2345

Wales

Senior Press Officer,
Broadcasting House, Llantrisant Road,
Llandaff, Cardiff CF5 2YQ
Telephone 0222 572888

Northern Ireland

Head of Corporate Affairs,
Broadcasting House, Ormeau Avenue,
Belfast BT2 8HQ
Telephone 0232 338000

BBC Open University Production Centre

For all enquiries regarding Open
University programmes and the Centre's
facilities:

Publicity and Information Officer,
OUPC, Milton Keynes MK7 6BH
Telephone 0908 655335

FILMS, TALKS AND PUBLIC MEETINGS

The BBC offers films and talks about
various aspects of its work to clubs,
societies and organisations. Details from
Corporate Publicity, BBC Information,
BBC White City, 201 Wood Lane,
London W12 7TS

A number of public meetings, entitled
It's Your BBC!, are held up and down the
country every year, at which viewers and
listeners are invited to question top BBC
executives about programmes and policies.
These meetings are widely advertised
locally and on radio, television and Ceefax.

PROGRAMME COMMENTS AND ENQUIRIES

By letter: Manager,
Viewer and Listener Correspondence,
Broadcasting House, London W1A 1AA

By phone: Information Office (Radio)
Telephone 071 580 4468
Information Office (Television)
Telephone 081 743 8000.

Enquiries from overseas listeners:
International Broadcasting and Audience
Research, BBC, Bush House, London
WC2B 4PH
Telephone 071 257 2976.
Fax 071 379 0985

General enquiries about reception:
Engineering Information Department,
BBC White City, 201 Wood Lane,
London W12 7TS
Telephone 081 752 5040.

Enquiries about radio reception:

Telephone 0345 010 313
(calls charged at local rate)

TICKETS FOR BBC SHOWS

Members of the public are admitted to
audience shows by ticket only.
Applications are accepted six weeks
before the date required. They should
indicate the type of show preferred, the
number of tickets required and the ages of
any children in the party.

Most BBC TV shows have a minimum
age limit of 14 (with the exception of
some children's shows where the
minimum age is 10). Visitors to London
should give the exact dates of their stay
and a London address. All applicants
should enclose an sae.

For television audience shows please
apply to TV Ticket Unit, BBC, London
W12 7SB. For radio audience shows please
apply to: Radio Ticket Unit, BBC,
London W1A 4WW.

The minimum age limit for radio
shows is 10 but it is raised to 14 for some
adult comedy shows.

Every effort is made to meet requests
as soon as possible, but no guarantees can
be given.

VISITOR LIAISON

BBC Television receives some 7,000
visitors a year. Journalists and engineers
from overseas, British groups including
the police, armed forces, the professions,
institutions and associations are
welcomed.

Enquiries Visitor Liaison, Room A413,
Centre House, BBC Television,
Wood Lane, London W12 7SB

OVERSEAS VISITORS

Every year several thousand broadcasters
and others with specialised professional
interests in broadcasting visit the BBC
from all over the world. Print journalists
and engineers are looked after by World
Service Publicity and Engineering
Information Department respectively.

All other enquiries to Senior
Assistant, International Relations,
BBC White City, 201 Wood Lane,
London W12 7TS
Telephone 081 752 5489
Telex 265781 BBC HQ G
Fax 081 752 4137

COMMUNITY PROGRAMME UNIT

This unit is responsible for programmes
made with the involvement of members
of the general public, usually as a direct
response to a request. In most
productions, groups or individuals are
given technical facilities and professional
advice to make their own programmes.

The unit itself also makes
documentaries on issues of social
concern.

Members of the public wishing to
make a programme with the unit should
contact:

The Community Programme Unit,
BBC Television, Television Centre,
Wood Lane, London W12 8QT

SUBTITLING

Some 40 hours of programmes a week are
subtitled for the benefit of deaf and hard-
of-hearing people. The range extends
from *The Nine O'Clock News* and *Horizon*
to *EastEnders* and *Blue Peter*, and the
subtitles are broadcast on page 888 of the
BBC's teletext service, Ceefax.

SOS MESSAGES

The BBC will broadcast SOS messages
and certain police messages where all
other means have been tried
unsuccessfully. Such messages may be put
out on the radio networks (generally
Radio 4) or by the local radio station in
the area concerned.

Messages asking for relatives to get in
touch with a sick person are accepted for
broadcasting where a doctor or hospital
verifies that the patient is *dangerously ill*.
Such messages, for which there is no
charge, are put out only once, before the
7am or 6pm news.

Appeals for witnesses of accidents are
accepted from the police and are
normally broadcast by the appropriate
local radio station. Messages about lost
property are not broadcast except where
there is *danger to life* (eg, from an escaped
wild animal or dangerous drugs that have
been lost or stolen). Requests must come
from the police.

Requests for broadcasting messages
may be made in person, by letter or by
telephone to:

Broadcasting House, London W1A 1AA
Telephone 071 580 4468
Telex 265781

Broadcasting House, Ormeau Avenue,
Belfast BT2 8HQ
Telephone 0232 338000

Broadcasting House, Llandaff,
Cardiff CF5 2YQ
Telephone 0222 572888

Broadcasting House,
Queen Margaret Drive,
Glasgow G12 8DG
Telephone 041 330 2345

WEATHER SERVICES

The weather forecasts broadcast on BBC
Radio (with the exception of Radio 5) and
Television are prepared from data
supplied by the Meteorological Office, a
branch of the Ministry of Defence. Major
forecasts on the networks are presented by
professional forecasters employed by the
Met Office and selected by the BBC for

their ability as broadcasters. Local radio and regional television also carry area forecasts. The data for Radio 5's weather forecasts is supplied by an independent company.

Radio

An extensive service of weather information is carried on Radio 4, with full general forecasts preceding each major news bulletin and shorter forecasts at other times. Shipping forecasts are broadcast four times a day. The normal pattern is: General forecast, R4 LW 0600, 0655, 0755, 0857, 1255, 1755, 2159, 0026 (approx); Shipping R4 LW 0555, 1355, 1750, 0033.

Inshore forecasts are broadcast at 0038 (Radio 4) and 0655 (Radio 3); and Radio 5 carries full city-by-city weather checks during their live sequences, *Morning Edition* and *Five Aside*. Warnings of fog, icy roads, heavy or prolonged rain and sudden changes in the weather likely to cause danger or serious inconvenience are broadcast at short notice on all networks.

Television

Regular forecasts, presented by weathermen, are placed after news programmes on BBC1 and BBC2. *BBC Breakfast News* includes a series of weather spots in regular placings throughout the programme, BBC Television uses the world's most sophisticated electronic graphics weather system.

Weather information is a regular part of the BBC's teletext service, Ceefax.

SCRIPTS, SCORES, AUDITIONS

Original scripts and scores will be considered by readers and BBC programme departments. Although the BBC takes every care of the material it receives, writers and composers are strongly advised to retain a copy of everything they submit. Material should be submitted as follows:

Radio plays, complete scripts, or a brief synopsis with specimen dialogue, clearly typed to:

The Literary Manager, Drama (Radio), BBC, Broadcasting House, London W1A 1AA.

Radio Light Entertainment programmes are normally half-hour series. Scripts and proposals should be sent together with an sae, to: Script Editor, Light Entertainment (Radio), BBC, Room 107, 16 Langham Street, London W1A 1AA. Please write for a free leaflet concerning layout, length, etc before submitting material.

Serious music scores for Radio 3 should be addressed to: Editor, Contemporary Music, BBC, Broadcasting House, London W1A 1AA.

Auditions for full-time professional artists are arranged regularly. Applications for serious music auditions should be addressed to:

Auditions Clerk,
Radio 3 Music Department, BBC,
Broadcasting House, London W1A 1AA,
and for drama auditions to:
Auditions and Promotions Assistant,
Radio Drama Department, BBC,
Broadcasting House, London W1A 1AA.
Monthly auditions are held for professional singers for the deputy list of the BBC Singers: application should be made to the Chorus Manager (see below).

Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Symphony Chorus. Written applications to:
Chorus Manager, BBC,
Broadcasting House, London W1A 1AA.

RECRUITMENT

Vacancies in production and supporting services are frequently filled through internal competition. When open to external candidates advertisements are placed in selected national newspapers and journals. The BBC also advertises, where appropriate, in regional and local newspapers. A summary of vacancies open to external candidates appears, on a daily basis, on Ceefax page 696.

Enquiries concerning employment and training schemes in non-engineering categories in radio and television should be addressed to:

Corporate Recruitment Services, BBC,
Broadcasting House, London W1A 1AA.

ENGINEERING

Qualified electronic engineers are recruited regularly for opportunities in Radio, Television, News and Current Affairs and Transmission as well as for the World Service. Vacancies also occur occasionally in the Regional Centres. In addition, applicants over 18 with A level maths and physics can be considered for training leading to an engineering post. A number of graduates with non-technical degrees are also recruited to follow a training course which leads to an engineering post. Graduates with good honours degrees in electrical engineering or applied physics are appointed as Graduate Trainees in Research and Design and Equipment Departments.

Graduates and applicants over 18 with a developed interest in the operational aspects of broadcasting can also be considered for posts as technical operators (cameras, sound, videotape recording) and will receive training in order to qualify for more senior positions.

Further details from:
Head of Engineering and Technical

Operations Recruitment, BBC,
Broadcasting House, PO Box 2BL,
London W1A 2BL.

APPEALS FOR CHARITY

Registered charities may be considered for a broadcast appeal on BBC Radio or Television. Applicants for appeals should write to:

Appeals Assistant,
Broadcasting House, London W1A 1AA;
or, where appropriate, to Secretary,
Northern Ireland; Appeals Organiser,
Scotland; or Secretary, Wales.
See SOS messages for addresses.

BBC WRITTEN ARCHIVES CENTRE

Caversham Park, Reading,
Berkshire RG4 8TZ
Telephone 0734 472742 ext 280/281/282
Open to external researchers by prior appointment. Brief enquiries can be dealt with by correspondence. Charges are made for certain services. Holds files of correspondence, minutes of meetings, news bulletins, scripts, press cuttings and programme information covering the whole range of the BBC's work from 1922. Correspondence files after 1962 are not available for research. The centre is a major source for social history as well as on eminent figures in politics, the arts, broadcasting and entertainment.

TELETEXT

Teletext is an additional broadcast service of written information which can be received on any TV set fitted with a teletext decoder.

The BBC's service, Ceefax, offers 600 pages of news and information on BBC1 and BBC2. Home and foreign news, sports news and results, City and financial news, weather and road, rail and air information are up-dated throughout the day.

It also provides comprehensive guides to all national and regional terrestrial TV programmes, and to BBC Radio and BBC World Service.

Ceefax is broadcast at all times when BBC Television transmitters are on the air, usually from 6am.

Ceefax offers subtitles on page 888 for the deaf and hard-of-hearing with an increasing number of BBC TV programmes including the *Nine O'Clock News*.

An information leaflet about Ceefax can be obtained from:
Room 7013, BBC, Television Centre,
Wood Lane, London W12 7RJ.

Commercial Services

BBC ENTERPRISES LTD

BBC Enterprises is the commercial arm of the BBC, a wholly owned subsidiary selling programmes and programme-related material throughout the world and reinvesting the profits in new productions.

Established in 1960, BBC Enterprises became a limited company in 1979. In 1986 the company underwent a major reorganisation and merged with BBC Publications; in 1987 BBC TV Co-productions joined, bringing all the BBC's principal commercial operations together. The company's head office is: Woodlands, 80 Wood Lane, London W12 0TT
Telephone 081 743 5588 or 081 576 2000
Telex 934678 and 935963
Cables Telecentre London
Fax 081 749 0538

Programme Sales Division

Woodlands (address as head office)
TV sales; TV sales development; sport, news and current affairs sales.

Library Sales

Film and videotape sales,
Reynard Mills, Windmill Road,
Brentford, Middlesex TW8 9NF
Telephone 081 758 8444/5
Telex 265781
Cables Telecentre London
Fax 081 847 4267

BBC International Unit

Television Centre, Wood Lane,
London W12 7RJ
Telephone 081 576 1173
Telex 265781
Cables Telecasts London
Fax 081 743 4033 Technical facilities.

BBC TV Co-productions

Woodlands (address as head office)
Telephone 081 743 8000
Fax 081 749 9973

Business Administration

Woodlands (address as head office)
BBC Datacast; Data Enquiry Service; a fee-based information research service drawing mainly on BBC's information resources for clients from outside the Corporation.
Enquiries 071 927 5998

BBC Subscription Television Ltd

Woodlands (address as head office)

Consumer Products Division

Woodlands (address as head office)
Home Entertainment; BBC Records and BBC Video; BBC Books; BBC Radio Collection; BBC Training Videos and BBC Licensing.

BBC Magazines

35 Marylebone High Street,
London W1M 4AA
Telephone 071 580 5577
Fax 071 486 7764

Radio Times (50p) weekly
Fast Forward (40p) weekly
Number One (50p) weekly
BBC Wildlife (£1.60) monthly
World (£1.80) monthly
BBC Good Food (£1.10) monthly
Clothes Show (£1) monthly
Gardeners' World (£1.30) monthly
Geographical Magazine (£1.50) monthly
Playdays (45p) weekly
BBC Acorn User (£1.60) monthly
Other titles include the *BBC Sports Year* series and *Educational Computing*.

BBC Audiocall
Broadcasting Dataservices,
Network House, Ground Floor,
Ariel Way, London W12
Telephone 081 749 8108

Overseas offices

Canada: BBC Education and Training
Sales, Cineville, 65 Heward Avenue,
Suite 111, Toronto, Ontario M4M 2T5
Telephone (416) 469 1505
Australia: BBC Enterprises Ltd,
Suite 101, 80 William Street, Sydney,
New South Wales 2011
Telephone (02) 331 7744
Telex BBCORP (71) 20705
Fax (02) 361 0853
USA: BBC Lionheart Television,
630 Fifth Avenue, Suite 2220,
New York NY 10111
Telephone 212 541 7000
Telex 0230 3710854
Fax 212 956 2399

LIBRARY AND INFORMATION RESEARCH SERVICES

Through its network of libraries, archival collections, specialist services, international databases, and cuttings libraries (with a stock of 22 million classified cuttings and a daily addition rate of some 2,500 new cuttings from the national and provincial press) the Library and Information Research Services provide a wealth of background information. The Research Libraries have a holding of some 250,000 books and substantial numbers of periodicals, maps and Acts, Bills, White Papers and similar publications.

Some of this material is for internal use only, but much of it is available to outside organisations, researchers and others. Access is usually indirect, by individual enquiry or as a regular service on a commercial basis through the BBC Data Enquiry Service.
Telephone 071 927 5998.

Broadcasting House

Research Library, Henry Wood House,
Langham Place, London W1A 1AA
Holds books and pamphlets; British and foreign current newspapers and periodicals with extensive back files. Special collections: music and dance, broadcasting and government publications.

News Information Research,
Broadcasting House, London W1A 1AA
Press cuttings from British newspapers and magazines, plus government publications. Index to Radio news bulletins.

West London

Research Library, Woodlands,
80 Wood Lane, London W12 0TT
General stock. Special collection of, and indexes to, cinema and drama material.

Art and Design Research Library,
Scenery Block, Television Centre,
Wood Lane, London W12 7RJ
Stock of illustrated books on all subjects; emphasis on fine art, architecture and design. Illustrations collection.

News Information Research,
Television Centre, Wood Lane,
London W12 7RJ
British newspaper and magazine press cuttings; overseas press databases. Index to BBC Television news broadcasts. Special collections of newspaper headlines and political cartoons.

Corporate Services

Engineering Research Department
Library, Subject Specialist (Engineering),
Kingswood Warren, Tadworth,
Surrey KT20 6NP
Books, periodicals and reports on radio and television engineering and related subjects. Access to computer databases.

Subject Specialists Unit (Industrial
Affairs, Science and Social Affairs),
Woodlands, 80 Wood Lane,
London W12 0TT
Background information; latest developments; access to computer databases; bibliographies; contacts.

Pronunciation Unit,
Broadcasting House, London W1A 1AA
The Unit provides an advisory service for all BBC broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts. Guides published.

History of Broadcasting Unit,
1-2 Marylebone High Street,
London W1A 1AR
The unit assists in the compilation of the official history of the BBC and undertakes related historical research.

OTHER BBC LIBRARIES

Radio Drama Script Information Unit,
Henry Wood House, Langham Place,
London W1A 1AA

Scripts of all programmes produced by Radio Drama Department, plays, features, poetry and readings, from 1922; 60,000 scripts, mostly on microfilm. The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers are welcome by appointment only. A fee is charged.
Enquiries 071 927 5495

The BBC Photograph Library,
Unit 1, 29 North Acton Road,
London NW10 6PE

The archive collection of over two million BBC Photographs, colour and black and white, dating back to 1922, including programme publicity stills, personalities, premises and equipment. The Library provides access to archive and semi-current material to book and magazine publishers and other commercial clients, liaising closely with Picture Publicity. The library does not handle enquiries for news stills. Fees for service and reproduction are payable.
Enquiries 081 743 8000 ext 3314

Music Library, Yalding House,
156 Great Portland Street,
London W1N 6AJ

Collection of 3 million items including scores, parts, books and periodicals covering the whole serious music repertoire. Primary object of the library is the supply of music for broadcast performance. Material not available from any other source may be hired by outside users subject to any copyrights being cleared. Publications: catalogues of chamber and keyboard music, songs, choral music (all currently out of print) Orchestral catalogue (4 vols) available.
Enquiries 071 927 4439

Popular Music Library, Western House,
99 Great Portland Street,
London W1A 1AA

Covers all aspects of popular music from the 19th century to the present day. Holds manuscript and printed orchestral arrangements of light and popular music, song copies and albums, vocal scores, piano and instrumental solos. Access to the public by prior arrangement. Music hire scheme in operation. Copies of the microfiche index on sale.
Enquiries 071 927 4584
Reference section holds books, periodicals, press cuttings. Research service available.
Enquiries 071 927 4154

Sound Library, Broadcasting House,
London W1A 1AA

(i) Sound Archives — 500,000 individually catalogued recordings on

disc and tape covering the whole range of broadcasting

(ii) Current Recordings — a changing stock of 90,000 tapes containing 60,000 radio programmes or inserts for programme making

(iii) Sound Effects — a collection of some 20,000 recorded sound effects on CD, disc and tape

(iv) Radio Programme Index — an index by title, subject and contributor of domestic radio programmes.

(i) and (iii) are open to external researchers. Licensing of recordings for commercial and educational use.
Enquiries 071 927 4853

International Recordings and Radioplay Music Library, 16 Langham Street,
London W1A 1AA

A wide range of music items and complete radio programmes selected from broadcasting organisations and other sources all over the world. Not open to the public. Contact with overseas broadcasting staff, particularly in music production and programming, welcome.
Enquiries 071 927 4728

BBC MONITORING

BBC Monitoring is part of the BBC World Service. Jointly with its US partner it monitors broadcasts from about 130 countries. Information and documentation from this joint operation is available in a fast 24 hour teletyped newsfile and two publications, the *Summary of World Broadcasts* (SWB) and *World Broadcasting Information* (WBI).

The newsfile provides a global service of up to 12,000 words daily and is available on a casual or contract basis. The SWB, published six days a week, carries about 100,000 words in each issue, presented in four parts: USSR; Eastern Europe; the Far East; and Middle East, Africa and Latin America. Each part publishes a separate Weekly Economic Report. The SWB is also available on FT PROFILE, Mead NEXIS and Reuter: file. WBI is published weekly giving programme schedules and broadcasting news. The SWB, WBI and the teletyped newsfile can be bought by subscription, and special services can be provided on request.

For all enquiries regarding marketing and sales:

Marketing and Sales Manager,
BBC Monitoring, Caversham Park,
Reading, Berkshire RG4 8TZ
Telephone 0734 472742
Telex 848318
Fax 0734 461954

BBC TRANSCRIPTION

BBC Transcription, a division of BBC World Service, is responsible for the sale of BBC Radio programmes to overseas

broadcasters in over 100 countries.

In addition to maintaining a programme library of over 7,000 hours, the service also provides a regular supply of new radio programmes covering drama, serious and light music, light entertainment, rock and pop music, education, religion and a range of talks, features and magazine items. All programmes are issued on Compact Disc.

Studio and mobile recording facilities are also available for hire.

Enquiries The Business Manager,
BBC Transcription, Kensington House,
Richmond Way, London W14 0AX
Telephone 081 895 6108

Telex 265781

Cables Broadcasts London
Fax 081 749 9269

BBC TOPICAL TAPES

BBC Topical Tapes are original weekly programmes in English, made for local use by radio stations around the world. Some 250 tapes are airmailed each week to subscribers in 50 countries. The range of programmes covers international current affairs and finance, books, science and technology, development techniques, international personalities and social and health themes. Topical Tapes are available for educational use overseas and in the UK.

Enquiries: Business Assistant,
BBC Topical Tapes, PO Box 76,
Bush House, Strand, London WC2B 4PH
Telephone 071 257 2756 (24-hour)
Telex 265781
Fax 071 836 5195

BBC'S WORLD SERVICE

AUDIENCE MEASUREMENT

Measurement of overseas audience to the BBC's World Service in English and 37 other languages is undertaken by International Broadcasting & Audience Research department. Information on this and international media in general is retained by the IBAR Library, open to external researchers by prior appointment.

Telephone 071 257 2963
Fax 071 379 0985

Charges are made for certain services.

FACILITIES FOR FOREIGN

BROADCASTERS

Radio

BBC International Relations Facilities Unit books radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or, in the case of most commercial stations, for a fee.

Enquiries 081 752 5124/5126/5127

Telex 265781 BBC HQ G

Fax 081 752 4137

Television

The International Operations unit at Television Centre co-ordinates programme relays via Eurovision and satellite both into and out of the UK. It arranges facilities for foreign television broadcasters in the UK as well as for BBC producers abroad, and also sells BBC technical facilities on behalf of BBC Enterprises.

Telephone 081 576 1173

Fax 081 743 4033

Telex 267099 BBC IU G

Training

Each year the BBC runs a range of training courses for overseas broadcasters. Courses include technical and operational subjects; television production; educational television; radio production and management; and courses for radio trainees. Arrangements can also be made to hold courses overseas or to second consultants to provide more general training advice.

General enquiries Senior Assistant International Relations, BBC, White City, 201 Wood Lane, London W12 7TS

Telephone 081 752 5489

Telex 265781 BBC HQ G

Fax 081 752 4137

(See also *Television Training*).

TELEVISION TRAINING

Television Training Department is responsible for all formal production and direction training in the Television Service and also holds one long production course annually for overseas broadcasters. However, as production methods in many countries now do not correspond as closely to those of the BBC as they did in the past, it is common for small training teams to run courses on-site in television stations abroad.

Enquiries about television production training at home and overseas to: Head of Television Training, BBC Elstree Centre, Clarendon Road, Borehamwood, Hertfordshire WD6 1JF.

The Department produces tapes, manuals and films illustrating most aspects of television and production training. All of these products can be purchased.

Enquiries Publications and Marketing, Television Training Department, BBC Elstree Centre, Clarendon Road, Borehamwood, Hertfordshire WD6 1JF.

Chairmen and Directors-General of the BBC

Chairmen of the BBC

Lord Gainford was the first Chairman of the British Broadcasting Company in 1922 and the first Vice-Chairman of the British Broadcasting Corporation when it was formed on 1 January 1927.

Earl of Clarendon 1 January 1927–May 1930

J.H. Whitley 2 June 1930–3 February 1935

Viscount Bridgeman 29 March 1935–14 August 1935

R.C. Norman 3 October 1935–18 April 1939

Sir Allan Powell 19 April 1939–31 December 1946

Lord Inman 1 January 1947–22 April 1947

Lord Simon of Wythenshawe 9 June 1947–31 July 1952

Sir Alexander Cadogan 1 August 1952–30 November 1957

Sir Arthur Forde 1 December 1957–31 January 1964

Sir James Duff 26 February 1964–13 May 1964

Lord Normanbrook 14 May 1964–15 June 1967

Lord Hill of Luton (Dr Charles Hill)
1 September 1967–31 December 1972

Sir Michael Swann (later Lord Swann)
1 January 1973–31 July 1980

George Howard (later Lord Howard of Henderskelfe)
1 August 1980–31 July 1983

Stuart Young 1 August 1983–29 August 1986

Marmaduke Hussey 6 November 1986–

Directors-General of the BBC

J.C.W. Reith (later Lord Reith) 1 January 1927–30 June 1938
He was appointed the first General Manager of the British Broadcasting Company in December 1922. Within a year, he was re-designated Managing Director of the Company.

Frederick Ogilvie (later Sir Frederick Ogilvie)
1 October 1938–27 January 1942

Robert W. Foot (Joint Director-General)
27 January 1942–6 September 1943

Sir Cecil Graves (Joint Director-General)
27 January 1942–6 September 1943

Robert W. Foot 6 September 1943–31 March 1944

W.J. Haley (later Sir William Haley)
1 April 1944–30 September 1952

Sir Ian Jacob 1 December 1952–31 December 1959

Hugh Carleton Greene (later Sir Hugh Greene)
1 January 1960–31 March 1969

C.J. Curran (later Sir Charles Curran)
1 April 1970–30 September 1977

Ian Trethowan (later Sir Ian Trethowan)
1 October 1977–25 July 1982

Alasdair Milne 26 July 1982–29 January 1987

Michael Checkland 26 February 1987–

Some BBC Dates

1922

- 18 October British Broadcasting Company Ltd formed
- 1 November Broadcast receiving licence (10s) introduced
- 14 November First daily programmes from 2LO in London
- 14 December J.C.W. Reith appointed General Manager of BBC

1923

- 18 January Postmaster-General grants BBC licence to broadcast
- 28 September *Radio Times* first published

1924

- 5 February Greenwich time signal inaugurated
- 4 April First national broadcast to schools
- 23 April First broadcast by King George V (opening the British Empire Exhibition in Wembley)

1925

- 27 July Daventry LW transmitter opened

1926

- 4 May General strike began. In the absence of newspapers, BBC broadcast five news bulletins daily
- 31 December British Broadcasting Company Ltd dissolved

1927

- 1 January British Broadcasting Corporation established by Royal Charter. Sir John Reith Director-General
- 11 November Experimental broadcasts to the Empire began from Chelmsford short-wave station

1928

- 5 March Ban on broadcasting controversial material lifted

1929

- 16 January *The Listener* first published
- 20 August First BBC transmission of Baird's 30-line experimental television

1930

- 5 February *Week in Westminster* first broadcast
- 9 March Start of Regional scheme offering alternative radio programme

1932

- 1 May Broadcasting House became BBC headquarters
- 19 December Empire Service inaugurated on short-wave

1933

- 28 July First female radio announcer

1936

- 31 August First female television announcer
- 2 November Inauguration of BBC television service (world's first regular high definition service)
- 11 December Edward VIII's abdication broadcast

1937

- 12 May George VI's coronation procession televised. First use of TV outside broadcast van

1938

- 3 January First BBC foreign-language service (Arabic) began
- 30 June Sir John Reith left BBC
- 27 September Start of European Service (news in French, German and Italian)

1939

- 1 September Television service closed down for defence reasons; Home Service replaced National and Regional programmes
- 3 September Broadcasts by Neville Chamberlain and George VI on the declaration of war

1940

- 7 January Forces Programme began
- 19 May Churchill's first broadcast as Prime Minister
- 15 October Bomb exploded in Broadcasting House during 9 pm news

1941

- 14 January 'V' campaign broadcasts began in the Belgian Service

1942

- 29 January *Desert Island Discs* first broadcast
- 22 March First daily news bulletin in Morse transmitted for the resistance

1944

- 10 February Start of self-imposed Fourteen Day Rule which forbade the BBC to broadcast material on subjects due to be debated in Parliament

1945

- 29 July Regional broadcasting resumed. Start of Light Programme

1946

- 24 March Alistair Cooke's first *Letter from America*
- 1 June Combined television and radio licence introduced
- 7 June Television service resumed
- 29 September Third Programme began
- 7 October First *Woman's Hour*

1947

- 9 November Service of Remembrance from Cenotaph televised and telerecorded for re-transmission that evening (first use of telerecording)

1948

- 12 October First edition of *Any Questions?*

1950

- 12 February Formation of European Broadcasting Union
- 23 February First televised report of general election results
- 27 August First live television from the Continent. BBC outside broadcast equipment used
- 29 September *Come Dancing* first televised

1951

- 1 January *The Archers* first broadcast
- 15 October First television party political election programme

1953

- 1 January National Broadcasting Councils for Scotland and Wales established
- 2 June Coronation of Queen Elizabeth II. Ceremony televised for the first time
- 11 November First edition of *Panorama* televised

1954

- 6 June-4 July First Eurovision exchange of television programmes with eight countries taking part

1955

- 2 May First VHF transmitting station opened at Wrotham
- 10 October Colour television test transmissions began on 405 lines from Alexandra Palace

1956

- 27 April First television ministerial broadcast
- 18 December Postmaster-General announced suspension of his Fourteen Day Rule edict for an experimental period of six months

1957

24 April *The Sky at Night* first televised
25 July Prime Minister announced Fourteen Day Rule suspended indefinitely
30 September Reorganisation of radio services. Network Three began
28 October *Today* first broadcast
25 December The Queen's Christmas broadcast televised for the first time

1958

1 October AMPEX video-recording equipment used at Lime Grove for the first time
11 October *Grandstand* first televised
28 October State Opening of Parliament televised for first time

1959

8 October BBC covered general election campaign in news broadcasts for the first time

1960

29 June Opening of Television Centre

1961

29 May First television interview by a member of the royal family — the Duke of Edinburgh in *Panorama*
1 October *Songs of Praise* first televised
2 October *Points of View* first televised

1962

11 July First live television from the United States by Telstar

1964

20 April First BBC2 programmes on 625 lines UHF transmitted from Crystal Palace. A massive power failure in west London eliminated most programmes

1965

10 October Immigrants' programmes began on radio and television

1966

2 June First live television pictures from the moon

1967

25 June *Our World* first live satellite worldwide programme televised
1 July BBC2 began regular colour television transmission using 625 lines
30 September Radio 1 introduced. Former networks renamed Radios 2, 3 and 4
8 November Radio Leicester station opened (start of local radio)

1969

10 July Publication of *Broadcasting in the Seventies*, initial plans for the future of radio and non-metropolitan broadcasting.
21 July Neil Armstrong's landing on the moon televised
15 November Colour television extended to BBC1 and ITV on 625 lines

1970

4 April Radio networks reorganised to introduce more generic broadcasting

1971

3 January Open University programmes began on radio and television
1 February Radio only licence abolished
3 October BBC Programmes Complaints Commission established (disbanded 1981)

1972

19 January The Post Office control of broadcasting hours ended

1974

23 September Regular Ceefax service started

1975

9 June-4 July Experimental radio broadcasting of House of Commons proceedings

1978

3 April Start of regular radio broadcasts from Parliament
23 November Major frequency changes made in Network Radio

1979

21 March Publication of BBC Working Party Report on Violence in Television

1981

1 June Broadcasting Complaints Commission started work

1982

1 November BBC Welsh language programmes transferred to Sianel 4

1983

17 January Breakfast time television began

1985

23 January Start of six month experiment in televising House of Lords

1986

1 April All BBC commercial activities brought together in BBC Enterprises Ltd
3 July Peacock Report on financing the BBC published
27 October Daytime television service launched

1988

3 January *See For Yourself* broadcast for the first time on BBC1
1 April Licence fee increase pegged to Retail Price Index
16 May Setting up of Broadcasting Standards Council announced by Home Secretary
1 September BBC External Services renamed World Service

1989

1 March BBC issued comprehensive new guidelines for producers
21 November Start of experimental televising of House of Commons

1990

1 January BBC Subscription Television Ltd created as a separate company within BBC Enterprises
25 January *Funding the Future* report presented
19 July MPs voted to approve televising of proceedings in House of Commons
27 August Radio 5 began
5 September New White City building handed over to the BBC
1 November Broadcasting Act received Royal Assent

1991

3 January Last issue of *The Listener* published
11 March World Service Television News Service began
1 April Licence fee increase pegged below Retail Price Index for one year

A more comprehensive list of BBC Dates up to 1972 will be found in *The BBC: The First Fifty Years* by Asa Briggs, published in 1985.

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BBC Broadcast Lectures

The Reith Lectures

The Reith Lectures, inaugurated in 1947 and named after the BBC's first Director-General, are broadcast annually. Each year the BBC invites a person of authority to undertake a study of original research and to give the results of his or her work in a series of broadcasts.

- 1948 Bertrand Russell *Authority and the individual*
- 1949 Robert Birley *Britain in Europe: reflections on the development of a European society*
- 1950 John Zachary Young *Doubt and certainty in science*
- 1951 Cyril John Radcliffe *The problem of power*
- 1952 Arnold Toynbee *The world and the West*
- 1953 J. Robert Oppenheimer *Science and the common understanding*
- 1954 Oliver Franks *Britain and the tide of world affairs*
- 1955 Nikolaus Pevsner *The Englishness of English art*
- 1956 Edward Appleton *Science and the nation*
- 1957 George F. Kennan *Russia, the atom and the West*
- 1958 A.C. Bernard Lovell *The individual and the universe*
- 1959 Peter Medawar *The future of man*
- 1960 Edgar Wind *Art and anarchy*
- 1961 Margery Perham *The colonial reckoning*
- 1962 George M. Carstairs *This island now*
- 1963 Albert E. Sloman *A university in the making*
- 1964 Leon Bagrit *The age of automation*
- 1965 Robert Gardiner *A world of peoples*
- 1966 John Kenneth Galbraith *The new industrial state*
- 1967 Edmund Leach *A runaway world?*
- 1968 Lester Pearson *Peace in the family of man*

The Richard Dimbleby Lectures

- 1972 Lord Annan *What are universities for, anyway?*
- 1973 Sir Robert Mark *Minority verdict*
- 1974 Lord Goodman *Housing – who is to blame?*
- 1975 Sir Huw Wheldon *The British experience in television*
- 1976 Lord Hailsham *Elective dictatorship*
- 1977 Jack Jones *The human face of labour*
- 1978 Lord Rothschild *Risk*
- 1979 Roy Jenkins *Home thoughts from abroad*
- 1980 Lord Denning *Misuse of power*

- 1969 Frank Fraser Darling *Wilderness and plenty*
- 1970 Donald Schon *Beyond the stable state*
- 1971 Richard Hoggart *Only connect*
- 1972 Andrew Shonfield *Europe: journey to an unknown destination*
- 1973 Alastair Buchan *Change without war: the shifting structures of world power*
- 1974 Ralf Dahrendorf *The new liberty: survival and justice in a changing world*
- 1975 Daniel J. Boorstin *The exploring spirit: America and the world experience*
- 1976 Colin Blakemore *Mechanics of the mind*
- 1977 A.H. Halsey *Change in British society*
- 1978 Edward Norman *Christianity and the world order*
- 1979 Ali Mazrui *The African condition*
- 1980 Ian Kennedy *The unmasking of medicine*
- 1981 Laurence W. Martin *The role of the armed forces in the modern world*
- 1982 Denis Donoghue *The arts without mystery*
- 1983 Sir Douglas Wass *Government and the governed*
- 1984 John Searle *Mind, brain and science*
- 1985 David Henderson *Innocence and design*
- 1986 John McCluskey *Law, justice and democracy*
- 1987 Alexander Goehr *The survival of the symphony*
- 1988 Geoffrey Hosking *The rediscovery of politics*
- 1989 Jacques Darras & Daniel Snowman *Beyond the tunnel of history*
- 1990 Jonathan Sacks *The persistence of faith*

1981 Deferred

- 1982 Dr Garret FitzGerald TD *Irish identities*
- 1983 Sir Peter Parker *Missing our connections*
- 1984 Rt Rev David Sheppard *The other Britain*
- 1985 Baroness Warnock DBE *Teacher, teach thyself*
- 1986 Sir John Harvey-Jones *Does industry matter?*
- 1987 Sir Denis Forman *British television: who are the masters now?*
- 1988 Professor Sir George Porter *Knowledge itself is power*
- 1989 HRH The Duke of Edinburgh *Living off the land*
- 1990 Helmut Schmidt *Europe in the 90's*



BBC COAT OF ARMS

The first Royal Charter to the BBC came into force on 1 January 1927. This effected the transition of the BBC from the British Broadcasting Company to the British Broadcasting Corporation.

In March 1927, the Kings of Arms, the three senior heralds at the College of Arms, granted the BBC the right to its own Armorial Bearings (Coat of Arms, Crest, Supporters and Motto).

The heraldic description of the BBC's Coat of Arms in the original Grant is:

- Arms:** Azure, a Terrestrial Globe proper encircled by an Annulet Or and seven Estoiles in orle Argent.
- Crest:** On a Wreath of the Colours, a Lion passant Or, grasping in the dexter forepaw a Thunderbolt proper.
- Supporters:** On either side an Eagle, wings addorsed proper collared Azure pendent therefrom a Bugle Horn collared Or.

An approximate translation of the heraldic language on the BBC's Armorial Bearings would be that the coat of arms consists of the terrestrial globe on an azure shield, representing the ether, with the seven other planets in the sky around it. (Of course, there would now be eight other planets but Pluto was not discovered until 1930, after the Arms had been granted, designed and registered.) The globe and the universe reflect the scope and breadth of the Corporation.

The crest is a lion, holding in his right forepaw a conventional thunderbolt with lightning flashes, which is a heraldic method of representing broadcast transmissions. The lion indicates that the Corporation is British.

The supporters of the Coat of Arms are on each side an eagle (symbolising speed) with a bugle hung around its neck (representing public proclamation).

The BBC's motto, 'Nation shall speak peace unto nation', was based on the verse from the Book of Micah (chapter 4, verse 3) and Book of Isaiah (chapter 2, verse 4): 'Nation shall not lift up sword against nation, neither shall they learn war any more.' It was adopted at the same time as the Coat of Arms was granted under Letters Patent by the College of Arms in March 1927.

In 1934 the motto was changed to 'Quaecunq̄ue', meaning 'Whatever'. This was taken from St Paul's Epistle to the Philippians — chapter 4, verse 8: 'Whatever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report: if there be any virtue, and if there be any praise, think on these things.'

Although the College of Arms accepted 'Quaecunq̄ue' as an alternative motto, the original motto is the one used on the Coat of Arms and most commonly used by the BBC today.

In 1987 when the new four-colour BBC logo and livery were first introduced, the Coat of Arms was revitalised under the supervision of Arundel Herald of the College of Arms. The new Armorial Bearings are completely faithful, historically and heraldically, to the original Grant.

The colour version of the Coat of Arms, printed on the back cover of this Guide and the Annual Report, incorporates the three colours representing the BBC's three national regions: blue for Scotland, red for Wales and green for Northern Ireland.



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